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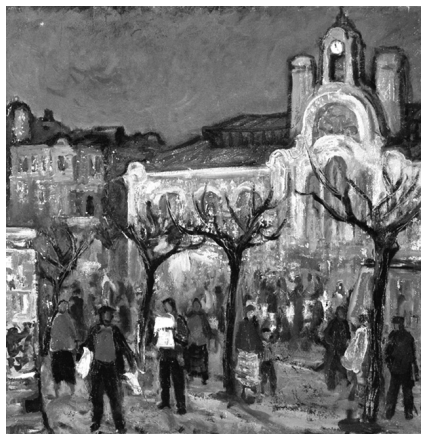
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SUMMARIES

SERDICA

Julia Valeva

The ancient history of Sofia (Serdica) does not differ from the history of many other cities that fell within the boundaries of the Roman Empire. During the 2nd century the city was built following the Roman model. A fortress wall was constructed, as well as an orthogonal grid of streets, a forum, public administration buildings, temples, baths and residential neighborhoods. Just like the city plan itself, the architecture, too, was completely of the Roman type. Preserved fragments of architectural sculpture show that the buildings were constructed in the Roman Ionian and Corinthian order. Recovered inscriptions and the precise workmanship on decorative sculptures indicate that master stonemasons from the eastern provinces worked in Serdica. Unfortunately, Serdica's ancient ruins have been heavily destroyed. Only two churches are well preserved – St. Sofia and (the Rotunda of) St. George, thanks to the fact that they remained religious centers throughout the centuries. Today in Sofia you can still see part of the city wall and the eastern gate, an complex octagonal the east of the Rotunda of St. George, several tombs from the eastern necropolis (under the St. Sofia Church) and part of a recently discovered late antique amphitheater, also located east of the enclosed city space. The archaeological data suggests that Serdica had two periods of strong development: the first during the 2nd and the beginning of the 3rd centuries, and the second in late antiquity. From the first developmental period, examples of exquisite and decorative sculpture have been preserved, while monuments from the second period include the churches of St. Sofia and St. George, the tombs with their wall paintings and several Christian religious objects. Despite many years of archaeological research on ancient Serdica, several basic questions have still not been clarified. One concerns the layout of the forum and the interpretation of the massive building in its southern part. The other problem is the interpretation of the entire southeastern part of the inner city; the most recent hypothesis suggested that it was Emperor Constantine's palace. This attractive idea still requires more evidence, however. Furthermore, we must not overlook the long presence of Emperor Galerius in Serdica between 303 and 309 and the accompanying suggestion that his residence was later used by Constantine as well. During late antiquity, Serdica was capital of the Dacia Mediterranea province, thus it contained a residence for the prefect of the province as well.

ONE WALL PAINTING FRAGMENT FROM AN EARLY CHRISTIAN TOMB IN SOFIA. ON THE EARLIEST EXAMPLE OF THE STRAPPO TECHNIQUE IN BULGARIA

Ivan Vanev

Study of Serdica's necropolis began in the 1880s. The number of tombs known today, either discovered in systematic archaeological digs or found accidentally during excavations, is significant. During excavations for

the construction of a new building for the National Library on the location of the royal riding-school during September 1940, ten early Christian tombs were discovered. A well preserved wall painting decoration was discovered in Tomb No. I, from which the first fragment was removed using the strappo technique.

Use of the strappo technique in Bulgaria is associated with the name of Karl Yordanov, who between 1939-1949 worked as a restorer at the National Archaeological Museum in Sofia. Information published to date suggests that the earliest use of the technique was around 1941, when he removed several wall painting fragments from the ruins of the St. Nikola Church in the village of Zhelezna. In the process of documenting transferred wall paintings held in the NAIM-BAS collection in July 2006, a heretofore unknown fragment was discovered with a removal date of 1940. It was later established that this was the fragment from Tomb No. I, discovered in September 1940 during excavations for the construction of the National Library in Sofia. During May 1939 K. Yordanov was sent to Germany and Italy to study and familiarize himself with contemporary practices in the removal of wall paintings. His return to Bulgaria one year later coincided with the archaeological discovery. Until now data about the fate of the wall paintings has not been published. According to the newly discovered restorer's reports, K. Yordanov managed to remove several fragments before construction on the new building began. Only one of them has arrived to the present day, which bears witness to the earliest use of the strappo technique in Bulgaria.

