

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

3

ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВОТА

ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ - СОФИЯ

ISSN 0032-9371

ГОДИНА 45-та 2012

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SUMMARIES

BULGARIAN FEATURE CINEMA IN THE BEGINNING OF THE 21 CENTURY

Ingeborg Bratoeva-Daraktchieva

This study is based on the idea that the post-war Bulgarian cinema develops in the context of three identity-crises: the first of them happens in the late 40's as a result of the totalitarian social model. The second arises after 1968, caused by the suppressing of the Prague spring, and the failure of the illusion about the socialism with a „human face”. The third identity crisis influences the filmmaking in Bulgaria by the end of the 20 century, as a consequence of the big social changes and the intensive European integration. The third identity-crisis became the main theme of the new Bulgarian cinema, revealing a contemporary aspect of the correlation between the art of moving image and the social reality. Focusing on the identity-crisis, the new Bulgarian cinema has developed two narrative models. I describe the first - concerned with the revisiting of the past, especially the communist period – as a *Search of the lost identity*. The second model, labeled in my text as a *Search of new reference points*, is based on the reflection on the present day. In their successful attempts (*Letter to America, The Devil's Tale, Eastern plays, Tilt, HDSM, Shelter, Ave* etc.) the two models offer fresh approaches to the social drama genre.

The key point of reference of my analysis is the efforts of Bulgarian filmmakers during the last two decades to overcome the cultural isolation, imposed on Bulgarian culture by the communist regime. The main ambitions of the middle and the youngest generation of Bulgarian filmmakers are to embrace a perspective of intensive European collaboration and to

contribute to the building of a new European identity. The new generation of Bulgarian filmmakers, developing their skills and talents with European funding, and in collaboration with their international colleagues, is trying to exploit different cinema styles, adequate to the lifestyle and the world view of their young audiences.

ON BORDERS, SELF-KNOWLEDGE AND INSPIRATION IN THE LATEST BALKAN FILMS

Zornitsa Milanova

Thinking of cultural identities now is part of a broader debate on the pros and cons of globalisation. The Americanisation of the world is believed to end in wiping out any specific characteristics of individual groups or communities. The features *Letter to America* (Bulgaria/Netherlands/Hungary, 2000, written and directed by Iglia Trifonova) and *Here and There* (Germany, Serbia, US, 2009, directed by Darko Lungulov), problematise, on the one hand, a ever more globalising world with its immediate communication, and on the other, the still existing restricted free movement of people, which, however, is far from being the main subject-matter, but rather a backdrop, bringing to the fore the problems under consideration: love, friendship, inspiration and human fear of being alone. Both films come to prove the Balkans' striving to overcome their backwardness complex, that of being a 'periphery' and thus join the international multicultural dialogue. Even though Homo Balcanicus may lack the scope of an American to present himself/herself to the world, he is now self-confident and self-aware enough of the value of his/her own national specifics and of

latter's contribution to the wealth of national diversities.

SERIAL NARRATION: ADVERTISING IN BULGARIAN TV SERIES

Teodora Doncheva

Over the recent years, Bulgarian TV series saw a significant upsurge both in terms of their number and of their quality. The driver of this success apart from accumulating experience on the part of artistes here, are the sponsors financing to a great extent the making of the series. Presently, the success of a TV series, in fact, depends on sponsor as without the latter series on private-owned channels would be impossible. What are the relations between these TV forms? Moreover so with the so-called product placement intervening as a major advertising method, which has been legally in place here since 2010. But is it skilfully enough applied in Bulgaria and what about the audience's response?

