

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

1

ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВОТА
ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ – СОФИЯ

ISSN 0032-9371

ГОДИНА 48-ма 2015



СЪДЪРЖАНИЕ

Надежда Маринчевска. Не останаха табута непрегасени: „Котаракът на равина“	3
Андроника Мартонова. (Не)приличният Ерос в японската визуална култура (шунга, хентай, анимация, кино)	7
Антон Стайков. Астерикс в България. Социокултурни щрихи	16
Невелина Попова. Кратките комиксови сюжети на младите от Ко-миксер	22
Александър Стайков. Интерпретации на травматичността във филма на Ари Фолман „Валс с Башир“	29
Радостина Нейкова. Трансформации на време-пространството при прехода от комикс към екран	33
Пенчо Кунчев. Комикс и кино	37
Йосиф Аструков. Новите мултимедийни представления	43
Петя Александрова. Комиксът като възможност в музикалното израстване	46
Вида Делчева. Комиксът като базов контент на трансмедийни проекти	49
Даниела Кадийска. Кръстосаните промоционални кампании и продуктовото позициониране в американското кино	53
Никола Вангелов. Маркетингови общувания на комикси в социалните медии – примери от Marvel Entertainment	57

РЕЦЕНЗИИ

Андроника Мартонова. Европейско кино – глобално и локално	60
--	----

РЕЗЮМЕТА	62
----------------	----

CONTENTS

Nadezhda Marinchevska. No taboo remains inviolate: The Rabbi's Cat	3
Andronika Martonova. The (in)decent Eros in Japan's visual culture (shunga, hentai, animation, film)	7
Anton Staykov. Astérix in Bulgaria. Socio-cultural outlines	16
Nevelina Popova. The short comics plots of the young Co-mixer group	22
Alexander Staykov. Interpretations of traumatised memory in Ari Folman's Waltz with Bashir	29
Radostina Neykova. Transformations of the time-space continuum in transition from comics to screen	33
Pencho Kunchev. Comics and film	37
Iosif Astrukov. The new multimedia performances	43
Petia Alexandrova. Comics as an option for teaching music	46
Vida Delcheva. Comics as basic content of transmedia projects	49
Daniela Kadiiska. Cross-promotional campaigns and product placement in American film	60
Nikola Vangelov. Marketing communication of comics in social media as exemplified by Marvel Entertainment	62

REVIEWS

Андроника Мартонова. European cinema – global and local	60
--	----

SUMMARIES	62
-----------------	----



SUMMARIES

NO TABOO REMAINS INVIOLETE: *THE RABBI'S CAT* *Nadezhda Marinchevska*

The article deals with the ever more discernable trend in contemporary comics and animated film to address problematics for adults. Both arts have been distancing themselves over the last decades from the traditional archetypes and codes to explore new thematic areas such as traumatic experience, political or religious aggression, violating privacy, etc. Comics/animated works for adults have much more to do with the European and world arthouse films than with the overexposure of stereotypical superheroes such as Batman or Captain America. Comics approached also an unusual for their development genre, *social and existential drama*, to invest its profound messages with a new artistic form. The article is an analysis of *The Rabbi's Cat* by Joann Sfar and Antoine Delesvaux. It is a borderline case with two addressees, blending comical with serious. Within its funny narrative structure, the film focuses on deep conflicts—religious, political, bureaucratic, nationalistic-chauvinistic, racial, generational, etc. The undertone of the dialogue refers to theological and philosophical disputes, questioning every fanatical interpretation of lines of the Talmud, Bible or the Koran. A scathing post-modern ironic stance towards blind literal adherence is the message conveyed by this movie. A comparative analysis is made of the visual, compositional and verbal specifics of the comics and the animated film.

