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LIFE AND CREATIVE ACTIVITY OF THE CHINESE FILM DIRECTOR OF GENIUS WU TIAN MING

The purpose of the article is to explore and analyze the life and creative path of the great Chinese director of feature films, the legendary director of the Xi'an Film Studio, mentor of creative youth, and the «godfather» of the fifth generation of Chinese filmmakers Wu Tian Ming. **The research methodology** consisted in using the methods of personology, personality theory and the historical-biographical method. These methodological approaches provided the opportunity to collect and explore the unknown and little-known facts about the life and creative work of the film director and producer Wu Tian Ming. **Conclusions.** Having conducted the research into the life and creative path of the Chinese film director Wu Tian Ming, and having analyzed his creative activity in the field of Chinese cinematography, it can be noted that new valuable facts about creative activity in audiovisual art were discovered and put into scientific practice. **The prospects of scientific research.** Despite the thorough research into the life and creative activity of Wu Tian Ming, the prospects for further scientific observation remain great because the creative activity of Wu Tian Ming needs further exploration.

Key words: Wu Tian Ming, screen arts, film director, Xi'an Film Studio, the fifth generation of Chinese filmmakers.

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**Життєвий шлях і творча діяльність геніального китайського
кінорежисера У Тіан Мінга**

Мета статті. Дослідити та проаналізувати життєвий і творчий шлях геніального китайського режисера художніх фільмів, знаного директора

Сіанської кіностудії, наставника творчої молоді, «хрещеного батька» п'ятого покоління китайських режисерів У Тіан Мінга. **Методологія дослідження** полягає в застосуванні методів персонології, теорії особистості та історико-біографічного методу. Зазначені методологічні підходи дозволяють зібрати та дослідити невідомі та маловідомі факти з життя й творчої діяльності кінорежисера та продюсера У Тіан Мінга. **Висновки.** Досліджуючи життєвий і творчий шлях китайського режисера художніх фільмів У Тіан Мінга, аналізуючи його творчу діяльність у китайському кінематографі, можемо зазначити: що віднайдений та введений в науковий обіг новий цінний фактаж про творчу діяльність в аудіовізуальному мистецтві. **Перспективи наукових досліджень.** Незважаючи на проведенне ґрунтовне наукове дослідження життя й творчої діяльності У Тіан Мінга, маємо великі перспективи щодо наукових розвідок даної тематики, оскільки творча діяльність У Тіан Мінга потребує ще ретельного вивчення.

Ключові слова: У Тіан Мінг, екранні мистецтва, кінорежисер, Сіанська кіностудія, п'яте покоління китайських режисерів.

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Жизненный путь и творческая деятельность гениального китайского кинорежиссера У Тиан Минга

Цель статьи. Исследовать и проанализировать жизненный и творческий путь гениального китайского режиссера художественных фильмов, легендарного директора Сианьской киностудии, наставника творческой молодежи, «крестного отца» пятого поколения китайских режиссеров У Тиан Минга. **Методология исследования** заключается в применении методов персонологии, теории личности и историко-биографического метода. Отмеченные методологические подходы позволяют собрать и исследовать неизвестные и малоизвестные факты из жизни и творческой деятельности кинорежиссера и продюсера У Тиан Минга. **Выводы.** Подытоживая вышеизложенное, можно отметить, что поставленные научные задания выполнены: исследован жизненный и творческий путь китайского режиссера художественных фильмов и директора Сианьской киностудии У Тиан Минга; проанализирована его творческая деятельность в китайском кинематографе в качестве режиссера художественных фильмов и наставника творческой молодежи; упомянуто о работе У Тиан Минга директором Сианьской киностудии и воспитании пятой генерации китайских режиссеров; приведен список его творческих работ в экранных искусствах. **Перспективы научных исследований.** Незирая на проведенное основательное научное исследование жизни и творческой деятельности У Тиан

Минга, можно отметить, что перспективы научных разработок остаются большими, поскольку еще мало исследованной остается дальнейшая творческая деятельность У Тиан Минга. **Значимость** этого исследования для искусствоведения заключается в нахождение и введение в научное обращение сделанный автором новый ценный фактаж о творческой деятельности в аудиовизуальном искусстве и производстве гениального китайского режиссера художественных фильмов, легендарного директора Сианьской киностудии, наставника творческой молодежи, «крестного отца» пятого поколения китайских режиссеров У Тиан Минга.

Ключевые слова: У Тиан Минг, экранные искусства, кинорежиссер, Сианьская киностудия, пятое поколение китайских режиссеров.

