

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ

ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВОТА

ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ - СОФИЯ

3

ISSN 0032-9371

ГОДИНА 44-та 2011



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SUMMARIES

THEATRE IN THE GLOBAL WORLD: THE MAN IN THE GLOBAL SEA OF IMAGES

Kamelia Nikolova

The article examines the question for the theatre and the global world – one of the topical issues in contemporary theatre studies. This question is actively commented today from different points of view as well as in different directions. Recently all its main aspects were summarized and concisely presented in the book “Theatre & Globalization” (2009) by the well-known English theoretician Dan Rebellato. The article is focused on only one manifestation of contemporary performing arts. It investigates the insistent interest of the theatre to the theme about the global world as an endless sea of images in which the man of today wanders seeking for his changing identity. This theme echoes in many performances which are representative for the theatre development in the last five years and are staged by leading directors and companies in Europe and the rest of the world and it reflects directly on their aesthetics. The text describes three of the main forms by which the stage expresses that theme. They are the visual theatre of energies, the visual reality theatre and the multimedia-performance which combines theatre and cinema. “Hey Girl” by Romeo Castellucci (Societas Raffaello Sanzio, 2006) and “Troilus and Cressida” by Shakespeare, directed by Luk Perceval (Munchner Kammerspiele, 2008) are commented to clarify the first form, “Riesentbutzbach. A permanent colony” by Christoph Marthaler” (Wiener Festwochen, 2009) presents the second one and the third form is described through the analysis of “Hotel Methusalem” (2009) by the English theatre company “Imitating the dog” and “Antonioni project” (Toneelgroep Amsterdam, 2009) by Ivo van Hove

and “T.E.O.R.E.M.A.T” by Grzegorz Jarzyna (2009, TR Warszawa, 2009).

GLOBALIZATION, NON-NATIONAL FILM PRODUCTIONS AND CHANCES FOR „SMALL” CINEMA INDUSTRIES

Ingeborg Bratoeva-Darakchieva

The text offers an analysis of the newest developments in some European cinema industries, regarded until now as “peripheral”. Based on Stuart Hall’s idea “of global chance”, and on the reality of integration of cinema into the global media field, the study is an attempt to examine the wide-ranging opportunities, offered by globalization to “small” European cinema cultures.

European film industries go in with globalization by developing the non-national film production as the main European film model. This model offers intense collaboration between “dominant” and “marginal” European cinema industries in terms of funding, project-development, and production capacities. Therefore, cinema cultures, yet considered “small” have got the chance to exercise significant influence on present-day global cinema aesthetics.

The positive effects of this collaboration are illustrated with the case of „the Rumanian new wave”, a term elaborated to indicate the outstanding artistic progress of the youngest generation of Rumanian directors. The internationally acclaimed films of Cristian Mungiu, Cristi Puiu, Radu Muntean, Titus Muntean, Corneliu Porumboiu, Calin Peter Netzer, Cristian Nemescu, and Radu Jude are analyzed in terms to define the originality of their style and to prove that, despite funding problems, these young directors are putting European cinema culture on a new course. They work in co-productions, succeeding to make use of international

collaboration, transforming material restrictions into creative innovations, and tracing new artistic possibilities for the “small” cinema industries.

TRANSITION, GLOBALIZATION AND CULTURAL PARADIGM TRANSFORMATIONS

Nikolay Iordanov

The study reflects on the in-depth transformations of the socio-cultural context that have been taking place in the recent two decades in Bulgaria as a result of the transition towards democracy. Cultural heterogeneity and multiculturalism are new phenomena that were not typical of the previous pattern of development (as shaped after the re-establishment of Bulgaria as a state). The imperative for tolerance of diversities and the globalizing cultural market complement each other to undermine the ethnocentric paradigm which – in turn – impacts on the ideas of publicity. Publicity today is a complex mix of social groups, values, attitudes and marketing strategies.

The advent of the new media has regrouped the traditional Bulgarian art audiences, both the mainstream and the alternative forms audiences. The cultural situation in the end of the first decade of the 21 c. could be characterized by means of terms, such as post-mainstream and hybridity of conventional and alternative art forms. The new social and economic conditions, the development of technologies and communications, the heterogeneity and the dynamics of audiences make it necessary to re-formulate the ideas, the means and the goals of theatre. Theatre, like the rest of the social practices, goes through deep, transition-driven transformations – in the individual attitudes and publicity, in language and performativity – in order to discover its new being.