INSTITUTIONAL DEPENDENCIES AND CENSORSHIP TRAJECTORY IN BULGARIAN FEATURE FILM (1944–1989)

Deyan Statulov

During the Socialist era in Bulgaria, the “cultural front” was built under the whip of the imposed ideological orthodoxy. Though not officially institutionalised, censorship was everywhere. Nevertheless, a strict hierarchical structure was built to keep a check on any departure from the ideological norms and subsequently, to use its instruments to impose sanctions. If ‘grass-root’ filmmakers, related to the real filmmaking, were at the bottom of this vertical power structure, atop of it were the factors (the Central Committee of the Bulgarian Communist Party

with its Agitprop and Art and Culture departments), who sanctioned both the start of the film production and the ensuing distribution and exhibition of every film. This was not a process in one act, but rather a permanent one and each stage of the film production bore its distinctive power mark. It was there, where the trajectory of censorship spread. This structure replicates a pattern functioning in all fields of the so-called “cultural front”. The structure of the inter-institutional relations and dependencies was built so that to filter the content at pre- and post-production stages of film production.

SOFIA APOLLO THEATRE (1908–1909): CINEMATIC ACTIVITY, FILM REPERTOIRE AND PRODUCER’S EXPERIENCE

Peter Kurdjilov

The name of Sofia *Apollo* Theatre rarely occurs in the historiography of Bulgarian cinema, due perhaps to the fact that almost next to nothing was known about its activities, though movies were shown there at least one month earlier than the beginning of December 1908, when *Modern Theatre* opened doors in Sofia, known to be the first stationary cinema theatre in Bulgaria. Among the newsreels shown at *Apollo* there proved to be such that have been shot here in 1908 and 1909. Furthermore, one of those featuring the celebrations at the Military School on 2 May 1909 in Sofia is said to have been “made and produced by *Apollo*’s runner, Mr. Gaydusek”. It was the latter, whom the author of this publication succeeded in identifying after years of research to establish the spell, when the theatre was functioning, to ‘dig up’ part of its repertoire, to bring to light details of his endeavours of a producer that assigned him the role of a trailblazer among his contemporaries in the field of filmmaking activities... Dr. Peter Kurdjilov gives these alongside many little known or even unknown facts about the earliest film history of Bulgaria.

CANNIBAL-TROPICALIST ASPECTS IN BRAZILIAN CINEMA NOVO

Boryana Mateeva

The article follows the artistic interrelatedness between Brazilian modernism of the 1920s and the Tropicalist Movement of the late 1960s, the development of the ideas and their metamorphosis in response to the changing political situation. Tropicalism is a cultural movement in pop music, cinema, theatre, visual arts and literature. It sprang from the contradiction between the anachronisms of social life and the advancing of modern economy. The result was an allegorical vision of Brazil, which exploited grotesque, bad taste, kitsch. Tropicalists played mockingly with the myth of Brazil as a tropical paradise.

Tropicalism is related to modernism through the term ‘cannibalism’. After several emblematic manifestos released in the period 1922–1930, Brazilian modernists united in the Cannibalistic Movement. Cannibalism, carried out by native people in the past, was raised to a strong metaphor of creativity: an authentic national culture is created through absorbing foreign influences. Imported ideas had to be digested and processed like a raw material for yet another synthesis, which had to go up against colonizers and neo-colonial mentality with radical ‘cultural nationalism’.

The film *Macunaíma* (1969) directed by Joaquim Pedro de Andrade, is analysed, which is believed to be the peak of the third phase of Cinema Novo, called by the reviewers ‘tropical-cannibalist’. Other significant titles are also mentioned. The unique contribution of Tropicalism is noted as a cultural bridge a kind of a ‘frontier situation’ where ideas of modernism meet, interact and merge into the practices of postmodernism.

THE NATIONAL IDEA IN CONTEMPORARY THAI CINEMA: IMAGES, PLOTS, CHARACTERS

Andronika Mártonova

The text presented here emphasizes on those contemporary

films which represent the history of Siam/Thailand and manifest the typical for the country triad “King – religion – nation”. This research focuses on the confrontation between the traumatic and the triumphant memory of historicity and its mission is to construct the image of “*self*” (the image of the greatness of Siam/Thailand) and to promote a public, controlled image of the nation.

The cinema presents the extraordinary opportunity to actualize the aesthetic distance of the events which took place back in time. The film has two perspectives – on one hand, it represents the past, and on the other hand it projects “once” in the present “now”. In this train of thoughts the epic genre takes over once more characters from history in order to construct and represent collective national memory in a quest for (and also creation of) these places of memory.

