

20-23 JUNE 2023



Abstracts

RICONTRANS HANDS-ON **WORKSHOP**

*Religious art, visual culture and
collective identities
in Central and South-Eastern Europe
(16th - early 20th century)*

LOCATION:
ALBA IULIA, ROMANIA

The RICONTRANS project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme (Grant Agreement No. 818791)

RICONTRANS

Visual Culture, Piety and Propaganda: Transfer and Reception of Russian Religious Art in the Balkans and the Eastern Mediterranean (16th – early 20th century)

<https://ricontrans-project.eu/>

The Russian religious artefacts (icons and ecclesiastical furnishings), held in museums, church or monastery collections in the Balkans and the Eastern Mediterranean, constitute a body of valuable monuments hitherto largely neglected by historians and historians of art. These objects acquire various interrelated religious, ideological, political and aesthetic meanings, value, and uses. Their transfer and reception constitutes a significant component of the wider process of transformation of the artistic language and visual culture in the region and its transition from medieval to modern idioms. It is at the same time a process reflecting the changing cultural and political relations between Russia and the Orthodox communities in the Ottoman Empire and its successor states in the Balkans over a long period of time (16th- early 20th century). In this dynamic transfer, piety, propaganda and visual culture appear intertwined in historically unexplored and theoretically provoking ways.

RICONTRANS explores the thousands of Russian Icons and other religious art objects, brought from Russia to the Balkans from the 16th until the 20th century, preserved in monasteries, churches, and museum collections in the region.

Applying the cultural transfer approach in combination with the recent challenging openings of art history to visual studies and social anthropology, RICONTRANS aims to map the phenomenon in its long history by identifying preserved objects in the region; to follow the paths and identify the mediums of this transfer; to analyze the moving factors of this process; to inquire into the aesthetic, ideological, political and social factors which shaped the context of the reception of Russian religious art objects in various social and cultural environments; to investigate the influence of these transferred artefacts on the visual culture of the host societies.

- 10:00 – 12:00
**Opening of the exhibition
 “Russian icons from Transylvania”**

- 14:00 – 15:30 *Chair: Nenad Makuljević*
Emerging Topics in the RICONTRANS Project
 Yuliana BOYCHEVA
 Reception of Western-Style Russian Icons in the Balkans: Written Sources and Material Evidence (18th-19th c.)
 Cristina COJOCARU
 Icons by Tikhon Ivanov in Romania: Signed and Assigned Works
 Dumitrița Daniela FILIP, Cristina CARȘOTE, Elena BADEA
 New Insights into the Phenomenon of the Transfer and Reception of Russian Icons in Transylvania from Interdisciplinary Research within the RICONTRANS Project. A Conservation-Restoration Perspective
- 15:30 – 16:00 Break
- 16:00 – 17:30 *Chair: Cristina COJOCARU*
Challenges of Russian Icons Restoration in RICONTRANS
 Dumitrița Daniela FILIP, Cristina CARȘOTE, Elena BADEA
 Reconstructing the Old Technique of Wooden Icon Painting in Transylvania (18th-19th centuries). Insights into the Materials and their Provenance
 Marta KLUS
 Travel Triptych, Russian Icon, 1594. Aspects revealed during the Restoration
 Florina IANCU
 Examination and the State of Conservation of eight Russian Icons from the 19th century

- 9:00 – 11:00 *Chair: Atanasia VĂEȚIȘI*
Cross-Cultural Exchanges and New Iconographic Themes I
 Ovidiu OLAR
 From the Moscow Kremlin to Dragomirna Monastery: The Captain of the Heavenly Host
 Mihail K. QARAMAH
 When Latin Rites become Orthodox: Military Liturgical Services in the Trebnik of Peter Mohyla and the Romanian “Molitfelnic”
 Alexandru BABOȘ
 Assembling a 250-piece Puzzle: The Icon Art of Alexander Ponehalsky
 Radu NEDICI
 An Artistic Melting Pot: The Building Site of the Greek Catholic Cathedral in Blaj in the late-1740s
- 11:00 – 11:30 Break
- 11:30 – 13:00 *Chair: Yuliana BOYCHEVA*
Russian Influences in Balkan Religious Art
 Alexander PREOBRAZHENSKII
 Russian Traces in the Icon Painting of Vojvodina (first half of the 18th century)
 Irena ĆIROVIĆ
 Serbian Church Painting and Russian Influences at the turn of the 19th–20th centuries: The Work of Dušan Obrenović
 Ana KOSTIĆ, Ivana ŽENARJU RAJOVIĆ
 Diffusion and Reception of Russian and Western European Art Influences in the late 19th century
 Serbian Religious Art: The Case of the Work of Živko Jugović
- 13:00 – 15:00 Break
- 15:00 – 16:30 *Chair: Elisabeta NEGRĂU*
Cross-Cultural Exchanges and New Iconographic Themes II
 Nenad MAKULJEVIĆ
 “Spiritual Ray” in the Monastery of St. Joakim Osogovski
 Jerzy OSTAPCZUK
 Woodcut Illustrations to the Gospel text in Cyrillic early printed liturgical Tetraevangelia. Part 1: Lviv editions
 Waldemar DELUGA
 Kyivan Academy and New Ideas and Iconography in Post-Byzantine Art in Central Europe
- 16:30 – 17:00 Break
- 17:00 – 18:00 *Chair: Szilveszter Terdik*
Ukrainian-Romanian Cultural Exchanges
 Mirosław Piotr KRUK
 The two-sided Icon-Banner from Maramureș in a Polish Private Collection
 Policarp CHIȚULESCU
 Printed Books – A Bridge between Worlds and Cultures. A few Highlights regarding the Circulation of Ukrainian Books in Wallachia