THE (IN)DECENT EROS IN JAPAN'S VISUAL CULTURE (SHUNGA, HENTAI, ANIMATION, FILM) *Andronika Martonova*

Japan's visual culture articulates eroticism in a specific and contrasted to the West way. Sexual theatre of East Asia is performed by other, different rules, established to a large extent by Chinese culture. In Japan, both fine models of the established artistic tradition (abuna-e, shunga, muzan-e,

etc.) and contemporary graphical and erotic and even pornographic artefacts (manga/anime, gekiga, hentai) are created. The aesthetics and canon of traditional erotic prints strongly influence the modern forms of visual arts: illustrations, sketches, cartoons, manga. The idea of a taboo and of decency/indecency in the erotology of the country comes from the processes of westernisation and modernization. In contemporary aspect, it is interesting to trace how these layered erotic images transform into manga/anime productions (in the context of hentai), but also in Japanese art animation and feature film. The analyses are focused on three works: the animations *The Sensualist/好色一代男* by dir. Yukio Abe (1991) and *Belladonna of Sadness/哀しみのベラドンナ* by dir. Eiichi Yamamoto (1973), and the feature *Air Doll/空気人形* by dir. Hirokazu Koreeda (2009). The analysis is contextual and studies the interrelations with the traditional, but also with the historical and culturological basis of Japan, with the development of literature and cinematography. The field of discourse is placed within the special aspects of the environment and the specifics of Japanese mindset.

ASTÉRIX IN BULGARIA. SOCIO-CULTURAL OUTLINES *Anton Staykov*

The development of comics in Bulgaria in the period of transition rests on the tradition established by the *Duga* and *Chuden Sviat* magazines for children, which have attracted large audiences in the 1980s. The chaotic emergence of magazines and films from the West replaced the closed system of cultural values of the Socialist era. In the early 1990s, the domestic publishing market saw literary production of translated comics, of which the children's comics of Disney Studio, such as *Mickey Mouse* and *Donald Duck* and the teen series *Witch* enjoyed the greatest popularity. The endeavour to translate and distribute the series of Hergé's comic-book hero Tintin failed. Batman and Superman attracted audiences in their own right, but these were a far cry from a

real superheroes boom in this country. The Astérix series by scriptwriter René Goscinny and cartoonist Albert Uderzo was better positioned. Though not racking up dream sales in such countries as Poland and Germany, the series was republished on a regular basis over the 1990s. The sign system of these comic books did not lose its readability due to the system of codes skilfully inbuilt by René Goscinny. Venelin Proykov's good translation successfully rendered the realia of the French authors in a Bulgarian lexical and social environment. The latter are universally readable but with elements of an intellectual play, where attentive readers would find a plenitude of signs and a number of references to various issues facing contemporary societies.

THE SHORT COMICS PLOTS OF THE YOUNG CO-MIXER GROUP *Nevelina Popova*

The paper treats the subjects of the short comics by the young artists, members of the *Co-mixer* group. The authors and the manners in the five editions of the journal are different. Each of the editions is themed: communication, second-hand (goods and thoughts), faults, noise and traffic. Even though they are very different, all these young people seek in comics their own alternative domain of expression. *Co-mixer* was founded and had gained reputation as a subjective and private domain of quick and spontaneous response by the young authors. Their artworks could hardly class with the established comic genres such as graphic novels, comic strips in periodicals, comic-book novels, fantastic or historical comics. The conventions of the classical story proved to be inadequate to the quests of the young artists. The subjects they are interested in with their distinct subjectivity lead them to the gateway to poetry. That is why in more general classifications, the short graphical stories of *Co-mixer* fit in the larger and flexible group of the alternative comics. The article seeks to establish parallels with drama and the media of expression in animated shorts. Short comics and animated shorts are the

two alternative options for a short plastic story. The young artists are equally successful in handling the languages of both different though akin arts. To them, comics are a wonderful alternative to the laborious and long technological process in animation, which does not necessarily mean that they compromise on aesthetics.

INTERPRETATIONS OF TRAUMATISED MEMORY IN ARI FOLMAN'S *WALTZ WITH BASHIR*

Alexander Staykov

The paper interprets some of the main constructs of the message conveyed by Israeli director Ari Folman in his *Waltz with Bashir*. The subjects underlying the storyline of the feature, are charged with enormous semantic strain. Seeking to metaphorically ease this strain, the author creates a multifarious and morphologically complicated work. The exploration is focused on just one of all the layers, i.e. on the interpretations of such a multifaceted phenomenon as traumatised personal and national memory. Using animation mixed in with documentary, the film presents the autoreflexive process of 'archaeologising' individual memory. Oblivion is a function equal in importance to remembering, but evoking the lost memories is a key to the rehabilitation of personal identity. Here the processes of recollecting are of paramount significance. Those devoid of their memories are devoid of their own past and in fact, of identity. And the entire reservoir of personal memory shapes collective memory. Principal points underscoring these interpretations in various theoretical contexts are defined in the article. Research tools of the fields of psychoanalysis, cultural anthropology, history and psychology are used for the purpose. Three keys to the subject terms are used: 'memory', 'pain' and 'guilt' for the needs of the illustrative stability of the text.

