

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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3

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SUMMARIES

AUTOPOIESIS: GROUNDS FOR A TERM

Galina Lardeva

The paper includes an introductory part and a main part. The exordium gives a broad outline of the origins of the term *autopoiesis* and describes in broad strokes the history of its use over the recent decades: since the concept has been developed by biologists Maturana and Varela to borrowing it by the social studies (Niklas Luhmann) to its development receptively in the fields of drama studies and performative arts (Erika Fischer-Lichte). From the vantage point of this paper, this term allows to think of artworks in their autonomy, as closed systems, whose substance lies in internal operations, in reproducing themselves, rather than as determined by the environment, the social or historical contexts, as other works. The main part, subtitled *A Deficiency in a Term*, seeks to give a broad outline of the grounds to use the term *autopoiesis* in the context of criticism of modernism, oriented towards its production-aesthetical domination and the myths of the outcast artists, incorporated in the official hierarchal history of the New Age. In the sense of the paper, *autopoiesis* does not denote a technique or an art method, but rather perceiving mindsets, permeating the entire sensuousness of art makers and perceivers. *Autopoiesis*, thought of as the infrastructure, in the network of which the communication between producers and perceivers takes place, allows for easing the tension between a number of contradictions on which modernity builds its mythological discourse (subject–objects; artist–society; spiritual culture–material culture; irrational–rational).

ПОДГОТВЯЙКИ СЕ ЗА МЪЧЕНИЧЕСТВОТО: ДЕКОРАТИВНАТА ПРОГРАМА НА МАНАСТИРА АРДЕНИЦА

Константинос Якумис

Публикацията разглежда влиянието на монаха и проповедника Нектариос Терпос (на албански Nektar Terpo) върху богословските и естетичните виждания на зографския екип, работил по стенописната програма на манастира Арденица в централна Южна Албания. Доказвам, че под влиянието на Нектариос Терпос – разпален проповедник от Мосхополе (на албански Voskopojar), декоративната програма на манастирския католикон (стенописи, икони, керамика и дърворезба) показва един „войнствен“ спрямо ислямизацията дух, който възприема страданието и мъченичеството като символ на спасението и възхвалата. Като аргумент за това, най-напред в статията си се спирам на идеологията през пост-византийския период в по-общ смисъл, но от съвременна гледна точка. На второ място очертавам степента на ислямизацията в един по-широк регион по времето на създаването на декоративната програма на манастира Арденица. Накрая, в третата част от текста разглеждам паралелите, явленията в историята на изкуството според отделните артефакти.

LITURGICAL TEXTS OF THE SAINTS PAINTED AT THE CHURCH OF ST DEMETRIOS, ARBANASSI

Elena Popova

The naos of the Church of St Demetrios, Arbanassi was painted in 1621 follow-

ing an expansion of the building. The initial construction dedicated to St George was covered with murals painted supposedly in the last two or so decades of the seventeenth century, on which a later overlayer was painted. Fragments of the scene The Adoration of the Lamb of the overlayer in what is now the narthex of the Chapel of St George in the chancel and the naos (1621) have survived. In the chancel of the naos of the Church of St Demetrios, the best part of the representations of the saints officiating at the Episcopal celebration of the Divine Liturgy have survived, but the Greek texts on their scrolls are almost obliterated. Fragmentally, certain signs are readable, allowing reconstructing some of the liturgical quotations traditionally inscribed beside certain images. Only fragments of the murals at the Chapel of St George have survived. Of the figures of the six hierarchs in the apse, only the name of St Athanasius has not been lost. The texts on their scrolls are legible though—both related to the doctrine of the Trinity—allowing for establishing the saints' identity. Finally, to recap, both teams of icon painters working in the early seventeenth century at the naos and the chapel of the Church of St Demetrios, Arbanassi, were well versed in theology.

ARCHITECTURAL AND ART DESIGN OF THE BULGARIAN'S PAVILION AT THE INTERNATIONAL EXHIBITION IN PARIS, 1937: COMPETITIONS, COMMISSIONS, OUTPUTS

Maria Miteva

The important role of expos in the twentieth-century history is highlight-

ed. The dearth of factual definiteness and fundamental studies on Bulgaria's participations in these events gave grounds for this paper. The mounting of the national participation in the International Exhibition in Paris 1937 is traced, which has begun two years earlier. The Export Institute and the Royal Legation to Paris, whose archives are the main source of information used in this study, succeeded in attracting to the process renowned specialists in each of the fields to be presented at the expo. The article focuses mainly on the architectural and art designs of the Bulgarian pavilion. The commissions and contests are traced, preceding the construction and the decoration of the pavilion. The programme of the mural painting contest is covered in detail as well as that of the competition for an illustrative industrial map of Bulgaria. The work of architects Yordan Yordanov and Delcho Sugarev; of Ivan Penkov, the artist assigned to design the entire decoration and furnishing of the pavilion as well as the competition winners Detchko Ouzounov and Tsanko Lavrenov, is highlighted. The interior design and the decoration of the pavilion are in perfect harmony and completely in accord with the architectural design. The joint efforts of a number of specialists, the exchange of creative ideas and skills, though missing the deadlines, resulted in a consistent, compact and catchy visual effect with the pavilion's illuminated sign *Bulgarie*.