The text also focuses on the establishment of Thai cultural memory through plots which represent the ordinary human and the super-hero (who has once been also an ordinary human), who is not part of the Crown or the religious community *sangha*, but who manifests the national identity and idea strongly enough.

Lastly, the text touches upon those images and plots, which point to an alternative direction of expressing national identity: through specific characters, some of which remind of Michael Herzfeld’s ideas and his thesis for cultural intimacy.

PEOPLE’S CHOICE AWARDS: WHAT IS IT?

Alexander Yanakiev

From ancient Olympic games to fairs and expos, competitive elements have been developing to gradually be transferred onto artistic events. No matter how often individual works and authors are said to be unrivalled, the latter are always tempted to be conferred a distinction on. Audiences are also happy to be told which picture is the best.

The major problem is in that how to fairly count the votes of the audiences. There are different voting systems. From just 'yes' or 'no' to evaluation charts to casting ballot papers anonymously or by roll call, or online or by text messages.

I deem vote by text messages to be the best of all. Voters are given two-hour time limit after the end of the successive film exhibition. Technically, it is not difficult to set a limit on the number of votes for a film by a single person. Still, competitions such as Eurovision showed that phone vote could be rigged either.

Obviously, such surveys do not achieve representative samples and are definitely biased, as there are options and temptations to manipulate them. Still they are indicative of certain mindsets.

A People's Choice Award was given for the first time at the Bulgarian Feature Film Festival – Varna '1970. It was *Farewell, Friends!* that received the award. Over the following years, such prizes were given rather sporadically.

Are audiences' awards trustworthy? Do festival audiences differ from the common public? Why do or do not festival favourites enjoy success at cinema theatres? Are the pictures winning the European Audience Award and these that have received such prizes at Sofia Film Fest commercially successful across Bulgarian cinemas? The answers are not unambiguous.

EDGAR MORIN AND BELLA BALAZS — TWO CLASSIC CONCEPTS ON THE FILM AUDIENCE

Alexander Donev

One of the main differences between the film theories from both sides of the Atlantic is the attitude to the audience. While the European theory prioritizes the cinema specifics and the film as text, in America by the end of the 1920s, the mayors created analytical units studying the audience. However, the first systematic concepts for complex examination of film audiences originated by European film

scholars – Bella Balazs and Edgar Morin. Based on the achievements of the German sociology from the beginning of the 20th century Balazs in his book "The Spirit of Cinema" (1930) states his concept of putting the viewer in the center of cinematographic creation of reality. Thus he lays down the specifics of cinema in a new way – not by its means of expression, but by the nature of perception. Further improvement of the method for complex analysis of the film audience, which combines sociological and psychological approaches, is carried out by the French film sociology and its brightest representative Edgar Morin. He displays as basic characteristics of the process of creating the film product such key concepts like „standardization“ and „individualization“ dialectically relating not only to the industrial conditions of the cinema but also to the needs of the masses, which are satisfied by this industry. At the same time he is sceptical about the objectivity of the conducted surveys on film audiences and gives priority to so-called weekly box office reports.

The main conclusion of the review of these classic concepts on the film audience is that only through their audiences films are contributing to more significant socio-cultural processes.

ANIMATION HYBRIDS: SYMBIOSIS AND CONTRADICTION

Nadezhda Marinchevska

Over the best part of the twentieth century, certain areas of animated and chronophotographic film preserved their methods of production and their specific aesthetics, but in the recent decades this status changed dramatically. In audiovisual, different types of images are being converted into each other and representative codes – photographic, painted, computer-generated, etc. – are being blended to become ever more common. This article studies stylistic devices, representative codes and conventions of feature, documentary, sci-

entific, educational and so on film coming into use in the field of animation. Animators are increasingly looking into large-scale opportunities for suggestion, stemming from the photorealistic image. Still, a conceptually devised hybrid, unlike simple collages and pastiches, wittingly profanes the traditional limits, propels expressiveness forward, enhancing the effect of each individual media, included therein. Each of the individual types of expressiveness (animation, feature film, documentalism, etc.) works like a magnifying mirror, pushing to the fore new opportunities for influence. These are often intended for the cultural background of the viewers to decipher, by concatenation of their cultural knowledge, different types of codes in the texture of the film. Subsequently, an aesthetic reading of the work is activated. In contemporary visual culture, a mixed DNA of art forms, genres, manners, techniques and approaches is perhaps the most typical distinguishing mark of the age.