● 9:00 – 11:00 *Chair: Waldemar DELUGA*

Book Influences in Icon Painting

Szilveszter TERDIK

Liturgical Book Illustrations as Painting Prototypes

Sándor FÖLDEVÁRI

Western and Byzantine Interferences in the Orthodox Book Ornaments: The Case of Heart of Jesus in the Polish-Lithuanian Commonwealth

Marija LAKIĆ

Influences of Russian Printed Liturgical Books on Aleksije Lazović's Painting Education

Mihaela VLĂSCĂANU

Rethinking Tradition and Individualism as Key Traits of Jacov Orfelin's Style – A Case Study on Iconostasis Painting in the Historical Banat

11:00 – 11:30 Break

● 11:30 – 13:00 *Chair: Ovidiu OLAR*

Russian Religious Artefacts in the Balkans

Mihai-Alex OLTEANU

Gifts of the Russian Tsars in the Heritage of the Metropolitanate of Moldavia and Bucovina

Nadezhda CHESNOKOVA

Western European Artefacts as Russian Gifts to Orthodox Monasteries of the Ottoman Empire in the 16th and the 17th centuries (according to archival documents)

Vuk DAUTOVIĆ

Secular Luxuries in Sacral Use: Transformation and Migration of Artistic Objects from imperial Russia

13:00 – 15:00 Break

● 15:00 – 16:30 *Chair: Alexander PREOBRAZHENSKII*

Russian Icons in New Context

Elisabeta NEGRĂU

A Korsunskaya Icon in Wallachia: The Wonder-working Icon of the Mother of God of Nămăești Monastery

Teodora BRADIĆ

Russian Iconostasis in the Church of the Shroud of the Holy Virgin in Radljevo

Atanasia VĂETIȘI

Monastic Schools of Painting in the Romanian Principalities (end of the 18th-middle of the 19th c.) and the Role of the Russian Icon in their Stylistic and Iconographic Approaches

16:30 – 17:00 Break

● 17:00 – 19:00

Workshop: Ruthenian/Ukrainian Features in Transylvanian Icon Painting

Ana DUMITRAN

Ruthenian Features in Transylvanian Icon Painting between the 15th and 18th centuries

Natalia KOMASHKO

Icon Painters and Icon Production of Kholuy in the middle of the 18th century (based on archival documents)

● **Excursion** for participants to **Blaj**, Greek-Catholic Cathedral and **Cluj-Napoca**, The Museum of Cluj Metropolitan Church

program

abstracts

Alexandru Baboş

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Assembling a 250-piece Puzzle: The Icon Art of Alexander Ponehalsky

Alexander Ponehalsky is one of the most renowned artists in the Carpathian region of Maramureş. Most often, his works constitute the main visual and historical references to local sacred art. His monumental works inside wooden churches and some icons have been already studied, restored, and promoted. Yet, the majority of his minor works and some less-known murals are not thoroughly covered, professionally handled, or properly evaluated. Therefore, his significant contribution to wood carving, icon painting and even to vernacular language remains still uncharted. In my research, I gather and cover his entire available production of icons, murals, and inscriptions. My presentation aims to bring forward some unknown aspects of his life and work as an artist, with relevance to the scientific workshop.

Yuliana Boycheva

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Reception of Western-Style Russian Icons in the Balkans: Written Sources and Material Evidence (18th-19th c.)

The transfer of Western art themes and models to the Balkans and the broader Mediterranean world via religious artefacts produced in the Russian Empire (in Moscow, St. Petersburg, Kyiv etc.) is a complex phenomenon of artistic communication with aesthetic, economic, theological and political background.

Most often the artistic style – but in certain cases the iconographic themes of these artefacts also – as well as the inscriptions in Church Slavonic, were unfamiliar in the Greek world and frequently in dissonance with local tastes and traditions. In many cases the artefacts were worshipped and venerated, assuming a central or peripheral place in the church space and exerting influence on local artists. In other cases, their iconography was incorrectly understood and interpreted. Consequently, these objects could be neglected by the host society. In other cases, when these icons reached more conservative environments, their western artistic style or, in certain cases, their origin from regions of Uniate influence, deprived them from their religious function as dogmatically non-acceptable or dangerous, restricting their use to decorative purposes. The analysis of 18th and 19th c. written sources (travelogues, diaries, newspapers) and artefacts (icons and liturgical utensils) collected in the framework of RICONTRANS project in Greece, can help us to explore the transfer of Western European artistic influences to the region via modern-style Russian religious painting and to address important questions related to the interaction of this imagery and these objects with host visual cultures and societies. They can also help us to discern different patterns of reception of different artefacts, usually grouped nowadays under the label “Russian icons”, the differing origin (Muscovite, Ruthenian, Ukrainian) and characteristics of which was nonetheless clear in the time of their transfer, affecting the ways the host societies received and used them.

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Russian Iconostasis in the Church of the Shroud of the Holy Virgin in Radljevo

The iconostasis located in the Church of the Shroud of the Holy Virgin in the village of Radljevo, in the Kolubara district, was purchased from Russia. The competition for the acquisition of the iconostasis was published in 1893 by the Serbian Ministry of Education and Church Works. The competition was attended by an artist educated in Russia called Mihajlo Borisavljević, woodcarver Jozes Aus and the company Vitomir Marković and Ivan Pavlović, which won the competition for the acquisition of the iconostasis. As the company procured iconostases, liturgical objects, icons and priest's clothes mostly from Russia, it had great support from the high church hierarchy in the Kingdom of Serbia. The good reception of the company was also influenced by the favorable price of their products. The iconostasis in Radljevo is the work of unknown Russian icon painters, it contains twenty-seven icons made using the oil on canvas technique and two Russian icons printed on paper.

