

# ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ  
ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

ИНСТИТУТ ЗА ИЗКУСТВОЗНАНИЕ  
ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ - СОФИЯ

# 4

ISSN 0032-9371

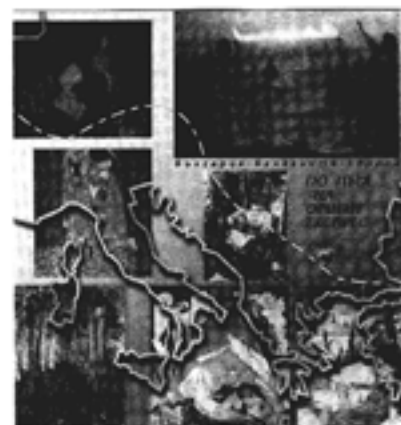
ГОДИНА 34—А 2001

## СЪДЪРЖАНИЕ

Лилия Кирова. Социален мляшанс, проклятие или балканско приключение (Модерност, европеизъм и традиция в балканските култури).....	3
Саян Велкова. Гърция в края на дългия деветнадесети век.....	8
Йорданка Бибина. Раждането на новата турска живопис (XIX–XX в.).....	14
Милена Георгиева. Сецесионът в живописа на южните славяни — една от насоките на "Модеризма".....	25
Ирина Генова. Мотивации на художествения обмен на Балканите през първата половина на XX век. I. Изложбата на белградското дружество "Облик" в София, (1934).....	32
Румяна Дончева. Монументалният цикъл "Славянска епопея" на чешкия художник Алфонс Муха и България.....	38
Снежана Карлуковска. Първите български възпитаници на Академия "Албертина" в Торино.....	44
Деница Данчева. Бележки за българското художествено присъствие в Германия между двете световни войни.....	51
Валентина Ганева. За традицията и модерността в художественото образование. Баухаус и примерът на Йоханес Итен.....	57
РЕЦЕНЗИИ	
Ива Станоева. Култура и традиция на малкия град.....	61
Чавдар Попов. Културните измерения на визуалното.....	63
РЕЗИЮМЕТА.....	64

## CONTENT

Lilya Kirova. Social Failure, Damnation or Balkan Venture (Modernity, European and Tradition in Balkan Cultures).....	3
Sanya Velkova. Greece at the End of a Long Nineteenth Century.....	8
Yordanka Bibina. The Origin of New Turkish Painting at the End of 19th and Beginning of 20th Century.....	14
Milena Georgieva. The Secession in South-slavic Painting: a Trend in the <i>Modernism</i> .....	25
Irina Genova. Motivations for the Artistic Exchange on the Balkans in the First Half of the 20 <sup>th</sup> Century. I. The Exhibition of Belgrade Society of "Oblik", held in Sofia (1934).....	32
Rumyana Doncheva. The Monumental Cycle "Slavonic Epopee". Of the Czech artist Alfons Moucha and Bulgaria.....	38
Snezhana Karlukovska. The First Bulgarian Graduates of <i>Academia Albertina</i> di Torino.....	44
Denitsa Dancheva. Notes about Bulgarian Artistic Presence in Germany between The Two World Wars.....	51
Valentina Ganeva. On Tradition and Modernism in Art Training of the Beginning of 20th Century. The <i>Bauhaus</i> and Johannes Itten's Model.....	57
REVIEWS	
Iva Stanoeva. Culture and Tradition of the Small Town.....	61
Chavdar Popov. Cultural Dimensions of the Visual.....	63
SUMMARIES.....	64



# SUMMARIES

## TURKISH PAINTING AT THE END OF 20th AND BEGINNING OF 21st CENTURY

**Yordanka Bibina**  
Institute of Balkan Studies  
Bulgarian Academy of Science

The process of Europeanization of Turkish culture started in the Tanzimat era embraced more and more spheres of social and cultural life. This spectacular transformation from Islamic to European culture is closely related to the appearance of a new type of intellectuals and artists as a result of number of reforms in education and society as a whole. The rejection of previous and the acceptance and building of new European models are the main characteristics of transition from one civilization to another. In the field of fine art painting it means not only applying new techniques, but rather change in the very conception of the world, the attitude of the artist toward universe, nature and man. This is a process of an internal opposition between the "traditional" and the "modern". The 1914 Generation of Ibrahim Çalli, Hikmet Onat, Ruhi Arel, Feyhaman Duran, Nazmi Ziya, Namik Ismail, Sami Yetik among them creates a new qualitative and even revolutionary change in Turkish art. Above all, it is a strive for a new and individual outlook, the stronger expression of the creator himself with a new approach and techniques that were closer to the impressionist and post-impressionist attitude to the world. They had the opportunity to enrich their experience and knowledge in Europe and to acquire a new outlook, or manner of thinking. Destroying the "old" in a revolutionary way they succeeded to ruin also the barriers to the new Modern Turkish art. The spread of impressionism in Turkey or a "local" variant of it is due mainly to their efforts and works. What makes them closer to the "belle époque" is rather the liberation of individuality as a leading principle of their creativeness than specific features of their style. Representing a modernist trend they however managed to keep a balance between "the other" and "the same", to borrow from European art only what their internal need required and to the extent which gives answers to their beliefs and creative principles.

