

ANNOTATION

OF THE MATERIALS FOR PARTICIPATING IN THE COMPETITION

AND SELF-EVALUATION OF THE CONTRIBUTIONS

Monographs:

Любенова, А. Слово и образ (видимото и невидимото в православната иконография), 2013 г. ISBN: 978-619-7034-14-1, с. 1-172,

LOGOS AND IMAGE (THE VISIBLE AND THE INVISIBLE IN ORTHODOX ICONOGRAPHY)

The study "Logos and Image" introduces the theology of the icon and the technique of creating the sacred images. The very title of the work presents the connection between practice and theory in the painting of the icon. The icon is an image of the invisible, depicting the invisible in a sensory and visible way, in order to realize the connection between the created and the Uncreated, between man and God. The proposed study views the Orthodox iconography in all its aspects - theological, historical, art history, technology. It can be defined as interdisciplinary, which is dictated by its topic. It reveals the various aspects of Orthodox iconography, subordinating them to the idea of the unity of external form with internal content. Structurally, the study is consistent according to the latest trends for this type of scientific works. It is developed in many layers, within a broad and complex approach to solving the problems related to the visible and the invisible in the Orthodox iconographic tradition. The chapters have relative independence, with separately agreed goals, scopes and approaches in the analysis of the general theme of the visible and the invisible in Orthodox iconography. At the same time, there is a logical connection and sequence between them.

Любенова, А. Мозаичното изкуство в късноантичния Филипопол IV-VI в., FastPrintBooks, 2021, ISBN978-619-236-227-0 с.1-341

MOSAIC ART IN LATE ANTIQUITY PHILIPPOPOLIS IV-VI C

This work is intended to provide new information and to show in a different, more analytical light the already at least partially known mosaics, adding new observations: to the iconographic styles characteristics; new archaeological and epigraphic data combined with the known until now historical data, to specify and justify some entirely new dating; of influences from other, usually larger art centers; the transformation of the artistic language, styles and semantics in the context of the dialogue - Christianity and paganism. In its essence the study is interdisciplinary, which is dictated by the theme itself. Mosaic art is viewed through the prism of theology, art history, history, archeology and architecture. In this work I present the mosaics of Philippopolis in the context of the period, the historical preconditions for the emergence of various styles, techniques and technology, I am trying to trace the studios and their development, as well as purpose of the buildings associated with images in them.

Любенова, А. Подовите мозайки от Филиппол, FastPrintBooks, 2021 г. ISBN: 978-619-236-237-9, с. 1-227

MOSAIC PAVEMENTS FROM PHILIPPOPOLIS

This work is not intended to provide new information for unfamiliar or entirely unpublished monuments, or to deal comprehensively with the overall appearance of the mosaics in a specific monument, but rather to show in a different, more detailed light, partially known mosaics, adding new observations to the specific characteristics of the pavements. This book is an attempt to put the mosaics of Late Antiquity Philippopolis into circulation among the scientific community. The mosaic catalog is incomplete and partially describes the mosaic floors, and the photographic material is of humble quality, and the images are limited, but this is due to the copyright of the researchers, who even after submitting the documentation to UNESCO have not yet published them. The mosaics are part not only of the history and culture of Philippopolis, but also of the Bulgarian and the world cultural heritage, which encompasses the intangible and tangible, immovable and movable heritage as a set of cultural values that are bearers of historical memory, national and cultural identity, and have scientific and cultural value. They are part of our national and world wealth, a cultural value of exceptional importance, the study of which is essential. The

mosaic art in Philippopolis will be the subject of studie for many more generations and scientists. The proposed study is only a small step in this direction.

Papers:

Любенова, А. Православната иконография чрез образа на Свети Райко Шуменски - В: „Приноси към християнското културно-историческо”, Пловдив, Том 1, 2011 г. с. 96-117, 177-179, ISBN 978-954-8812-36-8

THE ORTHODOX TCONOGRAPTTY THROUGH THE MAGE OF SAINT RAJKO OF SHUMEN.