Nadezhda Chesnokova

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Western European Artefacts as Russian Gifts to Orthodox Monasteries of the Ottoman Empire in the 16th and the 17th centuries (according to archival documents)

Among the large number of icons, church vessels, priestly vestments, books and objects of personal piety that came from Russia to the Orthodox East in the 16th and the 17th centuries, there are also works of applied art made by Western European masters. The most common among them were goblets, which were gifts of honour to Orthodox foreigners from the Russian authorities.

Until the middle of the 17th century, silver and gilded goblets in the form of bowls supported by figures of people or stylised branches and trees, usually originated from Western Europe. They appeared in Russia as embassy gifts, as well as goods brought by foreign merchants for the use of tsars and other members of the nobility. Such goblets ended up in the royal treasury and then were given as a reward, among others, to foreign Orthodox clergy. From the second half of the 17th century, Moscow court masters, many of whom were foreigners by origin, already created vessels made under the influence of European art.

During the 16th and the 17th centuries, goblets were granted to almost all bishops, archbishops and metropolitans who came to Moscow for material assistance. Archival documents contain information about not only whom these items were donated to, but also where they came from. Among the Greek bishops who received goblets in the middle of the 17th century one can name Metropolitan Joasaph of Corinth, Archbishop Matthew of Leucada, Archbishop Cyril of Chios, Archbishop Nektarios of Pogoniani and others. However, during the era of Ottoman rule, such gifts had little chance of being preserved in Greek or Slavic monasteries, as well as with Orthodox bishops. At that time, even church vessels were often mortgaged to cover debts to the Ottoman authorities, and they were not always returned to their owners.

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Printed Books – A Bridge between Worlds and Cultures. A Few Highlights regarding the Circulation of Ukrainian Books in Wallachia

The printing activity in the Romanian Countries provided gradually for the necessity of cultic books in the Orthodox Church. The sometimes insufficient number of printed copies, the frequent historical hardships that affected the Romanian Countries, made the scarcity of books to be often painfully felt in parishes and monasteries. Thus, it is understandable why Romanians took recourse to Slavic books printed in Eastern Slavic countries. The printing press at the Lavra Pecherska in Kyiv had much vaster financial resources and it owned a long printing tradition, which gave it the force to print a multitude of titles that would circulate rapidly and generate interest in the Romanian countries also, who used Church Slavic for cultic purposes. The missionary approach for the dissemination of the Orthodox teaching, as taken upon themselves by the Eastern Slavic printers, facilitated both the translation into Church Slavic of new titles, as well as the printing original works by numerous hierarchs and clerics, to mention only the Holy Hierarch Petru Movilă, Metropolitan of Kyiv, himself a prolific establisher of printing in the Lavra Pecherska. Knowing the Slavic books that circulated in the Romanian Countries in great numbers until the middle of the 17th century, and after the hesychast renewal owed to the Venerable St. Paisie from Neamț, in the 2nd half of the 18th century, has several positive aspects. First, because the books were ornamented with rich engravings, they became true art monuments of printing art and important inspiration sources for the church painters. The manuscript notes on the folios bring information about the religious life and record important events that impacted the owners of the books. Last but not least, the circulation of books and clerics in the Orthodox area shows longtime relations between Eastern countries.

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Serbian Church Painting and Russian Influences at the turn of the 19th–20th centuries: The Work of Dušan Obrenović

In the last decades of the 19th century, a number of Serbian artists studied in Moscow and Kiev. Metropolitan Mihailo Jovanović played an important role in this, initiating the education of future church painters there, as a guarantee that they will paint in the “Orthodox spirit”. These artists brought new approaches to church painting in Serbia, based on Russian contemporary experiences. Among such new approaches and tendencies, the occurrence of the painter Dušan Obrenović is specific. With no formal education, this little-known artist received a series of painting commissions for Serbian churches at the beginning of the 20th century. One of the most important commissions was for the Church of the Holy Trinity in Gornji Adrovac, built as a memorial to the Russian colonel Nikolay Raevsky. The wall painting of the church was done by Dušan Obrenović in 1903, partly according to the models of the famous Russian artist Viktor Vasnetsov. The strong influence of Vasnetsov’s and Mikhail Nesterov’s religious painting is also noticeable in Obrenović’s other works, whose certain iconographic solutions he repeats on icons. Thus, Dušan Obrenović became one of the artists who introduced contemporary expressions of Russian church painting, combining them in an eclectic manner with the historical painting established in Serbian church art.

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Icons by Tikhon Ivanov in Romania: Signed and Assigned Works

The Russian icon painter Tikhon Ivanov Filatiev (1675–1731) was the son of the painter Ivan Filatiev from Yaroslav and a student of the famous master Simon Ushakov that became one of the most important painters of the tsar in the Kremlin Armory Workshops (Oruzheinaya Palata) in Moscow at the end of the 17th century and in the first decade of the 18th century. In Romania his signature was found on five icons located today in the museum of Sinaia Monastery (Prahova county), dating from 1702–1703, and on one icon from a series of six icons that make up the royal register of the iconostasis in the Chapel of the Romanian Patriarchate in Bucharest, dated about 1700- 1722. Thanks to an extensive research carried out within the RICONTRANS project, I came to consider that seven other icons found in Romania can be assigned to him. This presentation aims to outline the arguments that led me to these conclusions and testify the distinction between Tikhon’s hand and those of his team mates in Armoury Chamber, such as the brothers Kirill and Vasily Ulanov, Ivan Maksimov, Spiridon Grigoriev and others.

