

**ABSTRACTS
OF THE WORKS PRESENTED FROM**

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(fine arts and synthesis with architecture)**

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The competition in the Area 8. "Arts" Professional field 8.1. "Art theory", scientific specialty "Art History and Fine Arts (fine arts and synthesis with the architecture)" includes a scientific publications, of which 2 independent monographs, 1 co-authored monograph, 3 books with studios and catalogues on Bulgarian painting and graphics; 2 studios; 32 articles (4 articles, referenced and indexed in world-famous databases, 11 articles on arts in specialized editions, 8 articles on synthesis in specialized editions, 1 article on pedagogy of teaching historical disciplines such as art history and history of architecture and understanding of the synthesis in specialized editions, 2 articles on museology, 2 articles on cultural protection heritage in specialized editions, 5 articles on architecture); 2 publications for supporting a creative expressions or a participation in a collective product in the field of arts; 2 university textbooks, 1 university textbook, 3 publications on exhibition projects. 3 articles are co-authored.

The submitted publications do not include the publications, submitted on the procedures for PhD degree (1996), for Associated Professor (2007), and for DSc. degree (2020).

Group B

Indicator 3. Habilitation work - published monograph

Ivanova, Bl. Monasterial and settlement churches in Sofia eparchy. Observation, state, analyzes and accessibility. Sofia, 2018, USEA Lyuben Karavelov, 207 pp. ISBN 978-954-331-100-2

Abstract

The research examines and analyses 64 churches in monasteries and settlements in the eparchy of Sofia, from the 16th to the 21st century. The analysis is structured chronologically. The architectural and artistic features of the churches are examined, as well as their mural paintings. In respect of the churches in monasteries, various problems are identified in terms of their state of repair, reconstruction and accessibility. The churches in population centres are ordered according

to the diocese they belong to. The entire material is analysed from the point of view of the synthesis between architecture and painting. The main types of churches characteristic of the respective region in the separate historical periods are identified. The reconstruction and repair works done to the churches are analysed as well.

The main findings concern the appearance in the late Middle Ages and the Early Revival period of the single-nave basilica with an high arched vault at the western wall (named anta) and decorative vault structures of the eastern wall above the apse. Such churches are found in monasteries and settlements, and are connected with the typology of the Athonian type of monastery churches common in Western Bulgaria although due to the smaller size of the former, they lose some of the magnificence of the type. The two conchs (apses) are placed in the northern and southern walls in front of the iconostasis and provide space for the gathering of more people there. Due to the political situation, these churches are without domes and with sloped roofs with semi-cylindrical vaults inside.

The Bulgarian National Revival was a period in which the naos of late medieval churches was extended with the addition of a narthex. Thus, the churches were lengthened to accommodate more believers. These developments were connected with the political changes in the Ottoman Empire, as well as with other factors, and the presence of more opportunities for construction of Christian churches. Another characteristic feature is the building on old foundations, and in rare cases, the construction of small open narthexes to the medieval churches, and even rarer occasions, construction in the place of late medieval churches.

In the second half of the 20th century, pseudo-basilicas appeared. These are big churches whose side naves are on equal height with the central nave. They have semicylindrical stone or wooden vaults and sloped roofs to make them no different from the appearance of residential buildings. The most active construction of pseudo-basilicas took place in the region of Samokov.

After the Liberation in 1878 churches in towns started to be built in dedicated courtyards, sometimes next to late medieval churches. The architecture of these churches embodied the new times. After the Liberation, there appeared the domed basilicas and cross-in-square domed churches. Some of them were built by foreign architects.

Of particular interest is the “stylistic ambiguity” of the churches built in the 1930s in monasteries that were of major significance for the spiritual life of the diocese, such as the Kremikovtsi and Dragalevtsi monasteries. Their style can be described as “unimpressive”. These peculiarities of the new churches accentuated the appearance of the old medieval churches so that the latter continued to dominate the monastery space. An example of a newly-built monastery church in the style of the 1930s is the one constructed in the St Spirit Monastery near Godech in the 1950s. There are no examples of construction from the 1960s.

The church in the Dolna Banya Monastery was renovated in the 1970s and the legendary St Trinity Church in the Murchaievo Monastery was built as a particularly sacred place for the diocese. The shape of the St Trinity Church is rather characteristic of the 1990s when a period of new opportunities for construction appeared, albeit characterized by a lack of knowledge on the part of designers about the peculiarities of church construction. The unfinished St George Church

in the Village of Brakyovtsi can be referred to the 1970s/1980s, due to the multitude of abandoned construction-related items, which point to a time not later than the 1980s. A much better example pertaining to the form formation of the medieval churches is the modern St Nicholas Chapel located to the north of the Town of Svoje which was built to remind of the medieval spiritual centre.

The second watershed period is the 1990s and the first decade of the 21st century with the opportunities for construction of new monasteries (in Rouen, Souhodol, and elsewhere, in the place of old medieval ones), as well as entirely new ones (the Kopilovo Monastery), and chapels (in the Village of Maritsa and the Village of Priboy).

For the Sofia diocese, new construction took place in the late 20th and early 21st century, in some monasteries (the Rouen Monastery in the Doupnitsa clerical district and the Kopilovo Monastery in the Samokov clerical district). The stylistic features of these modern churches cannot be linked to historical consistency or search for the character of the place. The church in the Rouen Monastery combines the stylistic peculiarities of Byzantium and the West European Baroque. The church in the Kopilovo Monastery is related to the Russian medieval architecture.

A tendency that characterizes the entire diocese is the renovation of churches in projects funded by EU programmes and regional initiatives. Structural restoration works were done to some churches, e.g., the St Dimiter Church in the Village of Boboshevo, the St John of Rila in the Village of Skрино and the St Archangel Michael in the Village of Dolni Okol. Here the stylistic possibilities are of great variety, as evident from the appearance of the buildings.

The most common negative examples are joineries with inappropriate choice of materials, random self-taught restoration works and out-of-place decorations (mosaics on the façade of the church in the Village of Madjare) which are often done on the initiative of local donors. A good example of a restored medieval church is the one in the Village of Belchin near Samokov.

The construction since the start of the new millennium has been particularly active and in different stylistic directions. It is connected with reconstruction works in old monastery sites and entirely new ones. Also, new chapels are being built. At the same time, other churches which are monuments of architecture are with unfinished reconstruction works or altogether abandoned.

Each next period leaves its mark on preceding structures differently and according to the capabilities and aesthetics of the time. The new reconstruction works are not always done with a mind for the best opportunities to preserve the authentic peculiarities of the monuments of architecture but with meeting the wishes and demands of the community for which the respective church is meant for.

After the analysis of the separate types of temples by historical periods and of the reconstruction works undertaken on them, the study looks into a very narrowly specific thing, viz., the murals and the way architecture is depicted in them. This is the artists' point of view in respect of architecture. The peculiar features that are analysed are connected with the changes in the art of painting in the succeeding historical periods and local stylistic peculiarities of groups of artists or individual masters. The analysis of the ways architecture is depicted in the mural painting

demonstrates the depth of knowledge of the individual painter and the development of their skills in the interpretation of spaces in the compositions and the buildings appearing in them.

The depiction of architecture in the murals is not related to the texts in the hermeneias that serve as a verbal model to be followed when painting icons and frescoes. For this purpose, the description of compositions featuring buildings are analysed, included in the hermeneias of Dicho Zograph and of Vurban Gurdev Kolarov from the 19th century. The analysis identifies the main types of buildings, e.g., various types of churches, depicted in murals, and their decoration. The conclusion is that the basilicas feature among the depicted buildings, the use of the classical order in them, and sometimes, architecture with oriental outline. With the exception of this latter feature, the outlines of towns with mosques, the other stylistic and formal peculiarities of architecture were not known to the Bulgarian painters from the Revival Period, which shows that they interpreted architecture from memory or used West European engravings for their compositions. Of particular attention is the fact that the spaces are almost never divided as exterior and interior and often appear illogical from a modern point of view.

All analysed peculiarities show that the changes occurring in the established type of the late medieval architecture take place in each subsequent period as a natural process. Working in the environment of the modern capabilities for preservation of the tangible cultural heritage, the changes that are being made should be coordinated with the opinion of the experts to ensure maximum sparing, as it were, of the original and preserving the authentic appearance of the monuments, which is not always what happens in practice.

