

REVIEW

**by Prof. Galina Georgieva Lardeva, PhD –
Academy of Music, Dance and Fine Arts ‘Asen Diamandiev’, Plovdiv**

of the materials submitted for participation in the competition
for occupation of the academic position **‘Professor’**
in Plovdiv University ‘Paisii Hilendarski’

in Area of Higher Education 8. Arts,
Professional Field 8.2. Fine Arts (Painting and Colour Science)

In the competition for the academic position ‘Professor’, announced in State Gazette No 96/20.11.2018 and on the web site of Plovdiv University ‘Paisii Hilendarski’ for the needs of the Department of Aesthetic Education within the Faculty of Pedagogy, Assoc. Prof. Daniela Todorova Markova, PhD, lecturer in Plovdiv University ‘Paisii Hilendarski’, participates as a candidate.

1. General Presentation of the Received Materials

Subject:

By Order No. P33-1121/05.03.2019 of the Chancellor of Plovdiv University ‘Paisii Hilendarski’ I was appointed as a member of the Scientific Jury of the competition for occupation of the academic position **‘Professor’ in Plovdiv University ‘Paisii Hilendarski’** in Area of Higher Education 8. Arts, Professional Field 8.2. Fine Arts (Painting and Colour Theory), **announced for the needs of** the Department of Aesthetic Education within the Faculty of Pedagogy.

Documents for participation in the competition have been submitted by:

Assoc. Prof. Daniela Todorova Markova, PhD

from Plovdiv University ‘Paisii Hilendarski’.

The set of materials presented by Assoc. Prof. Daniela Todorova Markova, PhD in paper format **complies** with the Rules for the Development of the Academic Staff of Plovdiv University ‘Paisii Hilendarski’ and includes the following papers:

- **Administrative papers** (application to the Chancellor for admission to the competition; curriculum vitae; diploma for Master’s degree; diploma for educational and scientific degree Doctor; diploma for academic position Associate Professor; reference for compliance with the minimum national requirements; declaration of originality and authenticity of the submitted papers;

annotation of the materials, including self-assessment of contributions; copies of the minutes of the Department Council, the Faculty Council and the Academic Staff related to the competition; a copy of the State Gazette containing the competition notice; work experience certificate; documents proving participation in scientific juries, editorial boards, certificates)

- **Papers for research activity** (for supervision of doctoral candidates; reference of citations; reference for participation in research projects; a monograph; articles and reports; textbooks and teaching aids; teacher's book)
- **Papers for artistic and creative activity** (catalogues; list of participations; certificates for participation in exhibitions; reviews for exhibitions)

The candidate Assoc. Prof. Daniela Markova, PhD included a total of 57 scientific works, including 2 monographs, 2 textbooks for university students, 1 students' handbook, 6 textbooks for primary school and kindergartens and the corresponding number of teacher's books, 40 articles. All these scientific works are accepted for review because they concern the general methodological setting and the reflection on it. Three of the scientific articles are published abroad; four of the articles are in foreign languages (English and Russian). Documents (in the form of certificates) for participation in national and international conferences are also presented.

2. Brief Biographical Data (on the Applicant)

Assoc. Prof. Markova, PhD graduated from the Academy of Arts 'Nikolay Pavlovich' in Sofia (1987). As soon after she completed her studies, she began teaching theory and methodology of fine arts. In 1999 she was awarded the degree Doctor in the field of Methodology of Teaching Fine Arts. In 2003 she became an Associate Professor in the same scientific field. In the period 2008-2011 she was Vice-Dean for Academic Affairs in the Faculty of Pedagogy, Plovdiv University 'Paisii Hilendarski'. Assoc. Prof. Markova is an author of numerous scientific articles, monographs, textbooks and an active painter at the same time.

3. General Characteristics of the Applicant's Activity

3.1. Educational and Pedagogical Activity

For both, the nature of the competition and the applicant's scientific interests, it is specific that learning materials are not a tool but a main subject of work. In this connection, the textbooks 'Methodological Aspects of Decoupage' (2011) and 'Colour Theory Handbook' (2018) are

directed to two concentric circles of perceptive audiences: to university students and through their active cooperation - to children in school and preschool age. A similar perspective is developed by the textbooks for primary school and kindergartens, which, on the one hand, deal with the subject of teaching, and on the other hand they present methodological aspects of teaching fine arts.