The creative works of the "1914 Generation" often named "Turkish impressionism", shows that the generation of the first Turkish modernists gives a very important impulse that inspired Turkish intellectuals to look for the "new" and the nontraditional. Thus, creators and innovators in the field of art, literature, journalism etc., play a decisive role and contribute to the building of new cultural identity of the Turkish nation at the beginning of 20th century.

## THE SECESSION IN SOUTH-SLAVIC PAINTING: A TREND IN THE MODERNA

**Milena Georgieva**  
Institute of Art Studies  
Bulgarian Academy of Science

The article is a first attempt at a contrastive research into secession in the South-Slavic countries: Bulgaria, Serbia, Croatia and Slovenia. The work is divided into sub-subjects as follows: *history of the trend as implanted in the history of the early modernism in the South-Slavic countries; the symbolic beginnings in South-Slavic secession; between secession and impressionism; the clash between "the native" and "the foreign" as a characteristic feature of South-*

*Slavic secession; from the idea of symbolic to the stylistic expression of secession. At the end of 19th and the beginning of 20th century secession on the Balkans is for the first time a carrier of not the novelty and modernity only, but a messenger of "rebellion" as well. The most typical early patterns are set in the works of the Croats: V. Bakovats, B. Chikosh, Ts. Medovich; the Bulgarians: N. Mihailov, H. Tachev, S. Badjov, G. Datsov; the Serbians: M. Mourat and L. Koen, while Serbian and Slovenian oil-painting are in a closer connection to impressionism. Slavic contemplation and softness shut the presence of the horrible, fearsome and grotesque out of South-Slavic secession and lead to a subtler symbolic in oil-painting while keeping to secession stylistic methods. Another characteristic of painting from the South-Slavic Moderna period is the intermingling of secession and impressionism, and in some countries they remain interwoven as late as the end of the 1920s. The re-assessment of the national myth as preserved in the epic, folklore and village everyday life manifested namely at the second stage of the Moderna development in Croatia, partially in Serbia, as well as in its Bulgarian equivalent, the period of i.d. Native Art. The epic of Kralj Marko turned out to be particularly relevant for interpreting at that period uniting Slavs. The works of the Croats: M. Rachky, L. Babich, T. Krizman, I. Meshtrovich, and the Bulgarians: I. Milev, I. Penkov, N. Rainov and Sirak Skitnik are quite similar in their aiming at implanting the inventions of universal secession into national mythology, and to use secession style and methods in decorative expression of native (national) suggestion by means of the right subjects and symbolic. Those similarities in the attempts of South-Slavic countries result in the involvement of South-Slavic artists into the orbit of European style, as well as to its enrichment with later original interpretations based on native tradition.*

## MOTIVATIONS FOR THE ARTISTIC EXCHANGE ON THE BALKANS IN THE FIRST HALF OF THE 20th CENTURY.

**1 The Exhibition of Belgrade Society of "Oblik", held in Sofia (1934).**

**Irina Genova**  
Institute of Art Studies  
Bulgarian Academy of Science

The interest in the art contacts between Balkan countries is on one hand related to the common interest in the assimilation of modern tendencies in this region in the last years, and on the other – to the current situation on the Balkans.

What was the cultural activity on the Balkans in the 1930-s, how were the artistic relations realized thanks to/in spite of the political ones, when were they most intensive, and when were they broken off, what were (where there any) consequences in the artistic orientations – tendencies, styles, forms – these are part of the questions concerned in the article.

The biggest challenge in the research on the contacts between the Balkan artistic milieu is how to combine the contextual plan of discussion and the analysis of form and style.

Without knowing the diplomatic, military, economic relationships we won't be able to understand why the exhibition of "The Seven" in Belgrade was in 1933, of "Techni" – in 1936, the Bulgarian exhibition in Germany – in 1941, why Bulgaria took part in the Venetian biennial in 1942. But if we ignore the level of artistic form we would lose the particular subject of interest – the image.

