

# ПРОВОБАЕМИ НА ИЗКУСТВОТО 4

## ART STUDIES QUARTERLY

Тримесечно списание за  
теория, история и критика  
на изкуството

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

ГОДИНА 58-а 2025

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

#### Адрес на редакцията:

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На корицата:

Красимир Терзиев. „Между миналото което е на път да се  
случи и бъдещето което вече е било“ (2024–2025), неонова  
инсталация, работна скица.

„Между миналото което е на път да се случи и бъдещето  
което вече е било“ е художествена инсталация на място-  
то на бившия мавзолей на Георги Димитров в центъра на  
София. Тя е свързана с особената символна значимост на  
това място, оставило отпечатък си върху града. Но тя  
е обърната и към визиите за бъдещето, в което ние не  
сме просто публика на монументални спектакли.

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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.

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On the cover:

Krasimir Terziev. “Between the past that is about to happen and  
the future that has already been” (2024–2025), neon installation,  
working sketch

“Between the past that is about to happen and the future that  
has already been” is an art installation on the site of the former  
mausoleum of Georgi Dimitrov in the center of Sofia. It is related  
to the special symbolic significance of this place, which has left  
its mark on the city. But it is also addressed to visions of the  
future, in which we are not just the audience of monumental  
spectacles.



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

Печат: „Бивалвия“ ООД

# Summaries

## EDITING TECHNIQUES IN CINEMA AND TELEVISION – PERCEPTION, AESTHETICS, FUNCTIONS

Angela Gotsis

The text examines key editing techniques, their functions, and aesthetics. In physical reality, the perception of time is a complex phenomenon that depends on several objective and subjective factors. Due to cinema's kinetic nature, time in film is flexible and susceptible to manipulation. Several editing techniques approximate the natural processes of temporal perception in the human brain. Playing with time sets the rhythm of the audiovisual work, which means the relationship between frames and their lengths. Emotion is the most significant motivation employing a given technique in cinema. What the viewer sees and feels shapes their aesthetic perception. Intuitively and subsequently, thanks to historical and personal experience, filmmakers choose techniques to help viewers experience the characters' emotions and the unfolding of the narrative. The capacity to empathise with the film narrative encompasses several elements: guiding and maintaining the viewer's attention; engaging memory and recollections; activating culturally embedded emotions and drawing upon personal experiences; as well as including the unique perspective of each viewer. Editing techniques are one of the foundations of cinema, and knowledge of them leads to the preservation of human creative potential for creating art in a historical period in which moving images are predominantly used for informational purposes and regarded as content.

## ОТ ИНДЕКС КЪМ ПАРА-ИНДЕКС: ТРАНСФОРМАЦИИ НА ДОКУМЕНТАЛНОТО СВИДЕТЕЛСТВО В ДИГИТАЛНАТА ЕРА

Даниел Кръстева

Статията анализира трансформациите на документалното кино в полиекранната епоха, където дигиталните технологии, виртуалните формати и стрийминг платформите променят традиционните режими на достоверност. Въвеждат се концепциите за пост- и пара-индексикалност, които показват как връзката с реалността вече не се гарантира от статичната „следа“, а от динамични релации между образ, платформа и зрител. Разглеждат се нови поджанрове като VR-, AR- и десктоп-документалис-

тика, които не обезсилват документалното свидетелство, а го преконфигурират, превръщайки го в поле за критическо осмисляне на визуалната истина. В този хоризонт документалното кино престава да бъде фиксиран „документ“ и се явява пространство за релационно конструиране на реалността, където истината се преживява като подвижна, разслоена и зависима от начина, по който се филтрира, фрагментира и препорежда.

## РЕАЛНОСТ ИЛИ ИЗКУСТВЕН ИНТЕЛЕКТ? КРЕАТИВНОСТ ЧОВЕК-МАШИНА И КРИЗАТА НА АВТЕНТИЧНОСТТА В ЕРАТА НА ИИ

Елица Станева-Бритън

От онлайн реклами до роботи, използването на изкуствен интелект (ИИ) в творческата практика нараства. Тази концептуална статия разглежда приложението на технологичните иновации във визуалните изкуства и доказва как ИИ инструментите променят творчеството. Анализът допринася към литературата на тема пресечната точка между технологиите и творчеството, като критично разглежда как ИИ изкуството поглежда творческата автентичност. За да илюстрира проблема с автентичността в психологията на творчеството, авторът описва онлайн експеримент, показващ невъзможността да се разпознаят детски от ИИ рисунки.

## THE CINEMA OF ALICE ROHRWACHER: IN SEARCH OF LOST INNOCENCE

Irina Ivanova

Alice Rohrwacher is one of the most prominent figures in contemporary auteur cinema. This text analyses her four key films – *Corpo Celeste* (2011), *The Wonders* (2014), *Happy as Lazzaro* (2018), and *La Chimera* (2023). Blending mythopoetic imagery with neorealist sensitivity, the director gives a mythological dimension to present-day reality, while simultaneously integrating an almost documentary approach with the cinematic expressiveness characteristic of the great Italian filmmakers of the 20th century (De Sica, Rossellini, Pasolini). Each of Rohrwacher's films offers a different perspective on the loss of innocence – through the clash between traditional life and modern temptations, between religious norms and personal freedom, between the old and the new, the past and the present. The theme of “lost innocence” is also implicitly projected onto the very nature of cinema itself, where, due to new technologies, the longing for authenticity is on the verge of becoming a utopia.

