

# ПРОБЛЕМИ НА ИЗКУСТВОТО

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СЪДЪРЖАНИЕ



<b>Йосиф Аструков.</b> За невъзможната дигитализация.....	3
<b>Мария Митева.</b> Фонтанът с розова вода – запазена марка за образа ни пред света, или за странстванията на една нимфа.....	9
<b>Асен Терзиев.</b> Романтичното представление.....	15
<b>Катерина Гаджева.</b> Индустиалната тема в българската фотография от 60-те години на XX век.....	19
<b>Милена Балчева-Божкова.</b> Преодоляване на границите. Секцията на жените художнички към Дружеството на българките с висше образование (1928-1941).....	23
<b>Любен Домозетски.</b> Иконографска програма на стенописите в апсидата на църквите в България от XI-XII в.....	30
<b>Албена Тагарева.</b> Сценографията в Народния театър в периода 1948-1956 г. Нормативна естетика и индивидуален стил.....	39
<b>Дарина Бойкина.</b> Църквата „Св. Николай“ в село Катунца.....	46
<b>Елица Гоцева.</b> Нелинеен наратив по Холивудски.....	54
<b>Зорница Каменова.</b> Куклено-театралното представление в България след 2000 година: текст – представление – публика.....	57

РЕЗИОМЕТА.....62

CONTENTS

<b>Josif Astrukov.</b> For the impossible digitalization.....	3
<b>Maria Miteva.</b> Rose water fountains: Bulgaria's hallmark at expos; a Nymph's worldwide tours.....	9
<b>Asen Terziev.</b> The Romantic performance.....	15
<b>Katerina Gadjeva.</b> Industrial photography in the 1960s Bulgaria.....	19
<b>Milena Balcheva-Bozhkova.</b> Overcoming boundaries. The Section of Female Artists, Society of Bulgarian Women Graduates of Universities (1928-1941).....	23
<b>Luben Domozetski.</b> The iconographic programme of murals at the altar space of Bulgaria's eleventh- and twelfth-century churches.....	30
<b>Albena Tagareva.</b> National Theatre's stage design in 1948-1956. Normative aesthetic and individual manners.....	39
<b>Darina Boikina.</b> The Church of St Nicholas, the village of Katunitsa.....	46
<b>Elitza Gotzeva.</b> Nonlinear narrative in Hollywood.....	54
<b>Zornitsa Kamenova.</b> Puppetry theatrical productions in Bulgaria after 2000: Text-performance-audiences.....	57

SUMMARIES.....62



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**I корица**

*Корицата на първи брой на списание Проблеми на изкуството, 1968 г.*

**First cover**

*The cover of the first issue of Art Studies Quarterly, 1968*

**IV корица**

*Корици на списание Проблеми на изкуството през годините*

**Back cover**

*Covers of Art Studies Quarterly over the years*

## SUMMARIES

### FOR THE IMPOSSIBLE DIGITALIZATION

*Josif Astrukov*

Digitalization is one of the most common topics, discussed by different authors the past decade. Since the beginning, the digital process came across a specific problem of transfer, from analogue to digital form, which is common for all arts. At first it looked as the digital is the ultimate future, and all we have to do is to digitalize all old masterpieces and art works in general. Slowly, as the technology improved, we understood that there are several major problems. The first is that there is no ideal way of digitalizing an art work, in a way that it is fully and a hundred percent transferred and preserved the same – all kinds of digitalization inevitably influence the original work of art. Secondary the technology changes rapidly and every time the analogue source must be digitalized again. The following paper is concentrated mainly on photography and cinema, and occasionally in other arts. It looks and analyses the different kind of digitalization processes, mainly through my own photography experience, but also mentioning and giving the results of other researches like Guy Burns and his “The Art and Science of Reproducing Kodachrome”. All the results are compared and carefully analysed – the classical flatbed scanners, specialized film scanners, the photo lab machines and the duplicating principle of DSLR. As photography deals with quite many techniques and variety of forms, not all digitalizing ways are applicable for every source. Despite that, they all show without any doubt that the art works change when digitalized. Even more – there are certain art works that particularly could not be digitalized, at least with satisfying results. That is the reason to call it *impossible* digitalization. Although it is more accurate to say that digitalization has infinite options possible. And when distributing the result, there are even more

variety of reproducing the image, which are totally out of control of the author. The digitalization today is unavoidable, but still we have to have in mind that relativity.