PHOTOGRAPHY AS ILLUSTRATION FOR BULGARIAN FICTION AND POETRY. FEW EXAMPLES OF THE SECOND HALF OF THE TWENTIETH CENTURY

Katerina Gadjeva

The paper focuses on the complicated interaction between text and image in fiction and poetry. Unlike literature that tries and clears readers' minds of anything familiar, material or 'possible', photography is going just the other way around constantly bringing them back down to earth, binding them up with the existing. For this reason both au-

thors and publishers oriented towards experiments and challenges would resort to it. Though there were few isolated cases in Bulgaria of photos used in book design early in the twentieth century, the earliest books intentionally designed with photographic illustrations were published as late as the 1960s, when fine art photography made its comeback in this country. In 1966, Narodna Mladezh publishing house released two dozens of books with photographic illustrations made exclusively for a series of crime and adventure novels. In 1973, Pavel Matev's book of poetry *Spoils of Silences* came out with photos by Peter Bozhkov; in 1987, *Labyrinth*, a poetry book by Blaga Dimitrova and photos by Stanka Tsonkova-Usha, was released. Though just a few, these publications show that photography and literature stand shoulder to shoulder and 'technical pictures' rather stimulate than put the brakes on the imagination.

BUSINESS ADVERTISING IN THE EARLY TWENTIETH CENTURY AND BULGARIAN ARTISTS

Marinela Velikova

In-print advertising at the turn of the twentieth century was sporadic, but following 1910, advertising went viral both in the press and the public domain. Meanwhile, the earliest critical reviews were published in the press dealing with the advertisement phenomenon, as well as guides instructing how to use ads. Bulgarian artists joined the process of designing business ads. Some of them were already well versed in designing books. Due to the widely formed low opinion and the specifics of this graphic printing product, the process of claiming authorship refers to the changed attitudes towards the artistic manner, which got new value after 1920. Art ads were preferred for securing success a priori. The advertising image had to be attractive, gripping and eye-catching owing to its visual form and style, but it had also to be recognisable, related to the everyday life of the Bulgarians or at least to represent an attainable ideal. Both Bulgarian decora-

tors, graphic designers and cartoonists such as Charalampi Tatchev, Alexander Bozhinov, Ivan Penkov, Raiko Alexiev, Ivan Enchev-Vidiu and artists known predominantly for their easel paintings such as Ivan Mrkvička (he designed the poster for the first Expo in Plovdiv), Konstantin Shturkelov, Ivan Nenov, Ari Kaluchev, etc., made every effort to cope with this task.

The issue of the early twentieth-century advertising in this country, including the visual images of business ads, is almost unstudied by Bulgarian researchers in the areas of history, journalism, mass communications, social studies. The published art studies offer general views of the specific niches of performance of Bulgarian artists in the field of applied graphics. The issue of Bulgarian the early twentieth-century business advertising and of the contribution of Bulgarian artists is expecting its new readings.

GREEK INSCRIPTION FROM THE ST PARASKEVE CHURCH (ST PETKA THE OLD, ZOODOHOS PIGI) IN PLOVDIV

Alexandra Triphonova

In this paper eight greek inscriptions of the St Parasceve (St Petka The Old, Zoodohos Pigi) church in Plovdiv (Philippopolis) (1836) are discussed. They date back to the XVIII – last quarter of the XIX c. and give valuable information about historical persons, which include a metropolitan, donors, painters, members of a craft guild and deceased persons. The ecclesiastical circle is presented by a Metropolitan of Philippopolis, named Chrysanthos of Lesbos (Mytilene) (1850-1857), who ordered and paid for the painting of the icon St Three Hierarchs (1853). Among the donors, who date back to the second and the last quarter of the XIX c., there are mentioned Athanassios Georgiou, who gave money for the icon Synaxis of the Archangels (1825), the Greek Community of Philippopolis, which sponsored the building of the church of St Parasceve (St Petka The Old, Zoodohos Pigi) (1836), the members of the tinker's guild and their families, who assisted the painting

of the icon St Spyridon with four life scenes (1856), and Vassilios Ferias, who gave the resources for the icon Christ Great Priest (1889), although it originates from another church in the region. The mentioned painters, who are three, date back to the XIX c. The first one is Melchizedek who was from Ephesus and was a monk and Ex-Hegumenos (Prohegumenos) in the Monastery of Vatopaidi, and painted the icon of Synaxis of the Archangels (1825). The second painter is Demetrios from Enos who is the same person with the painter, who noted his name by the initials DM, and who painted the icon of St Spyridon with four life scenes (1856). The third one is Philippos Adrianopolitis (third quarter of XIX c.), who is the author of the icon of Ascension of the

prophet Elias (1857). It comes out information about the tinker's craftsmen guild from the third quarter of the XIX c., members of which, along with their families, contributed to the painting of the icon of st Spyridon with four life scenes (1856). Finally, the inscriptions inform about two deceased persons from XVIII – third quart of the XIX c., Anastassia Georgi (XVIII-XIX c.) and Demetrios Petkou Tachtzis (†1869).

A LATE MEDIEVAL SILVER RING WITH FLORAL MOTIFS

Stela Doncheva

This paper deals with an artefact of late medieval repoussage, unearthed on the Shumen Plateau. It is an incomplete

massive silver gilt ring with inlaid niello on the bezel cup, which supposes several things. Initially, the bezel setting in the middle was probably left empty. Later, an attempt was made to decorate it in tune with the already existing ornamental openwork around it. Defining these objects as sphragistic monuments still piques research interest. Some of the artefacts are signet rings in their own right, while quite a few have been used just as jewels. I believe that the ring in question was worn as a jewel and was not used to seal documents. The specs of the object—its form, ornamentation and technology of forging—as well as the abovementioned similar artefacts date it to the mid- or the late fourteenth century.