

PEER REVIEW

**for the artistic, creative and educational activities
of Chief Assistant Dr. Dimo Enev Enev,
presented for participation in a competition for occupation of the academic position of
“Associate Professor”
under Professional field 8.3. “Music and Dance Arts”
specialty “Choreographic Composition”,
announced in State Gazette, Issue 26 of 30.03.2021 for the needs of Prof. Asen Diamandiev
Academy of Music, Dance and Fine Arts – Plovdiv**

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This peer review was prepared on the basis of the documents submitted under a competition announced by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts (State Gazette, Issue 26 of 30.03.2021) and on the website of the Academy for the needs of the Choreography Department at the Faculty of Musical Folklore and Choreography. The documents submitted under the competition comply with the requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria, the Rules for its implementation, and the Regulations on the terms and conditions for acquisition of scientific degrees and occupation of academic positions at the Academy of Music, Dance and Fine Arts.

Chief Assistant Dr. Dimo Enev Enev, a lecturer at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv, is the only candidate who has submitted documents for the announced competition. As a member of the scientific jury, I received and got acquainted in detail with the materials of the candidate, which include both mandatory documentation to the application for participation and a completed reference table in the professional field with accompanying evidence on all items. The production of Chief Assistant Dr. Dimo Enev Enev, including a habilitation thesis, a published book based on the defended dissertation for the award of educational and scientific degree of “Doctor”, three articles, citations, workshops, and awards in the field of art, corresponds of the necessary quantitative and qualitative requirements. The reference for the fulfillment of the minimum national requirements under Art.26 of the Act for the Development of the Academic Staff in the Republic of Bulgaria (Professional field 8.3. “Music and Dance Arts”) shows the following: **50 points** (Group of indicators **A**), **100 points** (Group of indicators **C**), **120 points** (Group of indicators **D**), **55 points** (Group of indicators **E**) and **50 points** (Group of indicators **F**). The diligently fulfilled requirements give me the opportunity for an objective and complete assessment of the candidate.

Chief Assistant Dimo Enev was born on 26.08.1975 in Burgas, where he completed his secondary education at the Technical School of Mechanical Engineering. Dimo Enev has been captivated from an early age in his search for harmony between form and content, as well as

authentic folklore and its dance transformation. For ten years he has been a member of the amateur dance groups at the House of the People's Army – Burgas and the Atanas Manchev Dance Ensemble. In 1999 he received a Master's degree in Choreography at the Academy of Music, Dance and Fine Arts. Since 2010 he has been a lecturer in the following disciplines: Choreographic Composition, Choreographic Directing, Staging of Dance Forms, and Samples of Bulgarian Folk Choreography. He also teaches the discipline Processing of Bulgarian Folk Dances in a course for postgraduate qualification at the Language and Specialized Training Department of the Academy of Music, Dance and Fine Arts, as well as Bulgarian Folk Dances in a candidate student course. He successfully defended his educational and scientific degree "Doctor" with a dissertation on the topic: *"The Unknown Erkech – the Path from Youth Teasing to Marriage"*. Emphasizing these intriguing searches, Dimo Enev shows with his dance works part of the repertoire of the Trakiya Folklore Ensemble – *"Strandzha Impression"* and *"Parvomayski Maystorlatsi"*, which also find place with the Bravo Folklore Dance Ensemble at the Hadzhi Dimitar Community Center in Sliven. He himself performed actively as a dancer in the Trakiya Ensemble in Plovdiv. All of this largely predetermines the relevance, details, and importance of the scientific research, namely – the close connection with the work of Prof. Kiril Dzhenev.

Already at the first reading of the monograph *"Dramaturgical Activity – A Basic Approach in Building the Dance Form In The Work of Prof. Kiril Dzhenev"*, it can be seen that Chief Assistant Dr. Dimo Enev attracts attention with the clear intention to shed light on the little-known in detail constructive part of the work of the brilliant choreographer and insightful interpreter of Bulgarian dance folklore Prof. Dzhenev. At the beginning of the research the author makes a request for strong motivation and a serious analytical view, supported by the fact that his long career is closely connected with the Trakiya Folklore Ensemble – Plovdiv. This favorable opportunity allows him to touch the most reliable sources and get to know in detail the dance heritage of the famous choreographer. Professional choreographic art in the process of its development and improvement has always relied on folk dance, borrowing and transforming many of its elements. Drawing from the authentic original source, the professional folklore choreographic art tries to introduce the viewer to the sacred in our folklore. Here the personal intervention of the choreographer is mandatory and in-depth not only in terms of dramatic and compositional construction of the work, but also in search of new original, dance, pantomime, and other techniques that will successfully defend the theme and the idea of the work. Following the dramatic thread, Chief Assistant Dr. Dimo Enev creates a parallel context, reflecting the influence of different techniques in the process of ideological and lexical development of the works in question. For this purpose he analyzes the dances of Prof. Kiril Dzhenev, which are compositionally different.

In the first chapter *"The Effective Approach in the Construction of the Divertissement Dance – A Key Feature in the Work of Prof. Kiril Dzhenev"*, Dimo Enev analyzes the divertissement – *"Thracian Dance"* and *"Festive Thracian Dance"* to the music of Todor Prashtakov.

In the second chapter *“The Stage Transformation of the Ritual Practices of the Bulgarians in the Work of Prof. Kiril Dzhenev”*, focuses on the ritual *“Kudi”* to the music of Prof. Nikolay Stoykov and on *“St. George’s Day”* to the music of Todor Prashtakov.

In the third chapter *“The Thematic Dance Form – Creativity and Aspiration of Prof. Kiril Dzhenev to Build the Folk Theater”*, Enev discusses the thematic dances *“Ovchar and Yuda Devoyka”* to the music of Assoc. Prof. Stefan Mutafchiev and *“Horo in Sofia”* to the music of Kosta Kolev.

The research results on these works, which are skillfully integrated in the research with the constructive laws in the art of dance, show the precise scientific view of the author. Thus, the specifics in the choreography of Prof. Kiril Dzhenev, according to Dimo Enev, is the reflection of life in *“exquisite”*, i.e. highly artistic images of authenticity. Following this formula through his analyzes, he shows us the constant development and modification of the professor’s work in the most perfect art form for *“expressing the modern professional and spectator worldview”*. This goal, set in the introduction to the monograph, I believe has been achieved. Analyzing the presented work, in view of its content and structural scope, it can be concluded that it has a significant contribution.

Using a multi-component compositional and dramaturgical analysis, Dimo Enev proves *that regardless of the form definition of the works – divertissement dance, thematically developed custom, plot, or thematic dance, Dzhenev seeks the dramaturgical activity in their construction.*

Considering the essence and characteristics of the studied specifics in the work of Prof. Kiril Dzhenev, the author defines the significant factors of the choreographic composition of the great choreographer. This aspect of scientific work gives me reason to believe that it would find a worthy practical and scientific application.

After getting acquainted with the materials and scientific works presented in the competition, the analysis of their significance, and the scientific and applied contributions contained therein, and taking into account that the candidate meets the minimum national requirements under Art.26 of the Act for the Development of the Academic Staff in the Republic of Bulgaria, I give my **positive assessment** regarding the election of Chief Assistant Dr. Dimo Enev for the academic position of *“Associate Professor”* of Choreographic Composition under Professional field 8.3. *“Music and Dance Arts”*, and I allow myself to offer the esteemed members of the Scientific Jury to support this candidacy.

22.07.2021

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Assoc. Prof. Dr. Roslana Moravenova-Staneva