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SUMMARIES

APPLIED ART IN THE STRUCTURE OF EVERYDAY LIFE. SKETCHES FROM ITS CHILDHOOD

Violeta Vasilchina

This text reflects on a few aspects of the formation of applied art in Bulgaria in the beginning of the 20th century. Viewed as a transplanted and adopted European artistic practice and in the light of continual influence from European cultural and industrial centers, applied art reveals its nature in its relation to towns and the forms of urban life, the necessities of the elite and of the state. Its critical examination in the amplitude between the “desired” and “achieved” europeisation, turns our attention to the available means of modernization and the inevitable appearance of hybrid forms, which enrich the scope and content of some European artistic tendencies in Bulgaria.

The history of artist-created applied art in Bulgaria starts shortly before the end of the 19th century, when Boris Shatz reveals in an exhibition the wall-hanged embossed porcelain plate “Moses’ Mother Leaves Her Son to the Mercy of the Waves of the Nile” (1895). A year later the State School of Painting opens, a few years after that — the “applied” workshops, and it would be about ten years before the next appearances in exhibitions. It takes some more years before the main genres are established.

Special attention is paid to the relationship between decorative and applied arts — a relationship that is first discussed as a heritage of European 18th century “classicism”, and then again in the context of later neo-classical influences. This brings up the issue of the late secondary adoption of neoclassical aesthetics in the end of the 19th and the beginning of the 20th century, which is revealed in Bulgarian public and residential architecture (as well as object shapes and interior design) even as late as the end of the 1930s.

The article also focuses on the formation of the new image of the capital during the first decade of the century. The importance of the imposing “national style” buildings is stressed. An attempt is made to pose the uniqueness of Bulgarian works as a blend of nationalist/romantic and secessionist characteristics. In the context of this setup, the article looks into the appearance of similar characteristics in other genres: the proper applied arts (furniture and carving, ceramics), applied illustration (posters, advertisement, book design) and space layout (shows and exhibitions).

This “patchwork” analytical approach proves useful in putting early 20th century applied art in perspective with relation to national artistic development and in evaluating it beyond the biased views about its aesthetic inferiority to the fine arts.

STEFAN BADZHOV (1883-1953) - SKETCHES ON "MATERIALISING" THE IMAGE

Maria Miteva

The article focuses our attention on the artist-decorator Stefan Badzhov, whose work, social

and professional activities are important for shaping the visual environment of modern Bulgaria.

Three areas of his career are given greater consideration and discussed in detail — his work as an artist-decorator, his teaching career in the Academy of Arts, and his social activities.

Educated in the famous Art-industrial School of Prague, he soon becomes an incarnation of the artist-decorator in Bulgaria, and manages to express himself in various genres of the applied arts; his work includes gifts for the royal family (a photo album, fruit bowl, and a jewel), decoration of buildings, fairs, ceremonies, and his job as a painter and editor of magazines and newspapers.

Important part of his activity was the time he was taught at the Academy of Arts. He was appointed in year 1908 as teacher of stylization and general decoration. He is also being recognized for disseminating the secessionist aesthetics and imposing its national-romantic tendency known as “Bulgarian style”.

Part of Stefan Badzhov’s public activity includes membership in the associations “Contemporary art”, “Bulgarian-Czech partnership”, “Slav talks”, and the unions “Lada” and “Unak”. His participation in “Contemporary Art” plays a big role in the modernization of Bulgarian art and the development of the applied arts in particular.

The article talks about Badzhov’s work as a critic and proponent arts, folklore and crafts. As a conclusion, it stresses his importance for the modernization of Bulgarian art and aesthetic environment.

ACADEMY OF ARTS, ARCHITECTURE AND DESIGN IN PRAGUE

Pavla Pechinkova

This article is about the School of Decorative Arts which aim is to educate forces skilled in the arts for the purposes of art industry, and to train teacher forces for the purposes of education in the fields of arts and crafts and for the purposes of teaching drawing at high schools. The new institution followed up with a network of specialized schools, which were in the second half of 19 century, established in order to assure economic development. It became the first state school of arts in the lands of the Czech Crown.