THE EUROPEAN ANIMATION AUTEUR AS A GLOBAL PHENOMENON

Nadezhda Marinchevska

The notion of authorship is central regarding matters of art. The article argues that animation is the most auteurist of film practices. In this case the notion can be applied literally and not as a metaphor as it has been used in fiction cinema starting from the *nouvelle vague* in the 50's.

After the World War II in Europe, divided in two antagonistic blocks, the animated cinema paradoxically shows similarities in its evolution. The two opposite models in production and ideology on both sides of the Berlin wall give birth to analogical processes in the auteurist animation creating comfortless obscure films, existential or psychoanalytical works or social grotesques. The authors share analogical ideas in narration and style despite the social and political differences in the countries they live in. They easily overstep state borders paying tribute to vanguard stylistics and developing the language of art. The process went global including countries from all over the world. Nowadays the cinema *auteur* has already disappeared and dissolved in the postmodern practices in fiction film. It seems that only animation still treasures up the values of the auteurist cinema.

The article shows some of the codes of the auteurist language in animation regarding the works of such artists as Yuriy Norshteyn, Alexander Petrov, Jan Lenica, Gisele and Ernest Anserge, Raoul Servais, Jan Svankmajer, Jiri Trnka and many others.

THE SHIP OF FOOLS, GLOBAL THEATRE AND THEATRE IN GLOBAL SPACE

Romeo Popiliev

The article examines the dramatic situation of globalization today; unlike comparable trends in the past, now this process is not based on some "grand narrative", but is

subjected to the gamble of the market, the perpetual demand of which for ever urgent reforms very often produces destructive local results, especially in the field of culture, and thus infringes on the freedoms and interests of the individual. The present-day globalization is, in fact, once again aiming at a Utopia of the "new man". However, the speedy communications lead to quick and short-lived results, and this feverish pace and lack of calmness are a challenge to freedom of thought, which does not seem to have the needed space in which to unfold, despite the enormous open space of the world that surrounds it.

The author traces certain similarities with the Baroque Age. It seems that, more than ever, the world is a stage, and all the people in it, actors. We are packed into the Net as if on a town square or in a labyrinth – and these are Baroque images. The center, balance, spiritual values, are all lost. More and more, the sense for improvisation is what counts. But unlike in the past, here there is no threat of awakening to reality. Yet the future role of the theatre, in this situation of global virtual theatre and global state of dream, is nevertheless growing – not only because it is live communication, but also due to its capacity to transcend its own physical presence, to open a door to the impossible, to go beyond the obliterating waves of the global virtual theatre.

BALKAN MIRROR AND PREDICTION FOR FRIENDSHIP

Zornitsa Milanova

The globalization's processes provoke cinema to focus on the removal of political, social and cultural boundaries and on the building bridges between different ethnic, religious and gender groups. In the 90's leading theme in the work of the Balkan filmmakers is the treatment of treatment of different and foreign people as enemies. Irration-

al ethnic hatred is provoked by the endless remodeling of borders and the recent military conflicts, led to the aspiration for self-identification through confrontation. Since the beginning of the new century, filmmakers from the region provide new insights into this issue. The processes of confrontation overturn and forgiveness becomes a leading topic. Sign of the intention to overcome the traumatic past are the first Albanian-Serbian co-production "Honeymoons" (2009) of Goran Paskaljevic and the Bulgarian film "Forecast" (2008) of Zornitsa Sofia. For this to happen, the peninsula must be free from its wire fences and different cultural, ethnic and religious communities to overcome the fear that they will lose their identity if they tolerate the different ones. To accept the other person, who is different (like the fellow surfers are different one from another in appearance, character and temperament) and at the same time very close (as the two pairs of lovers are in "Honeymoon") is necessary for the Balkans to resolve finally its internal conflicts and to start participating fully in global multicultural dialogue.

THE 1990S: THE DIRECTOR COMES BACK

Violeta Decheva

After the 10th of November 1989 the Secretary General of the Communist Party Todor Zhivkov was replaced and the communist state began disintegrating. The National Theatre was looked upon as a symbol of official socialist culture so it was subjected to more violent attacks than the other theatres were and it soon collapsed. Diko Foutchadzhiev with drew at the beginning of the 1990-1991 season and the drama specialist Prof. Vasil Stefanov was appointed in his place.

