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СЪДРЖАНИЕ

Бисерка Пенкова, Анна-Мария Тотоманова. Неизвестен текст от сцената с ръкополагането на св. Никола в Бовинската църква..........................3
Майя Захариева, Милан Михайлович. Към характеристиката на едно балканското ателие от края на XV – началото на XVI век ..............................................7
Claire Brisy. Zahari Zograph and western consciousness: interpreting working practices in the Samokov painters’ archives 1800-1850 ..................14
Татина Иванова. Митарствата на душата в иконографията на Страшния съд .......25
Иван Ванев. Стенописите от главната църква на Преображения манастир – история на реставрационните намеси...............................................................36
Катерина Гаджева. Зараждане и развитие на фотографското образование в България .........................................................................................43

ГОДИШНИНА

Десислава Минчева. Няколко думи за моя учител..........................50

IN MEMORIAM

Елка Бакалова. Дмитрий Владимирович Сарабианов. Харизматата на един преподавател .................................................................52
Избрана библиография на Дмитрий Сарабианов..........................54
Дмитрий Сарабианов. За границите на понятието „авангард“ ...............56

РЕЦЕНЗИИ

Виолета Василчина. Наздраве, Маестро! или бохемските часове на Иван Пенков през погледа на Милена Георгиева ..................61

РЕЗЮМЕТА ..................................................................62

CONTENTS

Biserka Penkova, Anna-Maria Totomanova. An unknown Text from the Scene of the Consecration of St Nicholas as Bishop in Boyana Church..................3
Maya Zacharieva, Milan Mihajlovici. On the Characteristics of a Balkan Studio of the Late Fifteenth and the Early Sixteenth Century ............................7
Клей Бриш. Захари Зограф и западното самосъзнание – работни похвати в архивите на Самоковските зографи от 1800-1850 ..................14
Tatiana Ivanova. The Aerial Tollboths in the Last Judgement Iconography .......25
Ivan Vanev. The murals of the catholicos of the Transfiguration Monastery; Timeline of conservation interventions.........................................................36
Katerina Gadjeva. Genesis and Development of Photographic Education in Bulgaria ....43

ANNIVERSARY

Desislava Mincheva. A few words on my teacher ..................................50

IN MEMORIAM

Elka Bakalova. Dmitry Vladimirovich Sarabianov
The charisma of a teacher ................................................................52
Dmitry Sarabianov’s selected bibliography ...........................................54
Dmitry Sarabianov. On the boundaries of the term ‘avant-garde’ ..........56

REVIEWS

Violeta Vasilchina. A Toast To You, Maestro! or the bohemian moments of Ivan Penkov as viewed by Milena Georgieva ..................61

SUMMARIES ........................................................................62
SUMMARIES

AN UNKNOWN TEXT FROM THE SCENE OF THE CONSECRATION OF ST NICHOLAS AS BISHOP IN BOYANA CHURCH

Biserka Penkova, Anna-Maria Totomanova

The restoration works on the church completed in 2009 allowed for discerning a number of new details. The scene representing the consecrating of St Nicholas as bishop is the last one in the second register on the north rib of the vault. An unrolled scroll with the text: Божествената забогатена икона кръстът (Divine is His grace, both now and ever) is represented on the high altar with the ordain (St Nicholas) and the archbishop leading the ceremony on both sides. The text is the key phrase in the office of ordination. The earliest extant Slavonic text occurs in a Russian prayer book of the fourteenth century, originating in St Anthony’s Monastery, Novgorod. A linguistic analysis shows traces of Glagolitic orthographic practice. The existence of a relatively early translation of this order of service is evidenced by the inscription in the scroll. Furthermore, it bears witness to the fact that the icon-painters have been familiar with the text of this specific order of service, most probably through a high-ranking priest, who has supervised their work on behalf of the donor. This priest could be none other than the Metropolitan of Serdica. He was the sole one to match the rank of the donor, Sebastianator Kaloyan, a cousin of the King, the second in command in the Kingdom.