The establishment of this school was on one hand connected with Revivalist’s efforts which resulted in the development of the school system and the establishment of different cultural institutions (National Theatre, National Museum and others). On the other hand it corresponded to changes in the conception of the relationship between art and production caused by the dynamic development of industrialization in the 19th century.

In the initial stage, the artistic orientation of the School of Decorative Arts did not exceed the framework of period historicism, explicitly reflecting the Semperian Neo-Renaissance ideals.

As early as in 1897 it was, however, possible to observe the signs of a new trend called Art Nouveau (New Art). And this style emphasized the connection between art and life and programmatically abolished the polarity between liberal and applied and high and low art. After this period the school experienced also Art

Deco influence.

In the dynamic pace of changes in early 20th century and after the First World War, the school’s orientation remained based on Art Deco conception of the link between construction and decoration.

The school entered the post-war period with a radical transformation of the teaching staff, and trying to negotiate for better social position.

THE ART ON THE BOUNDARY BETWEEN HIGH AND LOW

Nadia Asparuhova

This article is about the art from the first decades of the 20th century, watched through the prism of its historical and social context. This period is a time of radical changes of conceptions, of what we call art and of everything which at the moment before was not included in the aesthetic realm. The rules that art had obeyed for centuries, the nostalgia for all masterpieces from the past, the importance of the academic education — all this has been overcome and this lets the artistic activity to broaden its conception and to become open for influences, which until recently were defined as “low” genres or were not thought as an artistic at all. When we reject everything “old” and accept everything “new” euphorically and without any hierarchical limits this leads to union between art and life. The artists are looking with hope for inspiration to the intensity of the big European cities and the popular urban culture offers ways and means for expression to the “high” art so that it would be able to acquire at least part of her vitality and variegation.

FASHION AS AN ART FORM OR ... THE ENDURING FEATURES OF CLOTHING STYLE

Lubomir Stoikov

This article poses the question about the limitations that fashion has as an art form, considering both its social importance and its interaction with the rest of the arts. The article expresses and defends the opinion that fashion is an art of a new kind, special, syncretic, and applied. Fashion’s nature as a real art derives from its creative nature, the true expression of the fashion designer, the bond between fashion and other arts and from the aesthetic influence of fashion items.

In this article the importance of pret-a-porter fashion is being discussed as a symbol and synonym of the best fashion achievements. Originating in the second half of 19th century in France, and supported by the established in 1868 Ch. Fr. Worth’s Chambre Syndicale, pret-a-porter gradually forms and makes clear its rules and principles which are still valid today. After the middle of 20th century, high fashion competes with confection and mass-produced clothes which forces even the most prominent couturiers (Pierre Cardin, Yves Saint Laurent, Christian Lacroix, Valentino, Gianfranco Ferré, John Galiano and others) to create ready-to-wear clothes - pret-a-porter or pret-a-porter de lux.

Like classic creations of art, masterpieces of fashion design are able to outlive their time and to provide aesthetic pleasure for generation after generation. Works created by the artists

and painters in the field of fashion possess a charge of high talent and subtle sensitivity for social and cultural issues.

THE INTERNATIONAL EXHIBITIONS AS REFLECTED IN POSTCARDS (END OF 19TH AND BEGINNING OF 20-TH CENTURY). CULTURAL-HISTORICAL AND ARTISTIC EXCHANGE IN EUROPEAN CONTEXT

Margarita Kuzova

The article is dedicated to the phenomenon of postcards in Bulgarian cultural space, unexamined and poorly understood in scientific literature until now.

Bulgarian and foreign cards from the end of 19th and the beginning of 20th century dedicated to the international industrial exhibitions have been analyzed in an European context. The international forums are being discussed as a cause for the flourishing of the postcards and also as a declaration of economic prosperity and cultural development of the country.

The cards from international exhibition are considered in wide cultural-historical context: they are a way to reach Europe, means to popularize the country, a mediator between the different cultures, a valuable artistic document, popular means for self-identification, contributing to the formation of the audience's visual culture, etc.

The first Bulgarian agro-industrial exhibition in Plovdiv in 1882 has been given a special treatment due to the appearance of lithographs resembling and functioning as illustrated cards (open letters).