Group F

Indicator 6. Published monograph, which is not presented as a main habilitation thesis

Ivanova, Bl. Trapko Vassilev and the Permanent Art Gallery. 110 years since its establishment. rec. Prof. D.Sc. Chavdar Popov, Prof. Dr. Arch. Todor Bulev. Paradigm, 2020. ISBN 978-954-326-438-4.

Abstract

The monograph presents the first private art gallery in Sofia established in 1910, Permanent art gallery and well-known as Trapkov gallery. It provides a retrospective description of the capital at the beginning of the 20th century in artistic, institutional, and urban aspects in the conditions of the developing city. Documentary sources and memories of contemporaries about the work and personality of the creator of the gallery Trapko Vassilev are analysed. The notes preserved in the private archive of the founder of the Permanent Art Gallery Trapko Vassilev are used as a valuable source for the interpretation of the exhibitions in the gallery. The monograph refers to the personality of Trapko Vassilev, his life, the ways to achieve prosperity, his connections with the local intellectual elite and the organization of the work in the gallery.

Trapko Vassilev's early painting aspirations, him being an apprentice to the Levantine artist Giavelli in the decorative and artistic work were described in his memoirs. In order to

illustrate the essence of his work, a reconstruction was made by analogy of examples of interiors decoration from buildings in Istanbul and Ankara he worked on. The second chapter contains scarce memories and photographs of Vassilev's family. The third chapter presents four solo exhibitions and the critique of them published in the periodical press which often presented polarized opinions. A separate chapter presents the information from the periodical press for the exhibitions organized in the Trapkov Gallery. A verbal reconstruction of the building of the Drawing School which was placed before the creation of the gallery in the same building was made and the plot where the building (buildings) of the Trapkov Gallery were located after that is studied. In a separate part, the contribution of Trapko Vassilev to the appearance of individual buildings in Sofia is analysed, as well as his dispute with Haralampi Tachev on the decoration of the Arc de Triomphe, erected on the arrival of Ferdinand and Princess Maria-Louise in Sofia. Basic documents in the connection with Trapko Vassilev and the work of the Permanent Art Gallery are collected in the appendix of the monography.

Indicator 8. Articles and reports published in scientific journals, referenced and indexed in world-famous databases of scientific information

2013

1. **Ivanova B., R. Ganev, M. Drdácý, Historical and Condition Survey of the St. Stefan Bulgarian Metal Church in Istanbul, International Journal of Architectural Heritage: Conservation, Analysis, and Restoration, vol. 7 (6), 2013, 693-714 (ISSN: 1558-3058), (2013 Impact Factor: 0.714)(Web of Knowledge,)**
<https://www.tandfonline.com/doi/abs/10.1080/15583058.2012.662263>
<https://doi.org/10.1080/15583058.2012.662263>

Abstract

This article presents data on the history, the material characteristics, and the present-day condition of a metal church structure built at the end of the 19th century in Istanbul. The facts have been acquired through several archive surveys, through investigations in situ, and through laboratory experiments in which a small sample of an original steel sheet was tested and compared to the original analysis. The all-metal building is one of a number of such churches built all over the world by leading steel workshop companies. The church in Istanbul was produced and assembled by the Rudolph Waagner Company in 1895–1896. The typology is compared with that of several other churches built in America and Europe. The present-day condition of the monument is strongly influenced by the unstable subsoil condition of the site and also by the quite aggressive exterior conditions (exposed to wind and salt) and interior conditions (a high level of water condensation). The structure therefore shows very high corrosion damage and very severe structural damage, mainly.

2014

- 2. Ivanova, Bl. Trends in the decoration of the Bulgarian church in Istanbul. - Art Studies Readings, 2014, Institute for the Study of the Arts, BAS, May 12 - 16, 2014, pp. 40-50. (ISSN 1313-2342)**

Abstract

The Bulgarian Orthodox Church of St Stephen in Istanbul was built on the Golden Horn in 1896/98. It was designed by Turkish architect Hovsep Aznavur to be constructed of prefabricated steel profiles applying French standards. His design, pertaining to the profiles, was adapted by the Austrian firm, R. Ph. Wagner, applying Austrian standards. The parts were manufactured in Vienna at the workshops of the firm. A thorough analysis of the exterior and interior decoration allows for a comparison between its elements and decorative details used in European architecture.

Examples of public profane and religious buildings and facilities of the second half of the nineteenth century are dealt with. In this way, the range of borrowings from the decoration of French and Belgian architectures has been established along with the names of the European architects favored by Aznavur, of whom that of Charles Garnier comes to the fore. The architectural decoration of the Church of St Stephen is also compared with the all-steel prefabricated church of Gustave Eiffel's workshop, as well as with examples from Russia of the first half of the nineteenth century. Finally, it is hard to escape the conclusion that Aznavur pressed his view of sculptural decoration of cast iron and steel as used in the way in which the traditional materials have been used at the time, which is a rare occurrence in the history of architecture of metal of that period.

2016

- 3. Ivanova, Bl. The architectural complex of the Golden Horn as a constructive idea. - History, 2016, vol. 24, N 3, pp. 270-287. ISSN 1314 - 8524 (Online) (ISSN 0861 - 3710) (Print) (Web of Science, PIIH, ERIH PLUS)**

Abstract

The aim of the study is to analyze the St Stephen Church in Istanbul from an architectural and artistic standpoint and prove that it was conceived as part of an architectural complex. Each constructive decision of the large working team is interpreted in the culturological sense with the aim of highlighting the significance of the use of contemporary and relevant decisions for the late 19th century, such as the steel construction of the church. Thus, conclusions are drawn which differ from the conclusions that have come to predominate in the public space.

2020

- 4. Ivanova, Bl. From Genoveva to Raina Knyaginya Bulgarian princes. „The model” and its transformations in Bulgaria. Art readings. Patterns, models, design. Sofia, 2020, Institute for Art Studies, pp. 154 – 171.**

Abstract

The research is related to tracking the links between text and image, copying, editing and authoring. Nikolay Pavlovich's archives include drawings of Ludwig Tieck and Christian Friedrich Hebbel's drama Genoveva. The report suggests that Pavlovich used illustrations of Genoveva as a basis for illustrating Rayna Knyaginya of Bulgaria.

The research also overlooks the paths of their appearance in his own album. The extent of processing, borrowing, repelling and other creative tasks were examined by analyzing the drawings of Genoveva and the series Raina Knyaginya Bulgarska. Or, if the problems so far appear to be "seamless", the next topic concerns the copying of Pavlovich's "Raina" lithographs by several famous and unknown artists and turning it into a romantic expression of the national idea.

Indicator 9. Articles and reports published in specialized publications in the field of arts

2006

- 1. Ivanova, Bl. Evidence for the professional activity of Lazar the Icon Painter. - Monuments, restoration, museums, 2006, no. 6, pp. 31 - 34 (ISSN 1312-3327).**

Summary

The main purpose of the article is the presentation, supplementing the places where Lazar Ikonopisets worked and analysis of the documents about his professional activity. This documents were donated to the National Gallery of the great-granddaughter of the painter Elka Ikonopisova. They are different and a larger number of those quoted by Asen Vasiliev. According to Asen Vasiliev, Lazar Petrov Penev was born in Bistritsa, near Sofia (BVM, 1965, p. 641) in 1811, but he defines himself as a painter from Dupnitsa and Macedonia. According to Hristo Medjidiev in: Dupnitsa and famous people of Dupnitsa, 1940, p. 43, he signed "Icon Painter from Macedonia" because he worked there for many years. (The study indicates an trust in the old literature, because the born place is Bistritsa in the Bitola kaaza.) After the Liberation, the painter worked in the Kyustendil, Dupnitsa, Rila Monastery, Samokov and Sofia dioceses, which is evident from the documents published for the first time with their full texts.

2007

- 2. Ivanova, Bl. The Vienna and Munich periods in the training of Nikolai Pavlovich. – Problemi na izkustvoto , 2007, vol. 4, pp. 54 - 61 (ISSN 0032-9371)**

Abstract:

The facts from the period of the study of the Revival artist Nikolai Pavlovich at the art academies in Vienna and Munich are considered and systematized. For this purpose, the authentic archival materials, preserved in the archives of the two academies and in the documentary archive of the artist in the National Library in Plovdiv are used. Thanks to them, the stages of training, the academic disciplines and the teachers have been clarified. The academic sketches of the artist and

the similar ones painted by other students preserved by them are examined in chronological order also.

