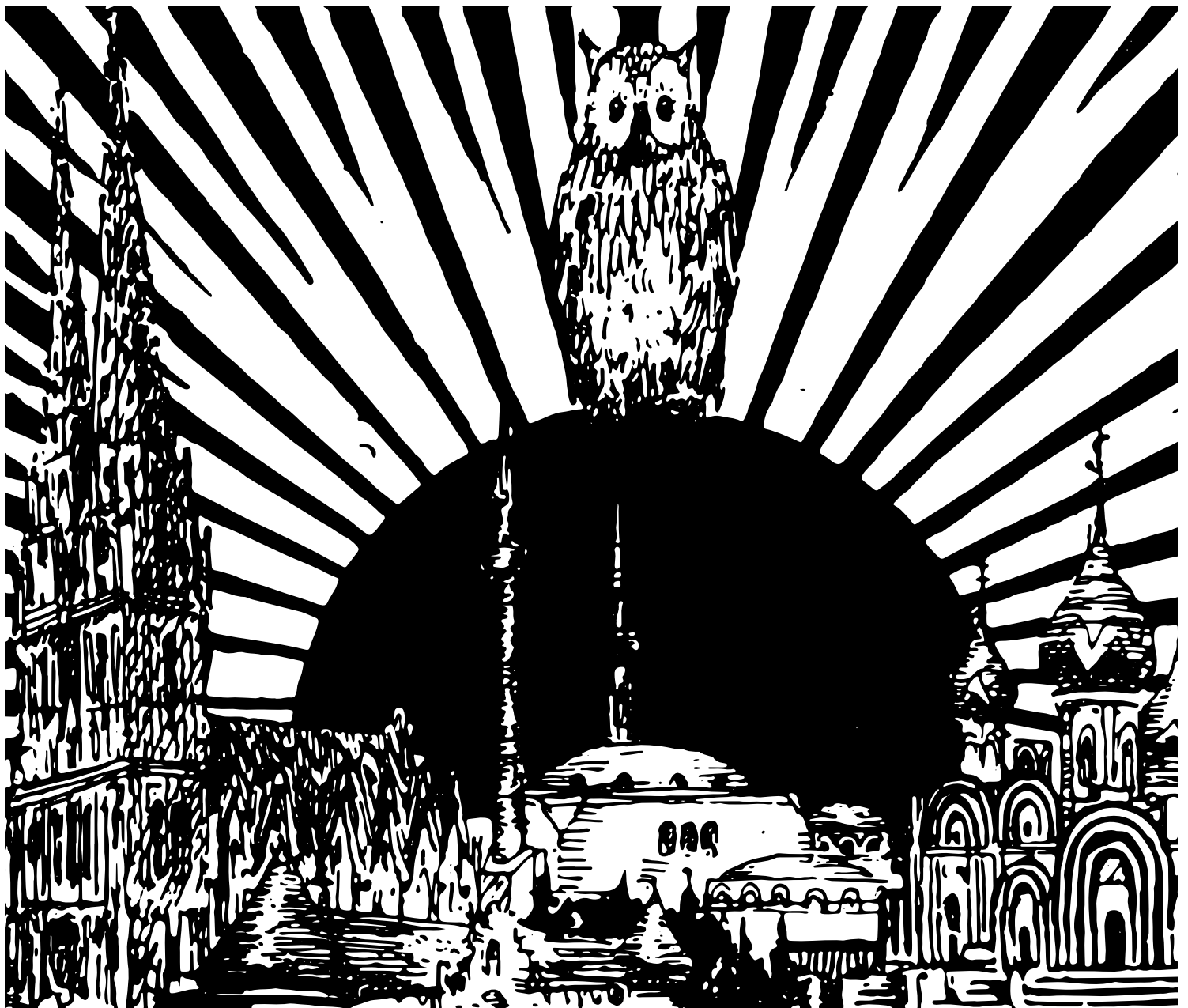


ПРОБЛЕМИ НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

2022 **4**

Тема на броя: Нови подходи в историята
на киното / New Cinema History



4

ПРОВОБЛЕМИ НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

Тримесечно списание за
теория, история и критика
на изкуството

Институт за изследване на
изкуствата при Българска академия
на науките – София

ГОДИНА 55-а 2022

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Редакционен съвет:

