

PEER REVIEW

by Prof. Dr. Emiliya Konstantinova,

Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv

regarding the candidacy of Dr. Rusen Doykov

for a competition announced by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv for occupation of the academic position “Associate Professor”, under Professional field 8.2. “Fine Arts”, specialty “Sculpture”

Only one candidate – Dr. Rusen Doykov, participates in the competition announced by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv for the academic position “Associate Professor”, under Professional field 8.2. “Fine Arts”, specialty “Sculpture” for the needs of the Faculty of Fine Arts, published in State Gazette, Issue 52 dated 05.07.2022.

The presented set of documents is in accordance with the requirements of the normative acts for the occupation of the academic position of “Associate Professor” – the Act for the Development of the Academic Staff in the Republic of Bulgaria, the Regulations for its implementation and the Regulations for the terms and conditions for acquisition of scientific degrees and occupation of academic positions at the Academy of Music, Dance and Fine Arts.

According to the Act for the Development of the Academic Staff in the Republic of Bulgaria, the minimum national requirements have been met – points by groups of indicators related to scientific research, teaching and artistic activity, determined for the academic position “Associate Professor” under Professional field 8.2. “Fine Arts”, specialty “Sculpture”.

The candidate, Dr. Rusen Doykov, graduated with a Master’s degree in Sculpture under Prof. Krum Damyanov in 2005 at the National Academy of Arts in Sofia. In 2011, he defended a dissertation on the topic: *“Some Aspects of the Perception of Time in Sculpture”* for the award of the educational and scientific degree “Doctor” under scientific specialty 05.08.04 “Art Science and Fine Arts”, which he published.

His teaching experience is related to the teaching of Sculpture, Composition and Painting at the Academy of Music, Dance and Fine Arts (from 2011 to 2014), Tsanko Lavrenov National Art High School in Plovdiv (from 2011 to 2019) and Paisii Hilendarski Plovdiv University (from 2015 to the present moment) in the City of Plovdiv.

The active creative activity of Dr. Rusen Doykov began in 2005. To date, he has had 6 solo exhibitions and has participated in 12 general exhibitions in Bulgaria. In 2018, he took part in an international educational project “Wet Fresco”, led by Yovka Yurukova and Mario Fait, held at Tsanko Lavrenov National Art High School in Plovdiv.

Since 2016 he has been a member of the Union of Bulgarian Artists.

He also has several nominations in the field of sculpture on artforums. Dr. Doykov is the winner of one regional award for the sculptures “Variations Cube” No 2, No 3, and No 4 for his participation in a competition by Allianz-Bulgaria, together with Plovdiv City Art Gallery and the Society of Plovdiv Artists, under the patronage of the Ministry of Culture, held in the City of Plovdiv in 2016.

The published book *“Time and Sculpture – Aspects of Perception”* (Plovdiv 2021, Studio 18 Publishing House, ISBN 978-6197249-76-7) is presented on the list of scientometrics based on a protected dissertation work for the award of the educational and scientific degree “Doctor” of the candidate in the current competition. The research of the dissertation work has its contributions, evaluated by the Higher Attestation Commission, for which Rusen Doykov received the educational and scientific degree “Doctor”, evident from the attached documents.

The following stands out:

The contribution of the present work consists in:

1. Clarification using perceptual psychology of the mechanisms by which the impression of motion and speed is achieved. The way of representing a moving figure by combining separate parts from different phases of the same movement in one pose is considered. This is what Auguste Rodin, commenting on the Statue of Michel Ney by François Rude, and Kenneth Clarke, commenting on Discobolus of Myron, talked about. This concept is well known and debated from a formative point of view, but it has not been discussed in the light of time perception. What is new is the conclusion that the impression of movement is due to the increased perceptual time needed to superimpose the individual “frames” in the mind of the viewer, where complex cognitive processes take place, carried out with the help of memory representations from past visual experience, and not to the newly formed as a result of the compilation form in itself.

2. Defining the categories of time specific to the expressive means of sculpture. The physical time needed to walk around the work and acquire visual information from all available viewpoints is clearly demarcated. Perceptual time is also singled out as a category related to the perception of the sculptural work. The fact of retroactivity is also indicated, when the work is perceived subsequently – after the end of direct visual contact.

3. Examining the phenomenon of hypersculpture from the perspective of time perception. The plastic possibilities that the hypersculpture possesses due to its compositional specificity enrich the spatio-temporal perceptual experience for a more complete spatial perception of the work, using the “computational” model of Mar-Nishihara with the purpose to explain the mechanism by which this happens.

4. Addressing the question in an environment of interdisciplinary connections between mathematics, physics, psychology, art theory, and practice. Examining the relationship between some works of the artistic avant-garde and mathematics in more than three dimensions, and the proximity to the B-theory of time. The expressive means of Futurism and Cubism, in fact, represent a way to transform the temporal dimension into a fourth spatial one, which is represented in three-dimensional and two-dimensional space (painting and sculpture), which are the only ones that are actually possible. The difference is in the statement that, in this way, time appears to be structure-determining for the given works.

I will focus on the candidate’s presented portfolio of his artistic production, which contains 3 cycles of five sculptures each.

The first cycle “Colors” consists of sculptures made of steel and painted individually in red, blue, yellow, orange, and white and are “compositions of irregular free-form planes, connected on the principle of free association and open to interpretation in relation to our surrounding reality”.

In the second cycle, the sculptures are patinated or galvanized and, as the portfolio says, their form is “as a result of logically connected spatially rectangular base elements with a fractal nature and the resulting perceptual experience”.

The third cycle “Variations Cube” includes sculptures in polyester and explores “the relationship between the internal structure and the external manifestation of the form”. According to the summary, “movement and disruption of regularity in structure” is “a condition for the transformation of planes into surfaces and the emergence of second-level meanings and emotional states”. For this cycle, the author Rusen Doykov actually received the Allianz-Bulgaria award.

As a recommendation, I would like to express the following opinion to the candidate: in the future to have a more complete inclusion and reflection of his creative pursuits and problematics in scientific publications and to enrich his creative participations in international appearances as well, since there is definitely a potential for deployment in the research and the artistic field. This recommendation, of course, does not detract from his work and research to date.

The presented documentation, the covered minimum requirements of the scientometric indicators, and the described contributions, which are in accordance with the legal requirements, are sufficient grounds for me to propose to the esteemed Jury that Dr. Rusen Doykov be elected to the position of “Associate Professor” under Professional field 8.2. “Fine Arts” (Sculpture) for the needs of the Faculty of Fine Arts at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv.

04.11.2022

Member of the Jury:

/Prof. Dr. Emiliya Konstantinova/