The compared documents and works of art reveal a discrepancy between them in the stages of painter's training. It is clear that in the earlier stages of the study the student has performed tasks typical for the higher courses. The discrepancy between the facts in the documents and the study sketches calls into the question of his authorship. An opinion has been expressed about the large number of different drawings in his archive. The artist was driven by the desire to preserve a larger number of academic sketches that he could use in his future work.

The comparison between the documents with the names of the teachers and the student sketches made it possible to determine the types of compositions and tasks that were set during the training, as well as the circle of copied authors during the years of study. The work done during the Viennese period is more clearly outlined with many sketches of various styles and at different artistic levels. The Munich one remains more schematic, when the future artist to some extent repeats individual elements of the training, creates sketches with oil paints and free drawings.

2008

- 3. Ivanova, Bl. The images of Sofia in painting and graphics from the end of the 19th century to the 1950s in the collection of the National Gallery of Fine Arts. - Sofia and its cultural and historical heritage., 2008, pp. 69 - 74 (ISBN: 978 954 91061 3 8)**

Abstract

The topic of Sofia in painting and graphics in the collection of the National Gallery is discussed on the base of 50 authors and 184 works in the collection of the department of Modern Bulgarian Art. 17 groups of topos are described. They places which are among the most often painted by the artists are: markets, temples and churches, panoramas, the center of the capital, the tsar palace, squares, streets, bridges, parks and gardens, Vitosha mountain, Sofia train station, stadiums, tram stops, cemeteries, industrial landscapes, city holidays, the outskirts of Sofia and impressions. The collections of the National Museum and in the later institution - National Gallery are systematized and thus is analyse the preferences for the topic of Sofia from the point of view of the collecting time. In the section on topos, the preferences of different generations of artists to individual topics and places are analyzed.

2009

- 4. Ivanova, Bl. Common borders of understanding: Bulgaria and Turkey - partners in the 21st century / Ed. Darina Petrova; Introd. Branimir Mladenov; Transl. Marko Xaydiniak, Orlin Avramov. Sofia, 2009, c. 215 – 223. (ISBN: 978-954-8872-65-2)**

Abstract

The period from the second half of the 19th to the 1920s is not connected with official relations between Bulgaria and Turkey. At that time the natural interest of the artists was characteristic, caused by opportunities for realizations, orders and obtaining new knowledge.

Istanbul as a cultural and educational center attracts a number of Bulgarian artists such as Georgi Danchov, Nikolai Pavlovich, Stanislav Dospevski, Panteley Seferov, Vladimir Dimitrov-Maistora and others. The work of these artists, who are related to Tsarigrad (Istanbul), is united by several common features: the capital of the Ottoman empire is a centre of advanced ideas (G. Danchov), events inspiring the creation of works of art (N. Pavlovich); commissions for works of arts from Bulgarians and foreigners (P. Seferov, Vladimir Dimitrov the Master). During the 19-th c. Tsarigrad as a cultural centre for the Bulgarians – was perceived also as a place for the popularization for the works of art (N. Pavlovich). The describe range of the processes and phenomena displays that during this period the city had well developed functions as a cultural centre for Bulgarian artists.

2010

- 5. Ivanova, Bl., R. Ganev. Unpublished documents for the construction of "Lion Bridge" and "Eagle Bridge" in Sofia. - Serdika, Sredets, Sofia. Cultural and historical heritage of Sofia: problems and perspectives. Serdika, Sredets, Sofia, vol. 5, Sofia, 2010, pp. 113 - 123 (ISBN: 978-954-91061-5-2).**

Summary

The article examines the correspondence between the mayor of Sofia and famous French, German and Austrian companies which have a rich traditions and experience in the producing of metal structures, bridge construction and artistic processing of metals. The correspondence is kept as a pre-tender study for the production and transportation of metal structures and the sculpture layout of the Lion and Eagle bridges in the 90s of the 19th century. The documents show the difficulties in finding a contractor. Invitations to the Societe Anonyme de Saint-Sauveur-Arras, Societe Anonyme des Anciens Etablissements Cait, the admission of the Compagnie des Etablissements Eiffel to participate in the tender for the production, and the personal invitation to the sculptor Charles-François-Marie Iguel for the bridge contractor show the importance of the bridge constructions in Sofia and its decoration. The exact reasons for the Viennese of Rudolph Philipp Waagner company to become a contractor remain unknown.

2011

- 6. Ivanova, Bl. Diversity in unity: individuals and companies in the construction of the church "St. Stefan" at the Golden Horn. - Diversity in unity. History and modernity. Union of Scientists in Bulgaria, Section "History", "Philological Sciences", "Philosophical Sciences", vol. 2, 2011, pp. 419 - 424 (ISSN: 1314-0825). <http://tksi.org/SUB/Broj2014.htm> (NACID)**

Abstract

The aim of the research is to systematize the information about the persons and the firms, which participate in the constructing of the Bulgarian temple St. Stefan in Constantinople. The interpretation of the facts clarified the work of professionals and activity of the firms. The study

proved that the tender for the construction and design of the structures involves some leading European companies and Bulgarian architects, advising the project for construction. Among the foreign engineers and architects are Antoine N. Perpignani, George D. Stampa, Alphonse Cingria, F. E. Mavrogordato, Ailerli, Gabriel Tedeschi (Tedeschie) whose names were unknown until now.

7. Ivanova, Bl. Teaching of a historical subjects in Higher school of Civil Engineering „Lyuben Karavelov“. - Proceedings of the XI International Scientific Conference, VFU'2011, June 2-3, 2011, vol. 2, pp. 1-6. (ISBN 978-954-331-020-3). (NACID)

Abstract

The aim of the report is to analyze the six years results of teaching the General History of Art and History of Architecture of Ancient World, Antiquity and Middle Ages in the Architectural Faculty. The parts of the separate disciplines and the study of the synthesis between the architecture and fine arts are considered.

Despite the good overall results in the studying of these university courses of historical subjects, the following problems have been identified: the students hardly perceive and reproduce the terminology; they have a problem with the recognition of the styles, eras, genres, etc. characteristic of Architecture and Fine arts; some of them can not define the historical time, because they do not acquire its typological and stylistic features. Some of them do not understand or do not see the role and application of the Historical subjects in their future work.

The surveys have shown that the treatment of the historical courses as a secondary is the result of point of view to the humanities subjects in technical High schools. It was also established that this attitude is general position in secondary education except the elite schools of a humanitarian orientation.

The experience indicates that overcoming of this conception is possible in way of the argumentation, proving the applicability of these subjects for the future professional activities of the students, and permanent control of their knowledge.

2012

8. Ivanova Bl. Bulgarian museums and museum legislation: history and modernity. - Questions of Museology, 1 (5) / 2012, pp. 148 - 160. (ISSN 2219-6269) (RI) (EBSCO) <http://cyberleninka.ru/article/n/iz-istorii-i-sovremennosti-bolgarskih-muzeev-i-muzeynogo-zakonodatelstva> # ixzz3gXbahDabPe3iome:

Abstract

The contemporary problems of Bulgarian museum field are connected with the totalitarian period. This peculiarity defines two general parts in the report – the historical evolution and contemporary status of the museums. The earliest ideas for making collections and their description begin in the time of Bulgarian National Revival in XIXth century as an expression of enlightening features. The National museum in Sofia was founded in the end of XIXth century. It's had a structure which represented the materials preserved in. The museum legal basis was

finally developed in the pre-Second World war period. In the first half of XXth century the functions of museum were in correspondence with the main principles of European museology. During this time the departments of ethnology and contemporary art were separated as independent National museums with the own specifics. In the first years of «people democracy» the National museums preserved some peculiarities from previous time, but not for long. During this period a new museum buildings are not constructed especially for the National museums, so that reflected in specific way after the Democratic changes in 1989. After the sharp changes the museum policy is not priority one.

The tangible cultural heritage was preserved with the efforts of museum specialists in accordance with old totalitarian legislation. The old legislation was non-functional in new social conditions. This fact creates a rich field for many acts of self-willed decisions in the branch of new private collectors and export of the cultural temporary art and the main functions of the museum's activities were breached.

Тезисы

Актуальные проблемы музейного дела Болгарии связаны с тоталитарным периодом в истории страны. Это определяет две основные проблемы, находящиеся в центре данной статьи, историческую эволюцию и современное состояние болгарских музеев. Первые попытки составления коллекций и их описания относятся к периоду болгарского возрождения XIX в. и несут на себе отпечаток идей Просвещения. В конце XIX в. в Софии создается Национальный музей. Его структура отражала специфику, хранившейся здесь коллекции в соответствии с европейской практикой.