Problem setting. The relevance of this study is due to the need to explore the little-known pages of Ukrainian cinema and its main figures, especially foreigners who because of some reasons remained out of eyeshot of Ukrainian art critics, including the genius Chinese stage-director of feature films, legendary director of Sian Future Film Studio, tutor of creative young people, «godfather» of fifth generation of the Chinese stage-directors– Wu Tian Ming (Chinese. – 吴天明).

Analysis of the latest researches and publications. Despite some mentions of life and creative activity of Wu Tian Ming in the publications of K. Lozovskaya [4], M. Varvartseva [2], E. Kosynchuk [3], O. Tanasyychuk [5] and O. Bezruchko [1], he actually remained out of the attention of domestic cinema researchers.

The research target of this article are to study of the life and creative path of the Chinese stage-director of feature films and director of the Sian Future Film Studio Wu Tian Ming; to analyze his creative activity in Chinese cinema as a director of feature films and mentor of creative youth; to recall the work of Wu Tian Ming as the director of the Sian Future Film Studio and the up-bringing of the fifth generation of Chinese directors; to make the list of his works in screen arts.

The research methodology is to use methods of personology, personality theory and historical-biographical method. These methodological approaches can gather and explore the unknown and little known facts from the life and creative work in film director and producer Wu Tian Ming.

The objective of the article. Explore and analyze the life and creative path of the genius Chinese stage-director of feature films, the legendary director of the Sian Future Film Studio, mentor of creative youth, the «godfather» of the fifth generation of Chinese filmmakers – Wu Tian Ming.

Summary. In 1975 Wu Tian Ming joined the High Filmdirectors Courses of the Beijing Film School. It was a bold decision because at that time the Chinese cinema

was in the period of «stagnation and decline» (1966–1976), according to K. Lozovskaya: «Cultural Revolution» – the period of stagnation and decline of Chinese cinema. Those who were connected with cinema were condemned as «right elements», and the film companies were closed. Chinese cinema entered the era of «intercurrent». Despite the fact that after some time there was a certain revival of creative life, in the film-making sphere priority was given to «exemplary Beijing opera». Ten years of chaos has caused to the Chinese cinema a huge damage. In addition, a strong blow to cinematography was carried out in 1964: the remarkable movies shot before 1948, in other words before the founding of New China, were criticized under the pretext of «ignoring the class struggle» [4, p. 37–38].

Student Wu Tian Ming combined the study with practice, and therefore took part as a director in the movie «The Red Rain» (1976). After graduating in 1977 Wu Tian Ming returned to the Sian Future Film Studio where he worked as a second director.

The beginning of creative life of Wu Tian Ming in the cinema according to K. Lozovskaya starts at the beginning of the new, fifth stage of development of Chinese cinema – «search in motion» (1977–1989): «After a decade of chaos China entered a new stage of development that could not but be reflected in the state of affairs in cinematography. Chinese cinema which had over 70 years of history faced the challenges of the new times and conditions which appeared as a result of the policy of economic reforms and openness. Chinese cinema having embarked on active borrowing of the theory and practice of Western cinema taking a course toward ideological emancipation, as a result, wrote the brightest pages in the history of Chinese art» [4, p. 38].

In many cinematographic countries there is a tradition to give a chance to young cinematographers who have not yet managed to show themselves as independent directors, in the so-called «director's tandem». It also happened to Wu Tian Ming and his first movies as a film director: «Sounds of Life» (1979) and «Native Relations» (1981) were shot together with Ten Wen Dzie.

Wu Tian Ming accepted his own collaboration with another director in a creative tandem as a compulsory measure, which would allow him to work on his own in future. And that was the right decision. The third feature-length feature film «The River Without a Landmark» (1982) Wu Tian Ming has already shot himself as a single director. China's cinematic leadership did not make a mistake by entrusting Wu Tian Ming to shoot on his own since the movie caused not only great interest but also received several awards: in 1983 – the prize from the Chinese Ministry of Culture as the best film of the year; in 1984 – Hawaiian International Film Festival Prize and Eastman Kodak Prize.

Then Wu Tian Ming shot an extremely popular movie about the true life of rural youth «Life» (1983) which had a great resonance in China and became the box-office hit of the year. Also this movie received the main prizes in China in the categories the best movie, the best female role and the best music to the film.

From 1983 till 1989 the Chinese director Wu Tian Ming worked on the position the Director of the Sian Future Film Studio where he conducted a series of successful reforms which led to the creation of an extremely creative atmosphere at the film studio. «It was founded in 1958 and during the first ten years of its existence 19 movies have been produced» – wrote K. Lozovskaya. – During the «cultural revolution» the film studio suffered greatly because any creative pursuit was pursued and the production of films was eventually banned. When Wu Tian Ming came in 1989 the studio received a new impetus for development, improved its technical equipment and increased the level of acting skills» [4, p. 38–39].

