

REVIEW

By Prof. Dr. Emilia Hristova Stoeva, lecturer in NATFA “Kr. Sarafov”, New Bulgarian University and Art College for screen arts in direction 8.4 Theatre and Film Art on the academic works for the competition for acquiring the academic position of Professor in Film Studies, Film Art and Television 8.4, at the New Bulgarian University, published in State Gazette issue 38/24.04.2020 for the candidate Assist. Prof. Petya Alexandrova, DSc.

1. Evaluation of compliance with minimum national requirements and requirements of New Bulgarian University.

Assist. Prof. Petya Alexandrova, DSc meets the minimum national requirements and requirements of New Bulgarian University. It is very important that her articles are part of the academic process. Analyzing the cinematic process she enriches the academic programs created by her and creates new modern programs that attract big groups of students. The full bibliography includes the book and articles after receiving previous degrees from the candidate.

2. Research (creative) activity and results:

The presented monographic work “Short-form films: Advantages and Challenges. Models and Practices of Bulgarian short features” is the first of its kind research, based on Bulgarian short feature films in the country. In the book, student short feature films are variously analyzed, as well as independent short films. Researching the analysis of these films is a difficult job, since a full archive is missing in the Bulgarian National Film Archives in the National Film Center and Cinema schools in Bulgaria. The official institutions do not identify short feature films as a subtype.

The work is structured with an introduction, 4 parts and a conclusion in the format of 240 pages.

Petya Alexandrova clearly outlines the parameters of short feature films, the aims of the authors and the expressive style.

Petya Alexandrova is aiming at the difficult task to include a large number of examples in Bulgarian short feature films. As a breeder in short feature film festivals and often a jury member, she knows the processes up-close and makes convincing conclusions

and discussions. Within the characteristics of the monographic work is the structural analysis of hundreds of short films, some of which are only style exercises. The authors and years are widely explored and how these films influence the art biography of the directors. Similarly, analysis of short feature films (screening or with an original script) is done for the first time in Bulgaria. Possibly, the author of the monography is influenced by the rising popularity of short feature films worldwide.

Another contribution is the forming of one of the theses about the lack of experiment in a bigger part of the short feature films in Bulgaria. The directors are in a hurry to show the future audience that they have mastered the means of expressions in the cinema and this often leads to *déjà vu*. The examples that Petya Alexandrova gives, the critical notes and the recommendations, would be useful not only to students in the cinema department, but to their teachers and all specialists in the area, as well.

The monography of Assoc. Prof. Petya Alexandrova includes 214 links of bibliographic sources and citations of well-known critics, as well as her colleagues from the Institute of Art Studies. Through these examples, she encourages the expressed theses.

The bibliography includes about 70 titles and 43 basic online sources. The sources look too little at first glance, but I remind you once again that this is a first of its kind analysis in the Bulgarian short feature films. Especially valuable for professionals is the filmography of the cited short feature films from 1895 until 2019. The filmography cannot be full, because not every amateur try in the cinema deserves our attention.

In 1928 the German artist Johannes Molzahn said: "Stop reading, let's watch.". Today, 90 years later, we are almost fed up with watching. Not only with artistically made films, but with very simple, unnecessarily provocative or *déjà vu* films. Perhaps today it is time to say: "Read, before filming.". Because cinema art is not made with perfect 8K resolution, but with the emotion that the authors tend to give through their films.

Assoc. Prof. Petya Alexandrova supports the successful screenplays in Georgi Dyulgerov's Master classes and in that way, indirectly leads those who shoot short feature films to more reading.

3. Other publications:

In the viewed period, after gaining the Academic Science Degree of DSc, Assoc. Prof. Petya Alexandrova has also worked on other publications. They are on modern topics in cinema and are a part of her experience of a breeder, jury member and scientist in the Institute of Art Studies.

Articles include: "Bulgarian films omnibus", "The Bulgarian presence in the Moscow Cinema Festival", "Bulgarian short feature cinema and the Jameson awards" and 15 other publications, some of which with a significant amount of more than 20 pages.

Within the values of the publications lies the fact that they are in areas that she knows quite well, and in that way their applicability rises. Possibly, Petya has inherited from her father Prof. Alexander Alexandrov the patience to check all sources before formulating a text on a certain topic.

Within Assoc. Prof. Petya Alexandrova's publications lie articles about the prestigious magazine *L'Europeo*, where the principles of post-modernism have to be followed. The text can be interesting for the average person, as well as an intellectual. Petya comes out of the cinema society's comfort zone and adds popularity for the average spectator. Similar flexibility allows an interesting reading of the work of classic Hollywood stars. In the texts of magazine "Cinema", Assoc. Prof. Petya Alexandrova works with the necessary scientific apparatus and enters the structural analysis.

