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IKONOGRAFIJA I RELIGIJSKA DRUGOST

ICONOGRAPHY AND RELIGIOUS OTHERNESS

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Uvodna riječ

Petnaesti broj časopisa IKON posvećen je pitanju i problemima vizualizacije i prezentacije religijske Drugosti u vizualnim umjetnostima. Radovi su bili predstavljeni na Petnaestom međunarodnom znanstvenom skupu ikonografskih studija pod nazivom "Ikonografija i religijska Drugost", koji se održao 10. i 11. lipnja 2021. u organizaciji Centra za ikonografske studije Sveučilišta u Rijeci i COST projekta *Islamic Legacy: Narratives East, West, South, North of the Mediterranean (1350-1750),* te u suradnji s Odsjekom za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Splitu i Odsjekom za obrazovanje, kulturnu baštinu i turizam Sveučilišta u Macerati. Kao dodatak predstavljen je i rad Marie Bergamo„Tra l'apofatico e l'epifanico. Riflessioni sull'iconografo e l'artista, dai *madonneri* cretesi ai mistici russi" te recenzije šest zaprimljenih izdanja.

Konstrukcija Drugosti je proces kojim dominantna skupina (Ja, Mi) stvara jednu ili više vanjskih grupa (Oni, Drugi) pridajući im različite značajke i atribute, stvarne ili zamišljene. Taj kontinuirani proces nije bio usmjeren samo prema van, nego i prema unutra, odnosno prema disidentskim skupinama. Uz brojne recentne političke i društvene izazove, Drugost je postala vrlo relevantna i često raspravljana tema među znanstvenicima iz različitih disciplina, pretežno filozofije, antropologije, sociologije, ali i književnosti (filologije), povijesti umjetnosti i drugih. Ovaj svezak okuplja znanstvenike koji raspravljaju i preispituju koncept Drugosti s ikonografskog i ikonološkog stajališta te analiziraju različite teme vezane uz konstrukciju Drugosti s posebnim naglaskom na vizualizaciju religijskog Drugog kroz sva povijesna razdoblja. Teme o kojima se ovdje raspravlja uključuju predstavljanje Drugih u srednjemu vijeku, posebice prikaze na srednjovjekovnim kartama, kao autoritativnu sintezu klasičnog geografskog učenja i kršćanskih teoloških uvjerenja. Tekstovi se, također, bave vizualnim strategijama u prikazu kršćansko-muslimanskih susreta, ponajprije u ranonovovjekovnom imaginariju Zapada, u kojemu se osmanski neprijatelj, na simboličkoj razini, često doživljavao kao kvintesencija prijetnje i progona katoličke vjere. Prikazi „Turaka", identificirani prema lako prepoznatljivim atributima kao što je turban, postaju zamjena za Druge, radikalno različite likove u mnoštvu vizualnih narativa. U semantički značajnom anakronizmu, Turci su nastanili starozavjetne i novozavjetne scene kao i prikaze mučeništava kršćana koje su progonili Rimljani u prvim stoljećima. Isti su se atributi ponekad koristili za prikaz drugih suvremenih neprijatelja vjere, kojima je nedostajala vlastita ikonografska tradicija – protestantskih 'heretika'. Neki se radovi dotiču problema obraćenja ili načina na koji su slike korištene kao mehanizam za obraćenje religijskog Drugog: "converso" nasuprot slika obraćenja. Nekoliko tekstova problematizira Drugost i konstrukciju koncepta rasne, etničke i regionalne raznolikosti i njezinu recepciju u vizualnoj kulturi kao i izvore (tekstualne, ikonografske) koji se koriste za formiranje i ilustraciju Drugosti, poput egzotičnog, orijentalnog ili monstruoznog. Posebno je zanimljiva tema političke moći i njezina sudjelovanja u procesu konstruiranja religiozne Drugosti kao i neki vizualni dokazi društvenih prijestupa u kršenju normi i pravila u stvaranju religijske Drugosti. Svezak završava zanimljivim primjerima vizualizacije Drugosti u sekularnoj vizualnoj kulturi i marginalnoj ikonografiji unutar suvremene umjetnosti i vizualne kulture.

