



## VISUAL AND EXPRESSIVE MEANS OF CINEMATOGRAPHY

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<https://www.doi.org/10.37547/ejsspc-v03-i02-p1-24>

### ARTICLE INFO

Received: 30<sup>th</sup> January 2023

Accepted: 08<sup>th</sup> February 2023

Online: 09<sup>th</sup> February 2023

### KEY WORDS

Art, painting, cinema, frame, composition, the role of lighting.

### ABSTRACT

*This article reveals the art of photography and in the creative process of filming in the artistic types of cinematography. Special attention is paid to such aspects where the play of light and shadow is of no small importance in creating an artistic image.*

Each type of art has its own specific language, technical techniques, its own visual and expressive means. In photography, as in other areas of artistic creativity, there are no and cannot be once and for all established rules, recipes that unmistakably provide high-quality results. You can't reach of master photography by reading only one book about photography. It is important for every specialist photographer to understand and practically master the whole set of techniques in their own works, to learn how to use the available means wisely.

The basis of success should not be an accident, but persistent creative searches, the highest demands on their work should be criteria. The word "photography" translated from Greek, means painting by light.

Photography is a set of methods for obtaining images as a result of the action of light on special light-sensitive materials. Back in 350 BC, the famous ancient Greek philosopher Aristotle noted in one of his works that light penetrating into a dark room through a small hole in the wall forms an image of objects on the opposite wall that are on the street in front of the windows. One of the earliest descriptions of the CAMERA OBSCURA belongs to the famous Italian artist, scientist Leonardo da Vinci.

Later, the OBSCURA CAMERA effect was used in the development of a number of portable device designs.. Some of them looked like pavilion cameras. In 1568, the Venetian D. Barbaro for the first time gave a detailed description of the camera-obscura with a flat – convex lens that allows you to enlarge, open the hole for rays penetrating into the camera and enhance the brightness of the optical image obtained with its help.

A great merit in improving the optical system of the camera-obscura belongs to the famous German astronomer I. Kepler. In 1611 he created an optical system consisting of a concave and convex lens, which allowed to increase the angle of view of the obscura camera.

The invention of photography was preceded by the works of Englishmen T. Wedgwood, G. Devi, Frenchman Joseph Nicéphore Niepce, artist Louis Jacques Mande Daguerre and English scientists William Henry Fox Talbot, D. Herschel.



The invention was announced in 1839 by the famous physicist and astronomer Arago at the meetings of the Paris Academy of Sciences and the Academy of Fine Arts. January 7, 1839 became the date – the Day of the Invention of Photography.

Niepce managed to get the first encouraging results, Daguer concluded an agreement with Niepce on joint cooperation on the invention. Daguerre persistently continued the work he had begun and in 1837 discovered a reliable way to obtain a hidden image. Daguer received a photograph of a surprisingly high image quality for the first time in the world. He shot a rather complex still life composed of paintings and sculptures. Daguerre gave this picture later to the curator of the museum in the Louvre.

After the invention of photography, the first artistic photographs appeared. Photography has taken a firm place in the spiritual culture of modern man. Photography began to be used in science and technology, in the field of applied technologies, used in advertising, design, and many other industries. We consider photography as a cultural phenomenon and a means of educating artistic and aesthetic taste, we use its huge information capabilities as an indispensable witness to everything important and significant that is happening in the world. Photography is becoming a means of creating works of art, and now it is one of the recognized modern arts along with cinema and television. [art.1. 58]

It is extremely important what kind of material was being worked on, how the author – photographer selected what entered the frame, from what angle he viewed it. Thus, nothing prevents the creation of an artistic image in photography. Photography enters the world of art in the world of aesthetics. Photography is younger than photography, but not by much. Already in 1843, the English artist David Octavus, working on a photographic portrait, ceased to be limited to achieving an elementary similarity of the resulting image with the original. His portrait photographs, which have not lost their artistic significance, are pictorial photo portraits, in which the characters, the inner world of the depicted people are conveyed.

Another English Photographer is Julia Cameron (1815-1879), whose photographs convincingly showed that she set herself truly artistic tasks in portrait photography. The technique of photography and its art developed side by side, adjusting each other. There was an expanded integration of traditional and new arts. In their dialectical interaction, interpenetration, creative Photography has found its rightful, worthy place. Masters of different countries brilliantly decorated the history of the world's light – photography.

Photography only recognized itself as art and still it had no traditions of its own, the creativity of the first photographers-artists found support in the laws of painting. Later, the genre of photography, theorists called "Picture photography". This direction is alive and today it is developing, acquiring new features of modernity, and unites such genres as easel pavilion portrait, still life, classical landscape. Many of these works have become classics of photography. [art.2. 125]

Photo artists learned the ability not to copy but to depict from painting. Photography at that time did not have its own traditions, it was only looking for its own visual means. Examples of painting paved the way for her to achieve artistry. And the work of photo-artists was often affected by the direct influence of painting, its impressionistic direction.