In spite of the difficult situation in which the Theatre was, the new management took adequate measures and it began to come out of the

crisis. The experimental “Sfumato” Theatre was invited to work under the roof of the National Theatre. Its directors Margarita Mladenova and Ivan Dobchev became full-time members of the Theatre. Thus a strong team of directors. The directors Leon Daniel, Krikir Azaryan and Krasimir Spasove produced a number of plays. M. Minkov’s *The Fireplace* and Samuel Beckett’s *Krapp’s Last Tape* were directed by Krikor Azaryan, Arthur Miller’s *The Price* by Leon Daniel, Gorky’s *Vasa Zheleznova - 1910* by Kr. Spasov, *Memories of a Revolution* after Büchner and Müller and *Easter Day Wine* by Konstantin Iliev were directed by Ivan Dobchev, *Lorenzaccio* by Alfred de Musset, *At the Foot of Mount Vitoshka* by Yavorov and *Nirvana* by Konstantin Iliev were directed by M. Mladenova. These were powerful performances not only in the context of the Theatre. In the first half of the 90s the work of the mentioned directors restored the National Theatre’s leading position in the theatrical world of the country. *Lorenzaccio* was declared to be the best play for the 1991-1992 season. At the beginning of 1993 Alexander Morfov was appointed director and his very first production *Don Quixote* by Cervantes which, together with *Easter Day Wine* and “Sfumato’s” *Uncle Vanya* dominated as plays of the season. These were three very different productions yet they were all original and moving. They were impressive aesthetic reevaluations of the experiences under the changes and the memories of the past. They all gave the Theatre, regarded until only a few years earlier as most conservative, a new image and brought to its auditorium a new kind of audience. The National Theatre realized the ambition to become the centre of what was the best and the most interesting in the theatrical life of the country. If the changes in the Theatre during the first half of the 1990s can be described as the introduction of new styles and as a method of directing that rearranged the world

of symbols making the individual of “high culture” see a new meaning in it, Morfov’s productions can be described as the excitement of the carnival rushing onto the stage. This kind of plays together with the beautiful baroque lobbies and the gold-plated ornaments of the ceiling of the big auditorium attracted a young audience. The joyful defiance and parody of the familiar “classical” patterns of interpretation and the profuse presence of gestures and symbols of the street made Alexander Morfov productions effective and spectacular, symbols of the radical break of the Theatre with its past.

THE GLOBAL SIAM: EUROPEAN FOOTPRINTS IN THAI CINEMA

Andronika Martonova

„Nang farang” or “Western, European theatre of shadow play” - like this the Thai peoples call the cinema since its appearance in the Kingdom of Siam. The presence of foreignness in Southeast Asia in the context of the history of film art and culture leaves many traces. After the first cinema showing in June 9, 1897 the capital Bangkok will be fascinating immediately by new art of moving images - from the French company “*Pathé Frères*” to the American “*Edison Cinematograph*”.

Mister S.G. Machowsky, S.G. Marchowski or S. G. Markaufsky - no one knows precisely the name of the man who first demonstrated the film in Siam. Probably he had a Slavic-Jewish origin roots and he was a “*Lumière*” employee or just independent traveler. His mysterious European figure conducts us back to the history of Asian monarchy. The main aim is to track off and study the contaminations between Siamese and European culture from the screen art until the pre-modern past where lives King Narai of Ayutthaya in 17th century and his councillor Konstantinos Gerakis.

