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**Notes on Art History Styles and the Related  
Terminology**

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Terminology**

**ABSTRACT**

Terminology in art history is essential tool. And the work on terminology is never easy. One of the most well known method in art history is the stylistic method. Yet it has been borrowed from literature and rarely denotes and artistic expression that was international or at least European. In spite of that, stylistic method and adjectives used to denote certain characteristic of styles are in use and more popular than ever. Yet, there are several art history terms related to styles that shall be changed, proved as wrong choice of adjectives, to mention only the Gothic, Gothic art, and the Byzantine style and art. Some Hungarian art historians even use artificial combination of the terms Romanesque and Byzantine when referring to the style in medieval Hungary. There are many questions and various problems, and depending on the state of research, opinions and data, and also politics and policy, a single stylistic tendency or art school or art monument may be referred to as Greek Medieval art, Byzantine art, Serbian national art or Macedonian medieval art or Bulgarian medieval art or even Albanian medieval art. Why not Orthodox medieval art in the Balkans? Apart from the wrong meaning of the adjectives, there is also wrong usage of the adjective referring to a certain style, as is the case with the baroque style in the case of the project Skopje 2014. Some terms need to be changed. There is no equal base used for each style. Sometimes it is related to national level (or tribes like Goths), another time to geographical level. Yet once it is contemporary state-geographical name used to name the style, another time a state-Empire from the past (Byzantine, Persian...) or a capital city (Babylon, Constantinople). Adjectives denoting contemporary or modern style at the time may be used for our time, but then for the 20<sup>th</sup> C. other adjectives shall be introduced. The chaos is multiplied with the change of the names of the administrative units, like Thrace and Macedonia. Orthodox medieval art instead of Byzantine art, the New Rome instead of Byzantium, French medieval style instead of Gothic style, English Victorian style etc. are only some of the possible solutions.

**Keywords:** art history, terminology, style, Byzantine art, Gothic art

## Introduction

Terminology in art history is essential tool. As Cousin says: “Words matter: in totalitarian propaganda, commercial marketing and, without the sinister or mercantile implications, in the specialist vocabulary of academic discourse. Bespoke terminology redefines existing words, imports foreign locutions and coins neologisms. Its functions are both utilitarian and normative. A prescribed lexicon can facilitate concise reference to important and novel concepts while also advancing an intellectual, social, economic or political agenda.”<sup>1</sup>

The art history literature includes many examples of terminologies some of which are old and have lost their edge.

One of the most well known method in art history is the stylistic method. Yet it has been borrowed from literature and rarely denotes and artistic expression that was international or at least European. In spite of that, stylistic method and adjectives used to denote certain characteristic of styles are in use and more popular than ever. Yet, there are several art history terms related to styles that shall be changed, proved as wrong choice of adjectives.

Also the late 20<sup>th</sup> and early 21 century art has been in many cases disputed, or found controversial. Conceptual art movement from the 60es and digital art are among the leading genres that by some critics are not considered as art *per se*.

## Literature Review

The terminologies in art history has been discussed and criticized for a long time, but most of the new terms are introduced in the first half of the 20<sup>th</sup> century. Some terms are stated by journalists who have no art training as is the case with the term baroque art in the Skopje 2014 project. For the main part of this article I have consulted the following bibliography. Within the scope of this paper I have expressed my views as a result of over 35 years of dealing with art history I have already inserted in some of my recent articles and books. ([https://www.moma.org/learn/moma\\_learning/glossary/](https://www.moma.org/learn/moma_learning/glossary/); Robert Cousin, *Invented traditions: Latin terminology and the writing of art history*, 2018, *Journal of Art Historiography*; Clarke M., Clarke D. *The Concise Oxford Dictionary of Art Terms*, 2<sup>nd</sup> ed., Oxford university Press, 2010; Marvin Trachtenberg, ‘Gothic/Italian "Gothic": Toward a redefinition’, *Journal of the Society of Architectural Historians*, 50, no. 1, March 1991, 22-37. <https://arthistoriography.files.wordpress.com/2018/11/langfeld.pdf>; Gregor Langfeld, *The canon in art history: concepts and approaches*, *Journal of Art Historiography*, 19:GL1, AHM, 2018; Michel Kaplan, *Pourquoi Byzance? Un empire de onze siècles*, Paris: Folio, 2016; David Novitz, “Disputes about Art” *Journal of Aesthetics and Art Criticism*