Icons are part of the Orthodox tradition and the lirurgy itself. They are considered to be sacred and their only purpose is to bring men closer to God. In the icons there cannot be anything by accident since everything in the orthodox painting has its meaning. The saints are actual people living in a specific period of time and they are part of a society which bears its own characteristics" When creating the image of the saints we need to take in to consideration not only the costume, but also the type, the pose, the life and the attributes, with which to be represented. The iconography of St. Rajko of Shumen is an example of what needs to be researched, and how the saint should be represented. St. Rajko was a young man living in the town of Shumen, born in 1 784 and died a heroic death defending his faith in 1802. He was from a well-off family and his costume should be rich and historically accurate, also as a martyr for Christ he should be represented with attributes such as crown , tiara or cross. Another attnbute is the ring, but the meaning it this case is narrative. Rajko was a young man so he should be painted without a beard or mustache, youthful but manly. Today we have a complete cult for St. Rajko of Shumen that incudes icons bearing his image.

Любенова, А. Християнството и особености на религиозния живот във Филипопол през IV- VI век – В: „Приноси към християнското културно-историческо наследство”, Пловдив, Том 2, 2013, 29 -71, ISBN: 978-954-8812-73-3

CHRISTIANITY AND THE CHARACTERISTICS OF THE RELIGIOUS LIFE IN PHILIPPOPOLIS IN IV-VI CENTURY

Christian emperors neither waged war against paganism, nor tolerated or supported it. This was a period in which the population was in a search of an alternative salvation, one that the pagan cults could not offer. It seems that the lack of state funding, along with the lack of a salvation alternative led exclusively to the decline of many of the pagan cults among the vast population of the empire. That proved to have disastrous consequences for paganism. Not surprisingly, it is believed that the extensive spread of the philosophical movement Neo-Platonism was designed exclusively for the well-educated elite and was misunderstood by the masses. This naturally led to a depletion of the pagan cults and the abandonment of their temples, which were later turned in to quarries. This is a brief analysis of the problems faced during the establishment of Christianity in the Eastern Roman Empire in IV-VI century. We can conclude that, the imposition of Christianity was not achieved by force, but rather by promotion in one way or another, by the state government, its institutions and the church itself. Christianity, in the way of establishing itself as a main religion, acquired a significant part of pagan rituals. Only post factum the state seemed to take away the rights and privileges of the Gentiles, who were thus placed in a society foreign to them. To reintegrate into that new society, they should either become Christians or have previously attained to that high social status. The main problems, faced by the emerging Church, from the very beginning of its existence, were officially connected to the construction of a consistent line and a unification of the religion. To do this, it was necessary to pass through the Trinitarian and Christological dispute which escalated from the existence of various heresies that weakened the church from within. Not surprisingly, especially in the fourth century, the main enemies of Christianity were not the pagans, but the followers of various heresies in Christianity itself. In fact, this phenomenon can be seen as a legitimate instrument in the development of the Church, which so far has been developing in different chaotic movements, as a result of the influences of diverse philosophical systems or highly educated Christians. Some of these movements and trends fade over time, but others continue their lives even after the death of their founder, while leaving a significant impact on the Dogmatic disputes of IV-V century. The "Pagans - Christians" debate, in Philippopolis is revealed in several aspects that are emblematic especially for IV - V century. As a base for the research on this matter, we can draw mainly the results of the archaeological excavations that give light to the subject and in a way offer more

comprehensive outlook, considered alongside to the ongoing processes in the empire. Philippopolis as provincial capital was located in the hinterland of the capital Constantinople, and was directly affected by the changes happening in the empire. Excavations, (although incomplete at this stage of the studies) show the absence of pagan burials in Philippopolis from the second half of the fourth century. Of course, this does not indicate the disappearance of the pagan Gentiles, but rather indicates the very large percentage of Christians in the population and the decline of pagans in the city. The Epigraphic monuments and the archaeological excavations in present day Plovdiv provide further evidence for the existence of pagans even after the 391. Those were integrated into society and even held managerial positions. For example, in one of the V century inscription is mentioned Devotus, The name Devotus is the name of a pagan converted to the rank of "...most Devine men" which was a member of the high society in Philippopolis. Many members of society from the lower levels and the higher levels, as well in V-VI century did not accept Christianity and still retained their pagan religion is also confirmed by the findings in other parts of the empire.