The names of masters from different countries who tame the history of world light painting bring people the joy of communicating with the world, the true pleasure of meeting the beautiful. Photography became an independent field of creativity. Its main specific features were crystallized – documentality, acute journalism. Photography has become widely used in scientific activities. Photography began to develop with other arts and in the world aesthetics it began to be considered as an art form. Photography has led to the expansion and deepening of the perception of the world, to the expansion and deepening of aesthetic criteria in general.

The words of the French artist Paul Delarom, which he said in the year of the invention of light painting, turned out to be prophetic: "It will render great services to the arts. . ." Painters, sculptors, graphic artists, cinematographers of different schools and directions have used, are using and will continue to use expressive means of the photo language.

It is appropriate to recall Sergei Lvovich Levitsky (1819-1898), a master of Russian and European portrait photography. The name of Sergey Lvovich is a vivid symbol of the heyday of early portrait photography in Russia. He became the first Russian photographer who suggested using electric lighting, i.e. artistic lighting, for portrait photography in the pavilion. S.L.Levitsky made an invaluable contribution to the iconography of cultural figures, the development of domestic artistic and scientific photography.

His first works – landscape photographs from a trip to the Caucasus – were recognized as the best and awarded at an exhibition in Paris. S. Levitsky studies photography, communicates with scientists, listens to lectures in Paris. S. Levitsky made a portrait of Daguerre, recognized as the best of those years. The photographer did not stop looking for new opportunities of daguerreotype and applying them in his creative activity. Levitsky wrote "In the combination of two lights," "we will find the criterion of artistic illumination, the solution of the problem is not developed from the struggle of two lights, but on the contrary, in an artistically reasonable combination of them." A.O. Karelin (1837-1906) graduated from the Academy of Arts. A subtle artist, he achieves exceptionally interesting constructions of his group portraits and, in particular, develops completely new principles of deep, multifaceted compositions for that time. Chiaroscuro becomes an active element of his photographs, and he is one of the first to widely use various lighting effects in them. A.O.Karelin is working on improving photographic optics. S.A.Lobovikov (1870-1941) enters a bright page in the history of the development of photography. Associated with the Russian progressive public, close to the artists-wanderers in the ideological orientation of creativity. Historians and theorists highly appreciate the contribution to the expansion of the framework of Photographic Art by the American photographer Alfred Stiglitz and M.P. Dmitriev, who is considered the founder of journalistic photo reportage in Russia, Photo artists began to look for a variety of ways and means to get away from the direct fixation of nature. The ability not to copy, but to depict compositional expressiveness, photographers began to look for a variety of ways and means to get away from direct fixation of nature. The photographers learned the ability not to copy, but to depict compositional expressiveness from painting. Based on the statements of famous film critics-historians of cinema, the influence of painting on the cinematograph is enormous, I would like to stop here with expressive, pictorial means of the cinematograph.



A kinetoscope (from the Greek “kinetos- moving and “scopeo” – to watch) is an optical device for showing moving pictures, invented by Thomas Edison in 1888. One person could watch the film through a special eyepiece. The Lumiere brothers' cinematography used the same type of 35 mm film with perforation and a similar draw mechanism. Louis and Auguste Lumiere are the inventors of cinematography, pioneers of French filmmaking and filmmaking. Louis Lumiere saw Edison's “kinetoscope” in 1894 and became interested in the problem of light projection of “moving photographs”. He was assisted by his brother Auguste Lumiere in this work. The device, invented by the Lumiere brothers, was patented in 1895 and received the name “cinematograph”. On December 28, 1895, the first cinematography session of the Lumiere brothers took place in Paris. Short films already contained elements of the future:

1. Arrivée d'un train à La Ciotat (“Arrival of the train”)
2. Le jardinier (“The watered sprinkler” movie tracks)
3. Démolition d'un mur “The destruction of the wall”
4. [La Sortie de l'usine Lumière à Lyon](#) (“Exit from the factory”)
5. Repas de bébé (“Baby's Breakfast”)

Full-scale films, genre scenes, chronicle, reportage, travel films were among the films of the Lumiere brothers. The huge success of “live photography” provided the cinematograph with rapid distribution around the world.

The interest in cinema was so great that enthusiasts of Russian cinema V. Sashin and K. Fedetsky shot several short films. The plots of all these films were mainly adventure, comedy. These include films by Georges Mels (France), close to the circus extravaganza. Melse used multiple exposures, combined shooting in his films,. Georges Méliès was the true creator of the cinematic performance.