NEW EPIGRAPHIC MONUMENTS FROM THE BOYANA CHURCH

Kosta Hadzhiev

This article examines newly discovered, not yet published epigraphic monuments from the St. Nikola and St. Panteleymon Church in Boyana. In the course of restorative work on its western facade during the spring of 2008, an inscription, an autograph and several drawings were discovered. An inscription was discovered to the right of the door, whose location and execution in charcoal unambiguously confirms the hypothesis that it is an autograph by Vasilie – a participant in the wall painting process. The question of whether he was the principal icon painter for the Boyana Church remains open. The facade also contains drawings of a lion and a horse, as well as images of an elderly man with a beard and a young boy, which are preliminary sketches or more likely hand exercises before beginning work on the church. During the removal of the late wall painting layer in the niche of the western facade, a wall painting from the middle of the 13th century was discovered, which is part of the painting covering the western facade. It represents Christ's baptism and is accompanied by lines from Matthew 3:17 and explanatory inscriptions about the scene and Christ. A graffito was carved into a marble block

in the lower portion of the Southern facade wall of the Boyana Church, signed by an unknown Iliya, written in a sure hand with graphics characteristic of the 13th and 14th centuries. In the center of the same wall on one of the stones in the masonry, a drawing is visible, which is most likely a sketch of the plan of the church. This makes clear part of the working process of painting the church, as it shows a rarely found working plan for the construction of the church.

ONE EXCEPTIONAL WOOD-CARVED ENSEMBLE SOFIA

Violeta Vassilchina

This text is the first publication about an exceptional artistic ensemble in Sofia – the wood-carved furnishings in the office of the director of Unicredit Bank. It introduces consecutively the building Central Cooperative Bank for which the ensemble was created and the stages of its construction.

Attention is paid to the originality of the architectural design of the office – its unusual apse structure, symbolic polysemy and excellent proportionality.

The wood-carved ensemble, consisting of a desk and a cabinet (it can be assumed that a chair was also included, which is not been preserved), is examined; the author suggests a date, clarifies the creator of the work, conducts a stylistic analysis, finds parallels, and clarifies certain aspects of its interpretation. In this way, arguments are offered identifying Petar Kanchev as the creator, and the place and significance of the ensemble within his work is sought, as well as within the wider cultural context of searches for a Bulgarian style characteristic of the first half of the 1920s.

SOFIA AND ITS DECORATORS OR HOW A EUROPEAN CAPITAL WAS CREATED

Maria Miteva

The object of the present study is the time period, the process and some of the actors in the dignifying, decorating and attempting to give an honorable, festive and beautiful appearance to a city – Sofia – the capital of the newly liberated Bulgaria. Several problems have been identified in the visualization of its new status and the bestowing of a sufficient image according to the authoritative European standards of artistic decorators of the time (as well as today).

The article provides linguistic and historical parameters for the concepts of decorator and artistic decorator in the Bulgarian context during the modern epoch. Some of the representative achievements in the sphere of architectural decoration are examined, which clearly differentiate the two stages in the development of decoration as a profession, from the mastery of European models in the sphere of decorative art: the classifying stage, which is characterized primarily by work by foreign specialists and which introduced literal borrowings from the neo-styles distributed throughout Europe during the 19th century; and the modernizing stage, the path towards a modern appearance of the

surroundings, based on the tradition and new inspiration from Sezessionism.

The work of Andreas Graiss on a series of buildings representative of their time is examined, as well as the decoration of the Sofia Mineral Baths, designed by H. Tachev, which shed light on facts about his activity that have not heretofore been published. Examples are also included from the work of S. Badzhov and B. Schatz.

THE SOFIA CITY ART GALLERY – HISTORY, MEMORY, FUTURE

Adelina Fileva

The appearance and development of museums in Sofia was due to the public-cultural and state-political interest characteristic of the first few decades following Bulgaria's liberation. Museums and museum collections gradually multiplied, and by the 1930s the country had 83 such collections. The idea of creating a Sofia city museum that would preserve the local past, authentically reflect history and serve as a collective memory had been long considered.