Любенова, А. Литургията и символиката на изображенията в раннохристиянските мозайки от Филипопол IV-VI век. В сборник докади: Мултикултурният човек, ИК Гутемберг 2016, с. 40 – 64, ISBN 978-619-176-080-0

LITURGICS AND SYMBOLISM OF IMAGES IN EARLY CHRISTIAN FLOOR MOSAICS FROM PHILIPPOPOLIS, 4th- 6th CENTURY

Religious art should not be considered in isolation, just as existing on its own. Above all, the images it features should be discussed in connection with liturgy, particularly the Eucharist, which symbolizes the basic tenets of Christianity. Many more symbols in Early Christian mosaics, murals and architectonics can be distinguished, but this paper will focus on the most important, the liturgical ones. Early Christian architecture has two purposes as part of the religion and the liturgy, and as architectural building. The Eucharist rite is the one with the most powerful influence on the planning and development of the architecture of Early Christian churches. The liturgical plan pertains to the functionality and the organization of the church. To understand completely the architecture of a certain church, we have to see how the religious ceremony for which it was built is incorporated in it. As the short review shows, both architectural forms and decorations are closely related to the entrance procession. The compositions, panels and the

ornamental geometrical motifs, and particularly the images on the floor mosaics mark the axes of progression and symbolize the Eucharist, the Christian cosmos and its ideology. They are part of the pictorial art language of an early catechesis that was easy to be understood and remembered.

Articles:

Ljubenova, A. Topalilov, I. Neue Überlegungen zum hexakonchalen Martyrium von Philippopolis (Plovdiv, Bulgarien) – Mitteilungen zur Christlichen Archäologie 16, 2010. ISBN: 978-3-7001-6884-3, с. 59-70,

NEW THOUGHTS ON THE SIX-CONCH MARTYRIUM OF PHILIPPOPOLIS

The present article deals with the foundation date of the six-conch martyrium discovered in the vicinity of the 'Eastern gate of Philippopolis. A difficulty emerges because of the lack of any specific and concrete data on the *martyrium*, including any archaeological, historical, etc. evidence. In order to address this situation, a complex study on the topography of Early Christian Philippopolis as well as burial *ad sanctos* in the city is needed. A short analysis of all currently-known martyria in present Bulgaria was made and four main types have been recognized. The martyrium of Philippopolis belongs to a group of conch buildings which appeared in Thrace as early as the late 4th century. The complex study of the six-conch martyrium near the Eastern gate of Philippopolis shows that it was built in the late 4th - beginning 5th century as a response to the belief, at that time, of the imminent arrival of the day of Judgment.

Любенова , А., Качалова, С.М. Условия эффективности антинаркотической рекламной кампании. В сборник: «Современная стратегия противодействия наркомании, алкоголизму и иным асоциальным явлениям» Липецк 2016, ISBN 97-5-9907823-6-5 с. 453-462

CONDITIONS FOR THE EFFECTIVENESS OF ANTI-DRUG ADVERTISING CAMPAIGN.

The article deals with traditional and innovative forms of advertising from the point of view of efficiency of carrying out antidrug campaign, the issues of positioning replicable advertising in relation to different target groups, the nature of advertising messages aimed at antidrug propaganda, the peculiarities of plot, media planning and antidrug advertising distribution strategy

Любенова, А. Към символиката на мозаичната украса на т. нар. Малка базилика в Пловдив - В: Сборник Доклади „Изкуство и контекст”, София, 2008, ISSN: 1313-7379, с. 250- 257

TO THE SYMBOLISM OF THE MOSAIC DECORATIONS OF THE SO-CALLED SMALL BASILICA IN PLOVDIV

The article is an analysis of the mosaics from the so-called Small Basilica, discovered in Plovdiv, which shows that for a full understanding of the meaning of the symbols presented on the mosaic pavements, and not only on them, it is necessary to combine the scientific research with the theological. This is also necessary because of the specificity that religious art expresses.

Любенова, А. Символиката на „хляба“ в мозаичното изкуство във Филипопол през IV – VI век – В: Сборник доклади „Изкуствоведски четения“ – София, 2010 г., ISSN 1313-2342, с.146 -155

THE SYMBOLISM OF THE "BREAD" IN THE MOSAIC ART IN PHILIPPOLIS IN IV – VI C.