Законодательные основы музейной деятельности были разработаны в стране в конце межвоенного периода. В первой половине XX в. функции болгарских музеев определялись в соответствии с принятыми тогда принципами европейской музеологии. В этот же период из состава Национального музея выделились отделы этнографии и современного искусства, ставшие вскоре самостоятельными национальными музеями. В первые годы «народной демократии» в облике национальных музеев сохранялись черты, присущие им в предшествующий период, но это длилось недолго. В это время не создается новых зданий, предназначенных для национальных музеев, и эта проблема даст о себе знать уже в посттоталитарное время. После серьезных перемен в жизни страны музейная политика оказалась на периферии внимания новых властей. Материальное культурное наследие сохранялось музейщиками по правилам законодательства тоталитарной эпохи. В новых социальных условиях оно утратило свою действенность. Это привело к многочисленным случаям, связанным с формированием частных коллекций и вывозом культурного наследия за рубеж. Значительные трудности можно отметить в области коллекционирования предметов современного искусства и осуществления основных музейных функций.

2013

- 9. Ivanova, Bl. The church "St. Stefan " in Istanbul. Aspects in the protection of cultural heritage abroad. 6th International Scientific and Applied Conference. "Architecture,**

**construction - modernity", May 30 - June 1, 2013 Varna, Bulgaria, VFU
"Chernorizets Hrabar, 2013, vol. 1, pp. 238 - 247 (ISSN 1314-3816).**

Abstract

The report presents a research project for the preservation of the Bulgarian Orthodox Church St. Stefan in Istanbul which is the monument of architecture of Republic of Turkey. It was constructed near the Golden Horn in 1897 by Rudolph Philipp Waagner's factory in Austria. The project was made by Bulgarian specialists of architecture and mechanics. The aim of the report is a thorough analysis of the constructive and artistic similarities of the temple based on architectural projects and descriptions, preserved in Bulgarian State archive. They are a base for the studying of the historical state of the church during the ages and the developing of contemporary knowledge of its condition, before its last restoration which has not yet finished. The project creates a methodology for a thorough examination of the base, the steel construction and the iron cast decoration of the architectural monument. Its significance lies in the thorough research approach as a stage before the restoration actions begin. It illustrates the urgent need for collaboration by both sides for the preservation of architectural monuments in neighboring countries.

2014

10. Ivanova, Bl. Leading museums in Sofia: concept, strategy, situation // Questions of museology, 1 (7) / 2013, p. 148 - 155 (ISSN: 2219-6269) (RI), (RFI, Thompson Reuters via ELibrary.ru, EBSCO). (<http://web.a.ebscohost.com/abstract?>) (<http://cyberleninka.ru/article/n/veduschie-muzei-sofii-kontseptsiya-strategiya-situatsiya>) 02/23/2016

Abstract

The article examines two documents about the development of museums and popularization of cultural heritage in Bulgaria as Conception for major museums in Sofia and Strategic plan for the future of cultural tourism. In both of the documents are considered the problems of creating new museums and location of major museums in the structure of the Master plan of Sofia. According to the Conception the major museums are located in three particular zones, named A, B and C. The first is in connection to the archeological heritage. Second is placed in the scientific and artistic heart of Sofia. The third is situated in the green spaces. The National art gallery (now is placed in zone A; in the future it will be situated in zone B), the Museum of modern art (in zone B) and the Museum of Socialist art (zone C) were looked through an urbanistic point of view, as architectural reconstructions; as expositions, and as collections. The analyses focused: the problems of organization of the spatial urban structures; the problem of necessity of modern museum expositions and their subjection from the architectural space; and the reconstruction of old buildings for museums.

It concludes that the conception has worked, but it was created without consulting with the museums specialists. At the same time, in the Strategic plan, museums are connected to the idea of the economical principles of cultural tourism. The Strategic plan was created on the basis of the

economic relationship of the objects of cultural heritage. Its synchronization with the European normative base and the reception of basic concepts is the basis of the wrong attitude towards cultural values, often described as attractions.

Абстракт

В статье рассмотрены два документа-программ для развития музеев и популяризации и культурного наследия в Болгарии. Концепция ведущих музеев Софии и Стратегический план будущего культурного туризма. Через призму двух документов рассмотрены проблемы создания новых музеев и расположения основных музеев в структуре городского плана Софии в связи с организацией зонирования города для создания экономического принципа культурного туризма. В статье анализируется положение таких музеев, как Национальная галерея, Музей современного искусства и Музей социалистического искусства на фоне организации пространственных структур, проблем экспозиций и реконструкции зданий. В результате анализа сделаны следующие выводы: концепция осуществляется, но составлена без учета мнения музейных специалистов; Стратегический план основан на сугубо экономическом понимании и синхронизация с европейской нормативной базой и рецепция ее основных понятий создают основу для ошибочного отношения к культурным ценностям.

11. Ivanova, Bl. The Bulgarian St Stefan church in Istanbul: an architectural project from 1890s and its multifunctional application in Bulgaria. - KSI Transactions on Knoledge society. A publication of the Knoledge Society Institute. Vol. VI, Number 1, March 2013. Scientific-technical union of mechanical engineering, pp. 14-18 (ISSN 1313-4787) (PII), (EBSCO Publishing). The journal is indexed in: EBSCO, Google Scholar, IC Journals Master List

Abstract

The paper analyses and compares some architectural projects connected with the construction of Bulgarian St. Stefan church in Istanbul. It views the theoretical and practical possibilities for their implementation in Bulgaria after the Liberation. It examines the architectural project of Fossati brothers, the unknown project of Antoin Perpignani and the first architectural project of the Istanbul architect with Armenian origin Hovsep Aznavur, with which he won the competition for a Bulgarian church in Istanbul in 1888. After a decision for a constructive change in the conception of the building, the projects were proposed to be implemented in Bulgaria, thanks to Bulgarian diplomats. During the same year, the projects were proposed to be used for a construction of a church at the place where the temple St. Alexander Nevsky was to be built. Another idea was the projects to be used as plans for construction of other temples in Bulgaria. The facts and the conditions for the implementation of the projects were analyzed and the possible churches for which the project was used as a prototype were looked for in the architectural works on Aleksi Nachev. The reviewed and examined documents lead to the conclusion that the projects

by Fossati, Perpignani, Aznavur and Nachev are linked and they were important for the construction of temples in Bulgaria after the Liberation.

2014

- 12. Bl. Ivanova, N. Barovski. The Bulgarian St Stefan Church in Istanbul. Technology for increasing of Service Life of Rusted iron Works. - ISTIAM 2013. International Historical Peninsula. Symposium, 1-5 Octobre 2013, Istanbul, 2014, pp.447 – 455 (ISBN: 978-975-461-510-4).**

Abstract

The report presents a research project for the preservation of the Bulgarian Orthodox Church St. Stefan in Istanbul which is the monument of architecture of Republic of Turkey. The project was made by Bulgarian specialists of architecture and mechanics. The main result of the report is a thorough analysis of the constructive and artistic similarities of the temple based on architectural projects and descriptions, preserved in Bulgarian State archive. They are a base for the studying of the historical state of the church during the ages and the developing of contemporary knowledge of its condition, before its last restoration which has not yet finished. The aim of the paper is to show the advantages of a technology improving the durability of old rusted steel structures. Using a "stop corrosion" method based on calcium sulfonate covers it is proposed to increase the service life of rusted steel elements. The technology is ecological without chemically aggressive agents. All colors are available. The colors are extremely faded and chalk resistant and have superior color retention.

- 13. Ivanova, Bl. The exhibition "The Tsar-Samuil's Century in the Works of Bulgarian Artists" - Nauka, 2014, vol. 6, pp. 54 - 54.**

Abstract

The article offers an analysis of the topic of Tsar Samuil, the Middle Ages, battles, tragedy and the authors' attitude to the historical topic in general. It was made on the basis of the selection of works of art for the exhibition "Tsar Samuil's Century in the Works of Bulgarian Artists", which is one of the accompanying events of the national celebration of the 1000th anniversary of tsar Samuil's death in autumn 2014. In the presented works, the theme during the wars of 1914-1916 is traced. The principle of the change of the development of a similar theme from the 50s of the XX century onwards with the principles of generalization and the units of cases of concretization by B. Angelushev).