проф. г. н. ВЛАДИМИР ПЕТРУХИН (Русия),
акад. ГОЙКО СУБОТИЧ (Сърбия), проф. ДИНА
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Редакция:

доц. г-р АЛЕКСАНДЪР ДОНЕВ (главен редактор),
проф. г. н. КАМЕЛИЯ НИКОЛОВА (заместник главен
редактор), чл.-кор. проф. г. н. ИВАНКА ГЕРГОВА,
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КУЮМДЖИЕВА, гл. ас. г-р АЛБЕНА ТАГАРЕВА

Редакционен екип:

Доц. г-р Александър Донеv, съставител
Румена Калчева, редактор, технически секретар
Даниел Нечев, графичен дизайн и предпечат
Минка Парашкевова, превод
Даниела Статулова, коректор

Информация за абонаменти в редакцията към Аreti
Асприди и на електронния адрес на списанието:
probleminaizkustvoto@gmail.com

Списание „Проблеми на изкуството“ е рецензирано и
реферирано в European Reference Index for the Hu-
manities and Social Sciences (ERIH PLUS) издание
на Института за изследване на изкуства-ма.

Адрес на редакцията:

Институт за изследване на изкуствата при
БАН, списание „Проблеми на изкуството“
ул. „Кракра“ 21, София 1000
тел.+359 2 944 24 14, факс +359 2 943 30 92
E-mail: probleminaizkustvoto@gmail.com

Advisory Board:

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Subscription information is available at the Ed-
itorial office provided by Areti Aspridi or on
e-mail: probleminaizkustvoto@gmail.com

Art Studies Quarterly is a peer-reviewed and refereed
in European Reference Index for the Humanities and
Social Sciences (ERIH PLUS) periodical of the Institute
of Art Studies.

Contact details:

Art Studies Quarterly, Institute of Art Studies, Bulgarian
Academy of Sciences, 21 Krakra Street, 1000 Sofia, Bulgaria
phone: +359 2 944 24 14, fax: +359 2 943 30 92
probleminaizkustvoto@gmail.com

Корица на списание *Balkan Film* (бр. 1, 1921, Загреб),
от книгата на Ана Гърѓиќ *Early Cinema, Modernity
and Visual Culture. The Imaginary of the Balkans*

Front page, *Balkan Film Magazine* (Issue 1, 1921, Zagreb),
from the book *Early Cinema, Modernity and Visual Culture.
The Imaginary of the Balkans* by Ana Grgić.



Издаването на настоящия брой е осъществено с финансовата подкрепа на Фонд „Научни изследвания“
при Министерство на образованието и науката.

Формат: 64 x 90 1/8, 10 печ. коли • Печат: „Симолони 94“

От съставителя

Editorial

Настоящият брой е посветен на New Cinema History, понятие, изведено за първи път в сборника статии *Explorations in new cinema history: approaches and case studies* (2011) под редакцията на Ричард Малтби, Даниел Билтерист и Филип Меерс. Те продължават линията за трансформация на научното изследване от формата и съдържанието на филмите към социалното битие на киното и неговото общуване с публиките, започнато още от Робърт К. Алън и Дъглас Гомери с книгата им *Film History: Theory and Practice* (1985). В центъра на тези нови подходи застава историята на киноразпространението, кинопоказа, различните практики на рецепция и кинопотребление. Основната посока на тази промяна е разбирането за киното преди всичко като медия и място за социално и културно взаимодействие.

