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Summaries

CINEMA AND THE QUESTION OF THE REAL: JEAN-LUC GODARD, JEAN-MARIE STRAUB, AND DANIELLE HUILLET

Boyan Manchev

The essay discusses the boundaries between literature, theatre, and cinema while focusing on the invisible boundaries that constitute artistic practices and works. In this respect, cinema exemplifies the experience of the limits, constitutive for art as such – it forces the boundaries of established form in order to seek other possibilities for interweaving the fabric of the real. Cinema becomes an arena of the modern artistic-political battle for the real, an arena where the boundaries of reality are being tacitly redrawn. The text focuses on three legendary cinema directors whose work embodies the project for the cinematic transformation of the real: Jean-Luc Godard and Jean-Marie Straub, who both passed away at the end of 2022, and Danielle Huillet, who passed away 16 years earlier.

HISTORIC PHASES IN THE DEVELOPMENT OF CINEMA NOVO AS A RADICAL TRANSCENDING OF THE OLD THEMATIC, STYLISTIC, AND GENRE MODELS. TROPICALISM AS A BRIDGE TO THE POSTMODERN PARADIGM

Boryana Mateeva

The article explores the different phases of development of the Brazilian Cinema Novo as an innovative and revolutionary national film movement in Latin America, closely linked with the political context. The generally accepted phases are a “preparatory period” between 1954 and 1960, the so-called “heroic phase” and the other three main phases. The first lies from 1960 until 1964 – the date of the first *coup d'état* in Brazil's modern history when the military deposed President João Goulart. The second is dated from 1964 to 1968 – the year of the second ‘coup within the coup’. The third is tentatively placed in the time from 1968 to 1972 when tropicalism reached the cinema and the “udigrudi” movement briefly erupted. After that, the contours of Cinema Novo become blurred. The main visual and stylistic characteristics, themes, and genre of each stage are examined, as well as the influence of Neorealism and the French New Wave.

TIME, SPACE, AND FICTION IN THE FILMS MURIEL OR THE TIME OF A RETURN BY ALAIN RESNAIS AND PARIS BELONGS TO US BY JACQUES RIVETTE

Ana Vaseva

According to André Bazin the Italian neorealism in cinema is “as in real life”, because it follows the logic of life, which is illogical – events are not linked together consistently, with clear causes and effects. In cinema, the coherency or, on the contrary, the permeability, the instability of the narrative, depends on how connected the moments, the spaces, and the actions seem to be. Two French New Wave films are exemplary of the capacity of cinema to work flexibly with time and space to create its dynamic, unpredictable fiction: Alain Resnais's *Muriel or the Time of a Return* (1963) and Jacques Rivette's *Paris Belongs to Us* (1961). The complex structure of both films is built through a particular handling of time and space in which the narrative flows chronologically, but the past and present merge in paranoid identical patterns.

EXPERIMENTAL IMAGERY AND ARTIFICIAL INTELLIGENCE – A DIALOGUE BETWEEN AESTHETICS AND TECHNOLOGY

Angela Gotsis

The text has a practical-applied nature, exploring the transformation of several analogue photographs into moving pictures through the application of Artificial intelligence (AI) artistic platforms. In addition to the transformation of static images into moving ones, an AI platform will be applied to transform archival black and white live-action footage into animation through a rotoscoping technique. Main points in the paper are: possibilities and limitations of applying AI in experimental cinema; issues arising along the human imagination-machine algorithm axis; blurring the boundaries between stillness and movement; aesthetic experience. Considering generated moving pictures as a potential visual-artistic practice in experimental cinema. After cinema, AI is the next visual push that will change art entirely. Future changes will affect the ways of creating cinematic imagery, its aesthetic qualities and meaningfulness of cinema. Moreover, the impact of images created by AI on the understanding and perceptions of art, is of particular interest.

LANGUAGE BARRIERS IN TRANSLATION OF CLASSICAL TEXTS

Daniela Statulova

Timeless classic stories have been reinterpreted repeatedly in engaging works. What is important are the connections between the different texts and their adaptations, how linguistic boundaries have been crossed, whether

deviations are permissible and how this has affected the perceiver. Inevitably, writers, critics, editors, and the audience itself must compare the source with the different versions. Most writers do not adhere strictly to authentic classical texts; they use freer literary forms and styles for their reading and add something of themselves. Very often they use as a tool a more playful colloquial language – with puns, irony and self-irony, phraseologies, and similes to stay closer to the recipients. In each of the variants, the respective author links antiquity and modernity with relations by analogy.