In conclusion, it is noted that the exhibition presents the views of several generations of artists on the tragedy, rise, failure and sacrifice.

- 14. Ivanova, Bl. Specific considerations in the preservation of the artistic space in the interior of the St Sophia basilica in Sofia. В: Сердика - Средец - София. Т. 7, Базиликата "Св. София" на прехода между езичество и християнство : международна научна конференция, София, 11-13 март 2014 г. In: International scientific conference The Basilica of St Sophia during the Transition from Paganism to Christianity. Sofia, March 11-13 2014, pp. 219 – 233. (ISBN 978-619-00-0762-3) (COBISS.BG-ID – 1286662628)**

Abstract

The purpose of the study is to analyze the iconostasis, its icons, as well as all other icons in the Basilica of St. Sophia, created in the 30s of the twentieth century. They are mutually correlated and considered in terms of the possibilities for achieving of the synthesis between architecture and the fine arts in the context of time. The plastic-spatial views of Alexander Rashenov and Gospodin Zhelyazkov - the architect and the artist, who have a great contribution to the adaptation of the space of the temple in connection with the restoration of the functions of the latter, are outlined. For this purpose, the preserved archival documents and publications related to the design of the iconostasis of the basilica and the icons inside it, have been studied, systematized and analyzed. Comparisons are made with other works and creative methods used by the two artists. Analogies with works from the same time are sought for the approaches to the adaptation of the space. The materials, techniques and stylistic features are analyzed. As a result, the boundaries of the modern vision and the preservation of typological features in the construction of the iconostasis and the painting of the icons in the adaptation of the unique architectural monument are outlined.

2015

- 15. The synthesis, preservation and displaying of the movable values in the basilica "St Sofia". – Nauka, 2015, 4, pp. 36-43. (ISSN: 0861 3362) (ИНИОН РАН). (НАЦИД)**

Abstract

The oldest church in Sofia sets one of the most complex problems in the displaying and socialization of the cultural heritage ranging from the construction to the art problems. The aim of the study is to analyze the iconostasis, the icons and all other icons created in the 1920th in the basilica "St Sofia". The study shows the conceptions of the architect Alexander Rashenov and the painter Gospodin Zhelyazkov, who have a great contribution to the adaptation of the inner space of the temple and the renewal of his functions. The iconostasis and the icons have a stylistic features of secession with the good transitions of academism. The early Byzantine tradition is founded, adopted and it is renewed and exhibited in the moment of the reconstruction of the temple. The new marble iconostasis designed by architect Stefan Boyadzhiev in 2009 is build in 2014. It is not finished, because the new icons have not been painted yet. The analysis leads to the conclusion of an change, which nears stylistic characteristics of the iconostasis to the Byzantium pictorial basis and is essentially connected with the use of eclecticism. They contrary to the things achieved in

the end of the 20s of 20th c. – the professional restoration of the church, the output of the essence of building the temple – Got's Wisdom, and restoration of its basic functions.

16. Ivanova, Bl. Polish artists from the XIX century in the collections of national museums in Bulgaria. - Notices of the Institute for Historical Research. S., 2015, pp. 331 - 342 (ISSN: 235187) (NACID).

Abstract

In the paper are used an archival documents for the systematization and movement of the works of Henryk Dębicki, Antoni Piotrowski and Tadeusz Ajdukiewicz in the collections of the National Museum, the National Art Gallery, the National Gallery for Foreign Art and the National Museum of Military History. The paper specifies the features of the lithographs of Dębicki from the National Museum (National Art Gallery) in the printed editions, according to the works submitted in the museum while comparing them with other similar collections. It also analyzes the stylistic characteristics of the works of Antoni Piotrowski and Tadeusz Ajdukiewicz in a European context. In conclusion the author presents his views on the contribution of important Polish artists to the formation of Bulgarian art from the period of the National Revival and the few decades after the liberation until the end of the 19-th century.

2018

17. Ivanova Ivanova-Tsotsova, Bl. The Architectural Complex at the Golden Horn a Monument of Cultural Heritage of Bulgaria and Turkey. - International Journal of Engineering and Technical Research (IJETR) ISSN: 2321-0869 (O) 2454-4698 (P) Volume-8, Issue-3, March 2018, p. 27-35.

Abstract

The article discusses the history of construction of the Orthodox Christian architectural complex St Stefan in Istanbul, comprising a church and a convent. The church is a monument of cultural heritage of Bulgaria and Turkey. The study is a result of in situ work and of an analysis of unpublished records kept in the Central State Archive in Sofia. The construction had three stages, each of which used different building materials. The construction started in the late 1840s, continued unsuccessfully in the 1850s, and once again resumed in the 1870s with geological surveying which established that the ground could not withstand the load of a brick church. This stage ended with the consecration of the St Stefan Church in 1898. The paper pays special attention to the third stage: the steel structure of prefabricate elements and the ornamented cast-iron cladding manufactured and fitted by the Vienna-based company Rudolph Philipp Waagner in 1896-1898 on a design of Turkish architect of Armenian origin Hovsep Aznavur. Comparisons are made between the St Stefan Church, the steel churches in the other countries as Latvia, the Philippines, Peru, Chile, Mexico, Costa Rica, and Russia that are a product of the industrial development in the 19th century and now are the rare architectural monuments.

18. Ivanova, Bl. The nonseen side of the "iron" church in Istanbul. Engineering Sciences, 1/2018, pp. 45-60 (ISSN 0040-2168) (NACID).

Abstract

The study consists of three parts. The first one interprets historical documents for the organization of the work, supervision and financing of the construction of the church St.Stefan in Istanbul. Analyzed are the design, the execution and control process, as well as the defects. The historical reasons for the accelerated start of corrosion in the steel constructions are presented. The second part examines little known facts about the foundation, which explain the interventions and the decisions in recent time. The analogues of steel constructions in Latvia, Chile, Peru, Costa Rica and the Philippines have been noted. The church is situated among them as a representation during a time of an industrial revolution to construct a temple on unstable ground. The third part studies the conceptual projects, the research and restoration activities of the Bulgarian engineers, chemists and architects in the 70s and 80s of XX century.

19. Ivanova, Bl. Стенная декорация в архитектуре на Балканах в XIX в./ Wall Painting decoration in Balkan Architecture in XIX c. In: YÜZYILDA İSLAM DÜNYASINA STRATEJİK BAKIŞ ULUSLARARASI KONGRESİ: FIRSATLAR, İMKÂNLAR, GELİŞMELER, SORUNLAR ÇÖZÜM ÖNERİLERİ/ International Congress of 21st century Islamic word: a strategic perspective. Van Yüzüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü Dergisi The Journal Of Social Sciences Institute/ The Journal of Social sciences Institute, Sayı/Issue: İslam Kongresi Özel Sayısı, 2018, pp. 45-70. (ISSN: 1302-6879).

Abstract

The aim of the report is to examine one of the most widely-spread types of art in the Ottoman empire in XIXc. - the wall painting in the urban and cult (mosques and churches) architecture in Bulgaria, Albania and Macedonia. The schemes of arrangement of the murals are considered too. An analysis has been made on the complicated processes of interaction between the Ottoman stylistic features „Ljale“, „Edirne ishi“ and the European artistic processes of Baroque and their intertwining with the local traditions.

The most common decorative elements and compositional characteristics on the exterior walls and interior of the buildings are analyzed in a comparative aspect. For this purpose, their classification has been performed; the emphasis is on the main types of ornaments and their origin, the genre compositions, the landscapes and the still lifes in them are considered. As a result, a conclusion was made about the cultural transformations in the painting, which are an expression of multifaceted and rich artistic processes before Tanzimat and during the time of the struggles for the national independence in the considered provinces of the Ottoman Empire.

Резюме

Цель доклада рассмотрение одного из наиболее распространённых видов искусства в Османской империи в XIX в., каким является стенная живопись в культовой (мечети и церкви) и жилой архитектуре в Болгарии, Македонии и Албании. Рассмотрены схемы расположения стенных росписей. Сделан анализ сложных процессов взаимодействия между османскими стилевыми особенностями «Ляле», «Едирне иши» и европейскими художественными процессами барокко и их переплетение с местными традициями. В сравнительном порядке анализируются чаще всего встречающиеся декоративные элементы и особенности композиций на наружных стенах и в интерьере зданий. Для этой цели сделана их классификация; выделены основные виды орнаментов и их происхождение, рассмотрены жанровые композиции, пейзажи, натюрморты. В итоге сделан вывод о культурных трансформациях в живописи, которые являются выражением многогранных и богатых художественных процессов во времена до и после эпохи Танзимата и болгарского Возрождения.