При съставителството на броя сме се опитали да обхванем широк кръг подходи, прилагани от New Cinema History дори когато нашите автори не следват целенасочено принципите на това научно направление. Сред разглежданите теми са технологичното обновление и отражението му върху разпространението и кинопоказа (Кърджилов, 13-30), новото дигитално битие на класически филмови образци (Цанев, 31-37), формите на киноcritика, развивани от интелектуалец като Петър Увалиев (Спасов, 38-44), практиките на социалистическата кинопропаганда (Статулов, 45-50), историческата еволюция на българското киноглеждане (Недялкова, 51-64). В началото на тематичния блок стои посмъртната публикация на Александър Янакиев (5-12), в която се преплитат поредица сюжети на ранното кино под знака на транснационалното. В унисон с тематиката на броя присъстват и четири рецензии за новоиздадени книги, посветени на различни аспекти от близката и далечна история на киното. Без пряка връзка с New Cinema History е една статия (Попова, 65-77), която обаче демонстрира възможностите за прилагане на дигитални подходи към историята на архитектурата.

Александър Донеv



This issue is devoted to the New Cinema History, a concept first introduced in *Explorations in new cinema history: approaches and case studies* (2011), edited by Richard Maltby, Daniel Biltreyst and Philippe Meers. They continue the transformation of scientific research from the form and content of films to the social being of cinema and its communication with audiences, started by Robert C. Allen and Douglas Gomery with their book *Film History: Theory and Practice* (1985). At the centre of these new approaches stands the history of cinema distribution and exhibition, different practices of reception and cinema consumption. The main direction of this change is an understanding of cinema primarily as a medium and a site for social and cultural interaction.

In compiling this issue, we have attempted to cover a wide range of approaches taken by New Cinema History, even when our authors do not purposely follow the principles of this academic field. Among the discussed topics are technological innovation and its impact on film distribution and exhibition (Kardzhilov, 13-30), the new digital being of classic films (Tsenev, 31-37), the forms of film criticism developed by an intellectual like Petar Uvaliev (Spasov, 38-44), the practices of socialist film propaganda (Statulov, 45-50), and the historical evolution of Bulgarian film viewing (Nedyalkova, 51-64). At the beginning of the topic block is a posthumously published paper by Alexander Yanakiev (5-12), which interweaves a series of plots of early cinema under the sign of the transnational. In accordance with the focus of the issue, there are also four reviews of newly published books on various aspects of the recent and distant history of cinema. Without a direct link to New Cinema History is an article (Popova, 65-77), which, however, demonstrates the possibilities of applying digital approaches to the history of architecture.

Alexander Donev

Summaries

ROUTES, PASSENGERS, MOVIES

Alexander Yanakiev

Balkan civil aviation was just gaining momentum at the outbreak of World War II. To get to Bulgaria a visitor had to cross another Balkan country on board a train or a ship, or in a motorcar or a horse-drawn carriage. The same was the case for goods, including movies and filmmaking equipment. Some of these trips were known. Still, there are many more that are unknown, lost in the mists of time. Johan Fišer and Konstantin Drndarski, who were brought together in a fatal case on whether a cine projector was stolen or legally acquired, set off from Ruse to Vienna and Giurgiu in 1897. Louis Pitroff de Beéry arrived in Sofia from Belgrade in 1913. In 1924, Major F.A.C. Forbes-Leith, driving an automobile from London to India, visited Zagreb, Belgrade, Sofia, Plovdiv, Edirne, Istanbul, Ankara, Damascus, Baghdad and Tehran to reach as far as Pakistan's Quetta, which at the time was within India's borders. The expedition was filmed by Montague Redknap for British Pathé. Dr. Harold B. Allen, who had worked a decade in Greece for the American Near East Foundation, set off on a trip in 1935 to shoot in Bulgaria. In 1937/38 Swiss company "Tem-films" made a series of films in Greece, including Athens (650 m), The Peloponnese (560 m), Views of Crete (450 m), The Port of Piraeus, etc. The team showed interest in shooting in Bulgaria too. These are just a few examples. The paper will introduce some facts about foreign travelling filmmakers passing through the Balkans.

This is a post-mortem publication of a paper, presented by Alexander Yanakiev at International Conference Early Cinema in the Balkans and the Near East: Beginnings to Interwar Period. Athens. Greece: 5–7 June, 2015. The text of the paper reproduces the original version found in the author's archive.

