

## OPINION

by Prof. Monika Popova, Ph.D.

/New Bulgarian University/

on habilitation work

of

Assistant professor Yana Oleg Dvoretzka, PhD

in a competition for the academic position "Associated Professor"

Professional direction 8.2. Fine art /fashion design and stage costume design/ announced in SG no. 92/18.11.2022, with a single candidate

assistant professor Yana Oleg Dvoretzka, PhD

Yana Dvoretzka is a graduate of the New Bulgarian University and an artist whom the academic community relies on and subsequently integrates into its interdisciplinary structure.

She is from the generation of authors who were trained and embedded in the innovative structure of one of the most creative and modern universities in Bulgaria.

This is also one of the reasons why Dvoretzka has become one of the favorite names in the field of fashion and stage costumes.

The habilitation thesis of assistant professor Yana Oleg Dvoretzka on "Costumes Design for "La Bayadere", contains a description of the process of constructing and producing the stage costumes for Ludwig Minkus's ballet, presented on the stage of the Ruse State Opera in April 2021. The material is in a volume of 59 pages, divided into nine chapters and containing 62 images,

which include the original author's drawings and photographs from the premiere performance.

The introduction of the habilitation work introduces us to the personal motivation of the author, /whose education and professional development are in the field of fashion design/, to focus on the creation of stage costumes.

Dvoretzka's autobiography clearly shows the huge amount of participation as a costume designer and her powerful professional activity.

The second chapter describes the peculiarities and challenges in designing the ballet costume. In this part of the habilitation work, the colleague annotated clearly, fascinatingly and correctly the specifics in the construction of the costumes for a classical ballet of a similar scale.

As a result of the modernization of the La Bayadere ballet, many problems arise, with which generations of artists, directors, set designers and artists have to fight. The last transformation of the production is in favour of the modern vision, which also becomes Dvoretzka's leading provocation. The time she had to deal with was two months. The result is 76 costumes in an extremely short time!

Few people can imagine the creative hyper-concentration required to create costumes that are conceptually sound, as well as meeting aesthetic and economic metrics. We all know how things happen with enough funds, but it is aerobatics when a project of this scale has to be implemented within a deadline and with limited parameters.

Despite the technical and time obstacles, Yana Dvoretzka achieves an admirable result.

The fourth and fifth chapters clarify the history of the production, the essence of the narrative and the strength of the creative team of stage designer, set designer, costume designer, etc.

In the sixth and seventh chapters, the images of the actors in "La Bayadere", the concept of building the costumes and the technical part of their creation are described in detail. In these chapters, the spirit of the designer is felt most powerfully. Dvoretzka masters the territory of costume design in a very gentle and magical way. She is at the same time a wonderful storyteller, a very sensitive artist, a creative individualist, but also a warrior on the stage. Wars in art are recognized in action when they are pressed and the responsibility is overwhelming. Then the true creator and professional stands up and, inspired by his love for art, creates miracles.

In the conclusion, Dvoretzka takes stock of the creative process according to designing and making the costumes for the ballet "La Bayadere"; for the extremely short period of two months, which required incredible ingenuity /especially on the part of the costume designer/, as well as a serious mobilization of the entire team responsible for the performance.

Chapter nine contains a bibliography and image sources.

In conclusion, I state that Yana Dvoretzka is a delightful author with enormous creative potential. A wonderful colleague with the ability to adapt to any creative and work environment.

Excellent teacher!

My admiration for Dvoretzka's habilitation work is more than categorical!

All the materials attached to the habilitation are correctly placed and I have no comments on any indicator.

I call on the respected members of the scientific jury to support the candidacy and to propose to the NBU Academic Council, assistant professor

Yana Oleg Dvoretzka, PhD., to be elected as an "associate professor" in professional direction 8.2. Fine art /fashion design and stage costume design/.

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Sincerely:  
Prof. Monika Popova, Ph.D.