For the period 2003 - 2019 Assoc. Prof. Markova developed more than 20 courses for the training of bachelors and masters. These courses are addressed to the students of Plovdiv University 'Paisii Hilendarski', the students of 'Lyuben Karavelov' Branch in Kardzhali, as well as to the students of Academy of Music, Dance and Fine Arts - Plovdiv. Their content is developed in a broad thematic and methodological range: from practical courses in Painting and Colour Theory to theoretically dominated courses, such as Integration of Picture and Text in Literature Training.

In the period 2003 - 2018, the candidate supervised 54 graduates, all of them impressive with their desire to go beyond the stereotypes of the methodological science, which can be easily noticed by just taking a look at the titles of their diploma theses. At the same time Assoc. Prof. Markova worked for the creative development of her students by supporting, selecting and organizing their artistic performances. She has been adviser of three doctoral students who have successfully defended their dissertations. Currently she is adviser of her fourth doctoral student.

3.2. Scientific and Applied Research Activity

The works of Assoc. Prof. Markova, PhD could be classified according to the degree of their scientific applicability. Such a description could provide also a key for their understanding by highlighting the aims, which the author pursues in her scientific output. Thus, we are talking about multi-tiered and diverse works and not about just a simple division of the works on the scale 'scientific texts - applied research texts'. For example, the two monographs 'Diagnostic Opportunities of the Child's Drawing' and 'The Art of Seeing' develop two fundamentally different concepts of applicability: the first is focused on the very specific study of the drawing's potential to present mental states, while the second one focuses on a phenomenological perspective, whose interdisciplinary development, however, is set to look for such 'creative states of consciousness' that in certain situations could even point to the reader ways for self-help. The double perceptual optics of textbooks has already been mentioned in point 3.1. As a methodologist with many years of experience, the candidate is fully aware of the differentiation of the communicative tasks of her works. This differentiation according to various aspects of applicability is particularly evident in the articles. Part of them is devoted to elements of the direct methodological tools, for example to tests and their applicability in and beyond the

curriculum (articles numbered 2 and 4), to watercolour technique and its role in the professional training of students (13), to the interactive methods in pictorial activity in the kindergarten (25), and so on. In this, I think, a productive scheme can be found articles referring to specialized pictorial approaches and their functionality for certain pedagogical tasks; for example in the texts devoted to decorative drawing in school (21) or drawing from nature (27). Another type is the placement of articles that mediate knowledge and methodological approaches to specialized scientific fields, which together with their scientific tasks, have a plan of particular practical applicability. Such articles are, for example, the articles on colour theory training (18) or the works about aestheticization of educational space (38 and 39). Finally, we come to entirely theoretical, at first sight, type of articles such as ‘Educational projects in the context of artistic and enlightenment ideas’ (26). However, it is not difficult to see that, along with their theoretical framework, these works also set out a very specific vision of the place and the possibilities of fine arts in the context of the educational project.

I believe that this classification scheme represents the scientific work of Assoc. Prof. Markova, PhD in its fullness and balance - both in number and importance of content. This scheme covers research activities, which are applied according to their methodological toolkit; which are applied according to specific forms of training; which are, conditionally, with an applied scientific character; which are generally theoretical, with a vision about the general state of education at present, arising from the theoretical developments.

The number of articles written in co-authorship (9 out of 40) speaks in favour of the candidate, because it shows the indisputable integrity of Assoc. Prof. Markova, PhD among her colleagues. They imply bringing in the common and working in a dialogic synchronization, but not necessity to divide achievements and contributions. Moreover, only half of the candidate’s own articles would be sufficient for the purposes of the competition.

4. Contributions

In the main, with regard to the participation in this competition, monograph ,‘**The Art of Seeing**’ , the following contributions can be highlighted:

Contribution is the active participation of the different levels of applicability mentioned in the description. While in the other works these units of applicability are established separately on a priority basis, here the author managed to combine them, by functionally upgrading them with an

additional level of didactics. This perspective can be summarized as follows: ‘Spiritual aspiration is easily satisfied with spiritual practices and art’ (33). In other cases, such optimism would sound unreasonable, but within a universal ideology of ‘seeing’ such a position can be defined as an achievement. - In this sense, the contribution lies in justifying significant parts of already existing scientific fields, problems and theories by new means.