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Secular Luxuries in Sacral Use: Transformation and Migration of Artistic Objects from imperial Russia

After the October Revolution, numerous Russian refugees came into the Kingdom of Serbs, Croats and Slovenes. Together with them, many different private possessions, such as icons and artistically rendered precious objects, migrated from Russia. These belongings were the markers of personal and religious identity, as well as ideological signifiers and reflections of the formal social hierarchy in imperial Russia. The fate of material objects is important for the research and understanding of the visual culture in the same way as the people who were shaping it. Personal valuable possessions of Russian migrants would frequently end up as objects of devotion to the Serbian Orthodox Church. At the same time, these votive offerings were personal memorabilia and objects of liturgical memory. A number of them were transformed into liturgical utensils as well. Without comprehending the history of their original owners, an important part of the visual culture of Southeastern Europe would be lost.

On the example of the Korobov family, who originated from the city of Sterlitamak in imperial Russia, we can demonstrate different premises connected with the phenomenon of object migration and their different roles. Honorable Judge of the Imperial Court, Veniamin Korobov and his wife, Lidia, left Russia in 1917 and finally settled in Vršac in 1919. After their arrival in Serbia, the former judge enrolled as a student at the Orthodox Seminary so that he could be ordained. After the Second World War, the Korobov family relocated to the Gornji Milanovac in Šumadija district, where Veniamin served as the orthodox priest. Personal diaries and different liturgical books that once belonged to Mr. Korobov are kept today in the church of Gornji Milanovac. Ksenija Korovova, daughter of the former Russian judge and the priest of the Serbian Orthodox Church Veniamin, donated to the parish church family jewelry, her father's judge insignia, and valuable silverware. Many of these objects were manufactured in European goldsmith workshops, and after their import into imperial Russia, they shaped the identity of their owners and the visual culture of pre-revolutionary Russia. When these objects turned back to Europe with their holders, they reflected the newly acquired bourgeois Russian identity. The aim of this paper is to trace these complex processes of fashioning meaning in changed contexts and circumstances.

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Kyivan Academy and New Ideas and Iconography in Post-Byzantine Art in Central Europe

The art of Central Europe is a testimony to the dialogue between the Latin and Byzantine traditions. One of the most important intellectual centres undertaking this dialogue in the past was the Mohyla Academy and the Ukrainian theological thought of the 17th and 18th centuries.

This is evidenced by old books printed in several typographic centres in Ukraine, their message and illustrations in the form of woodcuts and copperplates for art. Added to this is individual graphic production in the form of religious leaflets, devotional images, and philosophical theses created at a high artistic level. Sketches, drawings, designs of icons, decorations of books, and liturgical vessels testify to the great experimentation of Ukrainian artists. They were ethically and intellectually superior to other centres of Orthodoxy.

Soviet and post-Soviet science did not allow this phenomenon to be noticed. And the monuments located in this part of Europe testify to the direct or indirect influence on changes in art.

Despite the opening of the borders more than thirty years ago, there is still a mental limit for art historians who have not attempted to cross it in the past decades. In the planned speech, I want to show the mechanisms of the influence of great theological thought and iconography on changes in the art of Orthodoxy in modern times.

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Ruthenian Features in Transylvanian Icon Painting between the 15th and 18th centuries

Details of composition, physiognomic features, decorative elements, technical aspects and typologies of representation of holy figures are analysed. These arrived in Transylvania both directly, through imported icons, pilgrim Ruthenian iconographers and book graphics printed in Ruthenian environments, and indirectly, through iconographers from Maramureş and Moldavia and book graphics printed in Moldavia and Wallachia. Usually considered as part of the Romanian artistic phenomenon, this is the first attempt to separate and place them in a broader historical context. Since even the most important preserved works are the result of the handiwork of provincial workshops, chronological presentation is difficult. They are often only archaic echoes of forms that are obsolete in the Ruthenian environment.

The search for explanations for this backwardness is itself a subject of research, which must necessarily have a basis in Polish and Ukrainian academia, because the sources of inspiration were there and the supernumerary icon painters came from there too.

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New Insights into the Phenomenon of the Transfer and Reception of Russian Icons in Transylvania from Interdisciplinary Research within the RICONTRANS Project. A Conservation-Restoration Perspective

This is an interdisciplinary study aiming at investigating and restoring the Russian icons of the collection in the National Museum of Union Alba Iulia. Twelve of the twenty-four icons were thoroughly investigated using optical microscopy, X-Ray Fluorescence spectroscopy, Raman microscopy and FTIR spectroscopy in both ATR (Attenuated Total Reflection) and transmission mode. A specific goal, from a conservator-restorer's perspective, was to understand the process of transfer and reception of Russian religious art in Transylvania. To this end, we focused on the techniques and materials used by Russian painters. Furthermore, a comparison with Transylvanian icons from the same period helped us to better discern the specific features of each group. Differences were found regarding the type of pigments as well as other materials. For example, Prussian blue, chrome yellow and green chrome mixtures (yellow chrome mixed with blue pigment) were identified only in the Russian icons while the Transylvanian painters used less synthetic pigments. The identification of pigments (mineral, organic, metallic) provoked us into reconsidering, or confirming the time of the creation of Russian icons. The paper used for panel sealing clearly differentiates the Russian icons, as well as the preferential use of olifa-linseed oil varnish.

The critical conservation issues originated mainly from the manufacturing criteria adopted for economic reasons: choice of wood and its preparation, as well as from the poor technique of panels' assembling. The restoration methodology had to be adapted according to the specific mechanical issues of each icon (e.g., panel deformation and splitting) while preserving the historical evidence of the original technique.

We can conclude that the analyzed Russian icons are objects of transfer, brought to Romania and then to Transylvania in different periods. Hopefully, our approach, will open the way for developing new restoration methodologies or adapting the current ones.

