

STATEMENT

from

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Regarding: the public defense of a dissertation work for the acquisition of the educational and scientific degree "doctor" on the topic: "The role of personal archival funds in the construction of historical art knowledge (On materials from the archives of Lyubomir Tenev and Alexander Alexandrov) " in direction 8.1. Theory of arts with author Ani Vladimirova Yaneva

Applicant data

Ani Yaneva graduated from the Bachelor's and Master's program in Cultural Studies at Sofia University "St. Kliment Ohridski", and since 2017 she is a doctoral student in Theory of Arts (Theory and History of Culture) at the Institute for the Study of Arts at the BAS.

Description of the candidate's scientific works

For the purposes of the current competition, Ani Yaneva has announced 4 publications on the topic of the dissertation, one of which is in print.

Evaluation of the candidate's scientific results and contributions

The dissertation is structured in an introduction, three chapters spread over 164 pages. It additionally contains a bibliography of 241 titles. Archival documents and interviews conducted by the author are also attached to the dissertation.

The focus of the dissertation work is the archival heritage of two professors: the theater critic Lyubomir Tenev and the cinema historian Alexander Alexandrov, which is kept in the Institute for the Study of Arts at the BAS. The title of the dissertation predetermines the main emphasis on the role of the two personal funds in the construction of historical art knowledge. As a research thesis, the tracking of the postmodern tendency to perceive the archivist as a key mediator and constructor of the knowledge contained in the archive is formulated. And the main goal is to determine the place of archives as knowledge and culture for society and even to revise (overturn) the conventional idea that archivists collect a huge amount of information.

According to the author, archivists are already recreating and shaping new knowledge that preserves collective memory.

Ani Yaneva defines her work as the first systematic study of the role of archival funds in the modern rethinking of the history of art in Bulgaria in the second half of the 20th century. There are two main hypotheses that she posits. The first is that the two archival funds examined by her contain valuable and unknown information about the development of the various arts in Bulgaria in the 20th century. The second main hypothesis, according to the author, is that through the different research perspectives of the personal fund-builders, some of the mechanisms for constructing historical art knowledge from the second half of the 20th century could be discovered.

Therefore, it is no accident that a relatively large weight in the essentially interdisciplinary dissertation has the science of archives, the archives themselves as institutions, their functions and of course the main archival processes, as a result of which documents are stored and made available for use in them. Hence my first note, which is related to the need to clarify archival terminology. I will leave it uncommented that in defining the fundamental term "archive" there is a reference to Wikipedia (p.11). But, to the extent that the entire first chapter "Nature and functions of the archives" is dedicated to the archival institutions, in my opinion, it should also reflect the quite a few already published studies on the history of the Bulgarian archives, incl. and document collections presenting the Bulgarian archives in development. Instead, on page 16, the author notes that "in Bulgaria there is little research on the issue of the emergence of archives". Without even marking the central archives and state archives by location in Bulgaria after their creation in the 1950s until the end of the 1980s, only the changes since the 1990s in the network of state archives are noted. At the same time, it is concluded that "the development of archival work in Bulgaria is at a standstill, which does not allow updating the ways of working with archival materials" (p. 18-19).

The merit of the work should be the inclusion of texts from the works of micro-historians, philosophers (Zh. Damyanova, K. Ginzburg, P. Ricoeur, M. Blok, P. Nora...) in the search for answers about the nature and content of the archives. . But the main reference to a work from the field of archival studies is the early edition of the textbook "Introduction to archival science" by St. Petkova (2011). And if, when defining the profession of archivists, the point of view of Iv. Duychev in the "Lectures on Archival Studies " from 1949, the lack of reference to the specialized literature when defining the nature of fund-builders and personal funds is noticeable - fundamental not only for Archival Studies, but also for the subject of the dissertation. Perhaps

because of this, the dissertation allows a conflation of the understanding of archive and archival fund; as well as for personal archive and personal fund; for personal documents and documents of personal origin, etc. But as a significant omission in the dissertation, I would emphasize the lack of a text about the fundamental theory of the archival fund, about the basic principles in the organization of archival documents.

The second chapter is short, just over 10 pages, and connects archives with art knowledge. It aims to determine the role of archives for art knowledge, emphasizing the archives of the performing arts. It is called the interview and oral history method. Listed are the personal holdings held at the Art Research Institute. Perhaps it would be good to devote more space to the definition of the essence of art knowledge.

The third chapter introduces the two personal holdings accepted for storage at the Art Research Institute. (p.68-159) Essentially, this chapter reviews the documents that make up the specific two personal funds.

The archival fund of Prof. Lyubomir Tenev has been processed, and 608 archival units have been identified from the documents, systematized in the inventory in accordance with the classification scheme generally accepted in the methodology for personal funds. Ani Yaneva presents a relatively detailed biographical reference for Prof. Tenev. What follows is a narrative that is based on the archival documents and published texts that form part of the collection. Emphasis is placed on the professional activity of Prof. Lubomir Tenev as a theater critic and as a teacher. In conclusion, the role of Prof. Tenev for art knowledge is emphasized.

The second part of the chapter is devoted to the archival fund of Prof. Alexander Alexandrov. At the beginning, a considerable amount of space is devoted to the comparative definition of theater and film criticism. In the review of the personal fund, a biographical reference for Alexander Alexandrov is presented. The following is an account of the papers constituting the Proceedings of the Art Research Institute. It is unclear whether the processing of this personal fund has been completed. However, inaccuracies were admitted when examining the two inventories, and the sections of the classification scheme (also defined as inventory inventories), as well as the very essence of the inventory. Concluding with the contributions of the archive of Prof. Al. Alexandrov for art knowledge, the author has made a comparative analysis and comparison with the personal fund of Prof. Lyubomir Tenev.

In her conclusion, Ani Yaneva emphasizes the importance of archival sources and therefore logically assesses the need for their storage, processing and digitization. In this case,

it refers to the archival documents stored in the Archives of the Institute for the Study of Arts, especially in connection with the recommendations for their systematization and application of digitization standards (such as are already approved and applied in the system of state archives).

As a contribution of the dissertation, the significance of the research for further in-depth research and preservation of the archives, for their evaluation as a source of information from the past with the aim of restoring and transferring this past to future generations in the form of analytical texts, is determined.

In conclusion

Certain research results have been achieved in the dissertation work. The two personal collections accepted at the Institute for the Study of Arts are studied, current issues that arise in the storage of archival documents outside the state archives system are indicated. Various archival studies on the place and role of archival documents are presented. All this gives me reason to express a positive opinion on awarding the educational and scientific degree "doctor" to Ani Vladimirova Yaneva.

Assoc. Prof. Dr. Mariyana Piskova

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