## SOCIAL FAILURE, DAMNATION OR BALKAN VENTURE

**(Modernity, Europeanism and Tradition in Balkan Cultures)**

**Lilya Kirova**  
Institute of Balkan Studies  
Bulgarian Academy of Science

The article treats the particular interweaving of continuity and discontinuity in tradition as a major paradox in Balkan cultures throughout centuries. Thus a paradigm in the cultural system is revealed as manifested in binary oppositions such as openness versus closeness, the East versus the West, the native as opposed to the foreign and the regional to the European, respectively.

Certain clarification upon the age of Modernity and Europeanism of Balkan art creativity will be beneficial for the outlining of the unique essence of the cultural setting and the experience of Balkan men as a realization in a global world. As a key to the understanding of art and literature Europeanism is relevant to the disclosure of an aesthetic, spiritual and intellectual wealth and to the particular identity of the peoples on the peninsula.

## GREECE AT THE END OF A LONG NINETEENTH CENTURY

**Sanya Velkova**  
Institute of Balkan Studies  
Bulgarian Academy of Science

The article presents a selection of trends as having imposed themselves on the political, economical and spiritual reality in Greece from the end of 1880s up to the 1920s. The choice of that particular period was motivated by the fact that since the end of 1980s the clash between ideas of local nature and West-European influences outlines the cultural setting of modern Greece as reaching for European accomplishments. The thesis is backed by particular examples from the development of literature, as well as by general conclusions on the nature of culture. The specific matter of the search for national identity is focused on as a special effort of Greek society put to work at the time.

The brief presentation hereby accentuates on a detailed study of urbanization and architectural development of Thessaloniki as an example for the "going out" of the 19th century establishment norms and a strife at gaining a "Greek physiognomy" for the recently cosmopolitan city though in the setting of clearly manifested pro-European concepts.

The treatment of the presentation hereby suggests a message of some reasons why the Greek Nineteenth century ended in 1922...

For the artistic circles in Sofia in the first half of the 20th century the most active contacts are those with Belgrade, Zagreb, Ljubljana. During the 30-s especially in the period between 1933-1939 the exhibition exchange grew up.

## THE MONUMENTAL CYCLE "SLAVONIC EPOPEE".

**Of the Czech artist  
Alfons Mucha and Bulgaria**

**Roumyana Doncheva**  
Institute of Art Studies  
Bulgarian Academy of Science

Five out of the twenty paintings of the monumental oil-painting cycle Slavonic Epopee (1910-1928) reveal Alfons Mucha's interest in the Bulgarian cultural and political history; these five are the following: The Introduction of Slavonic Liturgy in Great Moravia (863 - 880), "King Simeon of Bulgaria (889 - 927)", "Mount Athos", "Slavonic Dynasties Alliance", and "Apotheosis of Slavicism".

The elements of Byzantine artistic culture occupy significant place in the Slavonic Epopee paintings on Bulgarian themes. Owing to the inspiration ensuing from the art system of Byzantine art, which is close to the Bulgarian one, Mucha has established his original *art nouveau* style, which at the end of the 19 century enriched the overall pattern of the European art nouveau with appreciable impulses.

The author outlines the strong appreciation of Bulgaria and the Bulgarians of the Slavonic Epopee in the 1920-s. She has indicated also the criticism on the Epopee in the Czech media of 1920-s and 1930-s. Even in the 1980-s in Czechoslovakia the set of ideas and the artistic implementation of the Slavonic Epopee are measured in a criticizing manner with the academic trends of the second half of the 19th century. The author points out the possibility for taking a somewhat different attitude towards Alfons Mucha's Epopee on basis of the rehabilitation, from nowadays' point of view, of academism and symbolism in European painting. The Pictures of the Slavonic Epopee series, including those of Bulgarian subject matter and themes, undoubtedly expand the life-length of the European art nouveau that occurred in the late 19th century. This series strengthens in the European aspect the existence in the first decades of the 20th century of a type of artistic works where it is admissible to combine the art nouveau stylistics, which is subdued to conditionality and decorativeness, linearity and synthetism, with the manifestations of naturalism, impressionism, post-impressionism.

## THE FIRST BULGARIAN GRADUATES OF ACADEMIA ALBERTINA DI TORINO

**Snezhana Karlukovska**  
National Art Gallery, Sofia

Academia Albertina di Torino has played a particular role in establishing the new Bulgarian art through its Bulgarian graduates. These are several consecutive generations of artists at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. Up to now there has been no complete evalua-

tion of their place and role as a group in the studies of Bulgarian art history. The article deals with the first wave of artists (Gheorgi Mitov, Zahari Zhelev, Dragan Danailov, Christo Berberov, Christo Gurtchev) who attempted to renew Bulgarian genre painting in the direction of the late Romanticism and partly introduced the new means of expression of Italian Divisionism into Bulgarian art. Being ahead of the time (especially those who settled in the provinces) these artists did not succeed in their full-value realization in their homeland. Their contribution does not mark a major trend in Bulgarian painting. As insignificant figures they are not present in the major works on Bulgarian art. This study of their creative achievements throws new light on the first sprout of Romanticism and Symbolism in Bulgaria as well as on the influence of Italian painting of the 19<sup>th</sup> century and particularly of the Lombardian school with its distinguished representatives (Giovanni Segantini, Angelo Mebelli, Gaetano Previati, Pelizza da Volpedo) on Bulgarian art after the Liberation (1878).