Animation, for its part, is a perennial medium for blending of mimetic with hyper-realistic images. In this respect it is animation that happens to be a universal intermediary.

THE CITY IN CONTEMPORARY FANTASTIC FILMS

Dimiter Kabaivanov

The spatial epitome of the city in a fantastic movie is also a materialized prerequisite for its plot, containing in brief its possible versions and collisions. It fixes, outlines and describes an extrapolated from reality or a speculative urbanized world, rendering this fictitious world a reasonable, visually significant form, placing it within time axis of reference. In other words, using the special freedom of fantastic as a genre, film fantasy fiction „makes“ something speculatively imaginary, recreating it in legible visual images. Arguably, as fantastic film gives an extensive poetic form to things that really exist, the image of the city

in American film fantasy renders adequate material for examining the space-time transformations of the city, as shown in the cultural experience of the late twentieth century. The changing images of the city come to express the life system of purposes and effects, existing in the experience of the social subjects dwelling therein.

THE KING'S SPEECH AS A MUSICAL PROBLEM

Kristina Yapova

The article is an attempt to submit a non-traditional idea – the idea of the *logos*-nature of music. Defending such an idea is non-traditional in the strict sense: the tradition of thought, in which the concept of *logos* is developed, realizes music as alien to it, while this concept is preserved for the speech at the degree of equality (*logos*=speech).

Why then we chose a film, in the very title of which the word “speech” is declared, in order to expose our thesis? It is because this film is not about whatever speech but is about a speech of a King – a figure, which in the theological foundations of the monarchy is a this-worldly, an earthly, and a substitution figure of the Heaven King. The King's speech is not *his* speech, it is not his possession, nor is it his construction. By force of its own sacred status it is of a larger scale than the human speech is; this last is unable to hold it and to voice it. It stutters – just as Moses stuttered when he was to convey the words of God to the sons of Israel.

Here the music comes into force – an intermediate power of God's words with the help of which these words can be expressed by human words. And if speech has the essence of *logos* for it allows the truth to show itself – “lets it to be seen” (Heidegger, *Sein und Zeit*), – music is no less of *logos*-nature as far as it is the very process of this showing and self-revealing of the truth; it is the very giving the voice the words that have to be heard from those to whom they are addressed.

The King's speech is a speech-appeal; as the first war-time speech it has to send “to every household of my peoples both at home and overseas” a message that raises hope for the way out of the war – an exegesis of the Exodus. Before hearing it we, the spectators, see the sheet on which it is typed. Above the words and between them, over the black ink strokes in red are marked, similar to those of an instrumental part, indicating the dynamics, the accents, and the caesuras. And as Aaron, Moses' brother, was chosen to be his assistant who “will speak to the people for you” (Exodus 4:16), so Dr Lionel Logue, the expert in speech impediments, becomes the person who, accepting unmistakably the role of a conductor, extorts from the stuttering King the King's speech that is more than human speech, because it is the sacred call of history.

MUSIC VIDEO – A METAPHOR OF POSTMODERN AESTHETICS?

