

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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4

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I корица

Дигитална фотография на Йосиф Аструков

First cover

Digital Photography by Iosif Astrukov

IV корица

Модни образи, реж. Тобиас Гремлер, 2018. Екранен експеримент, създаден с 3D технология.

Back cover

Fashion images, directed by Tobias Gremler, 2018. 3D technology screen experiment.

SUMMARIES

THE ANTIHEROES OF TODAY: THE DILEMMA OF THE DIGITAL SERIAL DRAMA

Elitza Gotzeva

The article compares the 1973 television series *Scenes from a Marriage*, by the Swedish screenwriter and director Ingmar Bergman, and its 2021 remake, available on the digital platform HBO, by the Israeli director and television screenwriter Hagai Levi. The new version reinvents the theme of love, infidelity and failure in the modern marital relations. The original series document the end of the marriage of Marianne (Liv Ullmann) and Johan (Erland Josephson), caused by the husband's infidelity. Levi reverses the roles and overloads the female character with masculine characteristics. Mira (Jessica Chastain), always in search of elusive happiness, decides to leave her husband Jonathan (Oscar Isaac) for another man.

Additionally, the author analyses the development of television drama in the digital era, as well as the changes in its aesthetics, emphasising the emerging trend of miniseries on digital streaming platforms. Along with the "complex television drama" and the difference between TV series and TV serial drama, the text acknowledges the appearance of miniseries as a new way of storytelling, closely following the structure of the complex drama, but prone to direct and unquestionable disclosure of characters and their internal conflicts.

The antihero's theme is central here. The author opposes the traditional notion of "heroic" behaviour, evolving over time in both literature and film/television, following the changing public perceptions of the hero. Often, the antihero deviates from the established canons of heroism and even challenges them. Woven of flaws, he can be an immoral sociopath, a morally crippled, selfish, indifferent and cynical misanthrope, or a man who lives by his own rule, on the verge of publicly accepted ethics and social order.

TRANSFORMATIONS OF THE FILMIC IN THE AGE OF AN AUDIOVISUAL FLOOD

Alexander Donev

The study's starting point is the increasing use of mobile communications

devices for watching and distributing video content. One of the most noticeable consequences of this are the contemporary practices of creating amateur or non-institutionalised audiovisual content receiving various forms of commercialisation on the Internet. The two most common forms of this type of creativity are influencers and video blogging. They are strongly impacted by popular television formats and adapted to the technological and organisational capabilities of independent creative entrepreneurs. Very often they manage to displace their primes (reality formats, lifestyle shows, etc.) based on their more efficient financing models and more direct audience contact.

In addition, the data from the single comprehensive survey of young people's (10–24 years) online consumption, commissioned by the Bulgarian office of UNICEF and conducted in the mid-2020, is analysed. The results outline the preferences and mechanisms of choice of this audience in a broader cultural and media context, among which the short form dominates. It is in these preferences that the genres and subjects dominating independently distributed digital content are reflected. The profile and behaviour of consumers in this age group do not unequivocally confirm the assumed theses of total trivialisation of tastes, abundance of aggression and exclusion of the young generation from reality.

The third part of the study examines contemporary digital transformations of the notion of 'filmic' in the context of Walter Benjamin's ideas from his essay *The Storyteller* (1936), where the evolution of narrative practices over the centuries is dealt with. The interaction of technological, social and cultural factors for the ongoing transformation processes is justified. Both the "damage" and the new meanings that the Internet and digital communication give to some "archaic" film practices of creation and consumption are pointed out. It concludes that the forms of perception of the artistic, the functioning of our perception of the aesthetic and the external world are things that are subject to transformation. It is therefore necessary for art and artists not to stigmatise these changes, but to adapt to them and use them for the purpose of their creative endeavours.

EXPERIMENTAL CINEMA ON THE INTERNET: CURATORIAL PLATFORMS, VIDEO CHANNELS AND AUTEURIST INITIATIVES

Angela Gotsis

This paper deals with various opportunities to watch experimental cinema on the internet. The number of niche media with streaming platforms is increasing while the film selections they provide are continuously developing their presence as a source of films with experimental aesthetics. Due to the internet avant-garde and experimental cinema are no longer cinematic enigma, reachable for a small group of connoisseurs of art. The viewers develop their critical thought, whilst the intensive visual communication, both with static and moving images, invokes a never-ending aesthetic regeneration and search for more impressive visual expression.

Many active authors use platforms for video-sharing such as Youtube and Vimeo where they are provided with various options for financial gain. Filmmakers are free from the obstacles associated with film distribution. The niche media give options for distribution, collaborative projects and financing new authors. Moreover, such media content platforms allow artistic and financial independence to contemporary filmmakers.

Experimental cinema aesthetic partners with various fields of knowledge, for example, experimental cinema and science, through which its perceptual effect is combined with pragmatic goals. The audience is presented with experimental films, which are visually bold and diverse in content.