2019

- 20. Ivanova, Bl. The sculpture in the central areas of three capitals - Sofia, Skopje and Ashgabat. - Multidisciplinary Journal of Science, Education and Art. Union of Scientists in Bulgaria - Branch Blagoevgrad, 2019, pp. 212 - 224. ISSN 1313 - 5236 HTTP: //WWW.USB-BLAGOEVGRAD.SWU.BG.212-224.**

Abstract

The study examines the sculpture as a means of an artistic intervention in the central areas of the capital cities Sofia, Skopje and Ashgabat. The study aims to analyze the sculptures as an expression of the urban and artistic trends and as works of art that reflect the national identity. The study examines ideological and artistic implications, plots where such are available, the relationship between style and time, and between the creative and spatial peculiarities. The study analyses a public buildings and spaces that dominate the central city areas, such as ministries, theatres, libraries, universities, parks, etc., the time of their construction, as well as the creation and placement of the sculptures that adorn them.

The analysis of the sculpture in the central urban areas in the three capitals - Sofia, Skopje and Ashgabat, shows common features and different features.

- 21. Ivanova, Bl. The architectural façade as an art décor in Sofia and Plovdiv. – Proceedings of the International Symposium for students of Doctoral studies in the fields of Civil Engineering, Architecture and Environmental Protection University of Nish Faculty of Civil Engineering and Architecture. Nish faculty of civil engineering and architecture, (PHIDAC 2019), 24-25 October, 2019, pp. 46-53.**

Abstract

The video shows three public buildings with architectural facades in the cities of Sofia and Plovdiv. These architectural and artistic works are being analyzed because they share messages of

National and European value. The analyzed videos are: 3D Mapping Show "Europe - Your Home" on the facade of the Royal Palace in Sofia - an affiliate of the National Gallery; 3D "Water and Biodiversity" show on the facade of the "Kvadrat 500" building - central building of the National Art Gallery; Light installation on the facade of Plovdiv Municipality, "Art Liberty - From the Berlin Wall to Street Art" in Plovdiv, as part of the Art Liberty exhibition dedicated to the 30th anniversary of the fall of the Berlin Wall.

The aim of the study is to track various parameters that lead to interaction between architecture and visual arts. The main ones are: the year the building was built, its purpose, shape and composition of the façades, occasion for video creation, video storyline, artistic means, color, visibility of the facade in the video, connection between the purpose of the building and the message the video as a means of achieving it, the theoretical capabilities and ways of spatial perception of 3D mapping, the continuation of the specific 3D mapping (or the researcher's perspective) over time.

As a result of the study, a conclusion has been drawn on the growing share of video arts in the urban spatial environment. They are related to specific occasions and major social events and contribute to the aesthetics of the urban environment. They have direct impact on it, but this impact can hardly be measured due to their variability. This complexity is also related to the urban environment itself and to the variety of ways visual arts can be perceived.

22. Ivanova, Blagovesta. The Bulgarian Architectural Complex at The Golden Horn Between East and West. The Only Steel Church. (Doğu ve Batı Arasında Yer Alan Haliç'te Bir Bulgar, Mimari Yerleşkesi. Balkanlar ve Güney-Doğu Avrupada'ki Tek Demir Kilise.) On: The journal of Southeastern European studies, The Balkans and In South East Europe issue 32, 2019, pp. 11-31. ISSN 0378-3863

Abstract

The aim of the paper is to provide a general overview of the Bulgarian St Stephan steel church standing at the Golden Horn in Istanbul, and to reveal its history of over 100 years. The article describes the different stages of construction of the architectural complex during the historical development of Istanbul in the Ottoman Empire. Those stages are generally characterized as wooden, masonry and steel. Herein, we discuss a church complex because there set to be the idea for adjoining buildings of a convent/presbytery and a school to be built. Architectural analogues of 19th century iron structures across the world are presented and compared. Main conclusion is that St Stephan Church, as an architectural edifice, claims its place in the borderline between historicism and the innovative trends of the new form-formation.

23. Ivanova, Bl. The universal and the specific in the plastic searches in the equestrian monuments. - XIX International Scientific Conference on Construction and Architecture VFU'2019, without pagination, cf. at https://conference.vsu.bg/_pdfjs-2.2.228-dist/web/viewer.html?file=/_vsu2019-PDFs/2.02.pdf

Abstract

The study is an analysis of the equestrian sculpture, which is usually related to the image of a ruler, national leader or a hero. Its place is usually in the central urban spaces – the city squares. The study addresses the topic of the relation between the construction of city squares and the art installations in them.

“Universal” and “Specific” are philosophical categories. The article presents the means of their formation over time. The idea of the Universal is presented by examples of equestrian sculptures from Antiquity, Renaissance, Baroque and Classicism.

The equestrian composition in Bulgarian lands is specific and was created earlier than the Universal one. Embossed horse paintings from Thracian antiquity, as well as engravings with elements of national tradition from the 20th century are given as examples and analyzed in the article.

The Universal beginning of the equestrian sculpture is set in Ancient Rome. It was absent during the Middle ages. Later, during the Renaissance, the equestrian monument took its place in the space of the square once again and was further developed in the subsequent eras.

The Specific is being traced through examples that go “beyond” the boundaries of the “universal”. These compositions are unique for their time due to their greater complexity in their plastic and compositional construction.

2020

- 24. Ivanova, Bl. An intervention in the urban environment. 110 years since the establishment of the Trapkov Gallery. - In: XX International Scientific Conference on Construction and Architecture, VFU 2020, October 15-17, 2020, item 2, part 2, 371-376. ISSN: 1314-071X conference.vsu.bg> 020**

Abstract

The article is a study of the content and exposure of the documentary art exhibition "110 years since the establishment of the Trapkov Gallery in Sofia", presented on the vertical panels in the garden in front of the Military Club.

The exhibition is a tool to analyze the artistic and informative intervention in the central urban environment. The content - paintings, murals, photographs, documents and texts are visual art and carriers of information for different audiences. The conclusions of the study are related to the possibilities for creating saturation of information under appropriate conditions and environment of places with busy traffic in the pedestrian zones of Sofia and to the needs for exposure of different temporary objects in the urban environment.

- 25. Ivanova, Bl. Building of the Bulgarian Exarchate in Istanbul. The Bulgarian community in Turkey. Historical aspects and current state. S., ed. Az buki, 2020, pp. 189 - 208. ISBN 978-619-185-415-8.**

Abstract

The study aims to trace the historical documents in detail - letters, diaries, correspondence and through them to reconstruct the appearance and history of the construction of the building of the Bulgarian Exarchate in Constantinople. The study consists of two parts - analysis of the content of the documents and analysis of the building. The historical situation in the Ottoman Empire, the Exarchate as an institution, the search for places for exarchate buildings and their condition, the mechanisms of insurance, sales, relations between diplomats, etc. are also analyzed. The newly opened architectural projects of the Ottoman Joint Stock Company ("Societe anonime Ottomane de Constructions") are published for the first time. They illustrate the ideas and descriptions of Exarch Joseph in the pursuit of his dream of a representative building of the Bulgarian Exarchate. The projects of the facades and planning schemes reveal the idea of a significant public building and a large church with rich mosaic decoration and a dome.

As a result, the idea of the designing buildings with modern formation, consistent with the trends of European public buildings in the nineteenth century becomes more clear. The study also emphasizes on the complex interaction between institutions and the impossibility of construction projects due to the relocation of the Seat of the Exarchate in Sofia.

26. Ivanova, Bl. Theme, image and message of style in the facade monumental painting from the 70s of the XX century to the 20s of the XX century - Diversity in unity. The plastic arts in the urban spatial environment., 1, 2020, pp. 36-53. ISSN: 1314-0825

Abstract

The subject of the research is the mural monumental paintings. The aim of the research is to trace the themes, images and features of the style. The classical wall painting and sgraffito were typical for public buildings in Bulgaria in the 70s and 80s of the twentieth century. In the end of the century and especially in the beginning of the new one, graffiti entered in the urban environment. The research shows the significant examples of artistic graffiti, which are considered as an expression of the change in the trends in the shaping of the urban space.

