

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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2

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SUMMARIES

LITURGICAL PLANNING: WHERE AND HOW THE FAITHFUL PRESENT THEIR OFFERINGS

Stanislav Stanev

The article deals with the issue of where and how the fifth and sixth century congregations presented their offerings. The observations of Th. Mathews on *Ordo Romanus Primus* have been drawn and his reconstruction of the presentation of offerings in the early Roman churches has been adopted: it was during the mass when the faithful handed over their offerings in the *senatorium* and the *matroneum* (fig. 3). Two churches in Greece are regarded in the light of the early Roman liturgical planning: *the basilica of Lechaion* in Corinth and the *Basilica B* in Nikoipolis (fig. 2). Comparatively, the information of *Codex Barberini Gr: 336* has been considered as well as what is known about the skeuophylakia of the churches in Constantinople. The outcome of the latest archaeological explorations of Hagia Sophia provides wider opportunities for exploring the function of the skeuophylakion. Coloured slabs as those inlaid in church floor (fig. 8), mark a π -shaped enclosed space (fig. 6). It signifies the areas of access for the congregation, coming into the skeuophylakion to hand over their offering to the deacons. The opportunities for physical enactment of passing and receiving the offerings as well as writing down the names in the liturgical diptych are discussed. Both the archaeological data about the functioning of the skeuophylakion of St. Eirene church (fig. 5), as well as the reconstruction after written sources of the skeuophylakion of Blachernae church, which according to C. Mango was in the southern part of the transept (fig. 8), are thoroughly examined. The chamber in the north-eastern corner of a church nearby the city of Sliven, studied in 1960–1961 (fig. 1) and groundlessly declared a baptistery, is being considered. It is argued that it has been used as a skeuophylakion.

UNKNOWN MEDIEVAL MURAL FRAGMENTS FROM ANCHIALUS

Alexandra Trifonova

During digs (2012) at the medieval necropolis in Palaiokastro (Παλιόκαστρο)

locality of the ancient city of Anchialus (Αγκιάλος, now Pomorie), led by archaeologist M. Daskalov, a number of fragments of wall paintings were unearthed, which were later handed over to the Museum of History of Pomorie for keeping. The murals happened to get into the necropolis as a result of the demolition of a nearby church, remaining undiscovered for the time being, where those were laid as a token of deep respect.

The condition of the fragments of the wall paintings, which consist of two painting layers, is poor, as they have been broken into many small pieces. The first layer (of the late tenth or the early eleventh century) dates to the days of Bulgarian domination over the region and includes fragments of a female face, most probably the Most Holy Mother of God, a foot and two decorative elements. The second layer (of the late twelfth or the early thirteenth century) is of the Byzantine period and includes an image of a saint, hands put together for prayer, as well as a number of Greek letters from various inscriptions. In both cases we are talking about accomplished icon-painters, who were supposedly assigned right from the capital of Byzantium, Constantinople or who have at least been taught and have honed their skills at Constantinopolitan art workshops. It is most natural, given the specific geographical location of Anchialus: its location at the seaside and proximity to Constantinople, as well as the fact that the Ecumenical Patriarch in the end-twelfth century was born in Anchialus, which undoubtedly made it easy to enhance the relations with the Byzantine capital.

TECHNIQUE AND TECHNOLOGY OF THE FIFTEENTH-CENTURY MURALS AT THE CHURCH OF STS PETER AND PAUL, THE ORLITSA METOCHION

Milan Mikhailovich

The Orlitza metochion with the Church of Sts Peter and Paul is 18 km to the west of the Monastery of Rila. The murals in the church are among the just a few extent ensembles of the late fifteenth century. Their dating is suggested by an inscription over the entrance

in the west wall of the naos, which tells that the painting was done in 1491. Of the medieval paintings, only eight scenes have been entirely preserved. Some of the researchers attribute these murals to the group of works by the icon-painters from Kratovo.

The publication presents the results of the study of the end-fifteenth-century wall paintings conducted for the time being. All the constituent elements – ground, plaster and painted layer – were analysed for the purposes of the research. A number of physico-chemical tests were conducted to establish the structure, the chemical composition and the stratigraphy of the wall paintings under consideration. The plaster is of lime with a lot of fibre filler (straw), applied in one layer. The medieval icon-painter has strictly observed the traditional stages in the work with tempera technique. The painting shows significant thickness and coverage. The underpainting ground of the flesh areas were applied (proplasma), then came the development of the forms (glykasmos) through making them lighter or darker and applying the highlights to paste. Following the tests conducted, the palette of pigments used was also established. Those were typical of the medieval icon-painters. Some of them have been applied on the wall in their pure form and others have been mixed to obtain richer shades.