Even more significant is the interdisciplinary binding of philosophy, psychology, linguistics, anthropology and theology in the monograph. In fact, this is the space that is defined as a cognitive science: a territory locked between the black box of sensory and motor skills, between the invisible, for the other, ways of thinking and the generally predictable projections of behavior. At the same time, the work of Assoc. Prof. Markova has a different toolbox and, more importantly, a different subject of research. Its initial basis is the foundation of visual culture, built with the development of civilization. In this connection, of particular importance are the interactions between the models established by the culture, directly affecting the perception and nature of another vision, which undermines the established horizons of perception and discovers other ones, seeking and educating a supersensible visibility. This opposition, available in every perceptual act, stands in the background of the entire research. - This instrumental interdisciplinarity also belongs to the contributions to highlighting and rationalization of essentially new parts of already existing scientific perspectives.

In relation to the interdisciplinary nature of the work, there is another specific contribution: contribution to studying the nature of visual image. The reasons for this are placed in a key focus in the work, and this is the thesis of an alternative theory of visual image. Particularly clear, this line is developed in the parts ‘The Usual Habit of Perception’ (87), ‘Looking at the Apple’ (131), ‘Merging with the View’ (211), ‘The Eyes of the Objects’ (225). Such a crossing - between phenomenological points of view, based almost on the experience of mystical contemplation, and the description of the sensory provocations of the visual image, is innovative. Ultimately, it aims to create a broad and complex understanding of visual arts. So in this case, we talk about a broad contribution, on the basis of which the understanding about the essence of the artistic work changes.

The complete panorama of ‘altered states of consciousness’ is built on the basis of a remarkable corpus of secondary literature, extremely wide and varied in its subject register - from the works of David Hume, John Locke to the Phenomenology of Merleau-Ponty, from The Doors of Perception of Huxley, to The Believing Brain of Shermer and Paranormal of Wiseman. Even

the mere processing and ‘arranging’ of this vast and fundamental in its representativeness range has already contributed.

Some of the most important contributions of the monograph **‘Diagnostic Opportunities of the Child’s Drawing’**

The contribution of this work is the consistently held understanding that the mere reading of the drawing, as a diagnostic potential, is a creative process (p.6), which establishes certain characteristics of the person, while dealing with the child’s personality, participating in its creation and development, along with the factors and settings, which it monitors. This setting is present as a basis in the entire work. Such a concept is a contribution against the background of dominant positivist research in the field.

However, despite its relativistic dominance, which puts the reader in a particularly strong (and creative) position, the monograph orientates consistently and fully into the analytical toolkit of the child’s drawing. For this purpose, the author outlines not only the provisions of a methodological approach to understanding child’s creativity, but also introduces numerous and various tests to the specialized reader. In this plan, contribution is not just the mere instrumental tracking, but its reconciliation with an explanation basis open for interpretation.

Important for the role of this work is also the inclusion of opportunities for direct work with children’s drawings. The drawings in the appendix are precisely selected in their symptoms and include interpretive keys. Thus, they provide a good basis for practical work and independent analysis.

It has to be said that this is one of the most frequently cited works of Assoc. Prof. Markova - 13 times. Citations are predominantly extensive, and, in most cases, in fundamental developments.

Main contributions of the students’ textbook **‘Colour Theory Handbook’**.

For the first time in the Bulgarian artistic context, a book to collect all the necessary concepts on the problems of colour theory with the review of the main moments of the historical development of this field and formation of practical competence for the transfer of specialized knowledge has been developed. This contribution is found in the completeness of the development and relates both to the information innovation and to the opening of space for this private field of science in the Bulgarian artistic practice and - especially important - in the

training process.

Contribution of the textbook is the inclusion of different points of intersection between theory and practice, the numerous tasks (p. 88), the various examples and illustrations. Exactly this combination of theory and specific examples is the important connection between the scientific and applied in the work of Assoc. Prof. Markova, PhD, between the theory of colours and the application of the theory in the artistic practice and teaching process.

Some of the almost entirely theoretical chapters, such as 'Depictiveness and Expressiveness of Colours' (58) and 'Colour and Shape Interaction' (77), can be mentioned as own contribution. They develop the basis of some rarely used and even more rarely problematized concepts, such as the concept of 'colour sensation' (60) or the placement of colour opportunities in relation to the semantic characteristics of space (79).

The handbook has thorough citations.