The examples presented from Philippopolis show the exact dependence and following of the liturgical practice of using the southern nave in the Eucharistic procession, but differ in the situation of the deacon. Of particular interest is the integration of the narthex of the so-called Small Basilica in the procession itself, which, given the architectural features of the building, does not interfere with the procession itself.

Любенова, А. Предизвикателства пред съвременната църковна живопис - В: Сборник доклади – „Изкуствата, пазарът, публиките”, БАН, София 2013, ISBN: 978-954-8594-44-8, с. 214-221.

ART AND CULTURAL POLICIES. CHALLENGES TO CONTEMPORARY CHURCH PAINTING

The new trend to decorate Orthodox churches using modern technologies and reproductions is very alarming. It must be taken in to account, that icon-painting is not only creative but also a sacred act, while printing church walls decorations and icons using an “inanimate” machine

makes this sacred act pointless. With the mass usage of the reproductions AKA “wallpapers” the students and the institutions in which orthodox painting is taught are faced with new challenges.

Любенова, А. Петкова, Б. Некоторые аспекты влияния русской традиции на современную болгарскую иконографию – В: Выстраивая добрососедство. Россия на пространствах Европы, Москва, Издательство „Весь Мир”2013, ISBN: 978-5-7777-0539-6, с. 132-139,

SOME ASPECTS OF THE INFLUENCE OF THE RUSSIAN TRADITION ON MODERN BULGARIAN ICONOGRAPHY

From the review of the state of the contemporary Orthodox painting in Bulgaria it is clear that many of the works of the today's painters carry within Russian influence. The article traces the work of both individual icon painters and studios.

Любенова, А. Тонковид, С. Б. Научно-образовательный центр болгарской культуры, церковной живописи и дизайна - В: Сборник доклады - IX Международный форум „Задонские Свято-Тихоновские образовательные чтения“, Липецк, 2014, ISBN: 978-5-906269-09-6, с. 211-213

SCIENTIFIC AND EDUCATIONAL CENTER FOR BULGARIAN CULTURE, CHURCH PAINTING AND DESIGN

The dynamic processes of globalization are increasingly raising the issue of preserving and maintaining the traditional values and the national identity. The Orthodox faith is a factor in the preservation and the formation of national identity. In these conditions, the educational centers at the universities, the centers for international and scientific-educational activity within the Orthodox culture can be the key to the solution of the given problem.

Любенова, А. Символы духовного единства православных народов России и Болгарии - В: Сборник доклады - X Международный форум „Задонские Свято-Тихоновские образовательные чтения“, Липецк, 2014 ISBN 978-590-906269-24-9 с. 24-26

SYMBOLS OF THE SPIRITUAL UNITY OF THE ORTHODOX NATIONS OF RUSSIA AND BULGARIA

The spiritual unity in the Orthodox Church is increasingly influenced by political currents and interests. Today, many deny the evidence of cultural and religious communication between Bulgaria and Russia. History has preserved many testimonies and monuments, the significance of which cannot be forgotten or neglected.

Любенова, А. Религиозный фактор Русско – Болгарского научно- образовательного сотрудничества. В сборник доклады : Княз Владимир – Цивилизационный выбор Руси, Региональный этап XII Международных Рождественских образовательных чтений, Липецк – Задонск, Липецк, 2015 ISBN 978-5-9906427-5-1 с. 242-246

RELIGIOUS FACTOR OF THE RUSSIAN - BULGARIAN SCIENTIFIC AND EDUCATIONAL COOPERATION

Follows the goals and mission of the "Scientific and Educational Center for Bulgarian Culture, Church Painting and Design" through the prism of Orthodoxy and especially the Orthodox teaching embedded in the image of St. Trinity of Rublev. Shows the results and the impact on the participants from the joint activities.