Petnaesti broj posljednji je u nizu izdanja časopisa Centra za ikonografske studije. IKON postaje serija uglednog izdavača Brepols Publisher, koja će nastaviti promovirati ikonografiju i ikonologiju u širem opsegu i kontekstu vezanom uz kulturalne studije „slike" te pružati uvid u trenutno stanje ikonografskih studija i srodnih disciplina u humanističkim znanostima. Cilj je kroz objave različitih vrsta publikacija (knjiga, monografija, zbornika) nastaviti dijalog među stručnjacima različitih profila koristeći odabrane teme i probleme kao studije slučaja kako bi se potvrdila važnost interdisciplinarnoga pristupa u interpretaciji značenja i sadržaja djela vizualnih umjetnosti.

Uredički odbor

Foreword

The fifteenth volume of IKON is dedicated to problems of visualization and representation of religious Otherness in the visual arts. The papers were presented at the Fifteenth International Conference of Iconographic Studies organized online on 10th and 11th June 2021 by the Center for Iconographic Studies of the University of Rijeka and the Cost project *Islamic Legacy: Narratives East, West, South, North of the Mediterranean (1350-1750)*, and in collaboration with the Department for Art History of the Faculty of Humanities and Social Sciences of the University of Split and the Department for Education, Cultural Heritage and Tourism of the University of Macerata. As an additional contribution to this volume we present the text by Maria Bergamo "Tra l'apofatico e l'epifanico. Riflessioni sull'iconografo e l'artista, dai *madonneri* cretesi ai mistici russi" and three reviews of the publications kindly sent to the Center.

The creation of Otherness is a process by which a dominant group (*Self, Us*) constructs one or more outer groups (*Them, Others*) by assigning them different features and attributes, real or imagined. This continuous process was not only directed towards the outside, but also towards the inside, that is, towards dissident groups. With recent political and social challenges, Otherness has become a highly relevant and frequently discussed topic among scholars from various disciplines, predominantly philosophy, anthropology, sociology, but also literature (philology), art history and others. This volume brings together scholars who discuss and reconsider the concept of Otherness from the iconographic and iconological points of view and analyze different topics related to the construction of Otherness with specific focus on the visualization of the religious Other throughout all historical periods. The themes discussed here include representation of Others in the medieval period, particularly representations on the medieval maps, as an authoritative synthesis of Classical geographical learning and Christian theological beliefs. The texts deal with the visual strategies in Christian-Muslim encounters, especially in the Western early modern art, where Ottoman enemy was often perceived, at a symbolic level, as the quintessence of threat and persecution against the Catholic faith. Figures of "Turks", identified by easily recognizable attributes (such as the turban), were therefore substituted for other, radically different characters in a plurality of visual narratives. In a semantically significant anachronism, Turks populated Old and New Testament scenes as well as depictions of the martyrdoms of Christians persecuted by the Romans in the first centuries. In parallel, the same attributes were also sometime imposed to the figures of other, contemporary enemies of the faith, who lacked an established iconographic tradition of their own: the Protestant "heretics". The authors discuss also the problem of conversion or how images were used as a mechanism for the conversion of the religious Other: the image of the "converso" versus images for conversion. Several texts problematize Otherness and the construction of the concept of race, ethnic and regional diversity and its reception in visual culture as well as sources (textual, iconographic) used to build and represent Otherness, such as exotic, oriental or monstrous. Of particular interest is the topic of political power and its participation in the process of constructing religious Otherness as well as some visual evidence of social transgressions in breaking norms and rules in the creation of religious Otherness. The volume closes with some interesting examples of visualizing Otherness in secular visual culture and marginal iconography within contemporary art and visual culture.

The fifteenth issue is the last volume of the journal of the Center for Iconographic Studies in Rijeka. IKON is transforming into a series published by the renowned Brepols Publisher and will continue to promote iconography and iconology in a wider context related to cultural studies and will provide insight into the current state of iconographic studies and related disciplines within the humanities. The aim is to continue the dialogue among experts of various fields using selected topics and problems as case studies to confirm the importance of the interdisciplinary approach in interpreting the meaning and content of visual arts.

Editorial board