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<sup>1</sup>Cousin, Robert. “Invented traditions: Latin terminology and the writing of art history”, *Journal of Art Historiography* 19, December 2018, 1-24, 1; accessible online on the following link: <https://arthistoriography.wordpress.com/19-dec-19/>.

54:2, Spring 1996; Stephen Davies, *Definitions of Art*, Cornell University Press, 1991; Filipova Snezhana, Artistic solutions, reasons for choosing iconography, Circulation of models and ideas, art history terminology, *Patrimonium XVIII* (2020), 4; [https://www.iias.asia/sites/default/files/nwl\\_article/2019-05/IIAS\\_NL57\\_39.pdf](https://www.iias.asia/sites/default/files/nwl_article/2019-05/IIAS_NL57_39.pdf)). And the problems we are facing are actually, as Lucien van Valen from the Rijksmuseum, Amsterdam says, Western problems.<sup>2</sup>

## **Methodology/Materials and Methods**

This is an essay type of paper and the methodology used is historical method, along with comparative one. The discussion is related mostly to the examples in Balkan art history and archaeology literature and to the main stylistic categories in art history.

## **Results**

It seems the reasons behind the accepted and still in use stylistic terminology apart from the Antique, or Medieval (which are actually a chronological division), and futurism are not justified. And what remains constant and referential within the styles in European art is the percentage of revolutionary elements, that is modernism, and of historicity, that is tradition (s). Provincial or eclectic features, combination of eastern and western artistic traditions and influences are the surface, the iconography, iconology and ideas behind the work are what art is about. The new art of the contemporary period still needs to be baptized (named). Or it is only eclectic, made with new materials? To me the architecture, like in the Middle Ages is the dominant and most developed art of the 20<sup>th</sup> and 21<sup>st</sup> centuries. While the sculpture and the painting change places, or turn into architecture.

## **Discussion**

To start with, I will mention two terms that are used for the same period, two stylistic directions and artistic contexts that existed in parallel – late Antiquity and early Christianity. These terms refer to the standard Roman architecture and construction techniques, conservative pagan art of the last centuries of the Roman empire, represented primarily by grave incisions, decorative sculptures and mosaics, but also refers to early Christian art from 4<sup>th</sup> to 6<sup>th</sup> century. The data and exhibits in museum collections, exhibitions and catalogs show this practice typical for the 2/2 of the 20<sup>th</sup> centuries mostly in the Balkans. It may be related to the prevalence and long duration of Antique art and techniques in certain Mediterranean regions. It is acceptable when the old

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<sup>2</sup>Van Valen, Lucien. The problem with art history, *The Newsletter no. 57*, 2011, accessible online at the following link: [file:///C:/Users/Desktop/Downloads/iias\\_nl57\\_39.pdf](file:///C:/Users/Desktop/Downloads/iias_nl57_39.pdf).

artistic or jewelry techniques, bridges, roads, or city names are still in use, but not when there is completely new artistic repertoire of themes and motives. It is the era of a new religion that has forbidden the pagan religion, new way of treating human body that may not be represented nude any more, and new architectural types-churches that dominate the landscape. It is also not at all acceptable when the chronology of a single art work is put into several centuries. Few decades ago, at least in the Yugoslavian and Balkan catalogues and museum exhibits, early Christian visual art objects were put into the frames of 4-6<sup>th</sup> centuries.