Founded as an independent museum, the gallery received its space in the building at 1 General Gurko St. in 1973. The gallery opened its doors in 1977 after the necessary architectural restructuring of the exhibition halls and storage vaults. The museum's first exhibition was prepared. The 1977 exhibition included some of the most representative works of Bulgarian art from the 1920s until the 1980s. In the course of several years this exhibit alone was renewed and expanded. In the three decades since the opening of the first exhibition, the Sofia City Art Gallery has established itself as one of the capital's important cultural spaces. In 2006 it opened a filial branch, the Vaska Emanuilova Gallery, which possesses a collection of 89 sculptures, 38 drawings and 48 watercolors by the famous Bulgarian sculptor, which are on display in a permanent exhibition. The Sofia City Art Gallery presents museum exhibits, curatorial projects, and visiting solo and group exhibitions by Bulgarian and foreign artists. Works from the gallery's collections are displayed in thematic, genre-specific, stylistic and historical exhibitions. Visiting exhibits are an important part of the gallery's policy and reflect its openness to international processes in art. It also organizes retrospective exhibits on prominent Bulgarian artists and also works actively with young artists and curators. The gallery partners with a series of Bulgarian and foreign institutions in its striving to develop the contemporary artistic scene.

A COLLECTION FOR EVERYONE

Nikolay Boshev

The opening on May 22, 2005, of the Svetlin Rusev Studio-Collection on 18 Vrabcha St. in Sofia as a permanent museum exhibit presenting part of Svetlin Rusev's collection of visual art works is a fact in the contemporary history of Bulgarian culture. Statistics reveal that the studio's spaces contain more than 300 works by 100 Bulgarian artists, 30 icons created between the 17th and 19th centuries,

marble sculptures from the ancient Roman era, wooden sculpture from Goa (a Portuguese maritime colony in southwestern India), African sculpture, Tibetan cloth, works by Auguste Rodin, Eugène Carrière, Aristide Maillol, Edgar Degas, and Corneliu Baba. But these statistics hide more important things: first and foremost is the motivation expressed in the desire for openness and for emotional and intellectual enrichment. S. Rusev's collecting activities are the result of his personal understandings and discoveries of shared ideas with artists such as K. Petrov, V. Emanuilova or A. Spasov, and of his deep familiarity with Bulgarian visual art. The collection has peaks that provide a basis for well-justified pride – My Mother by Tz. Todorov, Zafirka by Z. Boyadzhiev, Refugee by I. Petrov, and Reaper by V. The Master Dimitrov, sculptures by A. Nikolov, I. Lazarov and M. Markov, compositions by G. Datsov, B. Georgiev and I. Milev. But its significance also lies in its leading works that trace the fundamental tendencies in the development of art in Bulgaria. The collection includes works by I. Nenov, B. Obreshkov, V. Nedkova, I. Beshkov, L. Dalchev, D. Uzunov, N. Raynov, N. Petkov, as well as artists from the second half of the 20th century such as A. Yaranov, G. Malakchiev, Y. Leviev, V. Starchev, G. Genkov, L. Dimanov, A. Stanev, E. Popov, S. Tsanev, and M. Bozhkov. Similar additions by artists who differ in their developmental trajectories, in their beliefs and approaches expands the informative value of the collection.

Among the basic purposes of the Svetlin Rusev Studio-Collection is not only to preserve works of Bulgarian visual art, but also to make them accessible to all those who value the fine arts. For this reason, a series of steps have been taken to popularize Bulgarian art as a whole and the collection in part, beginning with exhibits from the cycle *Passing through Time: Contemporary Bulgarian Painting*, *New Achievements*, and *The Teacher and the Students*, as well as the participation of works from the collection in exhibits at the National Art Gallery (NAG), the National Archaeological Museum, the Shipka 6 National Exhibition Center for Contemporary Art, the Sofia City Art Gallery (SCAG), the National Palace of Culture, and the George Papazov Art Gallery in Yambol, among others. This is also the essence behind the desire to encourage cooperation between educational institutions in developing initiatives – the organization of lecturers and courses in the history of visual art for students at specialized art schools and the National Art Academy, Sofia University Kliment Ohridski, New Bulgarian University and other higher education institutions – initiatives that will enrich young people's knowledge about the history of Bulgarian visual art.