### ROSE WATER FOUNTAINS: BULGARIA’S HALLMARK AT EXPOS; A NYMPH’S WORLDWIDE TOURS *Maria Miteva*

The design and presentation of the production of rose water and attar of roses at international expos in the early twentieth century are under consideration. Art processes, displays of various historical styles in their local specifics, and the creative contribution of their authors, paramount to the history of fine arts, are traced from showcasing of vials to the ‘revolutionary concept of fountains of rose water to dioramas. Written records on this topic of international events held prior to 1900 are adduced. *A Fountain of Industries* mounted at the Universal Exposition. St. Louis, USA, 1904 by Boris Schatz is examined. The art concept and design of rose water dioramas by Charalampi Tatchev at the expos in Liège (1905), Milan (1906) and the rose water fountain at Balkan States Exhibition, London (1907) are analysed. The sculpture *Nymph* by Zheko Spiridonov is of special interest in this context and his career in Bulgarian fine arts is traced. The *Nymph* was conceived in Munich to be executed in Prague and exhibited in Sofia, Munich and Paris, was put on display in Belgium (1905), Italy (1906) and Great Britain (1907), becoming part of this country’s cultural heritage as a museum exhibit (1919); yet the sculpture left Bulgaria decades after touring Europe. This country’s participation in the expos in Thessalonica (1926, 1927, 1930) is also examined. Rose water fountains have also been recorded at the expos in Paris (1937) and Vienna (1954). Rose water fountains in various combinations of varying quality of their

designs were a constant element of Bulgaria’s presentation regardless of the political governments, style movements or their designers

### THE ROMANTIC PERFORMANCE *Asen Terziev*

The paper gives in broad strokes the inconsistency of drama with performance in the period of Romanticism as evidenced mostly from the history of English theatre. The period of Romanticism movement in theatre is less well explored. Typical of this movement is the gap and inconsistency between drama and its performance. The fact that a good part of the plays by Romanticists have not been staged at all, is really telling. The authors’ dramatic fantasies went beyond the conventions of the coetaneous theatre practice and a major part of texts that have been meant for the staged, proved inadequate or went beyond its capacities. That was rather in tune with the Romantic perception of Shakespearean oeuvre, which began to be deemed as too good for the harsh materiality of theatre. Romanticists’ dramatic pieces drastically changed the conventional idea of action, composition and personages and as such they aroused anticipations of the development of drama in modern and post-modern times. On the other hand, these were highly charged with sensuous and visual imagery, which could be deemed to evidence that these texts held a potential for being much more than just ‘plays for reading’ and were potentially stageable.

### INDUSTRIAL PHOTOGRAPHY IN THE 1960S BULGARIA *Katerina Gadjeva*

The paper draws attention to the ideological and aesthetical prerequisites for a new line of development of industrial photography in this country: images free from pa-

thos, narrativity and emotionality. Bulgarian photography as presented in the 1950s images, where the question 'what' that has inherently accompanied artistic tools, has been replaced with the more vital to the authorities 'why' and 'how'. Arts, including photography, ought first and foremost to have ideological nature. A decade later, in the 1960s, the reality has changed, which called for changes in the photographic imagery. The authors and author's own interpretations of the subjects were increasingly featured. Impressive construction sites and enthusiastic workers still occurred in the pictures but along with industrial buildings presented as metal monsters or lonely creatures, isolated in the wilderness of lunar landscapes without any evidence of human presence. Geometricity, pure forms and emphasised lines in the pictures were seen as an expression of this country's technological revolution and industrial progress.