At the same time the already gone Late Antique art typical for the period until the end of the 4<sup>th</sup> century seems to be alive only in the texts of some archaeologists of the 2/2 of the 20<sup>th</sup> century who cannot accept that the cities became seats of bishops who build Episcopal palaces and churches decorated with the new artistic programs. Also the building technique with 3 rows of bricks and stones typical for the time of Justinian I that is only to be found in his time and is the art of the New Rome that has spread and been in use in the whole Empire is also referred to as late Antique architecture. Some scholars also use the coinage -Christian antiquity.

To me this is a result of the lack of specialists in each period and style in the State Institutions and because of this the same persons were responsible for various periods of time and style. Usually there were Antique art and archaeology specialist and less or no medievalists, in the 1/2 of the 20<sup>th</sup> century. When there were medievalists, they were mostly dealing with icons and frescoes and referring to the local Balkan art as Byzantine art. Things changed in the course of the 80es of the 20<sup>th</sup> century.

The term Late Antiquity should be applied as a general framework for the period, but not for the art, in which structure simultaneously were in function the ancient traditions and techniques, late Antiquity (pagan) and academic art. But it is also notable for the intense manifestation of a brand new style in the iconography and new objects – the Christian temples. This early Christian art has its own local, oriental and eastern manifestations, which will become part of the distinguished (so-called) "*Byzantine*" artistic expression, and will be strongly reflected in the architecture. Late Classical architectural features are mostly present in the patterns and motifs that continue to be used as frames or filling non figurative fields in the mosaics. Beginnings of the early Christian art have much more in common with Judaic art then with official Roman state art, concluded many researchers, and among the first Andre Grabar.<sup>3</sup>

In the contemporary Macedonian art history literature the early Christian Episcopal cities even today are classified as a late antiquity cities, and dual formula is used - late antiquity / early '*Byzantine*' cities, even though all the analysis of the artifacts and material culture speak mostly about early Christian churches and findings.

The wrong term denoting Orthodox art of the Second Rome, or the wrong adjective Byzantine is still in use. The main reason is that art historians dealing

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<sup>3</sup>Grabar, André. "Recherché sur les sources juives de l'art paléochrétien, les mosaïques de pavement." *CA 12* (1962): pp.115-152.

with this art prevail and it is one of the mayor artistic culture of the Balkans and Asia Minor. Yet, Serbians and Bulgarians already use the term national Serbian and national Bulgarian art. The connections to Byzantine art in the latest Serbian art history are named Byzantine heritage. Even though the city of Byzantion, later Constantinople did bear that name, the Byzantines themselves did not refer to the country or themselves no other way but as Romanians. On Wikipedia "Eastern Roman" redirects to "Byzantine Empire". Removing "Byzantine" and preferring "Roman" corresponds better to the terminology used by a lot of Eastern-Europeans.

### **Mixed Styles-eclectic Art Referred to as Original Synthesis**

The following two artistic expressions, Medieval Serbian and Medieval Venetian art are well known, and the texts cited here show there is a problem with the meaning of the words original, eclectic art, influences and synthesis, as well as with the adjective byzantine.

In the catalogue *Art in medieval Serbia from the twelfth to the seventeenth centuries*, Desanka Milošević says: “Byzantium and the West, Latin rationalism and Greek mysticism, Christianity and Islam, Maniera Graeca and Maniera Latina merged in medieval Serbia, a synthesis that marked the originality and strength of Serbian art. Original in their expression, frescoes and icons were nevertheless subordinated to the aesthetic ideals of the Byzantine Church”.<sup>4</sup> She says Greek mysticism, and means byzantine mysticism, since the Greek would refer to the pagan period, says Byzantine Church, but means Byzantine art. Serbia had Church that was under the Ohrid Archbishop until the end of 1346. This is an example of wrong usage of the terms Greek and Byzantine.