TRANSFORMATIONS OF THE TIME-SPACE CONTINUUM IN TRANSITION FROM COMICS TO SCREEN

Radostina Neykova

The parameters of time and space are quite broad in the world of comics. The conventionality of the depicted representation allows for quick transi-

tion in space and over time. The panels of the comic strips could also be perceived as single forms of fine arts, whose two-dimensional composition is subjected to all fundamental laws of fine arts. Still, with the succession of several such frames one after another their function is complicated. Now they already create an illusion of a dynamic composition, showing key moments of a motion through space and over time. The succession of the frames in itself suggests the development of a certain element (motion, character, space or time).

The artistic time continuum in comics exists like an illusion, as a result of the motional, behavioural and even historical experience of each of us. Time and motion exist mostly in the imagination of artists of comics and their proper perception by readers underlies a successfully told depicted story. The artistic time continuum in comics (very much like that in animation) often stops going in only one direction and runs backwards. The succession, spatial and causal relationships are broken. Time is now a vector. Still, it has to be well organised and structured to be perceived properly.

COMICS AND FILM

Pencho Kunchev

Though the so-called 'stories in prints' were pioneered in 1830 by Swiss writer Rodolphe Toepffer, the US are believed to be the birthplace of comics. Comics emerged in the late nineteenth century to meet the need of visual communication with the influx of non-English-speaking immigrants. The framed illustrations were graphical metaphors of the writings. Great film director Alain Resnais called comics the '*essence of framed and privileged moments*'. It is the time factor that unites comics and film. The earliest authors of animated films have created comics as well. With its structure of representation, comics influenced feature film and were used to diversify media of expression in animated films.

The storyboard could be said to be the common denominator between comics on the one hand, and feature and animated films on the other. A storyboard is a visualized rendering of a written script, which goes beyond the common comics. A storyboard offers the composition of the shots and the range of colours therein, the point of view of the

camera, the links between the shots ... Storyboard artists on animation films develop further the character types, adding new storylines to the action and enriching it with a number of gags. The power of comics, defined by some as the 'ninth art', shows also in its impact on contemporary fine arts. Opening up new horizons for the artistic potentials of comics is a task to be undertaken both by the contemporary and the future generations of artists.

THE NEW MULTIMEDIA PERFORMANCES

Iosif Astrukov

Multimedia projectors have become an established standard on each stage for quite a while now. Now actors use projections on their bodies, fragmenting representations in different areas of the space, switching them to other projectors, synchronizing a number of parallel projections, etc. This technology allows for interactivity too. Interactivity itself is implemented in two main directions: live interaction with a screen and/or audiences and interaction between different stages. A perfect synchronization of lightning, animation-multimedia and a consummate live performance creates an unparalleled illusion of reality. The *Seventh Sense* (2011) staging of Anarchy Dance Theatre lends a new dimension to what I'd call a visual performance. They achieve real interactivity at several levels. Here we could not speak any longer of stage alone for what they build is an environment, where performers and audiences find themselves. With this technology becoming more accessible, actors feel freer to create in this hybrid field of visual performances. I believe this is the apt term as vision in such performances is as important and definitive as a living performance: the two are inextricably bound up with each other and can't exist independently. Supposedly, observing recent trends, more and more stagings will be witnessed in this line, interactive to varying degrees, but definitely visual and technological.

