



METADATA

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Abstract

In this study, we attempt to examine, analyze, and interpret, using the methodological tools of cultural history, anthropology, and art history, three exemplary cases corresponding to eleven chapters and spanning a period of four centuries (16th-19th centuries): a. The gradual transformations of post-Byzantine painting tradition due to its assimilation with its surroundings and the emergence of a new socio-political and economic reality, assimilating visual elements of contemporary European and Ottoman cultures. These elements not only expanded the range of its themes and its artistic technique but also its decoration. b. Secular house painting in Macedonia as an element of the cultural activity of the urban world, in an attempt to highlight the phenomenon of decorative painting by examining the morphological and typological

characteristics of secular wall paintings in houses, allowing us to integrate the wall paintings into broader decorative classifications, within the framework of an artistic language that developed within the Ottoman Empire. Also, examining the social and ideological functionality of the decorative phenomenon. c. Representations of time revealing new aspects of both anthropological and ecclesiastical time, which highlight the particular character of post-Byzantine society, seen through the prism of the history of the ideas that constitute it. Essentially, what is sought here is the society itself and the way in which time, in its various manifestations, is integrated into its consciousness, determining its reality. The consideration here of anthropogenic time focuses on its use and experience by pre-industrial societies.

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