AN ATTEMPT AT IDENTIFICATION OF THE TRAVELLING FILM PROJECTIONISTS THAT HAVE VISITED THE COUNTRY AT THE END OF THE 19TH AND THE BEGINNING OF THE 20TH CENTURY

Petar Kardzhilov

The first steps of the cinematograph in Bulgaria were obscured by the uncertainty and mysteriousness. That is why the academic historic research of this early epoch is exceptionally complicated. The lack of facts submerged in anonymity most of the priests of the Tenth Muse that have announced the birth of the new celluloid age in our country. For decades their personification was difficult, even impossible. In the history of the cinema in Bulgaria there were mentioned just some twenty foreign film distributors that have roamed the land during the end of the 19th and the beginning of the 20th century. Our film scholars know very little if nothing about most of them (the only exception being the Englishman Charles Raider Noble). In the few studies dedicated to them in even the most serious academic publications biographical data about those people was lacking, their names were rarely mentioned properly. Their nationality very often was not known... The detailed studies realized during the last few years by Dr Petar Kardzhilov have allowed him to identify the personality of almost a dozen absolutely unknown up to now travelling film projectionists, to supplement the list with the names of the first film voyagers, to attain precious biographical data about them (personal as well as professional).

FILM TRANSLATION IN THE AGE OF GLOBALIZATION

Petya Alexandrova

When does film translation help and when does it hamper film perception? In the beginning immediately

after 1896 film translation depended on the 'recommenders' who as a true folklore bard stood before the cinema hall and summoned the people to enter the hall by explaining in details the film story.

The next stage in the silent cinema was the captions which were shot separately and then edited into the film. That is why it was not that difficult to 'remove' them from the original and 'added' in another language when that copy had to be distributed abroad. During the 1920s the approach to the captions was like to a work of art (The Cabinet of Doctor Caligari, Metropolis, The Battleship Potemkin).

After the introduction of sound the dialogue in a film was much more as screen time not to speak of its growing role as far as the story was concerned. And in the 1930s two models of film translation were established. The first one was dubbing. The positive side of this was the easy and passive perception. It did not distract the attention of watching the shot or the episode. The negative side – one never heard the original voice of the actors. The other model is subtitling. Quite a lot of negative elements can be pointed out here – the viewer perceives one shot for less time than the director has foreseen, consequently less adequately. The great advantage of this method is the following – the audience hears the voices of the actors and absorbs the intonations, modulations, specific characteristics of their voices. In Bulgaria the subtitling model is the general practice when a film is distributed for the big screen. But the process of globalization has changed the situation: in the case of DVDs quite often there are subtitles but also dubbing and in a

number of language versions. Subtitling in the English language has become a standard for the presentation of films at international festival and that includes Bulgarian films also. If a film has an English-language version it exists in the public distribution space as well as on the internet. But this only raises the requirements for a translation of the films in Bulgarian language.

**LOOKING FOR
THE NATIONAL
CHARACTERISTICS (THE
FOLKLORE MOTIVES
IN PHOTOGRAPHIC
ILLUSTRATIONS OF
SOVIET AND BULGARIAN
MAGAZINES OF THE 1950s)
Katerina Gadjeva**

The Socialist state often turned to the past for topics and stories, which following ideological treatment turned into major elements of its agitation and propaganda activities. In the search for the national characteristics it actively stimulated separate elements of the folklore, manipulated them and made them universal. The party proclaimed as an obligatory requirement for each work of socialist art to be "national in form and Socialist as content". The "national form" supposed accessibility and realism – characteristics that aimed to satisfy the aesthetic and creative necessities of each member of society. The subject of traditions was one of the main in photographic illustrations of the socialist periodical press of the 1950s. The magazines published images of women and girls dressed in national costumes, children that are learning crafts, workers that in their

free time with interest visited exhibitions of modern authors that were developing in a new way the traditions in their works.

**THE FAIRYTALE-FANTASY
STORIES AND POPULAR
HEROES OF FAIRYTALES
Radostina Neikova**

The test examines some of the most interesting examples of screen interpretations of the fairytale Snow White and the Seven Dwarfs. Modern digital technologies to a different extent assist in the development and better presentation of the film story. In some of the mass produced films it helps mainly in the advertising of novelties, greater 3-D scope and realism of the images. But the presence in interesting films where the technologies have a substantial and important role show the true role of dressing a good, well-known and loved by the audience story in a new, but well fitted and visually significant and effective packaging. And so the screen interpretations of well-known stories are different, richer (mainly visually and digitally) but basically it comes down to the constant struggle of good and evil, beauty and ugliness... And here of greatest importance is how exactly this struggle is being depicted. Whether the viewers' interest will be limited to the technological parameters and possibilities of the new technique (or new versions of old techniques) or whether he will perceive them as an inseparable part of the interesting and amazing screen story, the rich film language and memorable images.