Claire Levy

Not long after the global expansion of specialized television channels like MTV (1981), many analysts identify music video as a metaphor of postmodernism (see for instance, Kaplan, 1987). Even though assuming the whole ambiguity of the term, one can still observe specific expressive aspects that are closely associated with what is considered to be “postmodern”, including in terms of euphoric affinity to repetition, fragmentation, non-linear sense of time, dynamic visual effects, notion of irony and carnival rhetoric. Drawing on Madonna's music video *Give It 2 Me* (2008), seen as a particular illustration of such expressive traits, this article discusses on how the moving images refer to the logic of musical semantics. It is argued that unlike film music which usually illustrates the film narrative, the visual rhetoric in music video “serves” the music itself. In this sense, much of the presupposed postmodern expressiveness is

stimulated by the very logic of the pop musical structures, tended to extremely developing over the last several decades rather a strong affinity to repetition and circle (non-linear) sense of time which creates an allusion for “no beginning and no ending”. As to the controversial reception of such developments, it is pointed out that this issue refers not only to the “objective” aesthetical qualities of any single artifact but rather to the complex process of self-identifying and to those social, cultural and psychological acquirements which respect the individual choice, free of any ideological dictates.

CONTEMPORARY CINEMATIC VISION AND SHAKESPEARE

Radostina Neikova

This text deals with several examples of screen visions of classical works by Shakespeare, built by means of contemporary digital technologies. Attention is focused on different feature and cartoon versions of the dramatized action, on analyses of the techniques and technologies of building of screen vision, as well as on Shakespeare's presence in Bulgarian language. A question is posed as to whether it is easy to ‘digitalize’ Shakespeare? How precisely is a contemporary screen vision of a classical fairy story being built? Is it necessary to ‘modernize’ the vision in filming Shakespeare?

An interesting moment comes when the Bard himself is also involved in the story as a real character along with the filming of one or several works by Shakespeare. The figure of the playwright underlies the stories both of *Anonymous* and of *Shakespeare in Love*. Shakespeare's type has also been inserted in the storyline of the 3D-animated *Gnomeo and Juliet* in the gag parts. While in one of the best examples in the field of animation again – the voluminous *Next* by Barry Purves – a plastic puppet looking very much like the well-known image of Shakespeare himself plays onstage 37 of the

Bard's most popular works in 5 minutes alone.

The article draws attention to filming of Shakespeare's plays oriented towards children's audiences, or to 'comic books' based on the works by the great playwright.

MARY WOLLSTONECRAFT SHELLEY, THE „FRANKENSTEIN COMPLEX“ AND CONTEMPORARY FILM

Tsvetomira Nikolova

Although usually referred to as „gothic“, the novel *Frankenstein, or the Modern Prometheus* is no less representative of all the political, philosophical and literary trends in England from the early nineteenth century. From the perspective of the modern reader to whom the horror, fear and the gloomy gothic atmosphere of the novel seems fully recognizable and in the recent fashion, *Frankenstein* is more unfamiliar with its issues typical of the Industrial Age and associated with the influence of the French Revolution and the ideals of Romanticism. If we forget about its modern commercial sibling, this is exactly what the gothic novel is about – the horrors and fears at the dawn of the industrialization and the return to the medieval idea of the impotence and helplessness of man.

This article is an attempt to trace and analyze the marks left in human civilization by Mary Shelley's novel. The well-known writer of science fiction Isaac Asimov coined the term "Frankenstein complex" to describe the negative attitude of humanity towards androids and he put the blame on the novel for nurturing that phobia in several generations. The Frankenstein complex continues to work for some people to this day and is very similar to the hypothesis of the "uncanny valley", developed by the Japanese roboticist Dr Masahiro Mori in 1970.

The fear of „artificial people“ has changed since 1970 but what has not changed even from the times of Mary Shelley is that this fear

of androids is always tied to an ongoing effort to create them, as paradoxically as it may seem. As the French philosopher Jean Baudrillard says in his article „Plastic Surgery for the Other“: „Starting with modernity, we have entered an era of production of the Other. It is no longer a question of killing, of devouring or seducing the Other, of facing him, of competing with him, of loving or hating the Other. It is first of all a matter of producing the Other. The Other is no longer an object of passion but an object of production.”

Why does Mary Shelley's novel still prevail in the cinema on the border between two digital centuries and how have its cinematic interpretations evolved through the years?