COMICS AS AN OPTION FOR TEACHING MUSIC

Petia Alexandrova

The article broaches some of the practices of using comics as an element of teaching music at schools in

Bulgaria. One of them is given in the book *Histoire de la musique en bandes dessinées* (1989) by Deyries Bernard, Denis Lemery, Michael Sadler. Giving the main figures and styles, the book excels in a very serious treatment of the history of music, which however presets its faults: it offers too much information, long and difficult to read headlines and lack of a storyline. The second one is the *Fortissimo at Lessons* programme, the notebook of which includes 9 comic stories for 9 instruments on 9 pages by 9 authors. The notebook does not exist just for the sake of it, but is a final stage in a course and though relieved from exhaustiveness, it offers a glossary of a kind. Every page features an individual story and could be rearranged at will. The illustrations are made by different artists in different manners. The third book, *Tales of the Magic Flute* (2013) is also available with a CD of music pieces. It apparently relies on our preset disposition to Mozart and to his *The Magic Flute*, which makes a luxurious printing product, but stakes mostly on Penko Gelev's illustrations. The pictures live their own life independently not only from the text, but also from Mozart.

All the above cases succeed in combining educational ambitions with adequate entertaining adaptations for the young without compromising on quality.

COMICS AS BASIC CONTENT OF TRANSMEDIA PROJECTS *Vida Delcheva*

Presently, new technologies and new modes of using information make the interest of the audiences ever more volatile and passing. Attracting and maintaining their interest necessitates new methods of creating content in new media formats, transmedia storytelling. Comics are media using two semantic systems and a succession of representations, which makes them quite filmable. Seriality is typical of comics and for this reason some of the most successful transmedia projects venture to transform comic scripts into multi-platform scripts in development.

The paper analyses the potential of comics as a basic content of transmedia projects seeking to define the position of comics within the new media reality, their role of a basic content and their function of a multi-platform script in development. The study deals with the successful comic scripts that have become successful transmedia projects, using the example of the film universe of Marvel. It's in fact a series of movies about superheroes, comics and shows, based on characters and subjects of Marvel's comics. Various media formats merge and succeed each other in transmedia storytelling, incorporating new types of media on the way. That is diversifying storylines rather than media. Still, this diversification is not final, alternating with mergence of storylines in a single story: departure from the original script is not typical of transmedia.

CROSS-PROMOTIONAL CAMPAIGNS AND PRODUCT PLACEMENT IN AMERICAN FILM

Daniela Kadiiska

Cinema's mass popularity makes it a perfect venue for getting a message across out to global audiences. That is the reason why marketologists deem it to be a good promotional medium. Film audiences could be treated as ready target groups, especially when the genre of the movie is clearly specified allowing for the inclusion of various indirect advertising messages. This practice is increasingly massively applied on a larger scale to a specific niche in advertising business, i.e. product placement. Striving to benefit additionally from the communication in product placing, marketologists and producers avail themselves of diverse auxiliary promotional programmes. These programmes, generally called cross-promotion, combine two non-competitive brands/products in a promotional effort towards achieving mutual benefit in accordance with the set communication or sales goals. The article analyses the cross-promotion campaigns as a most pop-

ular tactic, used in product placing in American film. The paper seeks to prove that marketing cooperation between producers and advertising providers might well gain access to a wider group of people, who have not been deemed to be potential clients. Carrying out a cross-promotion campaign promotes any new film, expanding the markets and lending more complete, valuable and desired image to the brand.

MARKETING COMMUNICATION OF COMICS IN SOCIAL MEDIA AS EXEMPLIFIED BY MARVEL ENTERTAINMENT

Nikola Vangelov

The article seeks to study the communication of Marvel Entertainment through social media, its role and characteristics. The structure and tasks are defined by the goal: definition of comics, definition and examination of the characteristics of some social media and their role in the marketing communication of the company. The object of the study is social networking. Media communication is a global topic and would take too much time to study, which is not within the capabilities of only one doctoral student. The assumption is that social media have a positive impact on the communication of Marvel Entertainment. On its behalf, Marvel has to take into consideration this fact and use social media for both feeding and extracting information. The analysis aims at displaying the opportunities provided by social media both to the company and to its audiences. A question is raised: whether the communication model is influenced by social media and, if so, how do audiences take advantage of this fact? The article studies examples related to the integrated communication of the company. The opportunities, which the digital revolution gives both to cinema industry and to the World Wide Web, are explored. The examples would display the digital communication strategies of Marvel and how they foster better understanding of users' needs.