

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

4

ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВОТА
ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ – СОФИЯ

ГОДИНА 53-та 2020



СЪДЪРЖАНИЕ

Катерина Гаджева. По въпроса за появата и развитието на фотографската теория в България	3
Нона Петкова. Визуалната памет за стара София в няколко фотографии от архива на Националната библиотека	9
Наталия Владинова. Отстраняване на ефект „сребърно огледало” от сребърно-желатинови фотографии	17
Лиляна Караджова. Светлинните фрески на модернизма. Развитие на фотограмата между двете световни войни	22
Мария Митева. Фотографията като документ. Временна скулптура и празнична украса за 1 май 1945 г. в София	30
Milanka Todić. Photography and nostalgia in ex-Yugoslavia	38
Красимир Андонов. Естетиката на неостротата и нейната роля в документалната фотография	46
Надежда Павлова. Фотокнига ли е „фотокнигата”	54
РЕЗИЮМЕТА.....	62

CONTENTS

Katerina Gadjeva. On the question of the appearance and the development of photographic theory in Bulgaria	3
Nona Petkova. The visual memory of the old Sofia in some photographs from the Archive of the National Library	9
Natalia Vladinova. Removing silver mirroring from gelatin silver photographs 17	
Lilyana Karadzova. The light frescoes of modernism. Development of photogram in the interwar period.....	22
Maria Miteva. Photography as a document. Temporary statuary and festive decorations for May Day 1945 in Sofia.....	30
Миланка Тодич. Фотография и носталгия в бивша Югославия.....	38
Krasimir Andonov. The aesthetics of blurriness and its role in documentary photography	46
Nadezhda Pavlova. Is “photobook” a photobook	54
SUMMARIES.....	62



SUMMARIES

ON THE EMERGENCE AND DEVELOPMENT OF THE THEORY OF PHOTOGRAPHY IN BULGARIA

Katerina Gadjeva

Until the 1970s, the theory of photography in Bulgaria was regarded solely as a set of descriptions of technical specifics that photographers should be familiar with before starting their practical activities. Yet, thanks to “Bulgarian Photo” journal, a process began of rethinking this concept as “knowledge of photography”. In the late 1970s and especially in the next decade, “Bulgarian Photo” was the first in this country to publish excerpts from some of the fundamental theoretical works by authors such as Walter Benjamin, Susan Sontag, Roland Barthes, etc. At that time, the amount of photographic literature was extremely limited, and the available publications dealt only with technical problems. “Bulgarian Photo” remained the single edition providing more information about the theoretical ideas of famous Western authors. It was only in the late 1990s that some of the most important books on the theory of photography were translated and released in Bulgaria. The first theoretical book by a Bulgarian author was published in 2014. The theory of photography, however, remains an unpopular subject in Bulgaria, which is evidenced by the fact the universities providing photography courses do not include it.

THE VISUAL MEMORY OF THE OLD SOFIA IN SOME PHOTOGRAPHS FROM THE ARCHIVE OF THE NATIONAL LIBRARY

Nona Petkova

The photographic collection of the Bulgarian Historical Archive of the National Library “Sts. Cyril and Methodius” in Sofia is the first of

this kind in Bulgaria (1948). Nowadays it is impressive in terms of size, richness and chronological scope, but unfortunately the collection is still not well known to different specialists and the general public. This article presents a very small part of this visual treasury of our past – a selected group of old photographs from Sofia. Actually, these are six quite different images when it comes to the subject, aesthetics, emotional impact and quality. They have preserved the appearance and particular atmosphere of the city at the end of the 19th century and during the first decades of the 20th century. Some of these examples are also valuable visual documents of the transformation of Sofia from an oriental town to the modern European capital in this period. This paper discusses the stories behind all these pictures as a kind of source for the history and spirit of Sofia and as well as a part of Bulgarian photographic heritage. These photographic fragments from the past of Sofia are guardians of the memory and have both artistic and documentary value.

REMOVING SILVER MIRRORING FROM GELATIN SILVER PHOTOGRAPHS

Natalia Vladinova

Searching for an accessible and easy-to-perform photographic process, in 1871 Richard Maddox invented gelatin silver dry plates. In 1879, mass production of ready-made photographic media began, making the gelatin silver process the most widespread by the middle of the twentieth century. One of the most characteristic and common changes in the state of gelatin silver photographs is the appearance of a surface veil of silver particles, known as silver mirroring, which interferes with the aesthetic perception of images. The silver mirroring is a serious problem facing in-

stitutions that preserve valuable photographic collections. Conservators offer many methods to eliminate this unwanted effect most of which are too risky for the photographic image or cannot be applied to all types of photographs. In 2018, Jordi Mestre and Rita Udina, a team of Spanish scientists, offered a new method that seems much safer and easier to apply. They use a combination of solvent and calcium carbonate to mechanically remove the silver film from the surface of the image.

