

1 the specialist vocabulary of academic discourse. Bespoke terminology
 2 redefines existing words, imports foreign locutions and coins neologisms. Its
 3 functions are both utilitarian and normative. A prescribed lexicon can facilitate
 4 concise reference to important and novel concepts while also advancing an
 5 intellectual, social, economic or political agenda.”¹

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

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

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

17 Literature Review

18 The terminologies in art history has been discussed and criticized for a
 19 long time, but most of the new terms are introduced in the first half of the 20th
 20 C. Some terms are stated by journalists who have no art training as is the case
 21 with the term baroque art in the Skopje 2014 project. For the main part of this
 22 article I have consulted the following bibliography. Within the scope of this
 23 paper I have expressed my views as a result of over 35 years of dealing with art
 24 history I have already inserted in some of my recent articles and books.

25 https://www.moma.org/learn/moma_learning/glossary/

26 Robert Cousin, *Invented traditions: Latin terminology and the writing of*
 27 *art history*, 2018, *Journal of Art Historiography*

28 Clarke M., Clarke D. *The Concise Oxford Dictionary of Art Terms*, 2nd
 29 ed., Oxford university Press, 2010;

30 Marvin Trachtenberg, ‘Gothic/Italian "Gothic": Toward a
 31 redefinition’, *Journal of the Society of Architectural Historians*, 50, no. 1,
 32 March 1991, 22-37.

33 <https://arthistoriography.files.wordpress.com/2018/11/langfeld.pdf>

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 35 Gregor Langfeld, *The canon in art history: concepts and approaches*,
 36 *Journal of Art Historiography*, 19:GL1, AHM, 2018

37 Michel Kaplan, *Pourquoi Byzance ? Un empire de onze siècles*, Paris: Folio,
 38 2016

39 David Novitz, ‘Disputes about Art’ *Journal of Aesthetics and Art*
 40 *Criticism* 54:2, Spring 1996

41 Stephen Davies, *Definitions of Art*, Cornell University Press, 1991

42 Filipova Snezhana, *Artistic solutions, reasons for choosing iconography, Circulation*
 43 *of models and ideas, art history terminology, Patrimonium XVIII* (2020), 4

¹Cousin, 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/>

1 [https://www.ias.asia/sites/default/files/nwl_article/2019-](https://www.ias.asia/sites/default/files/nwl_article/2019-05/IIAS_NL57_39.pdf)
2 [05/IIAS_NL57_39.pdf](https://www.ias.asia/sites/default/files/nwl_article/2019-05/IIAS_NL57_39.pdf)

3 And the problems we are facing are actually, as Lucien van Valen from the
4 Rijksmuseum, Amsterdam says, Western problems.²

5
6

7 **Methodology/Materials and Methods**

8

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

13 **Results**

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

26
27

28 **Discussion**

29

30 To start with, I will mention two terms that are used for the same period,
31 two stylistic directions and artistic contexts that existed in parallel – late
32 Antiquity and early Christianity. These terms refer to the standard Roman
33 architecture and construction techniques, conservative pagan art of the last
34 centuries of the Roman empire, represented primarily by grave incisions,
35 decorative sculptures and mosaics, but also refers to early Christian art from
36 4th to 6th century. The data and exhibits in museum collections, exhibitions and
37 catalogs show this practice typical for the 2/2 of the 20th C. mostly in the
38 Balkans. It may be related to the prevalence and long duration of Antique art
39 and techniques in certain Mediterranean regions. It is acceptable when the old
40 artistic or jewelry techniques, bridges, roads, or city names are still in use, but
41 not when there is completely new artistic repertoire of themes and motives. It
42 is the era of a new religion that has forbidden the pagan religion, new way of
43 treating human body that may not be represented nude any more, and new
44 architectural types-churches that dominate the landscape. It is also not at all

²Van Valen, Lucien. The problem with art history, *The Newsletter no. 57*, 2011, accessible online at the following link: file:///C:/Users/Desktop/Downloads/ias_nl57_39.pdf

1 acceptable when the chronology of a single art work is put into several
2 centuries. Few decades ago, at least in the Yugoslavian and Balkan catalogues
3 and museum exhibits, early Christian visual art objects were put into the
4 frames of 4-6th centuries.

