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SUMMARIES

BULGARIAN PASSION IN ART EDUCATION. ON THE DUALISTIC EDUCATIONAL "MODEL" OF THE STATE SCHOOL OF DRAWING AND ITS DIMENSIONS IN APPLIED ART TRAINING THROUGHOUT THE FIRST TWO DECADES OF THE 20TH CENTURY

Violeta Vasilchina

The author offers a new interpretation of some aspects of training of the Arts in Bulgaria realized, yet in sufficiently touching on the problems of art education in the country. Most provocative is that of the two possible variants in education - namely the one which has been realized, in other words, the one which is already "history" and the other one, namely the hypothetical one, which was only partially introduced, temporarily, with a compromise. Essentially these two types stand for two types of specialized training - academic training, or the classical type of teaching art, on the one hand and the applied cum applied on the others.

In fact the educational model introduced throughout the first decade and in particular throughout the second decade since the establishment of the school was a sui generis dualistic model of both types which brought on a confrontation - a clash similar to passing between Scylla and Charybdis. Building up a syllabus on two quite different principles and the intertwining of the two conflicting points of views in its structure even to this day justifies two conflicting points of view, underlying two totally different alternatives, each running in two opposite directions, each one seen at the time as the only suitable one.

THE PRE-ACADEMIC PERIOD OF BULGARIAN ART. ARTISTIC TRENDS RESULTING IN THE CREATION THE STATE ART SCHOOL

Krasimira Koeva

The article review the stages of in Bulgarian fine arts from the late Revival Period to the early years after the Liberation. Substantial changes have occurred over the last 6 or 7 decades of the 19th century both as far as genre innovation, and the rise of secular art, on the one hand, on the other the gradual development of the academic style, created by Bulgarian painters who had graduated from prestigious Fine Art academies - München, Saint Petersburg, Moscow, Paris, Florence, Torino, Brussels, and elsewhere. Special attention is shown to two of the lead-

ing authors, who carried out revolutionary changes in the artistic thought of their times - Zahary Zograph and Nikolai Pavlovitch. Separate facts, which point to the difficulties before the public, not ready for the new challenges of the realistic building up of form and easel-drawing from a subject are given.

In conclusion the need for a change on the way towards Europe, European civilization, a road Bulgaria had taken on prior to the liberation (1878) is also logically borne out and should also take place with the arts for a serious professional training of future painters and sculptors. Such were the tasks to be resolved by the new institution, opened in 1896 - the State Drawing School.

ALTERNATIVE MODELS OF BULGARIAN ART FROM THE END OF THE 20TH CENTURY - AN EXTERNAL AND INTERNAL VIEW

Svilen Stefanov

Eastern Europe, which after the Second World War was subjected to Soviet colonization in all spheres of public shaped its receptive artistic life which withstood in a similar way to its imposed totalitarian norm. Thus the idealization of the West, which emerged, was to a great extent the outcome and mirror projection of the Soviet cultural paradigm. However, within the framework of this similarity in the various countries from Eastern Europe, a number of differences are noticeable in the genesis and evolution of their alternative tendencies. Thus countries to the east of the Berlin wall cannot be seen as a homogenous entity. They are known as Central and Eastern Europe, the Baltic region, and the Balkans (also differing politically in its Communist part). After 1990 the differences between the situations in the post-Communist countries eased and tendencies became synchronous. Nevertheless the road before painters from Poland, the Czech Republic and Hungary retained their differences with their colleagues in the Balkans, while the countries from the countries from the former Soviet Union such as the Ukraine, Belarus, Moldova, Georgia, Armenia etc followed another course.

With the rejection of Socialist Realism from the end of the 50s, we could not claim, that Bulgarian art could develop adequately to artistic quests in societies with a democratic political organization. For instance the already archaic "Paris school" is still seen as a form of dissent, at the same time the totalitarian system seeing it as a defense against the then topical forms of Western neo-avant-garde art (pop-art, minimal art, conceptualism). Nevertheless such a cultural strategy could not be a barrier to the penetration of new values after 1989. Yet even then, the "transition" in contemporary art in Bulgaria is contradictory - owing to the clash between "local" and external artistic models. For this reason today we see the birth of a number of deep cultural contradictions and allowing the course of an incomplete and uneven modern trend.

CONTEMPORARY ART AND THE CONCEPT OF A DISCIPLINARY FOCUS. ACADEMIC DIMENSIONS OF THE PROFESSIONS OF AN ARTIST IN THE EARLY 21ST CENTURY