The originality of Melies is manifested later, in 1897, when he starts shooting movie tracks. He allocates a huge fortune to build a studio on his estate in Montreuil, near the outpost of Paris. Melies' talent manifested itself in the systematic use of many expressive means of theater in cinema: script, actors, costumes, makeup, scenery. The specific requirements of silent cinema prompted Melies to look for new principles of acting. He made more demands on gesture than on facial expressions. The facial expressions and gestures of the characters in Melies' films follow theatrical laws. Melies has made about 4,000 films in his work. The father of world cinema, David Wark Griffith, said, “I owe everything to Lumiere and Melies.” Thanks to the work of Georges Melsa, cinema has entered the world aesthetics as an art form. Georges Méliès Films:

1. “The Devil's Castle” was in 1888.
2. “Cinderella” 1899
3. “Little Red Riding Hood” 1901.
4. “Bluebeard” 1901.
5. “The Coronation of Edward VII” 1902.
6. “Journey through the impossible” 1904.

Cinema is a spectacular, plastic art, and the image is one of the main components in the implementation of ideological and artistic tasks. The specificity of this type of art implies a special importance of the profession of a cinematographer. The role of the cinematographer in this constantly evolving art – co-creator of the screenwriter and director, interpreter and





accomplice of their creative plan is increasing. Means of visual plasticity by light, i.e. artistic illumination, movement, color – the cinematographer creates a plastic image on the screen of cinema and television, an emotional and philosophical series of integral, peculiar world with its characters, environment, mood, that is, what makes the film a work of art. The search for plastic, visual expressiveness began in the era of silent cinema, cinema was just realizing itself, its capabilities, groping for future paths in those years. [art. 3. 29]

It is possible to deeply understand the nature of cinematographic creativity only by realizing the evolution that it has undergone over the years. Cinematographers all together and each separately mastered the possibilities of expressive cinematic lighting, looked for ways to bring the cinematic image closer to living reality, found new means in transmitting the light-air environment of three-dimensional space, discovered ways to liberate the camera, make it a dynamic and mobile instrument, as obedient to the artist as a painter's brush. Cinema lighting as a specific technique of cinema image originated in the initial period of the development of cinema. According to the teachings of the outstanding Dutch artist Rembrandt, "Write light on dark, dark on light", This gives volume texture in painting, enlivens the picturesque picture, The historical system of drawing light in cinema had its origin, the so-called "Rembrandt light", which was introduced into the practice of cinema lighting by Russian cinematographer Alexander Levitsky, the technique of "Rembrandt light" The idea was that the figures of the characters were illuminated more brightly, and the background and background were muted, It became possible to reveal the three-dimensional plastic forms of the face and figure by chiaroscuro. Lighting devices have become the main instrument of artistic lighting in the art of the cinematographer.

Famous masters of cinematography A, Levitsky, E, Tisset, A, Golovnya, A, Moskvina have developed a system of cinema lighting in cinematographic art. The cameraman, by all means that he owns, and first of all, the cinema lighting should focus the viewer's attention on the main content of the scene, create continuity of perception of the action being demonstrated. The film lighting in the frame is always distributed unevenly, often in the form of spots, with sharp, softly transitioning chiaroscuro areas. The viewer of the film is not the actor himself, but his on-screen image, the expressiveness of which depends not only on the actor's performance, but also on the director's and cinematographic design,

The outstanding Italian film director Federico Fellini also argued that the idea of a movie can arise as a light spot, that the film is written with light, outlining the three-dimensional forms of the texture of the characters, the style is expressed by light. "Light in cinema is the ideology of feeling..."

With light rays, the cameraman outlines the three-dimensional shapes of the figures of the actors, reveals their plastic qualities, determines the tonality of the image of the film as a whole.<sup>1</sup>

The cinematographer of a feature film is a genuine artist in the broadest sense of the word, a master of cinematic portrait, landscape and interior. A cinematographer must have a pronounced creative personality, his original cinematic style and manner of production work, the collective work of the director. Cameraman and artist require special creative

<sup>1</sup> Dr. Tadjibayeva O.K.; Melikuziev I.M.; Khusanov Sh.T., Issues of the using the Special Effects as means of Visual expression in the Cinema art. European Journal of Molecular & Clinical Medicine, 7, 2, 2020, 2204-2215.



relationships. Cinema-lighting in the art of the cinematographer has not lost its importance in the creation of the film and has become the most important means of cinematic tasks.<sup>2</sup>

The analysis of the contribution of the best cinematographers makes it possible to clearly see how closely their searches are connected with today.