Любенова, А. Особенности религиозной жизни в Филиппополет (IV-VIB.), В: Сборник доклады - XI Международный форум „Задонские Свято-Тихоновские образовательные чтения“, Липецк, 2016, ISBN 978-5-88526-777-9 с.232-234

THE PECULIARITIES OF RELIGIOUS LIFE IN PHILIPPOLIS (IV-VI CENTURIES)

The study of the problems of the penetration and strengthening of Christianity in Philippopolis, given the scarce source base, could be done only after the application of a comprehensive analysis of both written sources and epigraphic monuments and the results of archaeological excavations. This not only expands the main source base for research, but also helps to reveal various specifics and features of the process, imperceptible in other types of sources. The article discusses the problems of penetration and adoption of Christianity in Philippopolis and gives the main conclusions.

Любенова, А. Для мозаичистов. В сборник: Инновационные технологии в образовании, промышленности и дизайне, Липецк, Липецкий государственный технический университет, 2019, ISBN 978-5-88247-970-0, с. 228-236

FOR MOSAIC ARTISTS

The article is devoted to the technology, the technics and materials used in the mosaic making process. Historical overview information is given of the mosaic techniques, as well as recommendations for contemporary mosaicists.

REFERENCE TO THE MOMENTING MOMENTS

Most of my research, and the related publications, are undoubtedly interdisciplinary. A significant part of them are dealing with the field of Theology and art history, and some of the contributions are in those areas.

The fine arts in the Orthodox tradition are not a culmination by themselves, but are very closely connected to the entire spiritual and mysterious life of the Eastern Church. It is as "theology in images" that I present it in all of the complexity and depth. The theological approach I have chosen, is a kind of guarantee that the connection between the fine arts and the worship will be fully and accurately revealed. That is something which definitely distinguishes my work, from a number of related but one-sided researches on the same problem.

A special place in my research is given to the temple architecture, the parts of the temple, their decoration and purpose.

Undoubtedly, the most significant contribution of my research from a theological point of view is the attempt to connect the mosaic decoration of early religious buildings in Philippopolis with the great Trinity disputes and Christological heresies of antiquity - Arianism, Nestorianism, and others. As far as I know, there is no special study of the connection between the great heresies of the age of the ecumenical councils and the fine arts used in the temples decorations during the same period. That is why I am trying to address, although partially, this problem.

In addition to the topics mentioned in my research, which can be defined also as contributing, they address a number of secondary issues that have also been left out of the interest of researchers, and there is a lack of special investigation on them. Such is the question of the history of Philippopolis at the beginning of the Byzantine era, the penetration and establishment of Christianity in Thrace and in particular in Philippopolis, the temples in the city and their decoration, the ethnic composition of the urban population, the existence of various mosaic workshops in the city, etc.

My research is timely and very useful, filling a serious gap in the cultural history of Plovdiv.

The proposed research has as its subject Christian art in all its aspects - theological, historical, art history, crafting techniques. They reveal in depth the various aspects of the Orthodox iconography, subordinating them to the idea of the unity of external form with internal content, while maintaining the pursuit of scientific impartiality and objectivity in the presentation of matter. In my research, I not only propose but also defend a new, theological view of a problem that was previously considered a preserved perimeter of Christian art and art critics.

The language in which the scientific papers are written is accessible, which allows non-specialists to get acquainted with them.

- Determining the exact type of birds depicted in the Bishop's Basilica;
- Interpretation of images according to the purpose of buildings and premises, indicating the transformation of their semantics from paganism to early Christianity;
- Chronological tracing of the origin of the used schemes, their enrichment, synthesis and finally schematization;
- Discovering the similarities and parallels with similar mosaics from late antiquity;
- Discovering in the mosaics of Philippopolis the same global process of creating the late antique mosaic-carpet concept;
- Tracking the creation of Balkan and local iconographic and stylistic features in the monuments;

- More precise dating of the monuments according to the archeological, historical and epigraphic data and the context;
- Distinguish between different local and foreign workshops.
- The attempt to connect the mosaic decoration of early cult buildings in Philippopolis with the great Triadological and Christological heresies of antiquity - Arianism, Nestorianism, etc.
- I propose and defend a new, theological view of a problem that was previously considered a preserved perimeter of Christian art
- The detailed description of the mosaics from the Late Antiquity Philippopolis allows them to come into circulation among the scientific community.