Another state in the West, Venice, shows a combination of influences that resulted in specific style. Venice's artistic and cultural ties to Byzantium are well known, represented by the imitation and appropriation of Byzantine works--a process that was well developed in the thirteenth century. Venice was also connected to ideas of ancient lineage and classical antique style as inspired by Rome--a process happening in the fifteenth century. There is coexistence of both traditions. This dual heritage developed already in the early thirteenth century, while in the 14th century, with the expansion onto the mainland, it was consciously cultivated in order to give Venice a distinct identity setting it apart from other Italian city-states. The man behind this was the scholar-doge Andrea Dandolo (1343-54), who used San Marco to express artistic statements that would project the East-West message. By the time of the sixteenth-century theorists, the concept was firmly rooted in the Venetian vision.<sup>5</sup>

In the mid 14<sup>th</sup> century the Perivleptos church in Ohrid had an icon on the top of the iconostasis representing Virgin with child, painted in mixed style,

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<sup>4</sup><https://unesdoc.unesco.org/ark:/48223/pf0000046226>.

<sup>5</sup>Pincus, Debra. Venice and the Two Romes: Byzantium and Rome as a Double Heritage in Venetian Cultural Politics (1992), *Artibus et Historiae*, vol.13, no.26, pp. 101-114.

that is not Venetian plus Byzantine but a kind of Gothic plus Byzantine style art work, with the possibility an artist from Siena has been engaged to do it.<sup>6</sup>

**Figure 1.** *Icon from the Iconostasis of Holy Virgin Perivleptos, Ohrid, 14<sup>th</sup> C., Gallery of Icons, Ohrid, inv. no. 81*



Related to the wrong term Byzantine is the geographical term Macedonian art. In contemporary sense it is the art of the now R. of N. Macedonia. After the Prespa disagreement it is also related to the Greece administrative unit Macedonia. According to Wikipedia, Macedonian art is the art of the Macedonian Renaissance within Byzantine art. The period followed the end of the Byzantine iconoclasm and lasted until the fall of the Macedonian dynasty (867 to 1056), which originated or had feuds in the theme of Macedonia. It coincided with

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<sup>6</sup>Examples of Icons with Western Influences in Iconography in the Art of Macedonia, Case Study of the Icon Virgin with Child (inv. no. 81) from the Ohrid Gallery of Icons, *ICON* 9, 2016, 187-196.

the Ottonian Renaissance in Western Europe. "Macedonian" refers to the ruling dynasty of the period, rather than where the art was created.

### **Thracian Art**

The court-quality pieces have, as with other periods, traditionally thought to have mostly been created in the capital, Constantinople, or made by artists based or trained there, although art historians have begun to question whether this easy assumption is entirely correct. And the theme Macedonia was actually in today's Bulgaria, in the modern region of Thrace. Its capital was Adrianople. It was created between 789 (or 797) and 801/802 by the Empress Irene of Athens. So Thrace was renamed Macedonia, while Macedonia was renamed Thrace in the late 7<sup>th</sup> century by the Byzantines.<sup>7</sup> Again there is a problem with the meaning of the same adjectives in various periods. Some of the administrative posts of Macedonia were sometimes combined with those of Thrace, especially in the 11th century, where numerous *strategoï* and judges are attested holding jurisdiction over both themes.<sup>8</sup>

Many would be surprised to find out that Macedonian art was actually the art of the province Thrace in today's Bulgaria. Bulgarian name it medieval Bulgarian art. Thus there are several terms that rare related to an art style and period, and it makes a great chaos. So when some scholar speaks of Thracian art, it is usually the Ancient period art. In the medieval period even though the region is the same, its changed administrative name turns it into Macedonian art but nobody uses that administrative name. Macedonian art is usually medieval period art of the today's R. N. Macedonia and northern Greece administrative unit Macedonia plus art made in the time of the Macedonian dynasty. Thus there is a mixture of terms regarding national, old administrative and new administrative names of Macedonia and ruling dynasty name.