**OVERCOMING BOUNDARIES.  
THE SECTION OF  
FEMALE ARTISTS,  
SOCIETY OF BULGARIAN  
WOMEN GRADUATES OF  
UNIVERSITIES (1928–1941)  
Milena Balcheva-Bozhkova**

The Society of Bulgarian Women Graduates of Universities, established in 1924, was the first ever association of such women in this country. In 1928, a Section of Female Artists was formed within the Society, the first union of female painters in Bulgaria. Establishing an independent community of female artists was a major step towards the mass inclusion of women in the country's art life, providing them with an opportunity to stand up for their professional interests in arts. The process may well be defined as the first focused attempt to integrate 'female art' into Bulgaria's cultural life. Most of the practising Bulgarian female artists joined the Section (1928–1941). The Section's art activities were random. The initiatives of the members were reduced to mounting an exhibition on a yearly basis. During its thirteen years of history, the Section staged twelve

exhibitions in Sofia, one in Plovdiv and one abroad. The collective events staged by the women drew many visitors, igniting heated public discussions about women and their creativity.

**THE ICONOGRAPHIC  
PROGRAMME OF MURALS  
AT THE ALTAR SPACE OF  
BULGARIA'S ELEVENTH-  
AND TWELFTH-CENTURY  
CHURCHES  
Luben Domozevski**

The article deals with the extant murals of the eleventh and the twelfth centuries within the lands of what is now Bulgaria. In those two centuries, Bulgaria was under the Byzantines. The monuments under consideration are: the Church of St Demetrios, the village of Patalenitsa; the Church of St Michael the Archangel/of the Holy Archangels, the town of Rila; the Church of St George, Kolusha, Kyustendil; Boyana Church and the ossuary of the Monastery of Bachkovo. Representations in the apse conch are extant only in Bachkovo ossuary: there are fragments of a representation of the Most Holy Mother of God and Child with two archangels and a Deesis in the crypt. The article deals mainly with the iconography of images of hierarchs in the lower registers of the apse. In two instances (Patalenitsa and Rila), frontal images of hierarchs are extant, which suggests earlier dating to the murals. Presentation of portraits in imitations of frames was another version. The church of the ossuary at the Monastery of Bachkovo features officiating hierarchs, with a probable representation of the Hetoimasia in the centre. Murals of the twelfth century, demonstrating the earliest extant representation of Christ the Holy Lamb in the middle of the apse, occur at the apse of Boyana church. An interesting iconographic version of the Holy Vernicle is depicted at the Church of St Michael the Archangel/of the Holy Archangels in the town of Rila. The Holy Vernicle has probably featured a representation of Christ the High Priest and along

with framed portraits of the disciples flanking the Holy Vernicle, a composition of the *Communion of the Apostles* has symbolically been represented.

**NATIONAL THEATRE'S  
STAGE DESIGN IN 1948–1956.  
NORMATIVE AESTHETIC  
AND INDIVIDUAL MANNERS  
Albena Tagareva**

This article seeks to present the changes in the oeuvres of the first generation of stage designers working in the wake of the communist coup of 1944. It was the National Theatre where a number of renowned painters took to visually designing theatrical productions. Bulgarian stage practices suggest that pioneers of scenography were mostly painters. Some of them developed their enthusiasm for this new to them genre into their main activity and a mission in their capacity as artists. To others, the endeavour was just an experiment and curious experience. The communist coup of 1944 called for re-considering the established visual styles of a theatrical production. Socialist Realism was the method stage designers had to conform to in their work both for the stage and beyond. In the first several years in the wake of the coup, theatrical productions of the National Theatre still preserved some elements of the former aesthetic, while following 1948, the individual manners of artists were made uniform. New authorities succeeded in cracking down on the remnants of the avant-garde movements that have influenced the artists, by establishing the Committee for Science, Arts and Culture (CSAC), the agenda in arts of which was pursued mostly by the Union of Bulgarian Artists. A number of artists, writers, musicians, actors and intellectuals faced the dilemma whether or not to collaborate with the authorities to carry out the experiment called 'the method of Socialist Realism'. The article presents stage designers Ivan Penkov, Asen Popov, Evgeny Vashchenko, Georgi Karakashev and Alexander Milenkov.