THE NOISY SPRING OF THE 1930S. THE INTRODUCTION OF SOUND REPRODUCTION INSTALLATIONS IN SOFIA CINEMAS

Petar Kardzhilov

This article focuses the attention on the idea of the synchronization of moving images and sound with reproduction instal-

lations, which dates back to the appearance of the cinema in 1890s. The foreign companies are presented – pioneers in the possession of the new cinema technologies, systems, sound equipment and devices. Their installation in the Bulgarian movie theaters during the interwar period has been traced chronologically. There is a listing of the first foreign films which use the innovations. All these events are accompanied by strong competition from the Bulgarian film distributors. All the processes of presentation, distribution and promotion of the films in our cinemas are documented.

ANALOG ARTIFACTS IN A DIGITAL REPACKAGE

Boyan Tsenev

Transmedia communication, developed in the digital environment, generates tools and conditions for the creation of new narratives. This text traces the adapted role of the film archive institution, which to maintain relevance in the digital world itself produces narratives. The opportunities for the creation and presentation of new narratives could be either individual, as described here via the existence of an established film festival dedicated to archival films, such as Il Cinema Ritrovato, created by a single film archive, Cineteca di Bologna, which welcomes visitors from around the world, or collective, displayed by the platform A Season of Classic Films, initiated by the Association des Cinémathèques Européennes (ACE), where the emphasis lays on the online free screenings of digitally restored archival film documents offered by the 22 film archives from 21 European countries that partake in the project and are members of ACE.

The audience's experience also undergoes expansions of its viewing habits as a result of the evolving communicative situation, which throughout various cultural practices offers additional channels to capture and follow narratives. The result of such a narrative is a screen work composed of pre-existing archival documents that are assembled into a new narrative framework. The text also traces how this newly created framework defines both the work and the importance it has in film preservation.

PETER OUVALIEV – BIOGRAPHY OUTLINES AND EARLY FILM REVIEWS

Rosen Spasov

Peter Ouvaliev (12.01.1915–11.12.1998) is one of the brightest intellectual figures in 20th century Bulgaria. During his political

exile in London (1947–1989) he becomes an organic part of European culture. This was possible due to his family background, his high profile education and his own cultural interests. Before his departure from Bulgaria, he left behind important written legacy including theatre plays, radio reports, song lyrics, theatre and film criticism among others. His early film reviews were published on the pages of diverse periodicals in the period 1936–1947. In 2001 they were gathered together in a book called "Filmovi trohi" (Film crumbs) by Bulgarian film historian and researcher Kostadin Kostov. This article will once again observe and analyze these early works of Peter Ouvaliev almost 100 years after their creation.

FIRST STEPS OF SOCIALIST PROPAGANDA IN BULGARIAN FEATURE CINEMA

Deyan Statulov

The monopoly of the Bulgarian Communist Party in the governance of the country after 1944 also imposes such on cultural processes. It is established through a "cultural revolution" that should unify spiritual life on the basis of Marxist-Leninist ideology; to strengthen the state principle in it and to place it under the control of the Party. This leads to a simplistic depiction and an impoverishment of creativity. The Bulgarian Communist Party confirms this method with political coercion and increased material dependence of the authors from the state. Creative unions are placed under direct party control. The private initiative in the field of culture has been liquidated. The "Agitation and Propaganda" department is being established at the Central Committee of the Bulgarian Communist Party, the purpose of which is not only to monitor the correct ideological narrative in art, but also to give instructions and control in timely and effective implementation of the propaganda functions of the newly opened cultural front of the Party. This paper is aimed at specific examples of the first attempts of the communist authorities in Bulgaria to use the cinema as means of propaganda of the new political doctrine.