ХУДОЖЕСТВЕНИ ТЕНДЕНЦИИ И ЕСТЕТИЧЕСКИ ПОДХОДИ В МОНУМЕНТАЛНАТА ЖИВОПИС НА XVIII ВЕК. ОСОБЕНОСТИ В ТЕСАЛИЯ

Йоанис Циурис

Тесалия е обширен район в централна Гърция с множество планински и равнинни местности. През XVIII в. жителите ѝ се занимават предимно със земеделие, животновъдство и търговия и благодарение както на търговията, така и на емиграцията, поддържат връзки с Истанбул, с Дунавските княжества и с Централна Европа. Като се започне с най-ранния стенописен паметник от този период – църквата „Св. Пантелеймон“ в с. Царицани от 1704 г. и се стигне до най-късния – главната църква в ма-

настира „Преображение Господне“ в с. Агия от 1797 г., до нас от този регион са достигнали множество стенописни ансамбли в различни паметници – от енорийски църкви до манастирски католикони.

Главно през първата половина на века повечето майстори на стенописи следват горе-долу дословно традицията, в която са били обучавани, без да се влияят особено от художествени тенденции, чужди на местната традиция, макар да я обогатяват с доста индивидуални иконографски и стилистични черти. Още през четвъртото десетилетие на века обаче, започва възраждане на местната живописна традиция, като или биват наемани иконописци от други места, или тесалийските майстори възприемат тенденции, непознати дотогава в този район. По онова време повечето стенописци са от Епир, Аграфа и Агия край Лариса (Агийското ателие) и в творбите им се усеща иконографското влияние на критската школа и на школата на Северозападна Гърция, както и познание на гравюрите. Възщност при някои от тях, като живописците от Агийското ателие и Константин от манастира Петра (1784), се долавя влиянието на творби от целите Балкани. Освен това у мнозина от тях се усеща и въздействието на Дионисий от Фурна, най-вече у Георгиос Георгиу и Георгиос Анагносту (втората половина на XVIII в.).

Присъствието на такова множество стенописци с различна художествена подготовка води до създаване на редица произведения, които до голяма степен са показателни за основните тенденции, възникнали в православната стенна живопис през същия период. Трябва да се отбележи обаче липсата на творби с изразно западно влияние както в иконографско, така и в стилистично отношение. Изборът им вероятно е бил съзнателен и води до възраждане и търсене на характерни особености, нови за живописца по онова време, но възникнали благодарение на приемствеността във византийската традиция и намерили израз в големите стенописни ансамбли от XVI и XVII в. Освен това всички западни елементи, които могат да се проследят в творбите им, би трябвало да се смятат за органична част от традицията и за присъщи на основните естетически концепции на епохата.

Следователно в стенописната украса от XVIII в. в тесалийските църкви е

възможно да се проследи преход на православното изкуство от консервативни творби, които в иконографско и стилистично отношение се основават на византийската традиция във вида ѝ, запазен през XVI и XVII в., към постепенно усвояване на естетически схващания, вдъхновени от западното изкуство, без това да означава, че тези творби са изгубили православната си същност.

THE CHURCH OF ST NICHOLAS IN THE VILLAGE OF DOLEN, GOTSE DELCHEV REGION

Vladimir Dimitrov

The Church of St Nicholas in the village of Dolen, the region of Gotse Delchev, was completed in 1837. On several representations, the years of painting, 1887/88 are inscribed alongside names of donators.

The entire interior of the church is painted. The most interesting in the wall-painting programme is the selection of saints, divided into two major groups: warrior saints and female saints. A representation of St Mamante is among the particularities of the murals as the saint is depicted as a warrior rather than as a shepherd, which is quite unusual iconographically. The iconographic programme includes also traditional to Bulgarian monumental painting of the period of the National Revival images of Sts Cyril and Methodius. In additional compartment, the images of some of the most venerated in the Balkans saints are painted: St Modestus, St Spyridon and St Stylianus. The group of the warriors includes St George, St Demetrius, St Procopius, St Theodore Tyro, St Minas, St Eustatius, St Tryphon. Of the female martyr saints, St Catherine, St Nedelia and St Petka are represented and Michael the Archangel is by the side entrance to the church. Like in the churches in the villages of Teshevo, Zlatolist and Beliovo, *The Last Judgement* was painted here by the same icon-painters.

The iconostasis of the Church of St Nicholas in the village of Dolen has three sections adorned with predominantly floral patterns. Some of the tableaux beneath the sovereign tier are occupied by scenes from *The Hexameron*. The door to the diaconicon features *The Victims of Cain and Abel*, while the door to the prothesis is occupied by the scene of Archangel Michael wrestling the rich man's soul.

The best part of the icons were either

lost or moved from their initial places; part of the extant icons in the sovereign tier as well as the small icons are by the same icon-painter, who failed to sign them. There has been an icon of Jesus by Sergy Georgiev in the church, but it is now lost.