The themes of the monumental painting in the sgraffito technique in the 1980s are related to history, the development of technology, labor and motherhood. The style emphasizes the clear monumental legibility of the forms. The creation of the sgraffito is connected with a public procurement and approval by the State art commission. The analysis mentions examples from Sofia, Veliko Tarnovo, Plovdiv and Dryanovo.

The themes of the graffiti are related to the portraits of national historical heroes, painted on significant buildings, whose images represent the preservation of the historical memory of suburban areas. In these examples, the style has low artistry, in cases where the authors are amateurs. The works appear in unaesthetic urban places. Other examples are related to the process of aestheticization of the environment in some districts of Sofia. However, they lack a unified concept.

The creation of murals in the technique of sgraffito in the 1980s and 1990s was in accordance with the regulated public interest. On the other hand, graffiti is dominated by the individual beginning, the group social environment and the private interest.

The frescoes in the technique of sgraffito form the walls in the interiors and facades in city centers and public buildings, while the murals in graffiti art are more widely-spread to non-aesthetic public places or depending on the availability of space in which large fields are large flat walls in various locations in the cities.

Ivanova B.I. From idea to implementation. Bulgarian church complex on the shores of the Golden Horn Bay // Design. Art. Industry: International Journal of Scientific Research / Ch. ed. D.-R. claim. N. M. Shabalina. - Chelyabinsk: Tekhne Publishing House, 2020. - Issue 7, p. 85–95.

Abstract

The aim of the paper is to provide a new point of view of the Bulgarian cult buildings standing at the Golden Horn in Istanbul. The article describes the different stages of construction of the church - the wooden, the masonry and finally the steel as an architectural complex. The church St Stephan has three stages develops from the middle to the end of the 19th c. The connection between them and the idea to project other structures as convent/presbytery and a school, unify all buildings in the architectural complex. The wooden church represents the transformed space of the wooden economic building placed in the yard of the donator Stefan Bogoridi, who was the Bulgarian who took a general place in the Sultanate and present his land to Bulgarians who lived in the Ottoman capital. The masonry church is the neo byzantine structure which constructors are Swiss-italian architects Fossati brothers who lived in Saint Petersburg before his creative trip to Istanbul to build the Russian embassy in the capital of the Ottoman Empire. The third stage of the building is the steel church, which architect is Armenian Hovsep Aznavur, who took his education in Rome. Searching of the architectural analogues of the late 19th century structure put the only one steel church in the Balkan Peninsula between the other analogues made from the same material in the époque of new constructions and its peculiarities. The main conclusions are that the complex develop as the analogue of the renovation of the processes in the Empire. The St Stephan Church, as an architectural edifice, claims its place on the borderline between historicism and the innovative trends of the new European form-formation.

Тезисы

Предметом научного анализа в исследовании обозначена проблема возведения болгарского архитектурного комплекса в Стамбуле. В научном изыскании рассмотрены в контексте социального, архитектурного и конструктивного развития три этапа строительства церкви, домов для клира и паломников, школы и пресвитерия на берегу Золотого Рога середины XIX в. до его конца. Результатом исследования явилась систематизация материалов, касающихся конструкции и стиля всех зданий. Они служат характерным примером строительства на Балканском полуострове в эпоху социальных трансформаций XIX в., а также в сфере применения новых материалов как сталь для

сооружений в «проблемных» с точки зрения возможностей общества, климатических условий и геологии.

Indicator 11. Studies published in specialized publications in the field of arts

- 1. Ivanova, Bl. Lithographs from the Revival in the National Library "St. St. Cyril and Methodius. - History and books as friendship. Collection in memory of Mitko Lachev. S., 2007, pp. 438-461 (ISBN 978-954-617-024-8).**

Summary

The studios systematize, describe and attribute Bulgarian revival lithographs from the Maps and Graphics Department at the National Library. The quality of the graphic prints has been studied from the point of view of the corrections in them and their reissue. As a result of the data for their origin, the graphic prints are separated into conditional names of collections, which is done on the basis of their old signatures. The index of the studied works in the end of the study includes all data for the discovered prints. Among the authors are Georgi Danchov, Nikolai Pavlovich, Henrik Dembicki, Theodor Breitwiser (based on works by H. Dembicki), copies of unknown authors based on works by G. Danchov. In this way, the question of the circulation of graphic prints and their wide popularity was raised. Regarding the collections, the Archives of the Bulgarian Revival, Evlogi and Hristo Georgievi, Kiriak Tsankov, Vladimir Tsankov and others are different.

- 2. Ivanova, Bl. Fifty portraits. Painting, drawing, graphics from the collection of Alexander Kerezov: Exhibition in the gallery of the National Academy of Arts, August 2008 / Blagovesta Ivanova; Photogr. Ivan Chekhlarov Fifty portraits. Painting, drawing, graphics from the collection of Alexander Kerezov. Agato Publishing House, Sofia, 2008, 63 pp., (ISBN: 978-954-8761-80-2).**

Summary

Empirical material hitherto unknown was used for the study. The study (63 p.) includes an annotated catalog part with searched new or supplemented data about the presented authors, some of which are unknown as names. New works have been added to the creative biographies of artists from the Bulgarian revival to the 1980s. Among all 39 names are analyzed portraits of lesser-known authors or those whose works are not very popular - Ivan Dimitrov, Milan Serbinski, Ivan Gurinov, Nikola Popov, Gavril Popov, Kiro Ivanov, Georgi Cherkezev, Panteley Seferov, Nedyalko Karaneshev and Nikola Andonov.

- 3. Ivanova, Bl., (Studia, catalog, tables, compiler) Al. Kerezov (catalog, compiler). The forgotten artists of Bulgaria. Works from the collection of Alexander Kerezov., Agato Publishing House, Sofia, 2013, 88 pp., (ISBN: 978-954-8761-89-5)**

Summary

The study (88 p.) Is built on unknown and unexplored empirical material. Attribution of 60 of the included 61 works was performed. The reasons for the oblivion of some of the Bulgarian artists are sought by examining the cultural environment after the Liberation, the artists who studied in Romania at the end of the XIX and the beginning of the XX century; studied in Italy at the same time; the place of the forgotten artists in the artistic life in Bulgaria during the first four decades of the XX century; the forgotten artists who studied in Bulgaria and the reasons for their fate; the place of forgotten artists in national art collections. The edition is accompanied by two tables. In them they are presented synchronously with known and famous masters and personally as a place of training and realization. Among the names are Alexander Popivanov, Blagoy Mavrov, Boris Lazarov, Georgi Kanela, Dimitar Krachkov, Dimitar Rankov, Jivka Angelova, Nikola Popov, Lazar Binenbaum.

4. Artists and photographers of the 19th century in search and presentation of the Bulgarian national identity in Russia. In: Bulgarian Ethnology, vol. 4, 2016, pp. 596-622 (ISSN 0323-9268). (NACID)

Abstract

The study explores the understanding of identity in the works of art of Revival artists Nikolai Pavlovich and Georgi Danchov. The two were selected among the artists who worked until the Liberation due to their strong affinity for depicting in their works of art the attire of the Bulgarians. With Nikolai Pavlovich the strive to look for specimens reflecting the Bulgarian medieval identity was expressed in a visit to the centre of the Slavic community in Odessa in 1860-61. The opposite is true in respect of the works of Georgi Danchov. He "exported" ideas embodying the Bulgarian national identity at the Ethnographic Exhibition of the Imperial Society in Moscow in 1867. Georgi Danchov took part in the exhibition together with prominent Bulgarian photographer Hadji Kavra on the advice of the Russian Vice Consul in Plovdiv, Nayden Gerov. The works of two artists were not preserved due to which what is analyzed are the detailed verbal descriptions of the lithographs, drawings and color photographs that showed the attire and lifestyle in 19th century Bulgaria.

5. Ivanova, Bl. Istanbul during the time of Dimitar Dobrovich. - The romance of the XIX century. Dimitar Dobrovich 1816-1905. Life and work., November 16-17, 2016, New Bulgarian University, compiled by Angela Daneva, Sofia, 2017, pp. 67-89. (ISBN 978-954-535-976-7)

Abstract

The aim of the study is to recreate the cultural environment of Istanbul where the future artist found himself in 1832/3, having left his native Sliven, and then again in 1893, when Dobrovich passed through Istanbul in route from Italy to Bulgaria.

In the two different periods of its development, the city is analyzed from two standpoints: as a capital of the Ottoman Empire, and as a focal point for Christians. The information about Constantinople in the 1830s, the time prior to the Tanzimât (the reform era in the Ottoman Empire), is scarce.