The iconographical analysis is accompanied by a short historical survey of the thematically selected cards. An attempt has been made to follow the "evolutionary process" of the exhibition-related cards and to chart their progress from photographic cards, showing exhibition stands (mostly panoramic photographs and lithographs from photographic templates) through to artistic cards with deliberate composition, influential decoration and allegorical ornaments.

"CHANTECLAIR" NEW FASHION, OR THE DRESSES AND HATS OF OLD ROUSSE

Iliana Sirakova

The article discusses the changes in fashion due to European influence and due to the

social and political changes after the Liberation of Bulgaria. The city of Rousse plays a distinct role in this transformation. It shapes up as a city with an European outlook and culture towards the turn of the 20th century, facilitated by its location on the Danube. Trade relationships through the river with European states enable the citizens to quickly accumulate wealth, keep informed and be in step with European fashion.

As early as the 1860s, the first proponents of European fashion can be seen on the streets of the city, their outfits often being an object of ridicule. Nevertheless, the ironic attitude towards European fashion quickly changes after the Liberation. Well-to-do Rousse women begin ordering their clothes by catalogue from Vienna and Paris, while local fashion designers try to emulate imported clothes. By the end of the 1880s, Rousse tailors and hat-makers are already famous around Bulgaria and Rousse's fabrics, accessories, and shoes merchants try to outdo each other offering more elaborate models, fashionable novelties, and luxury goods.

The beginning of the 20th century bring changes in ladies fashion which relieve women from the uncomfortable corsets and bustles, giving way to decorative facades — rich beaded and laced ensembles to go with everyday and evening outfits, galloons and trains for formal dresses. With the birth and adoption of "chanteclair" fashion and the newfound interest in traditional eastern costumes, the article talks about the influence on European fashion of some political events such as the Russian-Japanese War.

THE PRESENCE OF WEST EUROPEAN PORCELAIN MANUFACTURERS ON THE BULGARIAN MARKET FROM THE BEGINNING OF THE 20th CENTURY UP UNTIL THE 1940s

Ekaterina Tzaneva

The aim of this article is to establish the reasons for and discuss the presence of West European porcelain manufacturers on the Bulgarian market from the beginning of the 20th century up until the 1940s.

In the beginning of the 20th century, Bulgaria is a country with a poorly developed manufacturing industry. In addition to being a reason for the import of manufactured goods, this stimulates the establishment of local factories. Thus, in 1899 the Bulgarian silicate industry is born with the establishment of an earthenware oven workshop in the village of Kniazhevo. In

1926, professor Stefan Dimitrov introduces porcelain-manufacturing equipment at the Izida Inc. factories. This shifts the role of West European porcelain manufacturers, the sole sources of this product prior to 1926. Porcelain factories are opened in other Bulgarian cities too. Since there are no traditions in this field, production facilities are imported; as a result, the shape of Bulgarian products closely matches that of Western European products.

The world economic crisis from 1929 to 1935 marks an important moment, as factories greatly reduce their porcelain output or close altogether due to a lack of credit.

Buyers turn to foreign porcelain products and the volume of imports continually increases. Statistical data shows that during the period 1921-1939 average imports did not fall below 150 tons. Among the countries that exported to Bulgaria in 1912-1939, three major competitors stand out: Austria held the largest market share from 1912 until 1918, Czechoslovakia from 1921 to 1934, and Germany from 1934 onward. The imported products were identical for all countries, the difference being manufacturer and price. Porcelain goods can be divided into artistic items and objects for practical use. The artistic items include porcelain sculptures and aesthetic dinnerware porcelain. Another type is luxury items, which include elaborately decorated practical items in addition to art pieces. The references for this article are taken from official state documents and contemporary periodicals; the photographs present objects from museums, private collections, and antiques shops.

EUROPEAN STYLED FURNITURE FROM 18th AND 19th CENTURIES IN BULGARIA

Konstantin Iliev

Questions regarding West European applied art, more specifically furniture, have rarely been raised in the Bulgarian art history. A reason for that is the distance between Bulgaria and the other centers of applying arts, as well as the scarce materials that can be provided.

Antique furniture and items have been imported in Bulgaria since the end of 20th century. Many of them have changed their owners, and others were destroyed which affects in a bad way our research.

The goal of this article is to present a few good-quality examples of the different styles that occur in Bulgaria.