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Reconstructing the Old Technique of Wooden Icon Painting in Transylvania (18th-19th centuries). Insights into the Materials and their Provenance

A number of Transylvanian icons from the Museikon collection of the National Museum of Union Alba Iulia were investigated using different micro-analytical methods to identify the materials and reconstruct the old technique of icon painting in the region. In parallel, field researches were carried out in the mountain regions and in the valleys of central and northern Transylvania looking for local materials such as coloured earth pigments, minerals, vegetals and resins once used for icon painting. A survey of the historical Hermeneias and painting textbooks available in the 18th and 19th centuries was also performed. We expected to better understand and contextualize the technique of wooden icon painting in Transylvania through the correlation of these parallel researches. In fact, the identification of materials and their origin (local or imported materials) together with panel manufacturing and painting technique will ease the comparison of local icons with the more known Greek and Russian ones.

Although the research is still in progress, the results obtained so far are of interest for iconography, art history, and history and painting restoration. Among these we identified some specific pigments and other materials used for painting the old icons, connected with the local raw material sources (earth pigments and gypsum deposits, minerals and metals coming from the region, related to historical mining exploitations, stored in the collection of a local Natural Science Museum from Aiud, vineyards with a tradition since medieval time, as a source of different paint materials etc.) and other materials that could be provided through the printing house from Blaj or connected with local musical instruments.

Acknowledgement: This work is supported by the project POCU 153770, entitled “ Accessibility of advanced research for sustainable economic development - ACADEMIKA “, co-financed by the European Social Fund under the Human Capital Operational Program 2014-2020

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Western and Byzantine Interferences in the Orthodox Book Ornaments: The Case of Heart of Jesus in the Polish-Lithuanian Commonwealth

The Roman Catholic motif of the Heart of Jesus is absolutely foreign and strange to appear in the ornaments of the Byzantine-rite books.

However, the first printed book of the Bazylians in Suprasł, East Poland, the Liturgicon of 1696, contains headers (“zastavka” in Slavic) with the Heart of Jesus. Although the Bazylians in Suprasł were Greek Catholics, thus Uniates, but of the Byzantine rite. This was a cultural interference between the East and the West. It can be compared with some of the mosaics in the churches of the Kievo-Pecherskaya Lavra and the main cathedral of Kyiv, Saint Sophia, whose mosaics were made under the impact of the Polish Baroque, though in Orthodox surroundings. Such as some Monteverdi madrigals were applied to the texts of the Byzantine-rite “tropars” and sung in the Orthodox liturgy. Therefore, the book ornaments, made under the Catholic impact, did not witness any forced Catholicisation in the Uniate typographies, but a general process of the Western influences on the Ukrainian territories, much increasing the level of the book-art, as it was highlighted by Sidoroff, too, a Russian academic, who studied the Ukrainian book-art from a position of a non-local and non-Ukrainian scholar. On the other hand, the Uniate Suprasł typography printed books for the Old Believers (starovercy), too, who escaped from Tsarist Russia and inhabited the Baltic region, and those books were printed in the very style of the Old Believers without any “Latin” impact - hence those Bazylians did not apply their Catholic commitment to the books but they used the general tools for ornaments of those times. Noteworthy, the reprint of that same Liturgicon (Služebnik) which was published in Univ, 1646, West Ukraine, already did not contain the heart of Jesus. Although the Univ typography was in the hands of the Greek Catholic, thus the Uniate church, but different for the Western impacts. -- The opinion represented by the author is that the special Catholic phenomena in the Uniate books were not due to the Catholic character of the typography but to the general situation of Byzantine-rite Christianity in the Polish-Lithuanian Commonwealth. Otherwise, the “pagan” quotations of Latin Tibullus would not be able to appear in the preface written by Cyprian Zhochowsky, the bishop of Polack, then Metropolitan of Kyiv, who provided the foundation and managing of the Suprasł typography. All Western motifs, such as the Latin “pagan” poets and Roman Catholic ornaments as well, appeared in the Byzantine-rite books due to the interferences of different cultures within the frameworks of the Polish-Lithuanian Commonwealth.

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Examination and the State of Conservation of eight Russian Icons from the 19th century

Eight Russian icons were selected from the collection of the National Museum of Art of Romania to be studied in order to be restored. All the icons have the same iconographic theme of the Mother of God with Jesus on the cross. They were painted in tempera technique on wooden panels in a folk painted manner in the respect of byzantine style. The examination of painting panels has begun with naked eye, binocular microscope, ultraviolet light (UV), x-ray fluorescence (XRF) spectrometry. This information, which is preliminary to the restoration, leads us to establish the technical execution of the painting panels and to propose the methodology and materials for restoration.

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Travel Triptych, Russian Icon, 1594. Aspects revealed during the Restoration

A Russian travel triptych icon, from the 16th century is one of the most precious icon belonging to the collection of the Romanian National Museum of Art. The wooden panel painting is mounted in a perforated metal box which is decorated with a layer of mineral mica and textile material. The three panels of the triptych are painted in tempera technique in a Byzantine miniature manner.

From an iconographic point of view, the icon represents the Twelve Great Feasts divided into three parts, with four scenes on each panel. A study based on visual examination made during the documentation, but also during the restoration process, highlights aspects regarding the execution technique, the state of conservation of the object with the aim of highlighting the work of art.

The examination of the painting on a binocular microscope revealed the lack of the painting layer, the structure of the wood of the three panels and a very thin canvas with a hand-made fiber, between the wood and the painting layer.

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Icon Painters and Icon Production of Kholuy in the middle of the 18th century (based on archival documents)

In his book “Icon and Devotion” Oleg Tarasov mentioned an archival document of 1752 containing important information about the icon-painting in Kholuy and a list of masters working there at that time. A detailed study of this document in connection with the compilation of a dictionary of local artists made it possible to identify some fundamental points in the organization of icon-painting production in the village. Separate groups among icon painters were identified and their family ties were traced, including icon painters and merchants from the town of Vyazniki. Many names of the masters mentioned in the document could be identified with the authors of signed icons, including those located in Greece and Romania.