PARALLELS BETWEEN THE PUPPET THEATRE AND ANIMATION

Nevelina Popova

This text is examining some parallel aesthetic tendencies in the recent development of puppet theatre and animation. Both animation and puppet theatre are plastic arts: they create conventional artistic worlds; they both are situated on the crossroad between dramaturgic and plastic arts. The visual codes are leading for them. That's why we can define their dramaturgy as a plastic one. The Polish Professor Henryk Yurkowski creates an "oxymoron" methodology for analysing the contradictory theatre phenomena and processes, that leads to the *metaphoric poetic nature* of the hard material.

We propose here 14 basic dramaturgic antinomies that define the borders between which the parallel processes can be analysed.

The move from traditional (narrative and homogeneous) to the avant-garde (plastic – heterogeneous) forms (we call them poetic) is more than obvious and it is connected with the Brehtian estrangement. The breaking of the illusion is important part of the modern move to heterogeneity. The traditional homogeneous pup-

pet theatre preserves the puppet as the basic and leading element of the performance. At the same time in the heterogeneous theatre the puppet becomes just an element of the composition – among different materials and styles.

For the initially visual nature of animation this impulsion from homogeneity to heterogeneity is more than usual. In the artistic conventional space of animation the character can be perceived more easily as an element of the composition.

NEW CAMERAS - TECHNOLOGY AND IMPACT

Iosif Astrukov

In the last few years we found ourselves in a strange situation when all devices around us have the ability to shoot – both photo and video. The way that the technology has passed through is remarkable – from the first chemical processes to the contemporary digital matrixes. Along with the development of the technology, the attitude of the people towards the shooting changed. Today we live in an environment that is dominated by images. Most of the people don't find it as a special event anymore. In the everyday life we shoot and are being shot all the time – from the security cameras to the mobile phones. The ability to communicate with images is probably the oldest dream of mankind. And today it has become already a reality. But how all this influenced the cinema? The present research will try to answer which are the new cameras today, how have they changed the way movies are made and what is the impact of technology on the film language.

THE CONVENTIONAL TV AND INTERNET

Mikhail Meltev

The article deals with the challenges posed by the development of digital online services and the new technologies to the conventional TV. The number of chan-

nels distributing video content is growing, but nonetheless, Europeans watch more TV than they have used to. The reasons for this, most probably, lie in the social experience at the TV screen, which satisfies the fundamental consumer's need for relaxation, rest and passive entertainment, unlike the PC, which suggests interactivity. Besides, the present structure of the telecoms is a serious hindrance to TV broadcasting online. Technically, it needs deep modernization to achieve image quality comparable with the TV one; legally, it requires safety of investments. On the other hand, the content-rights holders are very hard and slowly adapting to new business models and impede distribution in every possible way. All this does not mean that conventional TV could further go on unhindered with the old mode of its existence. More likely than not, we should expect a conversion in the future rather than revolutionary changes.

THE LESSONS OF THE TWENTIETH CENTURY IN THE FOLLOWING TWENTY-FIRST CENTURY

Petia Alexandrova

I communicate my observations about the problems students encounter in getting familiarized with classical works, stemming from lack of a broader background (insufficient knowledge of the history of the twentieth century), from the fact that cinema has not developed in direct proportion to this history, from the loose parallel with what has been happening with the other arts in that period (taught as history of art even at school). Invariably, parallels are drawn between a film image and those caught on video tapes and by a digital camera: students are prompt to tell the easiness and efficiency of the new technologies, which would, more often than not incite them against those 'obsolete' classical movies with their futile technical attempts. No

less ambiguous is the situation with watching silent movies: they would often prefer the new dubbed versions, but what makes me happy is their surprise at editing – with all its 'unnaturalness, to them it reveals unexpected viewpoints of the camera. Yet another problem with the perception of classics is auteur cinema: it is stomached if offered as a cinema of ideas of rationalizing rather than of empathizing. Students feel the background, but the line between uneasiness and irritation, which quickly draws reflection aside, is a thin one. As a teacher, I find it difficult to put up with the fact that teaching history of cinema goes automatically with watching movies rather than with lectures and explanations. The only game in town is potpourri of movies, selected spectacular scenes, which fail to render the rhythm of the film and its linear structure is what most of all impedes the faceted perception.