Though showing some differences compared with the murals of other churches by the same group of icon-painters, judging by the reoccurring subject matters and saints in the programme of this church, I'd reaffirm the assumption made in the book on the brothers icon-painters Minovs that this monument has been painted by the brothers Marco and Theophil and they could have teamed up with their uncle Milos Yakovlev and one of the latter's sons.

ANTIMODERNITY, TOURISM AND SOUVENIR IMAGES: DIMITAR DOBROVICH

Angel V. Angelov

The author analyzes the relationship between tourism and visual images that functioned as souvenirs in Rome in 1840-1870's. The souvenir images informed a collective idea of the social life in Rome which could be called „tourist imaginary.”

Souvenir images corresponded to the official antimodern policy of the Papal State. Production and dissemination of visual images in the middle of the nineteenth century was part of a network linking the technical resources, infrastructure, people, attitudes, services, capitals, legislation, increased security (including elimination of robbery), and fixing the time zones in Europe.

The author argues that the works of then living in Rome painter Dimitar Dobrovich was part of a huge production of exotic images nourishing the touristic imaginary. Dobrovich's paintings present peasants and labour activities untouched by modern social changes. Poverty, toil, malaria are excluded from the „frame.” The result is ahistorical idealization.

Modernity, rightly, has been defined through the images of the cities and industrialized nature in the 19 c. But modernity also includes its opposite. Rome in the late eighteenth century to the 1870s presents exemplary the antimodernity. The antimodern images in the 19 c. were possible because of the existing of modern forms of life. Idealized, ahistorical images of people's lives (harmony with nature, „para-

dise" spots, carefree human being, and unchanged forms of life) were elements of this antimodern ideology that was artistic, political, social, economic, religious, and philosophical.

INTANGIBLE CULTURAL HERITAGE: TRANSMISSION AS REDUCTION OF OBLIVION. ONE MORE THING ABOUT IDENTIFICATION

Mila Santova

Cultural reproduction in the area of intangible cultural heritage (ICH) would not, as a rule, take place where (especially if addressing those forms of culture, defined as „traditional“), knowledge and skills are not been transferred from man to man mostly through diachronic forms of getting the information across. This sets the special value of transmission with the ICH – a heritage, which exists, as a rule, in uncodified forms and is unthinkable without the living man's active presence.

An analyses of the provisions of a fundamental international document, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 shows that: the notion of transmission as training is an integral part of the preservation and in this respect with the safeguarding of the ICH; the document focuses on the transmission within communities and groups, that are specific subjects of the ICH, especially safeguarded under the Convention; essential

is the diachronic transmission of information to the major subjects of protection under the Convention.

Theoretically, the problems related to the transmission refer to the major topic of memory. Transmission is defined as „transmitted memory“, knowledge of culture. The notion of collective memory is involved in this process, seen as inherent to the collective subject, as a collectively conditioned framework. But then, collective memory interpreted as cultural memory is applicable to the insight into traditional oral cultures. The transmission/memory issue brings to the fore the problem of oblivion. „Cultural oblivion“ reduces the information, sorting out or rather filtering it. Images are being constructed in the process of reduction. These images underlie identification.

From the thus outlined point of view, two quite different fieldwork examples are addressed, originating from different European cultures and relating to the transmission issue in different ways.

**ARTMANDU '2012:
EARTH | BODY | MIND**
Andronika Martonova

The second edition of Artmandu (or KIAF – Kathmandu International Art Festival, 25 November – 21 December 2012, Kathmandu, Nepal) was themed Earth | Body | Mind. The event focused on the connection between environment and arts. How do artworks

treat the global as well as human ecosystems, climate change and the ozone hole and respond sensitively? Curators from Asia and Europe selected 90 artworks from 35 countries by 101 artists (painters, sculptures, photographers, illustrators, working in the fields of video installations, live performances, digital and plastic arts, etc.). The sole Bulgarian entrant was *Biotope* by artist Slav Nedev (an auteur project of an installation in urban environment) and an auteur video titled *After* by Andronika Martonova and Radostina Neikova, Screen Arts Department, Institute of Art Studies, BAS screened within the three-day Art Symposium held on the sidelines of the festival.

KIAF seeks to become an Asian centre of eco-arts and of the concepts of connective aesthetics. Nepal is a bridge of a kind connecting Tibet to India. It boasts a plenitude of sites of religious art, facing the challenge of rethinking, preserving and promotion of its cultural heritage. Nepalese artists are quite interesting, ingenious and innovative in the context of contemporary art, blending the traditional iconography with modern Western trends, topics, images and even with Pop Art. They, however, find it difficult to display their artworks both at home and abroad. Artists are vital to Nepal, because under a Maoist government, hostile to freedom of media and speech, they struggle to resist and democratise the society.