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Diffusion and Reception of Russian and Western European Art Influences in the late 19th century Serbian Religious Art: The Case of the Work of Živko Jugović

During the second half of the 19th century, the dominant model of religious painting in Serbia was the historical model. It was mainly adopted by educating Serbian artists in Western European academies. Although the poetics of this model of religious painting suited the clients and the church hierarchy, it was necessary to adapt the iconography of the images to the Orthodox dogma. For these reasons, Serbian Metropolitan Mihailo Jovanović insisted on educating Serbian artists in Russia at the source of Orthodox iconography. As a result of the Metropolitan's efforts, many Serbian artists studied in Russia. After returning to their homeland, they got jobs painting churches because there was no doubt about the dogmatic integrity of their works. However, some painters were unsatisfied with the knowledge they received in the painting workshops and academies in Russia and continued their education at academies in Western Europe. Due to the different places of education, their work was characterized by eclecticism - it represented a diffusion between the Russian and Western European models of icon painting. One such artist was Živko Jugović. As a scholar of Metropolitan Mihail Jovanović, he went to Kyiv to Sergius I Pechersk Monastery to study icon painting in 1873. From Kyiv, he moved to Moscow, to the Academy for further training, where he stayed until 1876. After that, he continued his education in Italy, and after that, he attended the Munich Academy in 1880. Studying in several art centers in Russia and Europe, Jugović had the opportunity to become familiar with the current trends in religious painting. His works show that he most likely accepted the iconographic solutions from Russia, while he could have accepted the artistic conception of the icon in Italy or Munich. On this occasion, his work will draw attention to Russian and Western European influences and the importance of such diffusion in Serbian religious painting at the turn of two centuries.

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The two-sided Icon-Banner from Maramureş in a Polish Private Collection

In a private collection in Poland there is an extremely intriguing two-sided processional flag (Baptism of Christ/Saints Nicholas and George), the nature and inscriptions of which point to Romanian origin. The work may have been created as early as the late 17th century and with reference to an oral tradition, it was supposed to have been made for one of the churches in the Turka decanate in Transcarpathian Rus'. Acquired in a poor state of preservation, it is currently undergoing restoration and is an interesting addition to the knowledge of the artistic panorama of the northeastern Carpathian region and the historical decoration of its churches.

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Influences of Russian Printed Liturgical Books on Aleksije Lazović's Painting Education

The painting legacy of the Lazović family was found in the monastery of St. Nicholas - Nikoljac, near Bijelo Polje, in Montenegro. This legacy consists of numerous painting templates, studies, drawings, graphic sheets, and represents a rare example in Serbian zograph art. The monastery's library with liturgical books, whose illustrations often served painters for additional training and practice, played a major role in the creation of that collection. In addition to numerous templates of Western origin, the formation of the painter's legacy was also influenced by Russian liturgical books. By inspecting a number of Russian printed books in Nikoljac Monastery, it can be reliably proven that some of Lazović's drawings were created by copying illustrations from those books. The most significant Russian liturgical book kept in Nikoljac Monastery is the monumental Gospel with representations of the four evangelists, which was copied by Aleksije Lazović. The paper will also talk about other liturgical books of the Russian province, copies of which were found in the legacy of the Lazović family of painters, and we will try to talk about the influence of Western art through Russian books into the painting education and work of a Serbian family of zograph painters.

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“Spiritual ray” in the Monastery of St. Joakim Osogovski

During 1885, the painter Dimitrije Andonov Papradiški painted the composition “Spiritual Ray” on the wall of the outer porch of the monastery of St. Joakim Osogovski near Kriva Palanka. This painting is based on the illustrated book “Das Herz des Menschen, ein Tempel Gottes oder eine Werkstätte des Satans” by Johannes Gossner from 1812. Gossner’s book gained great popularity throughout Europe, so it was also translated into Russian. It was translated from the Russian original into Bulgarian and published in Belgrade in 1856. Papradiški used the Bulgarian edition of this book for painting it in the monastery of St. Joakim Osogovski.

By using the illustrations from Gossner’s book, Papradiški introduced one of the popular European religious graphic representations into the Balkan visual culture.

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An Artistic Melting Pot: The Building Site of the Greek Catholic Cathedral in Blaj in the late-1740s

The 1740s had been a difficult time for the Greek Catholic Church in Transylvania. Suffering the blows of Orthodox dissent after a wave of polemical attacks launched by the Serbian hierarchy and left without a bishop following the self-exile of Inocențiu Klein, the second half of the decade was a time of intense reconstruction. Among the major projects undertaken in order to reclaim control over the Greek-rite faithful was also that of finalizing the cathedral in Blaj, where the ongoing works had progressed rather slowly ever since the first plans had been drafted in 1738. By taking over the financial reins, the Habsburg state became directly involved in the progress of the building site and asked all the parties to report periodically and account for how the money were spent. The papers thus created prove invaluable for retracing the stages of adorning the sacred space and those concerning the erection of the monastic complex around the cathedral. Ultimately, they speak of a trans-cultural enterprise, which turned the cathedral town of Blaj into a melting pot of artists, artisans, contractors, and workers. The Viennese architect of Italian descent, Johann Baptist Martinelli, was joined in 1749 by a Greek sculptor, Konstantinos Thaliodoros, who signed a contract to carve the iconostasis. The simultaneous negotiations with the Wallachian painter, Grigore Ranite, did not lead to much, so eventually it was one of his Transylvanian disciples, Iacov from Rășinari, who got the job of decorating the inside of the church. While money does not seem to have been an issue during those years, the artistic decisions had to be negotiated between the Habsburg bureaucracy and the Greek Catholic vicar general in place in Blaj, who brokered between the financial interests of the imperial patron and the requirements of Greek-rite worship.