WATCHING ACROSS GENERATIONS – COMPARING THE MEMORIES AND EXPERIENCES OF BULGARIAN FILM VIEWERS

Maya Nedyalkova

The article examines the memories of different generations of Bulgarian view-

ers relating to the changing programming, distribution, spaces and technologies for watching films, ways of access and social aspects linked to film viewing. They symbolically delineate individual and group identities, help to rethink the definition of different generations, and reveal connections across seemingly dissimilar historical periods and ages. The memories of the participants are contextualised not only in relation to official information on the development of the film market in Bulgaria, but also with regard to deeply personal experiences of spatial, social and cultural circumstances.

3D DIGITAL RECONSTRUCTION OF LOST HOUSES AND THEIR SPATIAL ANALYSIS IN VIRTUAL REALITY ON THE CASE STUDY OF THE TULESHKO BEY HOUSE IN BERKOVITSA

Dimitrina Popova

In this paper I present research based on data from the architectural archive at the Institute of Art Studies, Bulgarian Academy of Sciences. The implemented documents consist of drawings made in 1950's by professional architects and represent the

architecture of an old building from the 19th century namely the house of Tuleshko Bey in the town of Berkovitsa. This building does not exist in reality now. The conducted research is a pilot project in which, in its first part, I reconstruct the house through software applications – SketchUp Pro 2022 and Twinmotion 2022 – into digital three-dimensional structure. In the second part, I explore the old house spaces in virtual reality through the headset Oculus Quest 2 and its controllers. Finally, I find out new perspectives for contemporary reconsideration of architectural heritage.

Авторите в броя:

Александър Янакиев, проф., д. н., киновед, Институт за изследване на изкуствата – Българска академия на науките

Alexander Yanakiev, Prof., DSc, Film studies, Institute of Art Studies – Bulgarian Academy of Sciences

Петър Кърджилов, д. н, киновед, Институт за изследване на изкуствата – Българска академия на науките; kardjilov@yahoo.com

Petar Kardzhilov, DSc, Film studies, Institute of Art Studies – Bulgarian Academy of Sciences

Боян Цанев, редовен докторант, НАТФИЗ „Кръстьо Сарафов“, Българска национална филмотека; boyan.tsenev@gmail.com

Boyan Tsenev, full-time PhD student, Film studies, NATFA “Krastyo Sarafov”,

Росен Спасов, д-р, киновед, Българска национална филмотека;

rosenspaspov@banskosp.com

Rosen Spasov, PhD, Film studies, Institute of Art Studies – Bulgarian Academy of Sciences

Деян Статулов, гл. ас, д-р, киновед, Институт за изследване на изкуствата – Българска академия на науките; dstatulov@abv.bg

Deyan Statulov, Asst. Prof., PhD, Film studies, Institute of Art Studies – Bulgarian Academy of Sciences

Мая Недялкова, д-р, киновед, Университет Оксфорд Брукс;

mnyedyalkova@brookes.ac.uk

Maya Nedyalkova, PhD, Film studies, Oxford Brookes University

Димитрина Попова, гл. ас, д-р, архитект, Институт за изследване на изкуствата – Българска академия на науките; dimitrina_p@abv.bg

Dimitrina Popova, Asst. Prof., PhD, Architecture, Institute of Art Studies – Bulgarian Academy of Sciences

Александър Донеv, доц., д-р, киновед, Институт за изследване на изкуствата – Българска академия на науките, alexanderdonev@gmail.com

Alexander Donev, Assoc. Prof., PhD, Film studies, Institute of Art Studies – Bulgarian Academy of Sciences

Стивън Ботомор, магистър по социална антропология, киноисторик, независим изследовател, sbottomore@gmail.com

Stephen Bottomore, Master of Arts in Social Anthropology, Film historian, Independent Scholar

Петя Александрова, проф. д. изк., киновед, Нов български университет,

palexandrova@nbu.bg

Petya Alexandrova, Prof. DSc, Film studies, New Bulgarian University

Георги Каприев, проф., д. ф. н., философ, Софийски университет „Климент Охридски“, g.kapriev@gmail.com

Georgi Kapriev, Prof., DSc, Philosophy, Sofia University St. Kliment Ohridski