The outlook of the city was contrasting. A reconstruction is made of the atmosphere in the urban environment, by looking into the architectural development and the stylistic features of the cult and civic architecture, the public spaces where Dobrovich moved. Special attention is paid to the importance these had in the formation of the artist's cultural opinions. Dobrovich's biography with the description of the disciplines of study makes it possible to add to the reconstruction elements vis-à-vis the Christian learning institutions. Constantinople as a centre of Bulgarians is analyzed by means of locations that were significant for the Bulgarian colony in this period and in the 1840s and 1850s, such as The Barn, Balkapani Han, the buildings in the court of Stefan Bogoridi between Fener and Balat, the Unkapani quarter. These are studied at the background of activities pertaining to the Bulgarian colony and personalities such as the Swiss architects of Italian descent, the Fossati brothers, Gaspare and Giuseppe, the construction of the buildings of the first embassies, the restoration of the St Stephen Church, etc.

In the second part of the study, Istanbul - the first faraway town from where Dobrovich started on his independent path of development, en route back from Italy, is again studied as a cultural and urban centre. The now adult painter hardly received impressions of the city but the changes in it in 1893 were tangible. The atmosphere is studied with the construction of new public buildings in the district of Djibali, where Dobrovich studied in a Greek school in Kuruçeşme. The Bulgarian places were changed too. During this time Bulgaria had diplomatic relations with the Ottoman Empire, as well as an official place in the public life of the Bulgarian colony in the city, by active establishment of institutions and construction of buildings, the most significant among which were the St Stephen Church and the hospital. Finally, a conclusion is made vis-à-vis the essence and the dynamics of the development of the socio-cultural and urban environment of Istanbul in the span of six decades between the 1830s and 1890s.

6. Ivanova, Bl. Known-unknown, known-unknown. Alexander Kerezov Collection. S., 2018, 88 pp., (ISBN: 978-619-188-198-7)

Summary

The investigation can be seen as a continuation of the theme about the forgotten artists. The unknown material selected by the author and presented is studied from the point of view of the cultural development in Bulgaria and in the European countries where the artists study. The choice of the name is determined by the fact that some of the authors are known, but the included works are completely unknown and other artists are unknown. Thus, the question of collecting and preserving the cultural heritage of Czech artists who worked in Bulgaria after the Liberation, the Bulgarians who completed their art education in Prague, the Bulgarian graduates of the Munich Academy of Arts, the graduates of art academies in Italy, the studied

and specialized in Paris, Russia, Sofia. Genre such as portraiture, genre nude and sculpture are traced in the works of the (un) known and (un) known.

Indicator 14. Supportive creative expression or participation in a collective product in the field of arts

- 1. Selection of a works for the national exhibition Symbols of the Bulgarian Statehood, 2008. See: Bl. Иванова. The symbols of the Bulgarian statehood. Dedicated to the 100th anniversary of the declaration of independence of Bulgaria on September 22, 2008. Catalog. Veliko Tarnovo, 2008, pp. 87, 124, 126, 143, 144, 163, 179, 181, 19**

Abstract

The selection of works presents the symbols of the Bulgarian statehood with works of fine art and projects for them are included in the National Gallery collection. The idea of independence during the National Revival is reflected in the pencil drawings, variants of coats of arms and allegorical lithographic prints made by Nikolai Pavlovich. During the Third Bulgarian State, statehood and independence were expressed through portraits of the Bulgarian rulers Ferdinand and Maria Louisa in the creative works of Anton Mitov and Georgi Evstatiev.

- 2. Selection of a works for an international exhibition on the occasion of the 200th anniversary of the Munich Academy of Arts. See: Bl. Ivanova. Nikolai Pavlovich. – In: 200 Jahre Akademie der Bildenden Künste München, 2008, pp. 174 – 178 (ISBN-10: 3777442054; ISBN-13: 978-3777442051)**

Abstract

The article is an overview of the artist's training and creativity at the Munich Academy of Arts. An analysis of his preserved works in Bulgaria and an assessment of their significance for his later work was made.

- 3. Selection of a work for participation in an exhibition. See Ivanova, Bl. Kalina Taseva, Thracian. - In: The Choice, 43 art critics - 43 works, exhibition at the Sofia City Art Gallery, May 28 - August 28, 2011 with curator Maria Vasileva, presented with a catalog. S, 2011, pp. 30 - 31, (ISBN 9 789 549 273 526) (pro-quest). COBISS.BG-ID – 1237290468**

Abstract

A justification for the choice of the work "Thracian" by Kalina Taseva is presented. The selection of the author and of the work were made taking into evaluation of the role of the artist in the Bulgarian fine arts and the important place of people in her works. The attribution was made and the painting is dated of ca. 1960-ies.

Indicator 15. Published chapter of a collective monograph

- 1. Ivanova, Bl. V. Varbanova. Thessaloniki-Sofia. Comparative study of architectural monuments from Antiquity and the Middle Ages. VSU "Lyuben Karavelov", Sofia, 2015, 117 pp. (ISBN 978-954-331-070-8)**

Author of the chapter: Historical model with subparts 1.1. - 1.3.1, pp. 6-34.

Abstract

The model is a theoretical investigation. It presents the choice of Thessaloniki and Sofia for the research as a historical problem. The chapter contains elements of the concept of the epoch and it is a basis for the whole historical research. Its goal is to create a rich information for the historical environment. It is built on the basis of the discovered and exposed objects in the both towns. Other sites are attracted to the main toposes - Thessaloniki and Sofia on a synchronous, diachronic and territorial principle, to give a set of historical situations and architectural solutions in which to look for common features and differences.

Indicator 26. Published university textbook or textbook used in the school network

- 1. Ivanova, Bl. Art history for architecture students. Ciela, S., 2015, vol. 1, First edition, Second edition (ISBN: 978-954-28-1723-9)**

Abstract

The textbook on general history of art in two volumes is specially aimed at students of architecture and construction and architecture of buildings and facilities. The main emphasis in it is the connection between the architecture and fine arts. Comparative tables, tasks and exercises help to create a skills for building structured and logical thinking in the field of historical knowledge, as well as for the development of visual memory. The first volume contains a CD with 1200 color images, chronological tables, diagrams and historical maps.

- 2. Ivanova, Bl. Art history for architecture students. Ciela, S., 2017, vol. 2. (ISBN: 978-954-28-2255-4)**

Abstract

The textbook on General History of Art in two volumes (Volume One published by the Ciela Publishing House, Volume Two) is intended for students of Architecture and Construction and architecture of buildings and facilities. A special characteristic feature of the textbook is the connection it makes between architecture and the visual arts. The tables of comparisons, the problems and exercises included in the textbook aid the development of skills for structured and logical thinking in the acquisition of historical knowledge, and also improve the visual memory. The two volumes come with a CD with 2,400 colour images, timelines, diagrams and historical maps. The CD includes tests and application tables which are extremely helpful when revising for exams. The publication also indicates the location of each work of art which makes it a handy travel guide. The textbook is also suitable for students of history of art, cultural studies, and readers

with special interests in the history of architecture and in the synthesis between visual arts and architecture.

Indicator 27. Published university textbook or textbook used in the school network

- 1. Ivanova, Bl. Historical context of architecture in the Bulgarian lands. History, society, cultural models. S., VSU "Lyuben Karavelov", 2018, 161 pp., (ISBN 978-954-331-082-1)**

Abstract

The historical context of architecture is a concept used by architects in the field of preservation of immovable cultural heritage. The context is the historical environment in which it is created. The environment is complex and includes the directions of development of each historical society. It is multifaceted and at the same time has solid footholds. It is studied with the methods of research of historical societies, historical documents and comparative analysis. In the book we have tried to make an overview of society in all its diversity as an environment for the emergence and development of architecture in different historical epochs. For example, to present the clothing and cults of the Thracians, because they are depicted in the frescoes, and the Romans because they are characteristic of sculpture, and these arts in turn are in synthesis with architecture. Let's understand what is the contribution of Bulgarian architecture to Byzantine. Or to walk around the Sofia markets after the Liberation, which are located in a certain way in the new capital and find a place in the works of painters. Also to see the common point of view of architects and artists for the creation of organized artistic life in Bulgaria after the Liberation. The book also uses the methods of culturology, the history of architecture and the history of art. At the same time, it is different from the research on the history of architecture in the Bulgarian lands. It examines the history of society as an environment in which architecture develops.