THE ACTIVITY OF THE SCOTTISH CINEMATOGRAPHER JOHN MACKENZIE IN BULGARIA IN 1905

Peter Kardjilov

In the early spring of 1905, two Britons crossed the Balkan Peninsula – from Trieste (then in Austria-Hungary) to Iași (Romania). One was the Englishman Harry Willes Darell de Windt – journalist, writer, and “recklessly brave” world traveller. The other was the Scottish cinematographer John Mackenzie. The organization and financing of their “expedition” was provided by the American film producer Charles Urban, who at that time founded his own production company in London – Charles Urban Trading Company. John Mackenzie brought with him a film camera (Bioscope – a brand patented by Urban) with which he shot films that were later distributed all over the world – the United Kingdom, Western Europe, Australia... Some of them were made in Bulgaria – in Sofia, Tarnovo, Dryanovo, Gabrovo, the Shipka pass, and Ruse. Unfortunately, these films have not survived to this day, but information about them and their content is preserved both in the British press and in the catalogues of the *Charles Urban Trading Company*.

SHININGS: PROCESSING THE WAR IN A GAME-LIKE RITUAL. AESTHETIC FUSION OF BEAT CINEMA AND THE CINEMA OF IN-BETWEENNESS

Stefka Mancheva

The article is a study of Lazar Ivanov's short film *Shinings*, shown at Sofia Film Fest 2024. The stylistic and thematic choices of *Shinings* in the context of hybrid cinema and the geopolitical situation are followed. The film mixes visual and sound elements inherent in Beat cinema and brings a touch of its non-conformist spirit and antimilitarism, while simultaneously working within the fuzzy confines of fiction and reality. The article analyses the visual and narrative style of *Shinings* to determine how it deviates from the norm and what makes it a bold and emotionally charged cinematic experience.

**LIMINAL SPACES IN
BINKA ZHELYAZKOVA'S
FILM *THE LAST WORD***

Eva-Maria Ivanova

Binka Zhelyazkova's film *The Last Word* (1973) presents numerous liminal spaces – such as the prison building's spaces where the action takes place, but also the cell itself, where the gloomy prison atmosphere clashes with Lika Yanko's naive-surrealist colourful murals. Quite a few shots in the film draw attention to the architecture – the arched vault of the gallows, the prison building itself – its interior spaces (the staircases, the corridor at the cells, the central tower, the courtyard), the scene in the Sofia Courthouse, etc. These spaces probably include many hidden visual references to, for example, Giovanni Battista Piranesi's *Imaginary Prisons*, as well as to rituals and symbols referring to witchcraft and pagan practices (the pyre, the cutting of the women's hair, dancing, dyeing). The article discusses shots which are not included in the film, documented in the field photographs preserved in the Bulgarian National Film Library. This text is a kind of continuation of the study of Lika Yanko's artistic participation in *The Last Word*, published in issue 2 of 2022 of *Art Studies Quarterly*.

**THE STUDIO DISTRIBUTION
ALTERNATIVE**

Deyan Statulov

The point of the differentiated film exhibition is to separate a specific title or phenomenon (panorama, retrospective) from the general cinematic flow, and to present the film and its authors outside the context of the mainstream and commercial repertoire. This approach makes it possible to create and educate a certain type of audience with a clearly defined interest in cinema as an art and a form of creative expression. A distinct

space and territory are created for the screening of films by independent artists with vivid creative explorations and experiments. The history of specialised film exhibition in Bulgaria began with the establishment of the Studio Distribution Department of the State Enterprise (SE) Film Distribution. This event in the history of cinema in Bulgaria also gave rise to studio distribution as a kind of alternative to the mainstream repertoire during the time of socialism in Bulgaria. Through it, viewers were able to see examples of world cinema beyond the films of the Eastern Bloc. The proposed text focuses on the history of this differentiated exhibition and the reasons for its decline in the late 1980s.

**FESTIVAL NORMATIVITY –
OVERCOMING BORDERS**

Teodora Stoilova-Doncheva

Prestigious film festivals undoubtedly impose their normativity, and to a large extent, it is similar, regardless of which big festival we are talking about. Therefore, I accept that the concept of festival normativity applies to the vast majority of A and B category film festivals. Such normativity has always existed, but it seems that nowadays it is especially strongly expressed. The potential for festivals to become ideological powerhouses is very real, so it is worth keeping an eye out for films that defy the usual festival themes and yet have success at prestigious festivals. A specific film, which is an example of just such a success, was examined – “No Place for You in Our Town” (2022), directed by Nikolay Stefanov. The film was “raised” in festival workshops and, despite the provocative subject it deals with, has a record number of selections at prestigious international festivals. It also won the biggest awards at the Bulgarian national festivals in the documentary category. Therefore, festival normativity, although difficult, is surmountable.