### **Romanesque Art**

Another medieval style refers to the Romans. *Romano modo* or the way of the Romans denotes a style that to some scholars resembled the Large Roman public buildings, mostly basilicas. Apart from that likeness when large medieval abbey churches and the Ancient civil basilicas of Rome are concerned, there is not much resemblance between the Roman and Romanesque art. Human body treatment in Romanesque art is very far away from the classical ideals. As for the roman languages as the reason to name it, many of the Germanic people

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<sup>7</sup>Treadgold, T. Warren. *Byzantium and its army, 284-1081*, Stanford, California: Stanford University Press, 1995, 29.

<sup>8</sup>*Catalogue of Byzantine Seals at Dumbarton Oaks and in the Fogg Museum of Art, Volume 1: Italy, North of the Balkans, North of the Black Sea* (editors Nesbitt, John W.; Oikonomides, Nicolas). Washington, District of Columbia: Dumbarton Oaks Research Library and Collection, 1991, 155.



and the Slavs have no reason to use that language for inspiration to name the style.

### **The Gothic Style and Gothic Art**

Even though it has no relation to the Goths and was invented to denote barbaric art, both terms The Gothic style and Gothic art are wrong and are still in use. The resurrection of this style or the neo gothic as it is named makes it so wide spread that it seem impossible to be replaced by the proper Late medieval or French style, as it is actually born in Paris in 1240-1244. Who invented the Gothic arch, was it inspired by the Arabic or Mozarabic arch or it was pure French invention? That seems to be important in order to define it. Classicism continued to spread in the 18th century, while Gothic came to be seen as barbaric, intentionally connected with the Goths by critics who favored Greek and Roman architecture. I will mention only Renaissance artists Raphael and Vasari.

1. Gothic architecture was revived in the 18th century as appropriate for romantic cottages or for churches. In Britain in the 19<sup>th</sup> century it was treated as part of Britain's architectural heritage. An opinion was expressed that *Gothic is eminently English in every respect ... It is the architecture of our history and our romance. Our kings of old held court in Gothic structures.*<sup>9</sup>
2. Gothic barbarism and un-Britishness were forgotten. Gothic style fell out of favour in the late 19th/early 20th centuries because new materials and new priorities appeared, such as glass and steel, and functionality.

The term renaissance is used to denote a style but also a revolution and a new style born. But the Italian renaissance was much earlier born in the Palaeologian art (painting) of the New Rome. And even earlier, in the Macedonian church of St. Nicholas near Mariovo, a Renaissance angel figure appeared, in the year 1271! Another feature of Renaissance art, the architectural background and architectural frames appeared several centuries earlier in Palaeologian art. The Eastern orthodox art perspective was not always mathematical one, but it expressed the way God sees the human world, from all the perspectives. Thus the so called reverse perspective becomes much more appropriate. The construction of architectural scenery, that previously played an episodic part subordinated to the leading role of the figural ensemble in the conception of the compositional schemes, became one of the structural elements of the innovative Palaeologian artistic practice.

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<sup>9</sup>Lindfield, Peter. *Georgian Gothic: Medievalist Architecture, Furniture and Interiors, 1730-1840*, The Boydell Press, Woodbridge, 2016, 226.

**Figure 2.** *Holy Archangel, from the Nave of St. Nicholas, v. Mariovo, 1271, R.N. Macedonia, Example of Classic Beauty and Antique Ideal of Body and Face, Announcing Renaissance Art*



Another feature of Renaissance art, the architectural background and architectural frames appeared several centuries earlier in Palaeologian art. The Eastern orthodox art perspective was not always mathematical one, but it expressed the way God sees the human world, from all the perspectives. Thus the so called reverse perspective becomes much more appropriate. The construction of architectural scenery, that previously played an episodic part subordinated to the leading role of the figural ensemble in the conception of the compositional schemes, became one of the structural elements of the innovative Palaeologian artistic practice.