THE EUROPEAN NIGHT OF MUSEUMS IN SOFIA

Rumyana Konstantinova

The subject of the present study, entitled *The European Night of Museums in Sofia*, is the

idea behind the appearance of this initiative, as well as its implementation in Sofia since 2006. The initiative began in France. In 1999, at the very end of the 20th century, France's Ministry of Culture and Communications initiated its creation. The goal was to stimulate the public's interest in galleries and museums, in their collections and exhibits, and in their work as significant cultural institutions that make a fundamental contribution to the preservation and popularization of cultural heritage. The event always takes place on May 18, which has been designated International Museums Day. May 18, 2006 marked the beginning of this initiative in Sofia. At that time the program included four museums and galleries – the National Gallery for Foreign Art (NGFA), the National Archaeological Museum (NAM), the National Art Gallery (NAG) and the Sofia City Art Gallery (SCAG). The first steps taken in the organization of the event were timid – there were no specially prepared exhibits; instead, Sofia's museums and galleries counted on the public's interests in their permanent collections. The emphasis was on activities not typical for these artistic spaces.

This nevertheless constituted a beginning. In the following year, 2007, many more museums and galleries in Sofia joined the event, which attracted a large audience. Various musical and dance performances, chamber concerts, demonstrations of sound effects with percussion, and film projections were included in the Night of Museums program at NAM, NGFA, SCAG, the Ethnographic Museum, the National Polytechnic Museum, the Museum of Land and People, and the Boris Hristov Musical Center. This year the Night of Museums took place on May 17 and was under the auspices of the French Cultural Institute in Sofia. The third annual event attracted ever more popularity, especially with a younger audience; new museums and galleries participated along with those from previous years. For the first time, this year's edition of the Night of Museums featured several exhibits that were specially prepared for this holiday of art on a European scale. These included the exhibits *Monuments of Religious Art from the 14th-19th Centuries* at NAM, *Sofia Underground/CAM* at the Association of Bulgarian Artists gallery, the display of works by Stanislav Pamukchiev and Kiril Kuzmanov at the NGFA and the *Smokestacks +++* project by Dobromir Georgiev at NAG.

MONUMENTS OF RELIGIOUS ART FROM THE 14TH-19TH CENTURIES AT THE NATIONAL ARCHEOLOGICAL MUSEUM

Tsveta Valeva

The exhibit *Monuments of Religious Art from the 14th-19th Centuries* at the National Archaeological Museum (NAM) stands out as one of the key events marking the International Day of Museums in Sofia, yet it undoubtedly goes beyond the boundaries and goals of that celebration. It is an initiative by the NAIM and the Institute of Art Studies at BAS.

The exhibition includes more than 80 artworks from the period from the 14th-19th centuries: icons, fragments of wall paintings, prints and engravings on metal and wood, works in metal and mother-of-pearl, and wood-carvings. All of them are being shown for the first time. The exhibit presents valuable information and traces directions in specialists' research, while the small catalog (written by Ivanka Gergova) published to accompany the exhibit constitutes an important academic contribution to the popularization of these artworks and the attributions of some of them. Furthermore, the exhibit gives an idea of the state of the collection of artifacts of Orthodox religious art held in the Archaeological Museum's Medieval Collection, which was inherited from the National Museum.

The majority of the works in the exhibition are post-Byzantine and Revival Period works; however, despite their smaller number, the emphasis is on works from the 14th century. They include the Epitaphios icon, a fragment of the scene of Lazarus's Resurrection from the St. Marina stone church near Karlukovo and to metal molds for the casing of Evangelia.

Another highlight of the exhibition is the icon St. Dimitar on a Throne (late 15th century), which is representative of one of the leading tendencies in the Balkans during that period.

The most interesting works from the 16th-17th centuries include a bronze fragment of horos from the Church of the Virgin Mary Peribleptos in Ohrid (1549) and a crucifix from the iconostasis of the St. John the Theologian Church in Poganovski Monastery (1620), among others.

The most widely represented period is the Revival Era, represented by a selection of works by Greek (Mount Athos), Russian, Romanian, Polish and, of course, Bulgarian masters from prominent artistic centers. They include the Mount Athos engraver Brother Parteniy and the icon painter Apostol Longianos Vodeniotis, a Bulgarian born in Voden, Greece. Works by the Samokov masters – icon painters and engravers – bear witness to the development of the Samokov Artistic School of the 18th-19th centuries. Two of the artifacts can be attributed to the founder of the school, Hristo Dimitrov, while two others of the work of Zahari Zograf. Of particular significance is the icon The Virgin of Kikos (1829), since it is the earliest work signed by Zahari Zograf.

