

Abstract of the Habilitation Thesis

The Politics of Transition or the Transition of Politics in Ancient Art

In an innovative century, continuously changing, in which the speed of all successive phenomena – why would artistic phenomena be an exception to the rule? – is pushed to extreme, the search for solid landmarks which cannot be contested in the legacy left by the ancient is probably an aim which is less trendy, less fashionable. ...With a "trend" which involves many historians studying an always moving and always surprising contemporaneity – and maybe much more attractive, in this way. This is the reason why the need to recover the artistic values of the past and to decipher the meaning of the artifacts condemned to oblivion has become the leading focus of my entire professional career. And the propaganda involved in the art of all times, either from the beginning or from transition periods of artistic eras which were long-ago well-defined is a fact which becomes more obvious in the History of Art, starting with Antiquity. The title of my Habilitation Thesis suggests, in a ludic formula, this interrelationship between politics and transition, around which my research started to coagulate and later on, to develop in the past years.

In this Habilitation Thesis, I will present my didactic preoccupations and the main research directions after defending my PhD thesis (in 2011) up to the present. Organized in two parts, the Habilitation Thesis presents didactic, scientific and artistic accomplishments at the beginning, followed by future projects in order to develop my academic career, the thesis ends with a list of Bibliographic References.

Regarding didactic accomplishments, I have always paid attention to have interactivity while transmitting information to students and master students, the information being systematized and rich, diverse and updated. Thus, I have created Course Notes and a Guide for practical works, conceived in co-relation, accompanied by virtual materials – DVDs with illustrative images –, they are necessary during the projections which take place during courses and applicative activities, in order to have the possibility to exemplify, offering as many representations of works of art. I mention the material of the course *Propaganda Art in the Roman Empire*, taught at the course *Image and Propaganda in Ancient Art*, whose originality consists in the analysis of the artistic phenomenon from the perspective of the intrusion of politics

and religion in the art which was created back then (in Antiquity) as a means of political, imperial, and also religious propaganda of the newly-appeared Christianity. Art has always been involved in the social, political or religious environment, ever since Antiquity, the manipulation of conscience was especially done through image, by the State and then, at the end of Antiquity, in Late Antiquity, by the Church. An element of novelty in the field of academic courses is the course from the Interdisciplinary Master, called *Tranzition Epochs in the History of Art*, which includes the styles, movements, trends, directions and tendencies which make the transition between two worlds, two epochs, or can be found, having changed aspects, along many artistic periods; we have searched for the connection between them, we identified those elements which are common to the epochs they pass through, but we have also especially searched for the features specific only to that intermediate period which offer its uniqueness, becoming an artistic epoch in itself.

The involvement in the didactic and academic process also became materialized in the collaboration to the editing of the *Monography of our University*, the participation to the organization of events and student activities: symposia and colloquies of students and PhD candidates, the editing of some magazines for them. Moreover, the national and international scientific symposia inside the research centres (we also contributed to their organization) involved the students of different levels of education.

Scientific research was mainly directed, as I have mentioned, towards the History of Art which is old and primitive, because I felt the deep need to recapitalize a time and some realities which are more and more far away from the continuous transformations of the present, and also because I felt the need to find out the message of some artifacts which are unsatisfactory as number and also less known by the large public (but not even *les connaisseurs* know them, most of them – if we speak here about the artifacts on the territory of Romania). The preoccupations and research studies which reveal, in the analysis of the phenomenon of Power, the necessity of propaganda through image, they have started during my master and PhD studies and they continued in the years that came afterwards, they have materialized themselves into books and studies published by important publishing houses, national and international, and also in presentations at scientific events in the country or abroad. Moreover, except for the importance of politics connected with art, I have also developed an interest for the analysis of this phenomenon which has been searched

for and caught, just as I have mentioned in the case of my courses, at the borderline between two historical epochs and also artistic. Meaning in that moment of passing, which is not stable si temporary, in which the old shakes hands with the new, but there are also solid enough premises for creating a coagulated ensemble, of an area of original and specific features only of that moment, when we are part of the birth of a period with features which do not belong either to the old or the new. The re-discussing and re-interpretation nowadays of the elements of the past, in Universal and Romanian Art, have been the topic of many studies and articles published and/or defended inside Romanian conferences or abroad similar events.

Out of the same love for the beauty of Old Art, I have collaborated at the creation of the Research Centre of Medieval Art "Vasile Drăguț", inside the Faculty of Visual Arts and Design, the manager of this centre being Mrs. Tereza Sinigalia, Professor, the executive manager being Mrs. Codrina-Laura Ioniță, Professor. I have collaborated at the organization of many symposia and national and international colloquia of the Centre, having invited professors from our country and from abroad. Ever since the magazine of the Centre, *Anastasis, Research in Medieval Culture and Art*, appeared in 2014 and it was later indexed in importantinternational databases, I have been part of the editing collective of this publication.

Moreover, I have been involved in collaborations with publishing houses from the country and abroad, with research institutes and last, but not least, I have participated with personal works of visual art at events an collective exhibitions of U.A.P. and of other associations and organizing institutions.

In the last part, the Habilitation Thesis is meant to sketch my plans of didactic development, my scientific research and my activities in the academic community.