## THE TEXT AS OP/POSITION IN CONTEMPORARY ART

Kalina Hristova

The present article examines the role of text as both a visual and conceptual element in contemporary art, with a particular focus on its function as a position and/or opposition to dominant social and political narratives. Through a comparative analysis of Bulgarian and international examples, the study explores similarities and differences in the use of language as an expression of personal, social, and artistic stance. Special attention is given to formal choices, the selection of language (both literal and metaphorical), the context of presentation, and the relationship between text, audience, and environment. The article analyses the practices of contemporary Bulgarian artists such as Lachezar Boyadjev, Krassimir Terziev, and Boryana Ventzislavova, among others, who use language not only as a means of communication but also as a critical tool embedded within the artistic context. Their works raise questions about the power of the word and the capacity of text to “speak” beyond and despite the image. In dialogue with international examples such as Barbara Kruger, Jenny Holzer, and Glenn Ligon, the article traces how text becomes an autonomous carrier of meaning and a form of visual provocation, situated at the intersection of image, message, and social intervention.

## TEXT, IMAGE, AND CONTEXT IN CONTEMPORARY JAPANESE CINEMA

Maria Simeonova

The study examines, through a brief overview, Japanese film adaptations of literary works in the first decade of the 21st century. It is an attempt to systematise and highlight emblematic Japanese works which convey the harmonious connection of text and image, intertwined through the prism of the contemporary context. In the period 2001–2010 film adaptations in Japan have been among the most successful films in the country and abroad. Feature film adaptations of famous works from the past are being made, which manage to popularise works with timeless messages. A characteristic feature of the films of this period is their multi-genre and the experimental flair with which they were made. Japanese directors adapt diverse works from all genres to the big screen, striving to create multi-genre productions that provoke human consciousness, with an innovative perspective on current topics and timeless issues. Most directors seek a connection with the past and memories. They can capture memorable events that were previously interesting to the writers. This is how works are

born that discuss topics related to the distant and recent past of the country. Japanese cinema and literature collaborate successfully, transforming text into image through the appeal of contemporary context. The diversity of themes and genres in literary terms allows directors' interpretations to enrich cinema with new, inspiring dramaturgical elements that convey valuable messages for viewers. The themes that directors and writers recreate through their interpretive visions focus on the emptiness, loneliness and alienation of modern youth (movies as "Karaoke Terror", 2003; "Go", 2001; "Toni Takitani", 2004), on the search for a path in the new projections of a changing society. Very often, the focus in Japanese works continues to fall on family, kindness, and responsiveness (example: "Love and Honor", 2006). The authors develop plots related to the various projections of evil ("Confessions", 2010), the psychology of the modern person ("Suspect X", 2008), or gaze into the fantastic world of the future ("Ten Nights of Dreams", 2007), but all of this carefully preserves the memories of the past – both near and distant ("The Last Sword", 2003; "Spring Snow", 2005; "Kanikosen", 2009). Despite the vicissitudes of time, Japanese cinema is making rapid strides towards new successes, thanks to the harmonious combination of text and image.

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### **LEGITIMISING AND MARGINALISING ART: THE EXAMPLE OF THE 1961 YOUTH EXHIBITION**

*Teodor Iliev*

The terminological apparatus of theory and criticism is a powerful ideological tool for legitimising and marginalising art. The concepts of the art language form a hier-

archy that places some artistic practices in the centre and pushes others to the periphery, outlining the invisible boundaries of the permissible. The political changes of the late 1950s also implied changes in artistic life. However, the introduction of socialist realism as a method is too recent, and early attempts at deviation are timid. The 1961 Youth Exhibition is a notable example of how artists can challenge and "control" the established order. The exhibition is the subject of many publications and discussions in which we can trace the way in which concepts such as "plastic", "decorative", and "artistic truth" serve criticism. The language of art history not only describes but actively shapes the trajectory of Bulgarian art and the tastes of the audience in the coming decades.

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### **THE EVOLUTION OF DIRECTORIAL EXPRESSION IN 21<sup>ST</sup>-CENTURY AUTEUR CINEMA**

*Teodora-Kosara Popova*

The text examines the evolution of directorial expression and the changing role of authorship in 21<sup>st</sup>-century cinema. The study aims to trace how contemporary directors reinterpret the legacy of classical film language, moving from a stance of resistance toward a dialogue with tradition. The analysis combines historical and theoretical perspectives, drawing on ideas of classical film theorists as well as statements by filmmakers themselves on the nature of the creative process. The methodology involves a comparative examination of aesthetic tendencies and authorial strategies, while the contribution lies in outlining a new model of authorial consciousness, marked by internal reflection and the evolution of cinematic means of expression.