Assoc. Prof. Petya Alexandrova meets the requirements for publication citing.

4. Participation in research and creative projects

Assoc. Prof. Petya Alexandrova has a serious and various creative activity. She is a script writer in the TV show *Laterna Magica*, where there are 50 shows, each one with a different script. As a participant in artistic readings in 2011 with a topic similar to scientific interests and previous serious monography "Advantages and Challenges. Models and practices of Bulgarian short features". The publication has the title "The Big Cinema of the Little Screens" and it turns to a beginning of new research horizon of the author.

It makes a good impression that the candidate for the academic title of Professor works on topics that are weakly developed. One of them is the book "Sorrow of the Title: From the Verbal to the Cinematic Image", published in 2006. The title in the cinema is as important as the slogan in the commercial and analyzing either is not an easy job.

Assoc. Prof. Petya Alexandrova is often part of multiple cultural events, some of which with national meaning:

- Catalogues of the Salon of Arts, NPC (National Palace of Culture, 2005-2008)
- Breeder of Cinematic Films (1999-2005)
- Breeder of the Festival for Bulgarian Feature Films "Golden Rose" (2015-2018)

Especially important for the department of Massive Communication at NBU (New Bulgarian University) are the yearbooks of which she is chief editor. I would like to quote a Roman proverb "Verba volant scripta manent" (Words fly away, written words remain.). Petya Alexandrova finishes her projects and in this way, what's left behind could be beneficial for future researchers. The international demonstration of creativity and projects of the candidate for an academic position should also be acknowledged. For example, in the International Scientific-Practical Conference in Ufa, Russia, Assoc. Prof. Petya Alexandrova participates with a report. She also takes part in an international symposium in Thessaloniki, Greece, organized by Maltepe University, Istanbul in May, 2018. All participations are prepared strictly from the candidate and this contributes to the recognition of Assoc. Prof. Petya Alexandrova as a scientist in an international setting, as well as the Bulgarian one. But before anything else, she is a teacher with high ratings at NBU within her colleagues, as well as her students. I can safely say that Assoc. Prof. Petya Alexandrova is a highly appreciated lecturer and participant in various projects.

5. Educational and teaching activity

Assoc. Prof. Petya Alexandrova fulfills the norms of teaching employment, she creates new programs and updates the already existing ones. She has the opportunity to lead disciplines with a large number of students which makes her responsibility even bigger.

She is the leader of an international educational project: "Art Authority", collaborating with NBU and Connecticut College in March 2018. She is also the leader of a workshop that carries

the topic of art and new technologies with the participation of students from the departments of Massive Communication and Cinema and Television.

From the written above, it shows that Petya Alexandrova is a popular lecturer in both departments, where she also participates in the practice and internships of the students.

Assoc. Prof. Petya Alexandrova has an award for operative film critic in the Bulgarian Film Academy. She received this award in 2010 with serious competition with famous theorists and critics in the Bulgarian cinema.

6. Administrative and societal activity

Assoc. Prof. Petya Alexandrova actively works in both departments in New Bulgarian University. When it comes to her administrative work at NBU, I don't have personal opinions. But the transcript showed high academic maintenance, discipline in keeping her office hours and participation in all events in both departments. Especially valuable is her support for the annual film festival at NBU "New Wave".

Assoc. Prof. Petya Alexandrova participates in various committees at NBU. She also participates actively in the graduation defenses as a reviewer, member of the jury or a supervisor. Her administrative work includes candidate student exams.

7. Personal impressions of the applicant

I've known the candidate for the position of Professor since her student years. Her direct connection to the cinema started in the middle of the 90s in the National Film Centre. What primary differences were there in Petya's statements in comparison to the rest of the present members on round tables, press conferences and others?

- Concrete statements with no unnecessary pathetics;
- Own comparative analysis;
- Moral and ethic attitude towards the authors of the films.

During the years, I had the opportunity to participate in mutual events with Assoc. Prof. Petya Alexandrova and the impression she's made on me and on the audience is that she is a professional with high morals. I wouldn't miss to mention our mutual participation in

the symposium in Thessaloniki, the round table on the topic of Hybrid Cinema in the frame of the “Golden Riton”. In both forums, she presented in-depth reports.

All of the abovementioned gives me reason to believe that Assoc. Prof. Petya Alexandrova has the necessary qualities to acquire the academic position of Professor.

I vote “FOR”.

Sofia, 23/07/20

Prof. Dr. Emilia Stoeva