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A Korsunskaya Icon in Wallachia: The Wonderworking Icon of the Mother of God of Nămăești Monastery

Few Russian icons entered Wallachia before the reign of prince Constantin Brâncoveanu (1688-1714). One of these rare examples is an icon from the former rock hermitage at Nămăești in Argeș county. The miracle-working icon of the Mother of God with the Child was first reported as existing in the hermitage by Metropolitan Nifon of Hungro-Wallachia, in 1746. The Metropolitan recorded that the icon was brought to the skete in the mid-17th century, from Serbia, by German (Transylvanian?) soldiers. In 1798, the icon received a silver revetment, which reproduced its iconography. In 2003, an attempt was made to restore the icon, but, as only a few small fragments of the painting were found still preserved, restorer Alexandru Nicolau decided to repaint the icon with its iconography reconstituted after the drawing on its revetment.

The icon belongs to the Korsunskaya iconographic type. The original Korsunskaya was said to have been brought from Byzantium to Korsun (Cherson in Crimea) and then to Kyiv by Prince Vladimir the Great, on October 9, 988. It was in Korsun that Vladimir was baptized. The icon was subsequently taken to Novgorod in the 12th century and later to Moscow, to the Dormition cathedral in the Kremlin. The Korsunskaya icon was probably originally a Hodegetria. In the Russian milieu, it became confused with time with the icon of the Mother of God brought from Byzantium to Russia by Saint Euphrosynē of Polotsk (May 23) in 1162, which was probably of an Eleousa type. So that the Korsunskaya icons became to belong to the iconographic type of Tenderness (Eleousa). This Russian version of the icon, where the Virgin, represented in a bust form, tenderly holds the Child's head and embraces it, reproduced in the Nămăești icon also, became particularly popular from the 16th century onwards.

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From the Moscow Kremlin to Dragomirna Monastery: The Captain of the Heavenly Host

In March 1610, Anastasie Crimca (Crimcovici), archbishop of Moldavia and metropolitan of Suceava, dedicated a lavishly illuminated liturgical manuscript containing the Acts and the Epistles of the Apostles, called ‘Praxapostolos,’ to Dragomirna monastery, his foundation. This short paper proposes to analyse one of the manuscript’s most unusual miniature – if not the most unusual of them all: a peculiar depiction of the Archangel Michael as mounted captain of the Heavenly Host – a hapax in the whole of Romanian religious art. Completely unknown to the Byzantines, this iconographic type of Muscovite origins rose to popularity in the Russian iconographical tradition since the second half of the 17th century, mostly due to the dissenters – some identifying themselves as Old Believers – who rejected Patriarch Nikon’s religious reforms. But how did the ‘captain of the Heavenly Host’ reach Moldavia? What was the rationale behind the iconographical choice? How may the scene have resonated with the potential viewers? Why was it never replicated in Moldavia? Why was it that this iconographic type never gained acceptance with Southeast European and Middle East believers? In order to answer these questions, I will place the 1610 depiction – the first of its kind to have survived – in both its codicological, liturgical, and cultural context.

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Gifts of the Russian Tsars in the Heritage of the Metropolitanate of Moldavia and Bucovina

The Museum Collection of the Metropolitanate of Moldavia and Bucovina, which was transferred to the Iași Metropolitan Museum, contains numerous objects of great value, which belonged to the Metropolitans of Moldavia and Bucovina, or the Metropolitan Cathedral of Iași. Among these objects, there are also some received as gifts from Russian tsars or tsarinas on different occasions. We identified these objects two years ago when we did a larger survey of Russian marks and hallmarks on objects in the museum's holdings.

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Woodcut Illustrations to the Gospel text in Cyrillic early printed liturgical Tetraevangelia. Part 1: Lviv editions

There are 110 early printed Cyrillic liturgical Tetraevangelia issued in the 16th-18th centuries in different centers of Slavia Orthodoxa, i.e., medieval Romania, Serbia, and various lands inhabited by East Slavs. The first liturgical Tetraevangelion appeared in 1512 in Târgoviște. In this three-hundred-year period this type of Gospel was issued in Sibiu, Brașov, Bucharest, Alba Iulia, Ruino, Belgrade, Mrkšina Crkva, Moscow, Vilnius, Lviv, Kyiv, and Pochaiv by various printers and in various workshops with the use of a printing technique which was still under development in that time.

The object of the presentation is the description of Gospel text's illustrations that appear in some of early printed Cyrillic liturgical Tetraevangelia. All 110 editions will be researched and the general characteristics of early prints with narrative images will be presented.

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Russian Traces in the Icon Painting of Vojvodina (first half of the 18th century)

The important role of “Russian”, or, more precisely, “Little Russian” (Ukrainian) baroque art in the forming of westernized Church painting in Serbia is a widely known fact. Meanwhile, to my knowledge, the influence of Russian (Muscovite) painting on the early 18th century icons from Vojvodina has not been discussed systematically. When visiting the Gallery of Matica Srpska in Novi Sad in 2021, I noticed a certain number of pieces created during the first half of the 18th century by local craftsmen (so called “zografi”), both anonymous and identified, who seemed to combine elements of the late post-Byzantine tradition with those borrowed from the late 17th – early 18th century Russian art. The models were, perhaps, the icons made by the painters of the Kremlin Armoury, or, more likely, by their provincial followers and imitators. In this paper I will try to highlight the traces of Russian influence, to determine their sources and to discuss the ways of their transition to the region in question.