ON THE CHARACTERISTICS OF A BALKAN STYLE OF THE LATE FIFTEENTH AND THE EARLY SIXTEENTH CENTURY

Maya Zacharieva, Milan Mihajlovic

The article deals with some common elements in the murals at the Church of St Prochorus of Peinja (1488/9); the Church of Sts Peter and Paul, the Orilitsa metochion, Monastery of Rila (1491); the Church of St Nicholas, Gornjak Monastery (ca. 1490) and the Church of the Assumption, Monastery of Mislovitsita (the end-fifteenth and the early sixteenth century). Some iconographic and stylistic specifics found in them are probably showing that the icon-painters have belonged to a particular artistic group.

The murals in the sites under consideration are only partially preserved, which does not allow for a comprehensive iconographic and stylistic comparative analysis. So just a few typical examples of the extant scenes and images are considered, which provide eloquent testimony to the connection between the icon-painters. Being aware that the issue of whether they have been done by the same icon-painting team is not solved, some observations are presented here believed to be a possible step towards a comprehensive study.

The examples offer similar iconographic and stylistic specifics; still, a number of differences can be differentiated, which are easy to tell in the selection of the compositions, the building of some of the figures, in the inscriptions signifying the scenes and the texts on the scrolls. The reason lies perhaps in the differences as regards the skills and knowledge of the individual teams that have executed the monumental decoration of this group of sites.

Studies of the techniques and technologies of the murals is a crucial argument in establishing to which studio or artistic group one painting or another belonged. A systematic research on all the sites is in store, but the technique-technological analysis of the paintings at the churches of St Prochorus of Peinja and of Peter and Paul confirmed the assumption that these have been executed by the same artistic group.

ЗАХАРИ ЗОГРАФ И ЗАПАДНОТО САМОСЪЗНАНИЕ – РАБОТНИ ПОВХАТИ В АРХИВИТЕ НА САМОКОВСКИТЕ ЗОГРАФИ ОТ 1800–1850

Клар Брисби

The study of Zakhari Bogoroditski and the West – the work of the manuscripts in the archives of the Samokov painters from 1800–1850.

63
THE AERIAL TOLLBOOTHs
IN THE LAST JUDGEMENT
ICONOGRAPHY
Tatjana Ivanova

The article deals with the teaching of tollbooths/toll-houses/toll-stations/ordeals, their origin, sources, spread in Christian theological thought and subsequently, in iconographic eschatology: the composition of Christ's Second Coming. In the fifteenth century in Russia and Ukraine, the classical Byzantine iconography of The Last Judgement underwent changes with one of the most important new features being a snake with twenty or twenty-one coils. Twenty coils of a snake symbolize the ordeals in the Life of St. Basil the New (tenth century), the main source of the teaching of ordeals, interpreted in a different manner in Orthodox literature and more often than not defined as apocryphal. This paper studies why ordeals were incorporated in The Last Judgement, as a result of what changes in Christian literature and what their significance was. The proper theological and historical hermeneutics of the development of the new Russian-Ukrainian iconography of The Second Coming helps clarify the Orthodox or Gnostic nature of the teaching of ordeals.

due to the critical condition of the wall paintings and were carried out by a team led by Dragomir Peshev. At the time thorough analyses were made to determine what the pigments and the binder of the paint layers contained.

GENESIS AND DEVELOPMENT
OF PHOTOGRAPHIC
EDUCATION IN BULGARIA
Katerina Gadjeva

The first public talks and short courses in photography in Bulgaria were offered by the ce Amateur Photographic Society in 1897 and the Bulgarian photographic Club, founded in 1920. In 1941, Bulgar-sklo Delo foundation was set up with the National Promulgation Directorate and was in charge of all the photographic and film activities. In 1945 and 1946 the foundation conducted the earlier professional photographic courses in this country to lay the foundations of the first ever State College of Cinematography and Photographic Engineering, which opened doors in Sofia, in 1949. It was closed shortly afterwards, in 1952 as its maintenance was said too be "financially unprofitable". In 1959, with the "thaw" in the political situation in the country, courses in photography were offered at Sofia College of Graphics. For almost four decades it was the sole specialized high school in photography here. It was as late as 1992, when the first ever Higher Courses in Photography was offered on a regular basis at a Bulgarian higher education institution, the National Academy for Theatre and Film Arts, Sofia.