The aesthetics of the visual solution of the film is changing, enriched with new expressive means. As before, all the threads – technological and creative – converge in the hands of the cameraman. He remains the "last resort" between the idea and its implementation on the screen of cinema and television.

Levitsky Alexander Andreevich (11/23/1885-1965) Russian cinematographer. He was engaged in artistic photography. He is in cinematography since 1910. He made many films, mainly adaptations, classics and historical ones: "1812", "Anna Karenina", "The Noble Nest" and "Kreutzer Sonata" (1914), "War and Peace", "Fathers and Children" and "Portrait of Dorian Gray" (1915). A. Levitsky – has demonstrated himself to be an original artist, with a fine sense of the style of the literary basis and realistic traditions of fine art. [art. 4. 98]

Gregg Toland is a famous American cinematographer. He was engaged in artistic photography. Among the best films are "Dead End" in 1937, "Wuthering Heights" in 1939, the American Academy Award ("Oscar"), "Citizen Kane" in 1941. Films shot by G. Toland; portrait characteristics are individualized, pictorial accents precisely shade the emotional sound of the frame. G. Toland is one of the largest operators of world cinema, has made a great contribution to the development of realistic camerawork.

One of the founders of the world film school, the world-famous cinematographer Anatoly Dmitrievich Golovnya truly discovers the world of painting. He got acquainted in the originals with outstanding works stored in the art museums of Moscow and Leningrad (St. Petersburg). Leningrad, where he came to choose nature and filming, became a holiday, joyful and amazing. White nights, majestic palaces, openwork bridges. Just think, Alexander Sergeevich Pushkin walked along this Nevsky Pavement, Alexander Blok walked along this embankment. The Russian Museum became for him a school of artistic education. Different currents of painting have always influenced the visual culture of cinema.<sup>3</sup>

A. Golovna also liked French impressionists and landscape painters of the English school in Western painting. Here he converged with his friend who was of the same age with him, the Leningrad cinematographer Andrei Moskvina. Both of them highly appreciated the aerial perspective and loved the smoke, fogs in the frame. Golovnya and Moskvina were well aware of the influence of painting on cinema. The first records of the regularities of linear and aerial perspective we will meet with the outstanding Renaissance artist Leonardo da Vinci. In the XVII century Merisi da Caravaggio, is a reformer of European painting, one of the greatest masters of the Baroque. One of the first applied the manner of writing "kyarskuro" – a sharp contrast of light and shadow, i.e. the contrast of illumination. Caravaggio had a great influence on the realistic trend in many art schools. He paid great attention to light and shadow, to powerful contrasts (lighting), the expressiveness of the texture of the image, the plasticity of

<sup>2</sup> S Khusanov, B Bazarbayev, K Xidirova (2020) [Lacking professional personnels as the major issue in the "karakalpakfilm" cinema studio](#) - International Journal of Psychosocial Rehabilitation.

<sup>3</sup> Хидирова, К. (2022). РАЗВИТИЕ ПОЭТИЧЕСКОГО СТИЛЯ В УЗБЕКСКИХ КИНЕМАТОГРАФИИ. *Eurasian Journal of Social Sciences, Philosophy and Culture*, 2(13), 20–23. извлечено от <https://in-academy.uz/index.php/ejsspc/article/view/6842>



volumes, the saturation of color and the dramatic effect of the image in his paintings. The directors S. Eisenstein, V. Pudovkin and operators E. Tisset, A. Golovnya, more than once turn to the paintings of outstanding European artists while working on the film. Of course, the filmography references of the director V. Pudovkin, cameraman A. Golovnya, director S. Eisenstein and cinematographer E. Tisset meant a step forward in the development of the school of cinematography. A cinematographer, while shooting a film, creates a pictorial image on a movie screen in a film composition.

Working on the creation of the film, director V. Pudovkin and the cameraman A. Golovnya, more than once turn to the paintings of the outstanding Dutch artist Rembrandt: "...We wanted, the cameraman A. Golovnya writes, "to learn from the great master the understanding and ability to convey the volume, texture, reveal the shape of the object on the screen with the finest light nuances and introduce light into the plot, into the theme of the picture." Making the film "Ivan the Terrible", directed by S. Eisenstein and the cinematographer of the film A. Moskvina studied the art of chiaroscuro from the great Rembrandt, to be able to convey light, texture, and introduce light (illumination) into the plot of the picture.

The chiaroscuro and angle of A. Moskvina cameraman in these shots were of most important lighting effect in the art of the cinematographer. The cinematographic devices found by the cameraman A. Moskvina in the film "Ivan the Terrible" were included as a valuable contribution to the treasury of camerawork in the world of cinematography.

Cinematography belongs to those areas of artistic creativity, without which the cinematograph cannot exist.

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