### **Baroque Art and its Wrong Use**

Since 2009 until a few years ago Skopje became the new attraction in the Balkans due to the many new monuments and buildings erected. Local journalists began to use the term Baroque for the architectural facades and continued to do it even though it has not much to do with the Baroque style. Actually it is imitation or rarely successful classicistic style inspiration. The Antique temple that was the inspiration for the new Archeological museum was a standard for most of the European national Museums. The process of imitating a classicistic style was named Baroquization in the Macedonian press and commentaries on the new buildings. As an example of wrong use of an

adjective denoting exaggeration it may seem to be appropriate. Yet, the buildings do not show exaggeration in decoration but sometimes in dimensions and by employing too many sculptures decorating the facades.<sup>10</sup>

**Figure 3.** *Skopje, The Museum of the Macedonian Struggle*



### Modern and Contemporary Art, Postmodernism

Let us go into the 20<sup>th</sup> and 21 century and discuss the terms modern and contemporary art. Modern and contemporary can really refer more to chronology than to any overarching style in art. Modern artworks are usually those created between the 1860s and the 1970s, and encompass quite different genres like Fauvism, Cubism, Expressionism, much of Minimalism and Pop Art. Julieta Aranda, Brian Kuan Wood and Anton Vidokle elaborate it: Contemporary art is "made and produced by artists living today. To be contemporary is to be savvy, reactive, dynamic, aware, timely, in constant motion, aware of fashion. The term has clearly replaced the use of 'modern' to describe the art of the day."<sup>11</sup>

Yet, modern for Andre Grabar was the fresco ensemble of St. Panteleimon in Nerezi near Skopje.<sup>12</sup> So modern art for him is revolutionary, most exquisite art of the period no matter when it was made.

<sup>10</sup>Chausidis, Nikos. *Proektot Skopje 2014*, available at <https://www.scribd.com/doc/131938788/Nikos-Chausidis-Skopje-2014>.

<sup>11</sup>[https://www.huffpost.com/entry/misused-art-terms\\_n\\_5214488](https://www.huffpost.com/entry/misused-art-terms_n_5214488); What is Contemporary Art? Issue Two - Journal #12 January 2010 - e-flux.

<sup>12</sup>Grabar, Andre. *Byzantine Painting, Historical and Critical Study*. Geneva: Editions d'Art Albert Skira, 1953.

Postmodernism is a word that actually refers to a very specific change in aesthetic mood, occurring in the worlds of art, architecture, literature and criticism in the late 20th century. As the name denotes, postmodernism was a rejection of modernism. While the "modern" thinker sought scientific, philosophical, and spiritual truths, the postmodern mind is skeptical of any theories or ideologies claiming absolute certainty. Instead, they favor relative truths, personal experience and individual interpretations of the world.

Since the movement is characterized by the "self-conscious use of earlier styles and conventions" and a purposeful mixing of media and genre in ways that subvert any preconceived notion of art, in general. "Postmodernism is associated with the deconstruction of the idea, 'I am the artistic genius, and you need me,'" Melissa Ho, assistant curator at the Hirshhorn Museum, explained.<sup>13</sup>

Another vivid problem in the 21 century is the lack of proper definition, and precise terminology for the contemporary "art in attempt." How to name the contemporary style not made by digital techniques, works that do not imitate or follow or are inspired by any other previous artistic tendencies and styles, at least not so obviously. Those works of art that are not referred to as conceptual art, shall we name them contemporary art of the 21<sup>st</sup> century? Or it is post-millennium art?

And what about the mixture of arts, shall we name a huge chair in the space a sculpture or an architecture? Shall we refer to as works of art or rename it performance, an acting, theatre or exhibitionism the works of Marina Abramović, Damien Hirst and alike influential figures of the late 20<sup>th</sup> century that still make an impact in the world of art that is far away from the fine arts world?

## Conclusions

There are many questions and various problems, depending on the state of research, opinions and data, and also politics and policy. Some terms need to be changed. There is no equal base used for each style. Sometimes it is related to national level (or tribes like Goths), another time to geographical level. Yet once it is contemporary state-geographical name used to name the style, another time a state-Empire from the past (Byzantine, Persian) or a capital city (Babylon, Constantinople). Adjectives denoting contemporary or modern style at the time may be used for our time, but then for the 20<sup>th</sup> century other adjectives shall be introduced. The chaos is multiplied with the change of the names of the administrative units, like Thrace and Macedonia.