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

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

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

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

38 The wrong term denoting Orthodox art of the Second Rome, or the wrong
39 adjective Byzantine is still in use. The main reason is that art historians dealing
40 with this art prevail and it is one of the mayor artistic culture of the Balkans
41 and Asia Minor. Yet, Serbians and Bulgarians already use the term national
42 Serbian and national Bulgarian art. The connections to Byzantine art in the
43 latest Serbian art history are named Byzantine heritage. Even though the city of

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

1 Byzantion, later Constantinople did bear that name, the Byzantines themselves
 2 did not refer to the country or themselves no other way but as Romanians.
 3 On Wikipedia "Eastern Roman" redirects to "Byzantine Empire". Removing
 4 "Byzantine" and preferring "Roman" corresponds better to the terminology
 5 used by a lot of Eastern-Europeans.

8 **Mixed styles-eclectic art referred to as original synthesis**

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

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

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

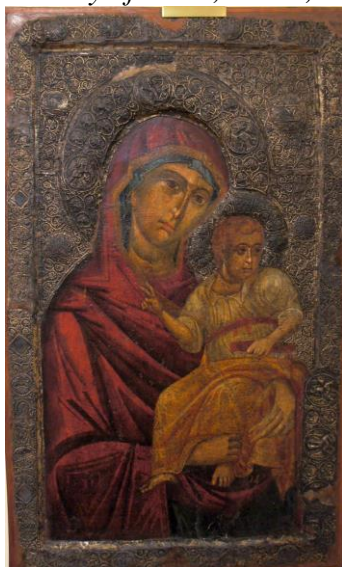
38 In the mid 14th C. the Perivleptos church in Ohrid had an icon on the top
 39 of the iconostasis representing Virgin with child, painted in mixed style, that is
 40 not Venetian plus Byzantine but a kind of Gothic plus Byzantine style art
 41 work, with the possibility an artist from Siena has been engaged to do it.⁶

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

⁵Pincus, 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.

⁶Examples 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.

- 1 **Figure 1.** *Icon from the iconostasis of Holy Virgin Perivleptos, Ohrid, 14th C.,*
 2 *Gallery of Icons, Ohrid, inv. no. 81*



3
4

5 Related to the wrong term Byzantine is the geographical term Macedonian
 6 art. In contemporary sense it is the art of the now R. of N. Macedonia. After
 7 the Prespa disagreement it is also related to the Greece administrative unit
 8 Macedonia. According to Wikipedia, Macedonian art is the art of
 9 the Macedonian Renaissance within Byzantine art. The period followed the end
 10 of the Byzantine iconoclasm and lasted until the fall of the Macedonian
 11 dynasty (867 to 1056), which originated or had feuds in the theme of
 12 Macedonia. It coincided with the Ottonian Renaissance in Western Europe.
 13 "Macedonian" refers to the ruling dynasty of the period, rather than where the
 14 art was created.

15
16

17 **Thracian art**

18

19 The court-quality pieces have, as with other periods, traditionally thought
 20 to have mostly been created in the capital, Constantinople, or made by artists
 21 based or trained there, although art historians have begun to question whether
 22 this easy assumption is entirely correct. And the theme Macedonia was actually
 23 in today's Bulgaria, in the modern region of Thrace. Its capital was Adrianople.
 24 It was created between 789 (or 797) and 801/802 by the Empress Irene of
 25 Athens. So Thrace was renamed Macedonia, while Macedonia was renamed
 26 Thrace in the late 7th C by the Byzantines.⁷ Again there is a problem with the
 27 meaning of the same adjectives in various periods. Some of the administrative
 28 posts of Macedonia were sometimes combined with those of Thrace, especially

