

Postcolonial discourse and globalization of art in the 1990s. The case of East European art scenes

Dessislava Dimova

From the 1990s onwards, the issues of postcolonial discourse have served to formulate the problems of otherness which globalization has brought to the fore. Thus, the entry into the global art world turns out to be the post-socialist art scene entry into the postcolonial discourse of otherness. In the article hereby the author is trying to demonstrate the way in which two principally different discourses – the post-socialist one and the postcolonial one occur on the territory of the local-global. Although the otherness of post-socialist, East European cultures is closely related to that of the postcolonial, these artistic scenes resist the requirement of locality and diversity, opposing the idea of universality as a form of criticism.

Keywords: globalization; art scenes in Eastern Europe; postcolonial discourse; post-socialist discourse

Mosaics from the narthex of the Episcopal Basilica in Lychnidos (IV-V century): symbolism and function

Marina Persengieva

Lychnidos (today's Ohrid) is a city with long-standing settlement traditions in which different ethnicities, cultures and religions meet. In this multiplicity of mutual influences, during the Early Christian era, a Bishopric center grew up to incorporate old pagan beliefs with the new theological aspects of the Christian doctrine. This interconnection was expressed in the arts, and in particular, in the mosaic decoration, which was an integral part of the basilica during this period. The mosaic that is the object of this article is placed in the northern part of the narthex of the Bishop's Basilica in Lychnidos. Its allegorical imagery is a syncretized narrative of the understanding of the world in Antiquity and the

new Christian theological aspects of faith. The synthesis encodes messages of the Holy Sacrament of Eucharist, expressing the essence of the ecclesiological-eschatological nature of the church.

Keywords: Early Christian basilicas, floor mosaics, the Eucharist, Lychnidos

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Dynamics of the scholarly point of view in the studies on Madara relief Aleksander Aleksiev

The text discusses the stages in the studies on the Bulgarian early medieval monumental composition situated in the National Historic and Archaeological Reservation Park “Madara” known as the Madara rider. The opinions of leading scholarly authorities who have expressed their attitude on the details of the relief are surveyed, as well as the main directions of interpretation depending on the different angles of the working hypotheses. They reflect the points of view and the estimations of scholars of several generations referring the problems of the genesis and character of the earliest Bulgarian culture, manifested conceptually and visually in Madara relief. Some latest perspectives which propose new interpretations regarding the level of the meaning of composition are also included.

Keywords: the Madara rider, historiography of the research

Transfer of the holy relics: essence and elements of the ritual Elena Tsoneva

The article discusses the transfer of saints' relics as part of the comprehensive cult of relics in Christian religion, explicated in a complex of ritual acts, verbal and musical formulae and records as texts, as well as by means of material objects and pictorial images. The ritual itself is constituted as a separate one in the cult practice and in the religious feasts calendar. Its elements have been defined ever since the dawn of Christianity, developing over the ages in order to retain their significance today. The procession procedure is accentuated as well as the symbolism and function of the distinct phases of the ritual. Examples visually illustrating visually this religious event are given, serving as a model and typological frame of the iconographic scheme of the scene.

Keywords: the cult of the saints, transfer of relics, liturgical rituals, processional route

Interactions between ecology and artistic practice. Issues

Yonko Stoyanov

The topic aims to draw attention to the need for a new aesthetics of the environment. The discussion of art in relation to nature presents different aspects of the genesis of culture from the point of view of modern knowledge.

The article proposes a concept of revolutionizing the artistic creativity, expressed in a profound study of nature and a new vision in support of ecological movements. The synthesis of art and science naturally creates the opportunity for the artwork to be engaged in debate, to judge cultural circles, to criticize environmental phenomena in different contexts, and to offer ways of preserving its deep natural roots.

The author refers to the scientific discipline „epigenetics” (introduced in Bulgaria by Assoc. Prof. Milena Georgieva), which is similar to the theory of the influence of geological and hydrogeological characteristics on human organism and culture as a part of nature. This exemplifies the new situation influencing modern and contemporary art as opposed to the understanding of nature in the aesthetic theories of the late nineteenth and twentieth centuries.

The art project „Geological pulse” is presented scientifically, offering a new picture of the in-depth processes, the knowledge of which is necessary for creation of a modern strategy of ecological movements. It is argued that art is a phenomenon related to natural conditions.

Keywords: environmental aesthetics; art - nature; art - science; epigenetics and art

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