Due to the progressive reforms Wu Tian Ming had a new generation of young filmmakers in China, including such film directors as Zhang I Mou, Zheng Kai Gei, Tian Chuang Chuang and others who were able to implement their own creative ideas which led to the boom of Chinese cinema in the 80's years of the twentieth century. It should be noted that Wu Tian Ming as the director of the Sian Future Film Studio appeared to be the «godfather» of the fifth generation of Chinese stage-directors. According to K. Lozovskaya, «Sian Future Film Studio» is known for its «Chinese films in the western spirit» which mostly influenced their recognition by the international cinema community» [4, p. 39].

Wu Tian Ming has combined his administrative and artistic activities with his own creativity, and as the film director shot a feature film «The Old Well» (1986), who received film awards in China for the best film, best director work, best female role, best male role, the best female role of the second plan, etc. In the same year at the Tokyo International Film Festival Wu Tian Ming's movie «The Old Well» won the main prize, the prize for best male role and other prizes. This film also received prizes at the Sharso International Film Festival in Italy and prizes at the International Film Festival in Hawaii, USA.

K. Lozovskaya described this film as follows: «In the mountains of Taichang there is a small village called Laozzin (The Old Well). The lack of water is so great that almost every man digs new wells each day the depth of which reaches 50 meters. The protagonist of Sun Fangchuan is one of the few in the village who received education that is why he is instructed to find a well that will save the village from water problems for good. Throughout his life Sun Fangchuan loved one girl, but married a young widow, because he can not disagree with his uncle» [4, p. 39].

In 1987 for his contribution to cinema Wu Tian Ming received the honorary title of Professor from the Telluride International Film Festival in the USA and the

Dartmouth Film Institute. According to K. Lozovskaya the activity of Wu Tian Ming as a film director belongs to the last fifth period of the development of Chinese cinema. In the period from 1979 to 1995 he created 6 films which became the classics of Chinese cinema [4, p. 38].

In 1989 Wu Tian Ming was an honorary member of the jury of the International Film Festival in Tokyo. From 1989 to 1994 at the invitation of the American Institute for the Study of Asian Culture Wu Tian Ming lived in the United States of America and taught at the University of California which can be called the period of his artistic and mentoring activities, when the famous Chinese director transferred his own creative experience to young filmmakers from other countries, first of all, Americans.

After returning to China in 1994 Wu Tian Ming re-started directing activity. The first feature film of this period was «The King of Masks» (1995) which won prizes at International Film Festivals in France, Austria, Singapore, Switzerland, India and others. K. Lozovskaya described this film as follows: «The King of Masks» is so strong and emotional that the audience cried in the hall, despite the differences in our cultures. The action takes place in the times of the Republic of China. An elderly man roaming from place to place, showing the same performance – he changes the mask of the Beijing Opera with extraordinary speed, for which he received the name of the King of Masks. A man dreams of life for a descendant who could convey his art. One day he buys a boy, calls him a grandson, and they begin to travel together. Soon it turns out that he bought a girl. In the end, the girl saves the protagonist from the prison» [4, p. 39–40].

In his creative work there is also a TV series «Black face» (1996); Feature film «Unusual Love» (1997); TV series «People of Huang Xe» (1998); TV series «Urban Passions» (1999); TV series «SEO» (2002), TV series «The Gad-fly» (2004), etc.

Conclusions. At the beginning of the article the purpose of the article was to explore and analyze the life and creative path of the genius Chinese stage-director of feature films, the legendary director of the Sian Future Film Studio, the mentor of the creative youth, the «godfather» of the fifth generation of Chinese filmmakers, Wu Tian Ming. The goal was reached.

Summing up the above, it can be noted that the scientific tasks set have been fulfilled: the life and creative path of the Chinese director of feature films and director of the Sian Future Film Studio Wu Tian Ming have been researched; his creative activity in Chinese cinema as a director of feature films and mentor of creative youth were analyzed; the work of Wu Tian Ming as the director of the Sian Future Film Studio and the up-bringing of fifth generation of Chinese directors were mentioned; his creative works in screen arts were listed.

The **perspectives** of scientific research. Despite thorough research of the life and creative activity of Wu Tian Ming, it can be noted that the prospects of scientific research are still huge because it is still unknown the further creative activity of the Wu Tian Ming.

The **significance** of this research for the art history lies in finding and introducing into the scientific environment the gained by the author new precious facts about creative activity in audiovisual art and production of the genius Chinese stage-director of feature films, the legendary director of the Sian Future Film Studio, mentor of creative youth, the «godfather» of the fifth generation of Chinese filmmakers – Wu Tian Ming.

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