THE LIGHT FRESCOES OF MODERNISM. DEVELOPMENT OF PHOTOGRAM IN THE INTERWAR PERIOD

Lilyana Karadzova

The article focuses on the interwar history of photogram in the works of Christian Schad, Man Ray and László Moholy-Nagy and argues that this easy-to-master technique gradually unfolds the modernist idea of freedom in art. Their work is explored in the historical context of Dada and Surrealism, and the comparative analysis emphasises the differences in their ideas and approaches. The photograms of the three authors are treated as reflections of three successive stages in which the representation is freed from reality. In the schadographs, objects are detached from their self-dependence, context and purpose; in the rayographs, they change their proportions, silhouettes and symbolic value, and in the prints of Moholy-Nagy, they lose their connection with their material form and get closer to the world of ideas. The article argues that the abstraction in the Bauhaus artist's photograms represents the modernist ideal in its highest form, coupled with striving for superhuman understanding: photogram is the key to understanding photography and its nature as cameraless

light painting. Furthermore, it interprets the way Moholy-Nagy uses the technique to create a space ruled solely by the laws of light. The text summarizes the steps by which photogram freed photography from reality, using its problematic representative value to raise fundamental questions about the nature of the media.

PHOTOGRAPHY AS A DOCUMENT. TEMPORARY STATUARIES AND FESTIVE DECORATIONS FOR MAY DAY 1945 IN SOFIA

Maria Miteva

This article is based on photographic images as the sole evidence of the visage of temporary artworks. An object of interest is the monumental decoration put up on the occasion of May Day, International Workers' Day in 1945, in Sofia, Bulgaria's capital. A parallel is drawn between the images of sculptures, captured in nine photos from the photographic archive of Todor Slavchev (1900–1992), and information in records from the archives of the Union of Bulgarian Artists and major publication on the subject. This paper focuses on problems of art commissioning (mainly public) and art-commission relation, as well as on the structures and the organisation of art practices in the decade preceding 9 September 1944. The article seeks to trace the 'evolutionary' line in the development of the processes, rather than the 'revolutionary' one, proclaimed under socialism. The facts of the report by the evaluating commission on the artwork performed on the occasion of Labour Day are provided in detail, citing the teams and their artworks. The subject of labour was visualised by presenting the main sectors of the then Bulgarian economy: farming (figures of a "Sower" and a "Female harvester"), crafts ("Smith"), mining ("Miner"), industry ("Industrial worker" and "Female tobacco worker") and construction ("Builder"). War, an undesired, yet existing reality, was also included in the statuaries ("Warrior") and the still discernible

role of intellectuals ("Mental Work"). A figure of a "Partisan" pointed towards the hero of the new era.

ФОТОГРАФИЯ И НОСТАЛГИЯ В БИВША ЮГОСЛАВИЯ

Миланка Тодич

Падането на Берлинската стена през 1989 г. бележи края на Студената война и поставя началото на прехода както за Югославия, така и за всички други държави отвъд Желязната завеса. Основната хипотеза, която текстът представя, разглежда комплексното явление „постюгославска фотография“, основавайки се на мултикултурно, мултиетническо и интердисциплинарно интерпретиране на няколко значими и многопластови произведения. Статията фокусира вниманието върху индивидуалните проекти на три жени-фотографки – Горанка Матич, Паула Мур и Драгана Юришич. Техните работи отразяват някои от спецификите на визуалната култура на прехода и на посткомунистическия период. В „Dani bola i ponosa“ („Дни на болка и гордост“) Горанка Матич документира обикновения живот по улиците на Белград и атмосферата встрани от официалното и грандиозно погребение на Йосип Броз Тито. Паула Мур използва стария семеен фотоалбум като инструмент, който ѝ помага да пресъздаде усещанията си за миналото като меланхоличен спомен за присъствието или отсъствието на авторитарната фигура на бащата. В серията си „Tito/Tata“ („Тито/Татко“) тя сравнява ролята на Тито като баща на нацията с най-силната фигура в патриархалното семейство. Специфичният вътрешен диалог, фокусиран върху спомена за атмосферата на порастването, което вече се е случило, е предаден от Драгана Юришич в нейния проект „Югославия – изгубената страна“ (YU: The Lost Country) – визуално пътешествие едновременно в миналото и настоящето.