Peter Tsanev

This article discusses the focus of a disciplinary nature of the contemporary profession of a painter. Analysed are various discourses and approaches to the profession of the painter in the 21st century. What is offered is an attempt for the delimiting of the field of art, which is based on the premise, that professions are related to abstract knowledge, defining the professional field of art becoming increasingly difficult. Each social structure provides prestige for those, who spread and exercise the knowledge of each profession in its purest form. The view is put, that the question what it means to be an painter, is the most pure form of this concept. According to the author, who follows the theoretical postulates of Andrew Abbot, the American sociologist, the advantage of the main intellectual structures is that they do not have any practice of applied disciplines, rather research and rhetorical strategies. It namely these strategies and questions which contain the greatest potential to commit themselves with discipline knowledge proper - hence its highest prestige of the focus of a discipline. From a historical point of view art has the advantage of setting rhetorical strategies and questions, which succeed in raising the question of the nature of art itself. The article defends the premise, that behind the illusion of post-discipline, opening of art and expansion of its limits, we can trace processes, which more and more categorically define the disciplinary nature of art itself, in as much as art assumes its authority, through the creation of new types of knowledge and new types of history. According to the author the various policies of legitimacy in contemporary art are related to a desire for a recognition, which can be only be arrived at in the context of an excessively-disciplined medium. It is a medium, where the model of art is linked directly with an awareness of the inner role of confirmation, based on the building up of a disciplined consciousness and disposition//self confidence. In this way, the state of indeterminateness in contemporary art, registered by many a researcher, is more than even linked with the concept for a disciplinary focus and with processes, which are the outcome of a successively opening state of hyper-discipline.

A GRAPHIC VISION OF THE BULGARIAN PRESS IN THE CONTEXT OF WORLD TENDENCIES

Ljudmil Veselinov

The focus of this study is the printed media - newspapers. How the examination of human thought and information, examined

as a text is transformed via a sign system into graphic words, thanks to a plastic concept, built up by authors and painters is indeed worthy of a study.

The part the creative idea behind graphic works in the press plays is enormous.

Papers demonstrate how the information flow, with all its variety of direction and thought should be placed in a well built-up graphic territory, a structure, so that the overall and organized graphic product - the newspaper comes to life.

Today the concepts graphic design, printed graphics, composition, structure, plastic concept all carry a new philosophy, building up the printed edition, these concepts stand for a new concept of text and vision being placed on an even footing and with an identical part to play, so that the newspaper would become a visual communication instrument charged with creative ideas.

He main aim of the study is to analyse the graphic solutions and structure of the contemporary Bulgarian press and the visual changes it has undergone over the last few years.

The plastic links of continuity of the present day newspapers with older editions is taken into account with special emphasis on the birth of the periodical press in Bulgaria, papers from the Revival period, journals, papers from the 20s of the last century, all of them with their characteristic Bulgarian modernistic style.

This study has focused its attention towards a new visual identity of the Bulgarian press throughout the 2005/2006 period and analyses changes in graphic concepts in contemporary papers such as the Trud, Dnevnik, Capital, Pari, 168 Hours papers. The analysed creative concepts for graphic changes in the press have been compared with some international editions and bring out solutions of the best structuring of the

information, reaching complete plasticity and content.

ALICE IN WONDERLAND. TENDENCIES IN CONTEMPORARY BOOK SPATIAL DESIGN FOR CHILDREN

Kapka Kaneva

This article deals with the present day issues of the design of books for children seen in the context of spatial design. The focus is on the latest in the field of design - trends are examined according to the work of the book designer as well as in the context of contemporary requirements for books today. The author introduces the concept books for children as a spatial object and some specific terms, together with an emphasis on the potential of children's spatial books as link between games and intellectual activities, presenting the stages of their evolution so far. The elements in the process of the creation of the product from a visual aspect are presented and the specifics of the work of the engineer with the bending of paper are examined. The author turns to the result of the creative process and the theory on the subject, outlined on by world famous designer of spatial editions for books for children - Robert Sabuda, David A. Carter, Kazumi Komagata and Kveta Pacovska, with an emphasis on their latest work. An attempt is made to outline the latest trends in contemporary spatial design in the field of the publishing of children's books. An analysis is made on the state of Bulgaria spatial book design for books for children and comments are offered on the quest of students from the Books and Printed Graphics specialty in the National Academy of Fine Arts. The author presents a technological discovery of Joseph

Jacobson and a group of researchers from MIT and expresses view on how it introduction on a mass scale would affect the potential before children's spatial books.

STRUCTURE, STYLE, BEHAVIOUR - THE CONCEPTUAL MODEL OF INTERNET, REFLECTED IN WEB DESIGN

Ekaterina Girdzheva

Internet was designed only as a text medium, while the history of electronic publishing and the early data-bases considerably exerted the way it was built-up. Today the net is a complicated and all-embracing (and probably will be increasingly expanding), while what it is based on is something quite simple - text, an ordinary electronic text, written in an elementary txt-file. This file has three characteristics - structure, design and behaviour, which automatically are conveyed to all documents, disseminated in Internet. And these "documents" are nothing else, but internet pages i.e. Web sites.

Studying the interrelationship of the three elements - structure, style and behaviour - we shall see they not only represent a conceptual model of the net, but also the team, which design them.

Contrary to the printed media, which also deals with texts and images, Internet adds a third component - that of behaviour. The net is behaviour, it is based on interactivity, it has functions. Internet files and documents have three basic characteristics and they constitute Structure, Style and Behaviour, or, translated in the language of Web design, Text, Design, and Code. This is essentially the "matrix" of the Net, which leaves its imprint on everything within it.