### THE CHURCH OF ST NICHOLAS, THE VILLAGE OF KATUNITSA

*Darina Boikina*

The paper deals with a monument, sporadically mentioned in scientific literature, of the earliest period of the Bulgarian National Revival: the Church of St Nicholas in the village of Katunitsa near Plovdiv. Decoration of the church—an iconostasis, icons and murals—has been commissioned on a regular basis well until the end of the period of the Bulgarian National Revival by a number of church donors living mostly in Katunitsa. The iconostasis and the icons in the Deesis tier painted by Zachary Zograph in 1834–1835, were dated to the earliest stage in the decoration of the church coetaneous with the construction of the building. Decades later, the Feast tier of icons were commissioned to be executed by different icon-painters along with the mural paintings at the naos of the church made by Alexy Athanasov. The latter were precisely dated to 1852. The same icon-painter painted the murals flanking the north entrance to the church in 1866. A thorough presentation of the church of the village of Katunitsa is of paramount importance not only because no attempts have been made to record it comprehensively, but also because it adduces examples of the earliest oeuvre of two of the most renowned and prolific icon-painters working in and in the vicinities of the city of Plovdiv, i.e. Zachary Zograph and Alexy Athanasov.

### NONLINEAR NARRATIVE IN HOLLYWOOD

*Elitza Gotzeva*

The article analyzes the different manifestations of nonlinear narrative in contemporary American cinema,

as well as the differences between European and American traditions in art cinema. Since forever Hollywood's cinema is perceived primarily as part of the entertainment industry. That's why the linear narrative structure is innate to it. But, regardless of this common practice, there are Hollywood mainstream films that show a nonlinear narrative structure. Usually, the nonlinear narrative in "classical" art films is built up upon rejection of the traditional linear narrative described by Aristotle in his "Poetics". The nonlinear narrative features an illogical reality, a confusion of the characters (uncertain, disturbing, lost and discouraged); a mixing of time and reality. It suggests a world of symbolism and reverie.

Unlike European nonlinear art cinema, the one in Hollywood, when compared, is still remaining within the scope of conventional. This doesn't stop American directors from experimenting with form and cinematic language. They are innovative and are able to create unique style, always associated with their names. Nonetheless, nonlinear narratives in American cinema fit into previously established formal structures (ex. puzzle films, films-collage, episodic, multi-subject, and etc.) – one of the biggest differences from European art films, whose structure depends entirely on the individual views of the *auteur*.

As an artistic form, the nonlinear narrative has been known to Hollywood since the birth of cinema. In "Intolerance" (1916), David W. Griffith assembled four different in time and space stories in a single film. Orson Welles in "Citizen Kane" (1941) experimented with the cinematographic language, creating a nonlinear narrative that echoes till today, and Quentin Tarantino in "Pulp fiction" (1994) using the Hollywood's clichés created the *zeitgeist* of the European cinema from the 60'ties.

### PUPPETRY THEATRICAL PRODUCTIONS IN BULGARIA AFTER 2000: TEXT-PERFORMANCE-AUDIENCES

*Zornitsa Kamenova*

The article deals with contemporary puppetry theatre stage practices in the light of the strategies of the interplay between three theatrical phenomena: a dramatic work/text, performance and its reception. What are the different modes in-between the extreme of the 'theatre of a text', where a performance is a visualisation of a play/text and the opposite extreme, which may be defined as a 'theatre beyond text'?

At the turn of this millennium, Bulgarian puppetry theatre stage practices evinced classical and innovative quests of both the generations with established creative activities and new creative drives forming together the present situation in Bulgaria. Following the turn of the twenty-first century, the potential of puppetry theatre occurs in various aesthetical and idea-driven pursuits, which could be generally classed in three groups: two of those are defined as belonging to the classical puppetry theatre—its homogenous and heterogeneous forms—and the third is a more experimental new use of nonliving matter onstage such as the theatre of material.

The topic suggests a focus on the quests for artistic inspiration and stage practices of Slavcho Malenov, Peter Pashov, Bonio Lungov, Katia Petrova, Teddy Moscov and those debuting after 2000: Veselka Kuncheva, Mila Kolarova, Bozhidar Alexandrov, Magdalena Miteva, Peter Pashov Jr and Milena Milanova through an analysis of their creative laboratories, theatrical expressiveness, visual stage solutions and their reflection on the text-performance-reception strategy.

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