In the beginning, after we agree on the change of the stylistic adjectives, that is names of the styles, we will continue to put into brackets the old names.

Orthodox medieval art instead of Byzantine art, The New Rome instead of Byzantium, French medieval style instead of Gothic style, English Victorian style etc. are only some of the possible solutions.

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<sup>13</sup>Ask an Expert: What is the Difference Between Modern and Postmodern Art? | Arts & Culture| Smithsonian Magazine.

Medievalist shall ask the question why the term Byzantium is still in use when it is so wrong and outdated. Why don't we speak of the art of the Balkans, Mediterranean region, Asia Minor, North Africa, Syria, Georgia? Why the terminology Greek or Greeks is used for the creators of the diverse Antique art in the same broad region and also as alternative for Byzantine art, only due to the official Greek language of the Second Roman Empire? A term never used by the citizens of the Empire in question. But it gives the power to the nationalism and process of identification with the "Byzantine world" as Greek world in which the Greeks had dominant role.

Scholars whose expertise lies in Byzantine, Medieval Mediterranean and Balkan art should be encouraged to submit a proposal of new term that refers to the art of the Eastern Roman Empire.<sup>14</sup> A single stylistic tendency or art school or art monument known as Byzantine may be referred to as Greek Medieval art (in today's modern Greece), Serbian national art or Macedonian medieval art or Bulgarian medieval art or Romanian medieval art etc. Why not Orthodox medieval art in the Balkans?

Within the different parts of the Empire local art production flourished with original nowhere else present solutions and stylistic characteristics, where no Byzantine emperor was presented as a rule or by default within the church space, but local rulers and local cults of saints along with the main stream orthodox cults. There are several more wrong adjectives that underestimate the art works or movements, like primitive art, provincial art schools. Viktor Lazarev has discussed and proved that what was considered provincial compared to the capital of the New Rome may be actually very original and not following the main model, that is approaches to art.<sup>15</sup>

I prefer to name the Gothic architecture by its historical name, *opus francigenum*, to distinguish it from 'true' Visigoth architecture found in Spain, as it has nothing to do with Goths, but the reason is simple: technological evolution. We call the *opus francigenum* as 'Gothic' because of Giorgio Vasari, who also invented the term 'Renaissance'; for him anything between 500 and 1500 AD were barbaric, or in other words 'Gothic'.

**Gothic Revival** (also referred to as Victorian Gothic, neo-Gothic, or Gothic) as an architectural movement that began in the late 1740s in England may be named English Victorian style.

Renaissance art may be named New Age art, and since it is inspired by classical art it may be named Classical Italian revival.

Seems to me post-millennium art is adequate and wide term for the 21 century art. The theatrical and exhibitionistic events of Abramović, Hirst, Judd end alike performers shall not be included in the fine arts division.<sup>16</sup> Real art

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<sup>14</sup>Filipova Snezhana, Artistic solutions, reasons for choosing iconography, Circulation of models and ideas, art history terminology, *Patrimonium XVIII* (2020), 471-477.

<sup>15</sup>Viktor Lazarev, *История византийской живописи*, reprint, Moscow 1986.

<sup>16</sup>"General art books dated 2105 will be as brutal about editing the late 20th century as they are about almost all other centuries. Every artist other than Jackson Pollock, Andy Warhol, Donald Judd and Damien Hirst will be a footnote", said Charles Saatchi in 2003 in the Art Newspaper interview on Saatchi Gallery site The Saatchi Gallery (archive.org). This is how the pretentious patron behind Hirst considers the future to be in debt to his investment in "art."

shall be named art only if it makes many hearts and souls bow to the art work as a package, as subtle combination of an idea, form, technique and beauty.

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