

**L'arte armena. Storia critica e nuove prospettive**

Studies in Armenian and Eastern Christian Art 2020

a cura di Aldo Ferrari, Stefano Riccioni, Marco Ruffilli, Beatrice Spampinato

# Studies in Armenian and Eastern Christian Art

Aldo Ferrari

Università Ca' Foscari, Venezia

Stefano Riccioni

Università Ca' Foscari, Venezia

In view of the growing interest in studies on the art of Subcaucasia - a term used to indicate the territory of historical Armenia and the regions from the South Caucasus to Anatolia, Iran and Upper Mesopotamia - and its relations with the art of the Christian Near East, the *Eurasiatica* series intends to broaden and enrich this field of scientific investigation through the addition of a new line of publication *Studies in Armenian and Eastern Christian Art*.

This venture is the result of the interdepartmental collaboration between Aldo Ferrari, Professor of Armenian Language and Literature (Department of Asian and Mediterranean African Studies) and Stefano Riccioni, Professor of Medieval Art History (Department of Philosophy and Cultural Heritage) who, since 2018, have jointly coordinated the appointments of the *Seminar on Armenian and Eastern Christian Art* and have also organised the conference *Armenian Art. Critical History and New Perspectives* (2019), which has met with growing acceptance from scholars and amateurs.

The enlargement of the *Eurasiatica* series, with a line specifically dedicated to art, intends both to satisfy such growing interest and also to resume a cheerful season of studies and meetings - whose epicenter was Politecnico of Milan, Sapienza University of Rome, and Ca' Foscari University of Venice - among which important events took places, such as *Symposia* on Armenian art and Exhibitions on Armenian art and architecture. Among the publications are noteworthy, the *Atti dei Simposi* (proceedings of the Symposia held in Italy) and

the series *Documenti di Architettura Armena*, promoted by Father Levon Zekiyan and Adriano Alpagò Novello. The latter, having moved to Ca' Foscari, was the first to hold courses on Armenian art and architecture. Furthermore, he brought with him the Centro Studi e Documentazione della Cultura Armena (Documentation and Study Center of Armenian Culture) (CSDCA), a tradition first shared and then inherited by Gianclaudio Macchiarella, who founded the Centro Interdipartimentale di Studi Balcanici e Internazionali (Interdepartmental Center for Balkan and International Studies) (CISBI), with the aim of developing research on the Balkan area and the geo-cultural areas of the Middle East, Asia, Eastern Europe and Western Europe. Unfortunately, Macchiarella's death has created a void that endangers such rich tradition, which, however, is now proving to be highly topical for understanding the artistic phenomena of these complex territories.

This line of publication is therefore intended to reaffirm Venice's, and Ca' Foscari's, vocational role as a hub in the study of the artistic and cultural heritage of the Subcaucasian area. A territory that is all the more important because it testifies to a monumental and landscape heritage that is subject to a constant anthropic and geological threat in addition to, unfortunately, recent political and war events. All these conditions reinforce the topicality and urgency of initiatives dedicated to the study and protection of this global heritage of humanity.

The expansion of the series will give space to thematic issues and will host, although not exclusively, the papers delivered during the Seminars. *Eurasiatica* aims to become a landmark for the history of art and architecture of the Christian East, free from boundaries of techniques and materials. Studies have long since acquired a global dimension: this is why the series intends to give voice to research updated to the most recent methodological orientations, namely those capable of linking the materiality of the artistic object to the image (including the inscriptions), space and aesthetics, with a special focus to the cultural and civil significance of the artistic heritage and its conservation, as an essential component of the landscape and the environment, as cultural ecology teaches us.

Last but not least, we hope that *Eurasiatica*, with this enhancement, may increasingly constitute an ideal place for meeting, debate and knowledge.