## NOTES ABOUT BULGARIAN ARTISTIC PRESENCE IN GERMANY BETWEEN THE TWO WORLD WARS

**Denitsa Dancheva**  
Institute of Art Studies  
Bulgarian Academy of Science

Bulgaria and Germany continue to maintain intensive mutual relationship in the period between the two World Wars. Germany through economic and cultural expansion, imposes its mighty presence and influence. A great number of Bulgarians qualify or manifest in various spheres of art in Germany.

Several Bulgarian artists take a respected presence in German artistic life. *Borislav Angelushev* (1902-1960) studied Black and White Drawing in Berlin 1924-1928. His activity is connected with the struggle of the German Communist Party. He published revolutionary black and white drawings and caricatures in „Rote Fahne“, „Der Knüppel“, „Roter Pfeifer“, „AIZ“, „Die rote Front“ etc. He also illustrated many short stories and novels, treating the everyday life and struggle of the German working class, the political developments of the day and present historical personalities as part of the social movements. He always signs under the pseudonym Bruno Fack. He is a member of the German Communist Party and of the Revolutionary Association „Assoziation Revolutionärer Bildender Künstler Deutschlands“ (ASSO). In 1933, when Hitler takes the power, he left Germany and in 1935 goes back to Bulgaria. His works of art are well recognized as top revolutionary black and white art in Europe and partly have not lost actuality even today.

*Bencho Obreshkov* (1899-1970) graduated from The Art Academy in Dresden 1926 under O. Dix and O. Kokoschka and then joined The Berlin Magazine „Der Sturm“ published by Herwarth Walden dedicated to Bulgarian Art (1929).

*Boris Georgiev* (1888-1962) had an one-man exhibition in „Schulte“ Art Gallery in Berlin in 1929. He communicated with A. Einstein and other intellectuals.

The famous exhibitions through the 30-ies of *Nicola Tanev* (1890-1962) were uproariously

accepted by the official German press. The Bulgarian artists included one way or another in the German context are very different in character and moods. Nevertheless, all the time these contacts made them more accomplished and committed to the European movements. As a whole they all reacted sincerely and wholeheartedly without adapting outside their inner necessities and thinking.

## ON TRADITION AND MODERNITY IN ART TRAINING AT THE BEGINNING OF 20TH CENTURY. The Bauhaus and Johannes Itten's Model

**Valentina Ganeva**  
Institute of Art Studies  
Bulgarian Academy of Science

The article deals with particular changes in the 19th and the beginning of the 20th century as manifested in trends, approaches and goals of art training all over Europe.

The most striking example in this respect is Bauhaus which was given rise to in an integrity of artistic and social milieu where a certain necessity and ideas of reform of art training – Reformpädagogik, had been imminent for decades. Bauhaus was founded in 1919 and at its first stage of development the artistic attitude of late expressionism combined with the medieval craft ideal prevailed in the concepts of Bauhaus. In Bauhaus the crucial point of reforming concepts on art training was realized through the idea of a **general art school**, i.e., the unity of fine art teaching, on one hand, and the teaching of applied arts and architecture, on the other, based on the principle of **training at workshops**. Johannes Itten based his pedagogic approach of a **preliminary course** (Vorkurs) in Bauhaus on the idea of **„art is not liable to training“**.

This is the social context of Johannes Itten's overall work as an entity of two fields of interest, as manifested through two major characteristics of his personality – the drive to both pedagogy and art. In 1916 he opens his first workshop in Vienna. In 1919 Itten was among the first ones invited by W. Gropius to teach at the newly established Bauhaus. In 1923 Itten founded the „Onthos“ textiles work-shops at the art school in Herlberg at Zurich Lake. In 1926 the Modern Art School in Berlin was established – Johannes Itten's private school called *Ittenschule*; he was also the principal of the Higher Art School, founded in 1932 in Krefeld. After a short period of emigration Itten presided the School of Applied Arts and the Museum of Applied Arts in Zurich. In 1952 the Rittberg Museum of Off-European Art in Zurich was established by Itten who carried out the organization and the preliminary works for the foundation, and became the director of the Museum.