THE AESTHETICS OF BLURRINESS AND ITS ROLE IN DOCUMENTARY PHOTOGRAPHY

Krasimir Andonov

This study was inspired by Prof. Wolfgang Ullrich's book History of Blurriness. It explores some of the reasons why the stylistics purposefully concealing a fraction of reality (the truth) has gradually permeated a conservative genre such as photo-reportage. The coming of blurriness in documentary photography is followed through the development of the most famous photographic co-operative, Magnum Photos (founded in 1947) and the work of some of its most prominent members: Robert Capa's photographs of the American troops landing on D-Day, Omaha beach in Normandy (1944); Paul Fusco's series of Robert Kennedy's funeral train (1968); the abstract television reproductions of TV Shots series by Harry Gruyaert (1969–1972), as well as some of Gueorgui Pinkhasov's series, Antoine d'Agata, Trent Parke, Paolo Pellegrin, etc. The advent of digital technology further stimulated the usage of blurriness in photojournalism. Nowadays, everybody can use their phones to take high-quality images, some professional photographers reoriented towards a vision different from reproduction and close to the "disfigured" look of blurriness. In conclusion, blurriness is no longer a province of the artistic photographic genres alone, but rather it is now part of the means of the documentary photography. That is because blurriness allows intensifying the expressive power of an image without replacing or distorting its informative function and objectivity.

IS "PHOTOBOOK" A PHOTOBOOK

Nadezhda Pavlova

The article investigates the terms photobook, photographic book and photographically illustrated book and how these terms have been used in different periods; when they have come into being; in

which scientific or art researches they occur.

The emergence and increased use of the designation „photobook” at the turn of the twenty-first century is considered. The text goes back to the second half of the nineteenth century to delve into the earliest sources in which the use of the term occurs. A graphical analysis by Jose Luis Neves is presented using the Ngram Viewer tool, which outlines the frequency of use of the abovementioned terms, from the

mid-1800s to 2019, in digitised English texts in Google Books. The data obtained seem reliable enough to serve as evidence of the predominant use of „photobook” in the last two decades and its scarcity in previous periods. Following the graph, the publications that have contributed to the popularisation of this term are considered. Several iconic ontological studies are presented, which reconsider the history of photography through its role in publications and their contribution

to the shaping of the contemporary understanding of „photobook”. The coming of a parallel form of photobook, which replaced the photo album on paper copies and was launched onto the mainstream market, is considered, as well as the reasons for such replacement: the arrival of digital technologies in photography and printing. Recently published books are also described, which guide the more ambitious authors on how to self-publish.

АВТОРИТЕ В БРОЯ:

Гл. ас. д-р **Катерина Гаджева**, изкуствовед, Институт за изследване на изкуствата – Българска академия на науките, katigad@yahoo.com
Asst. Prof. **Katerina Gadjeva**, PhD, art historian, Institute of Art Studies – Bulgarian Academy of Sciences

Д-р **Нона Петкова**, изкуствовед, Институт за изследване на изкуствата – Българска академия на науките, nonapetkova@gmail.com
Nona Petkova, PhD, art historian, Institute of Art Studies – Bulgarian Academy of Sciences

Наталия Владинова, реставратор, Национална библиотека „Св. св. Кирил и Методий“; докторант, Институт за изследване на изкуствата – Българска академия на науките, natalia.vladinova@gmail.com
Natalia Vladinova, restorer, National Library St. St. Cyril and Methodius; PhD student, Institute of Art Studies – Bulgarian Academy of Sciences

Д-р **Лиляна Караджова**, фотограф, Национална художествена академия, Нов български университет, info@lilyanakaradjova.com
Lilyana Karadzova, PhD, photographer, National Academy of Art Sofia, New Bulgarian University

Гл. ас. д-р **Мария Митева**, изкуствовед, Институт за изследване на изкуствата – Българска академия на науките, miteva_maria_ias@abv.bg
Asst. Prof. **Maria Miteva**, PhD, art historian, Institute of Art Studies – Bulgarian Academy of Sciences

Prof. **Milanka Todić**, PhD, art historian, Faculty of Applied Arts in University of Arts in Belgrade, btodic@f.bg.ac.rs
Проф. д-р **Миланка Тодич**, изкуствовед, Приложен факултет на Университета по изкуства в Белград

Доц. д-р **Красимир Андонов**, оператор, фотограф, НАТФИЗ „Кръстьо Сарафов“
kr.andonov@gmail.com
Assoc. Prof. **Krasimir Andonov**, PhD, director of photography, photographer, NATFA “Krstyo Sarafov”

Надежда Павлова, фотограф, куратор, докторант, Национална художествена академия, nadia@marik.bg
Nadezhda Pavlova, photographer, curator, PhD student, National Academy of Art Sofia