SOFIA ANIMATED FILM STUDIO– DEVELOPMENT AND INTERNATIONAL PRESTIGE

Nadezhda Marnichevska

This article examines the problems related to the founding and development of the Sofia Studios for Animated Films, as well as the formation of a Bulgarian national school of animation. The studios were founded in 1970. This date, however, marks only the legal act that established animation in Bulgaria as an independent legal entity and separated it from the framework of the Studios for Feature Films. Prior to this moment, leading artists had already been established, a basic model for drawn film had been found, and the professionalism of Bulgarian artists was beyond all doubt. In this sense, the prehistory of the Sofia Studios is the fact the foundation that popularized its trademark throughout the world. Bulgarian animation received its first international award in 1959. Within only a decade – for the middle to the end of the 1960s – foreign professional circles were already talking about the Bulgarian animation school. During this period the leading model for Bulgarian animated film was created, which in its rich layers relied on satirical miniatures that criticized the status quo in society, while its imagery relied on the grotesque. A fundamental characteristic of the new model was the increased symbolism of the films, which were often based on an exaggerated social subtext. Its freedom of choice and interpretation of themes made Bulgarian animation an international hit at festivals. Simple statistics show that concisely this combination of socially significant themes and individual authors style won Bulgarian animators more than 150 prestigious international awards during the 1960s and 1970s alone. This rapid production tempo, which was kept up into the first half of the 1990s, showed that authors of Bulgarian animation were serious competition even for the most popular and beloved foreign authors. The article focuses on the examination of films emblematic of Bulgarian animated cinema – *The Three Fools and A Clever Village* (dir. by Donyo Donev), *Esperanza* (dir. by Ivan Andonov), *Little Diurnal Music and Fear* (dir. by Ivan Veselinov), *Marriage* (dir. by Slav Bakalov and Rumen Petkov), and films by Henri Koulev and Nikolay Todorov.

THE ORIGINS AND DEVELOPMENT OF PUPPET THEATER IN SOFIA

Elena Vladova

This text traces the presence, appearance and development of puppet art and elements of it

in rites, which passed into rituals as a separate craft, practiced in parallel with other crafts and labor activities within the territory of present-day Sofia. It traces and analyzes the appearance of professional acting for puppet theater (19th-20th century), professional foreign (19th-20th century) and professional Bulgarian puppet theater in modernity (from 1924 until the present time) as a type of theater for adults and children, and a theater by adults for children, also accompanied by theater for children by children. Facts and the history of various theaters and theatrical groups within the territory of Sofia form the basis of this study.

FROZEN MUSIC IN THE INDIAN COLLECTION AT THE NATIONAL GALLERY FOR FOREIGN ART IN SOFIA

Ivanka Vlaeva

One of Sofia's emblematic museums is the St. Cyril and Methodius National Gallery for Foreign Art (NGFA). It is the only one of its kind on the Balkan Peninsula. Its permanent collection displays art from several continents. This study focuses on examples of traditional Indian sculpture and miniatures, since many of them represent the specific connection between visual art and music in Indian culture. Many of the works contain a plethora of frozen music – a specific iconography and elements that radiate musical knowledge.

This large percentage of musicality in the Indian collection at the NGFA in Sofia also gives an idea about concrete musical knowledge. The examples in it describe specific pan-Indian subjects and represent deities connected with the concept of the sacred role of music in Indian culture. This is achieved through illustrations of epics and myths, as well as in images of secular scenes from the life of the ruling aristocracy. Such descriptions also capture a geographic dimension, since the artistic examples contain local characteristics and document local culture. From the musical instruments, as well as the figures of dancers and musicians, various layers in Indian musical culture can be distinguished: north and south, classic and folkloric, old and new, local and pan-Indian. The music, which may seem frozen at first glance, comes alive. Through the use of relief, round sculpture and miniatures, through polychromy and monochromy, a dialogue is created between the viewer and the museum pieces. This dialogue leads to the deciphering of yet another musical layer from the images and meanings. This multi-layeredness is characteristic of knowledge in Asia, since there every piece of knowledge can be understood on at least three levels.