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When Latin Rites become Orthodox: Military Liturgical Services in the Trebnik of Peter Mohyla and the Romanian “Molitfelnic”

One may find in the ancient Euchologia or hymnographic manuscripts of the Byzantine tradition special prayers or *acolouthiai* for the army, empire and the emperors in times of fear caused by “barbarian” invasions and warfare. Some of them made their way into the printed editions of the Greek Euchologion. Such prayers were also known in the Ruthenian and Russian tradition, many being borrowed from Greek sources. However, Peter Mohyla, in his attempt to reform the liturgical rites of his Church, introduced in the Trebnik printed at Kiev in 1646 new military religious services. He compiled a new “Moleben for the tsar and the people, during the battle against the foes who are coming upon us” and another “Order of prayer chanted at the invasion of the barbarians and at the coming of nations”. He also included two new rites, one for the blessing of a military banner (Чинъ ѡспїенїа конникаго зна́менїа, ѿже ѿрѣхъ, хорѡвнѣ, ꙗ́ वोѡмъ бл҃гвѣнїа на бранѣхъ) and another for the blessing of weapons (Чинъ бл҃гвѣнїа конникѣхъ ору́жїѣ). The last two rites had no correspondent in the ancient Greek or Slavic liturgical sources. In fact, both services were adapted by Peter Mohyla after two Latin ceremonies found in the *Pontificale Romanum Clementis VIII* (1595), namely *De benedictione armorum* and *De benedictione vexilli bellici*. The current Romanian Euchologion also contains two rites for the blessing of weapons and of the national/military banner, which are adaptations in a particular manner of those compiled by Peter Mohyla. The paper seeks to offer a liturgical and historical analysis of the military religious services of Peter Mohyla’s Trebnik and of the Romanian Euchologion and to raise some theological contestations of the use of such Offices in the Orthodox Church.

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Liturgical Book Illustrations as Painting Prototypes

It is a generally known fact that, with the spread of mass-produced graphic procedures, painters – academy graduates and untrained alike – frequently employed compositions adopted from engravings as the prototypes of their own works. This was no different among artists working for Greek Catholics in Hungary and Transylvania in the 18th century. Commonly, these painters would not only use engraving plates, collections of engravings and illustrated Bibles but would in several instances rely on woodcuts and copperplates found in Byzantine liturgical books as well. As of the 17th century, most liturgical books would be available to communities in printed form, too. Books issued in Kyiv, Lviv and Pochayiv were often illustrated with a number of pictures. It appears that the use of depictions featured in books, at times conveying positively complex theological content, was favoured especially in the murals of church sanctuaries and altarpieces. As these sections of the church were basically visible only to the clergy, it also seems plausible that it was the priests themselves who selected such images or requested artists to paint specific compositions. Naturally, representations most certainly harking back to themes transmitted by books are found in iconostases as well. The proposed talk is intended to describe a few examples from the territory of the historic Greek Catholic Eparchy of Mukachevo.

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Monastic Schools of Painting in the Romanian Principalities (end of the 18th-middle of the 19th c.) and the Role of the Russian Icon in their Stylistic and Iconographic Approaches

The monasteries from the Romanian lands indebted to the legacy of St Paisius Velichkovsky (1722-1794) were a cultural and spiritual environment in which the westernization and modernization of church painting as well as its gradual separation from the Byzantine tradition took place. An important role in this sense was played by the Russian ethnic component of these communities. Through the art they promoted and transferred, these monks, who came mainly from Kyiv and its surroundings, guided the taste of the next generation of hierarchs, abbots and monks, who came to establish local painting schools, in monasteries or diocesan centers. There are numerous elements of style, iconography, composition and technique that demonstrate this influence of Russian art in defining the style of the local monastic schools, which were active from the end of the 18th century until the second half of the 19th century.

Combining the study of visual evidence, archival and epigraphical records and literary sources, this paper wishes to illustrate how this monastic migration – especially from an area that was under the influence of the visual culture characteristic to the Catholic Church – was at the origin of a new artistic phenomenon that changed the style of Romanian ecclesiastical art at that time.

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Rethinking Tradition and Individualism as Key Traits of Jacov Orfelin's Style – A Case Study on Iconostasis Painting in the Historical Banat

Tradition redefined by innovations is the topic our study proposes to investigate as fragments of visual transformations in the episode of Jacov Orfelin iconostasis painting. In this field, the particular example we have studied was not a singular manifestation, although it can be subsumed under the artistic evolution of the period, but a paradigmatic case of East meeting West, having as result a new perspective of visual dogma, getting endowed with new connotations. Viennese, Russian and Ukrainian baroque tendencies are the most obvious directions through which Serbian painters propose the new stylistic orientation. Those who proliferated the innovative models asserted themselves predominantly in Serbia, where they created a religious painting deeply contaminated by the inputs of the modern age, and acknowledged by the historiography of the subject as "the founders of the Serbian Baroque". Moreover, the topic addressed will highlight the key aspects of Serbian late baroque, rococo and neoclassical art assimilation and advent throughout comparative - analytical methods, focusing on iconography and formal changes. In order to do so, the artwork under scrutiny is positioned within the original socio-political and religious frameworks focusing on examples that uphold or deconstruct the role this painter played in fostering a visual change. Issues regarding the ornaments will be also of reference as the iconostasis is a complex formal and iconographical medium.

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20-23 JUNE 2023

Abstracts

HANDS-ON WORKSHOP

*Religious art, visual culture and collective identities
in Central and South-Eastern Europe
(16th - early 20th century)*



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FRONTIERS

VISUAL CULTURE, RITUAL
AND PROPAGANDA –
TRANSFER AND RECEPTION OF
BOSNIAN VISUAL ART BY THE BALKANS
AND THE EASTERN MEDITERRANEAN
(16TH TO EARLY 20TH CENTURY)



UNIVERSITATEA
1 DECEMBRIE 1918
DIN ALBA IULIA