HYPOTHESES ABOUT THE BULGARIAN ANIMATION FILMMAKING AS A MEANS OF BUILDING AND DEVELOPING AUDIENCES

Lachezar Velinov

The expansion of the digital communication landscape with a number of new media channels creates favourable conditions for the development of animation in all its forms. The need for a modern and original content entails an improvement in the animation filmmaking.

king models and technologies. The animation industries in the economically developed countries have evolved into key creative practices impacting on allied industries such as feature filmmaking, advertising, games, TV, the Internet, interactive platforms, etc. Animation plays a fundamental role in building audiences as a mediator of the earliest contacts of adolescents with visual arts. An important problem is the role of animation in shaping the early personal, social, national and cultural identity of preschool and primary school-aged children. The fact that such important to the global development of animation issues correlate only to a very limited extent to the current state of affairs in Bulgarian animation industry arouses concerns. A number of elements that could generally be grouped as institutional, artistic, social and economic factors have an inhibiting impact on the process of development. The hypotheses about developing audiences by using the means of animation include a coordinated and strategically planned simultaneous effect on all inhibiting factors in the development of a sustainable national animation industry with a closed-loop product cycle. Generating a sufficient amount of Bulgarian animation content with ensured access to screens including new media, will lead to a sustainable author-spectator dialogue and to building and developing of national audiences, starting from very early childhood.

THE SCREEN OF THE DIVIDED INDIVIDUALS

Iosif Astrukov

Many deem 2020 to be a breaking point. The need of self-isolation forced most people to move online and into a 'virtual life', where the digital screen is the dominant social connection and source of information. But was really the previous year a turning point? According to a popular joke at the time, 'until now the IT people didn't realise that they were living in a lockdown'. Indeed, not only is this virtual life well known to millions of people, but they have also been living it for decades now. Teams located on different continents, working full time in front of their computers, ordering

food or taxi online – all this is a boring everyday workflow for all of them. The first pandemic year has just amplified this trend in a short period of time for most of the population. And they were terrified, as if living in the dystopian genre. Yet, Internet addiction is already widely discussed, even in documentaries, and is widespread in the teen generations, who are growing up with all these platforms and technologies. At a certain point, one gets trapped in a kind of vicious circle. Still, what is the specificity of the digital screen in the first place? It is fragmented, multifunctional, interactive, usually flowing from one device to another multipurpose screen, which is grabbing recently most of our everyday time. Through it we work, communicate, study, relax and even find romance. We could hardly imagine human activity that is not presented there. So we are facing the question as to why the humanity needs and develops these technologies. The prevailing opinion is that technologies are turning humans into machines, or machine-dependent creatures. In this article, the opposite is argued: all technologies developed by the humans are projections of their needs. In the end, it is people who push forward only the technologies they need. Should everyone ignore the IT technologies that were on the rise in the 1990s, they wouldn't be what we see them now. From such a vantage point, the looming anti-utopian world is just a reflection of the latter-day society, a snapshot of the divided individuals, who are struggling with alienation and loneliness in a virtual world.

TEACHING CINEMA HISTORY ON YOUTUBE

Petya Alexandrova

The same problem of how and where to provide the students with the necessary set of classics for free faces all Bulgarian teachers, who include in their curriculum watching old films. Here is when YouTube comes to the rescue: the channel is deemed to be something of a rich public e-library. YouTube developed and established an optimal solution: potpourris of films, selected spectacular scenes, videos for clickbaiting, offering abundant

support materials in terms of information and context: interviews with film directors, analyses by experts or just layperson, various charts. Still, with all the increased opportunities, what happens in fact? Though YouTube usually offers the full versions, or at least when it comes to the classics, students would radically transform them in their individual manner, using the media's advantages: watching only a selection of certain scenes, trailers that would never be pieced together into a film, as well as coloured versions with accompanying soundtracks, more often than not in the universal English language. Of the whole range of choices, the easiest and shortest is preferred, never opting for the authentic idea of the film as made by its authors, for its natural rhythms and dramaturgic development.

FILM FESTIVALS IN 2020/2021: A FORMAT TRANSFORMATION?

Gergana Doncheva

This article analyses the current state of affairs in film festivals all over the world and the changes occurring as a result of the pandemic in the period 2020–2021. The reconstructed festival landscape evinces various strategies for adaptation among which the most frequent is the hybrid format (a combination between an in-person and online edition). Within this context, the text discusses the newest type of distribution: the streaming whose technological development led to a serious transformation in the existing industrial model in the field of filmmaking. The study highlights the reasons as to why the different film events resort to streaming to a greater or lesser extent. A significant characteristic defining the attitude towards the streaming of a festival team is whether the event is national or international as well as the type of film it promotes (feature films, documentaries, animations) and whether it is oriented towards a specific audience. The main conclusion refers to the fact that owing to the streaming platforms, producers/studios are increasingly gaining power benefiting from the latest technological breakthroughs allowing them to control both the stage of production and that of distribution.

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