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SUMMARIES

RISE AND DECLINE OF THE PHOTOGRAPHIC IMAGE

Ivo Hadzhimishev

The article traces some of the major phases within the history of the photographic image — since its beginning up to modern day. The emphasis is set on George Eastmann and Oscar Barlac's inventions, the democratization of the photographic process which, having lost a part of its 'magic' halo, has become accessible to the general user. The text places the work of the author, attitudes of the viewer and the photographic work in the framework of increasingly rapidly developing modern technologies.

PHOTOGRAPHY AND DEATH

Georgi Lozanov

The article studies some of the theoretical views about the nature of photography and its specific traits. On this basis the author develops his interpretations concerning topics such as, chance, authenticity, objectivisation, time, connection between image and archetype, speech and image.

BULGARIAN ARTISTS AND PHOTOGRAPHY

Ruzha Marinska

The article is an attempt to analyze the global problem "fine arts - photography" on the basis of Bulgarian artistic material. A list of nine names in whose creative work the interaction between the two visual systems is revealed in a different way is suggested. From the Enlightenment worker Georgui Danchov to present days the dialogue between them not only rouses but also leads to essential structural changes in the image and to clear tendency of overcoming the lines of distinction and to new visual imagery with personal highlight.

LA PHOTOGRAPHIE DU SURREALISME - ENTRE LE MIRACLE ET LE FAIT

Milanka Todic

L'activité artistique des surréalistes serbes était multimédia et principalement tournée vers l'innovation et les expériences, c'est-à-dire les nouveaux médias, tels qu'étaient alors, en premier lieu, la photographie et le film. Les disciplines artistiques classiques, comme la peinture et la gravure, étaient guère pratiquées dans leur cercle, et le seul peintre professionnel parmi eux, Radojica Zivanovic Noe, même renié publiquement son activité antérieure de peintre. Vane Bor et Marko Ristic ont réalisé leurs premiers photographes quelques années seulement après Man Ray (1928), tandis que les photographes de Nikola Vuco (1926-1930) se sont conformées en tous points aux positions révolutionnaires précoces du surréalisme. Il s'agit là des œuvres clés

du surréalisme serbe dans lesquelles sont exposées, tout comme chez Ribemont-Dessaignes, des positions anti-plastiques et anti-artistiques qui, à l'extrême limite, nient jusqu'à l'existence même d'un art du surréalisme. Cet art a en fait connu au cours du XX^e siècle un profond revirement allant du rejet total de "toute préoccupation esthétique ou morale", comme il est dit dans le premier Manifeste, à la pratique d'analyses et l'organisation d'expositions multidisciplinaires visant à examiner la place de la révolution surréaliste dans le contexte de l'avant-garde et son influence sur de nombreux phénomènes, et cela non seulement sur les courants artistiques tardifs, mais aussi dans la culture des médias de masse et de publicité.

"THE FEMALE MOTIVE". THE ILLUSTRATIONS IN THE SOVIET AND BULGARIAN PERIODICAL PRESS (1948-1956)

Katerina Gadzheva

Photography legitimizes the new socialist woman, which otherwise lives only in the realm of ideas. The party has carefully given shape to her "matrix" that produces strictly reglamented images of "super women", which fearlessly plunge into the whirlpool of the socialist everyday life - somewhere between the "desired" and the "real".

STILL LIFE - FROM CONCRETENESS TO NONSENSE

Nikola Lautliev

The article affects the appearance of the still life as a genre in photography. This fact is illustrated with attempts to imitate the painting techniques, and the appearance of still life in photography should be associated with those attempts rather than independent development of genre with solely a photographic position. In the beginning of 20 century the advent of still life is provoked in most cases by the idea of studying shape, fracture and illumination. During 1950-1960s the progress of still life is imposed by the appearance of colour photography. Realization of shape and ideas is displaced from structure and symbolics towards colour and realism. In the last years of 20 century still life follows the tendency of fine arts. As a result of globalization and developed informational technologies, artistic work and ideas have no limits.

THE ARTIFICIAL FLESH OF THE DIGITAL IMAGE

Nikolai Treiman

In the article the author opposes widely spread attitude toward digital image. With pain and nostalgia he establishes extinctive traits of classical photography, by affecting the deep causes of the process from philosophical and religious point of view.

ON THE TYPOLOGICAL CONNECTION BETWEEN THE PHOTOGRAPHY AND THE SERIES OF PORTRAITS

"LES FOUS" BY THÉODORE GÉRICAULT

Elena Zyryanova

The portrait series "Les Fous" created by Théodore Géricault during the 20s of the 19 century is unusual in its designation. Comparing the purpose and character of realization of those portraits with photographic images of sick people during the second half of the 19 century, suggests that the paintings perform the function of photography before its invention. Publications such as the "The Clinical Cases in Saint-Louis Hospital in Photography", "Photographic Review of the Hospitals in Paris", "Iconographie photographique de la Salpêtrière" are examined as photographic examples.

THE BODY AND ITS DOUBLE

Elena Alexieva

When photography offers the human body, what is it that it does and why is this gesture so irresistible? Is the image an image of something? Image of what is the image of the body? The tension in this question - a tension stretching between the desire to refer to the thing and its impossibility - is what captivates the gaze. The image never approaches us, nor does it await us. We are the ones who, if they wish so, can approach it but there is no room for even such a deceptive closeness because once it begins to approach, the gaze loses the vital distance of the relation with the object it desires. The image is more than a presence. And the gaze is not the first but the last, the least important connection to it.

JOEL-PETER WITKIN - CAPTIVE OF FREEDOM

Rafaelo Kazakov

Artist and critic Rafaelo Kazakov introduces the work of American photographer Joel Peter Witkin. Excerpts from Witkin's most recent book "Disciple And Master" provide inroads in the creative process of the photographer and the historical references and parallels his works almost always imply.

IMAGE AND PIXEL

Georgi Linkov

The matter of interest to this text is generally the "easiness" in contemporary photography and the way it affects the image and the approach towards it. As the reader will get to know, the easiness has both positive and negative influence on the author and the audience. Having art history in mind, my understanding for this matter is that we should aspire to considering the very art medium as a historical achievement through which certain people's skills are expressed. The medium in itself /even though it creates prerequisites and has certain predetermining features/ is nothing but a tool, waiting to be utilized in the best possible way.