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

1 in the 11th century, where numerous *strategoï* and judges are attested holding
2 jurisdiction over both themes.⁸

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

14 15 16 **Romanesque art**

17
18 Another medieval style refers to the Romans. *Romano modo* or the way of
19 the Romans denotes a style that to some scholars resembled the Large Roman
20 public buildings, mostly basilicas. Apart from that likeness when large
21 medieval abbey churches and the Ancient civil basilicas of Rome are
22 concerned, there is not much resemblance between the Roman and
23 Romanesque art. Human body treatment in Romanesque art is very far away
24 from the classical ideals. As for the roman languages as the reason to name it,
25 many of the Germanic people and the Slavs have no reason to use that
26 language for inspiration to name the style.

27 28 29 **The Gothic style and Gothic art**

30
31 Even though it has no relation to the Goths and was invented to denote
32 barbaric art, both terms The Gothic style and Gothic art are wrong and are still
33 in use. The resurrection of this style or the neo gothic as it is named makes it so
34 wide spread that it seem impossible to be replaced by the proper Late medieval
35 or French style, as it is actually born in Paris in 1240-1244. Who invented the
36 Gothic arch, was it inspired by the Arabic or Mozarabic arch or it was pure
37 French invention? That seems to be important in order to define it. Classicism
38 continued to spread in the 18th century, while Gothic came to be seen as
39 barbaric, intentionally connected with the Goths by critics who favored Greek
40 and Roman architecture. I will mention only Renaissance artists Raphael
41 and Vasari.

42 Gothic architecture was revived in the 18th century as appropriate for
43 romantic cottages or for churches. In Britain in the 19th C. it was treated as part

⁸*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.

1 of Britain's architectural heritage. An opinion was expressed that *Gothic is*
 2 *eminently English in every respect ... It is the architecture of our history and*
 3 *our romance. Our kings of old held court in Gothic structures.*⁹

4 Gothic barbarism and un-Britishness were forgotten. Gothic style fell out
 5 of favour in the late 19th/early 20th centuries because new materials and new
 6 priorities appeared, such as glass and steel, and functionality.

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

20
 21 **Figure 2.** *Holy Archangel, from the nave of St. Nicholas, v. Mariovo, 1271,*
 22 *R.N. Macedonia, example of Classic beauty and Antique ideal of body and*
 23 *face, announcing Renaissance art*



24
 25
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 27 architectural frames appeared several centuries earlier in Palaeologian art. The
 28 Eastern orthodox art perspective was not always mathematical one, but it
 29 expressed the way God sees the human world, from all the perspectives. Thus
 30 the so called reverse perspective becomes much more appropriate. The

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

1 construction of architectural scenery, that previously played an episodic part
 2 subordinated to the leading role of the figural ensemble in the conception of the
 3 compositional schemes, became one of the structural elements of the
 4 innovative Palaeologian artistic practice.

7 **Baroque art and its wrong use**

9 Since 2009 until a few years ago Skopje became the new attraction in the
 10 Balkans due to the many new monuments and buildings erected. Local
 11 journalists began to use the term Baroque for the architectural facades and
 12 continued to do it even though it has not much to do with the Baroque style.
 13 Actually it is imitation or rarely successful classicistic style inspiration. The
 14 Antique temple that was the inspiration for the new Archeological museum
 15 was a standard for most of the European national Museums. The process of
 16 imitating a classicistic style was named Baroquization in the Macedonian press
 17 and commentaries on the new buildings. As an example of wrong use of an
 18 adjective denoting exaggeration it may seem to be appropriate. Yet, the
 19 buildings do not show exaggeration in decoration but sometimes in dimensions
 20 and by employing too many sculptures decorating the facades.¹⁰