Among the numerous independent articles presented by Assoc. Prof. Daniela Markova, PhD for the purposes of the competition, I would like to point out a few - not because they have a more contributive character, but because it seems to me that they clearly present the basics of her work.

The main contribution of the article '**Fine Arts Training - An Opportunity to Reconsider the Stereotypes of Perception**' (No. 10) is not a kind of innovation, it is the imposition of complex efforts (argumentative, didactic, rhetorical) to imply a particularly urgent need to 'overcome the consistency of visual perception', to motivate the basic relativity of perception. Such a suggestion that Assoc. Prof. Markova, PhD, in one way or another, supports in all of her works, helps to understand the visual world as a dynamic process in which every perceiver has an essential share, in every single moment.

Particularly interesting is the article '**Illustration - An Interaction between Text and Image**' (No. 28). In Bulgarian cultural thinking, the illustration fails to emancipate as a separate, complex product. It is either used as an available instrument (and then it goes unnoticed), or it is perceived as an 'ornament', as an expression of polygraphic wastefulness. This work establishes the dual and equilibrium relationship between verbal and visual images, justifying their balance as fundamental for perceiving the multiple face of the world.

In view of the purely practical applicability and the scientific experience of the incorporation

of achievements, I would like to highlight the article **‘Pictorial Tasks for Stimulating Students’ Creativity’** (№ 32). Its contribution is, first of all, determined by the work on creating exercises-games and then by their exemplary methodological and didactic approach. In this plan, the two-stage phase of the game is essential, along with the correlation between them: first, the recreation of an object and, secondly, the transformation of concepts into visual expression.

5. Assessment of the Applicant’s Personal Contribution

The indicated contributions of the research production of Assoc. Prof. Markova, PhD are entirely personal merit. They are, in no way, borrowed from the abundant secondary literature that the candidate has always cited correctly and precisely.

6. Critical Notes and Recommendations

The only note to the candidate’s comprehensive scientific output is something that is more about the subject of the methodological science. As an art history lecturer, I would like to meet more specific examples of analysis in which a clearly outlined didactic perspective explains what viewpoint is, how it is regulated, how the conventions are developed in ‘seeing’, how (in the perspective of this historical specificity) understanding is happening and how it works, how understanding changes in time - issues that have repeatedly been presented as problematic, but in a dominant theoretical perspective (especially clearly in the mentioned theoretical chapters of ‘The Art of Seeing’).

7. Personal Impressions

I have known for a long time the candidate, Assoc. Prof. Daniela Markova, PhD. She is a conscientious and dedicated scientist with a broad and diverse culture. She is respected by her colleagues. She is responsive and generous in sharing ideas to colleagues, students and doctoral students. It is no coincidence that her scientific papers and textbooks are published by two of the leading Bulgarian publishing houses: ‘Iztok-Zapad’ and ‘Anubis’.

CONCLUSION

The papers and materials submitted by Assoc. Prof. Daniela Markova, PhD meet all the requirements of the Development of Academic Staff in the Republic of Bulgaria Act (DASRBA), the Rules for its implementation, and the relevant Rules of Plovdiv University 'Paisii Hilendarski'.

The scientific works, which the candidate in the competition submitted, exceed the required number. The monographs and articles of Assoc. Prof. Markova, PhD are original, with an emphasized interdisciplinary character, as proper for research in the field of such intermediate field as methodology. These developments have undoubted scientific and applied contributions published in representative academic journals, previously approved at national and international scientific conferences. Of particular importance is the placement of the author's overall work in a system of different levels of applicability.

The scientific and teaching qualification of Assoc. Prof. Markova, PhD is unquestionable. Her educational and research results are fully in line with the specific requirements of the Faculty of Pedagogy, adopted in connection with the Rules of Plovdiv University 'Paisii Hilendarski' for the implementation of the DASRBA.

After studying the materials and scientific papers presented for the competition, and after analyzing their significance and contributions, I find it reasonable to give my positive assessment and recommend to the Scientific Jury to prepare a report-proposal to the Faculty Council of the Faculty of Pedagogy for the election of Daniela Todorova Markova for the academic position 'Professor' in Plovdiv University 'Paisii Hilendarski' in Professional Field 8.2 Fine Arts (Painting and Colour Science).

22 April 2019

Reviewer:

Prof. Galina Lardeva, PhD