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



25 **Modern and contemporary art, Postmodernism**

27 Let us go into the 20th and 21 century and discuss the terms modern and
 28 contemporary art. Modern and contemporary can really refer more to
 29 chronology than to any overarching style in art. Modern artworks are usually

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

1 those created between the 1860s and the 1970s, and encompass quite different
2 genres like Fauvism, Cubism, Expressionism, much of Minimalism and Pop
3 Art. Julieta Aranda, Brian Kuan Wood and Anton Vidokle elaborate it:
4 Contemporary art is "made and produced by artists living today. To be
5 contemporary is to be savvy, reactive, dynamic, aware, timely, in constant
6 motion, aware of fashion. The term has clearly replaced the use of 'modern' to
7 describe the art of the day."¹¹

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

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

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

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

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

36 **Conclusions**

37
38 There are many questions and various problems, depending on the state of
39 research, opinions and data, and also politics and policy. Some terms need to
40 be changed. There is no equal base used for each style. Sometimes it is related

¹¹https://www.huffpost.com/entry/misused-art-terms_n_5214488; What is Contemporary Art?
Issue Two - Journal #12 January 2010 - e-flux

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

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

1 to national level (or tribes like Goths), another time to geographical level. Yet
 2 once it is contemporary state-geographical name used to name the style,
 3 another time a state-Empire from the past (Byzantine, Persian..) or a capital
 4 city (Babylon, Constantinople). Adjectives denoting contemporary or modern
 5 style at the time may be used for our time, but then for the 20th C. other
 6 adjectives shall be introduced. The chaos is multiplied with the change of the
 7 names of the administrative units, like Thrace and Macedonia.

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

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

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

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

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

38 I prefer to name the Gothic architecture by its historical name, *opus*
 39 *francigenum*, to distinguish it from 'true' Visigoth architecture found in Spain,
 40 as it has nothing to do with Goths, but the reason is simple: technological
 41 evolution. We call the *opus francigenum* as 'Gothic' because of Giorgio
 42 Vasari, who also invented the term 'Renaissance'; for him anything between
 43 500 and 1500 AD were barbaric, or in other words 'Gothic'.

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

¹⁵Viktor Lazarev, *История византийской живописи*, reprint, Moscow 1986.

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

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

6 Seems to me post-millennium art is adequate and wide term for the 21
7 century art. The theatrical and exhibitionistic events of Abramović, Hirst, Judd
8 end alike performers shall not be included in the fine arts division.¹⁶ Real art
9 shall be named art only if it makes many hearts and souls bow to the art work
10 as a package, as subtle combination of an idea, form, technique and beauty.

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¹⁶"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 \(archive.org\)](http://www.saatchi-gallery.com). This is how the pretentious patron behind Hirst considers the future to be in debt to his investment in "art."

- 1 *Ibid.*, Examples of Icons with Western Influences in Iconography in the Art
2 of Macedonia, Case Study of the Icon Virgin with Child (inv. no. 81) from the
3 Ohrid Gallery of Icons, *ICON* 9, 2016, 187-196.
- 4 Joan M. Benedetti, Words, Words, Words: Folk Art Terminology—Why It (Still)
5 Matters,
6 *Art Documentation: Journal of the Art Libraries Society of North America* Vol. 19,
7 No. 1 (Spring 2000), The University of Chicago Press, pp. 14-21
- 8 Ask an Expert: What is the Difference Between Modern and Postmodern Art? | Arts &
9 Culture| Smithsonian Magazine
10 https://www.huffpost.com/entry/misused-art-terms_n_5214488; What is Contemporary
11 Art? Issue Two - Journal #12 January 2010 - e-flux
12 <https://unesdoc.unesco.org/ark:/48223/pf0000046226>
13 https://www.moma.org/learn/moma_learning/glossary/
14 https://www.iias.asia/sites/default/files/nwl_article/2019-05/IIAS_NL57_39.pdf
15 [The Saatchi Gallery \(archive.org\)](#)
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