



VOX MEDII AEVI

CALL FOR ARTICLES

«WANDERING IMAGE: CONSTRUCTION AND TRANSMISSION OF ICONOGRAPHICAL TYPES»

Cathedrals and icons, miniatures and engravings, seals and coins — a medieval person was surrounded by images, multitasking and polysemantic. An image, partly considered for the unconscious perception, referred to the world of the time-honored stereotypes. The stereotypes in their turn referred to the mass conscience.

Choosing one or another symbol for the coin, seal or arms a medieval man depended on the formed tradition, which is widely accepted interpretation of the symbols, the ancestry heritage. There were also some attempts to fill a common symbol with a new meaning and to get beyond the stereotypes. However, a symbol had to be clear and recognizable to exclude any misinterpretations. That is why something new used to be symbolized according to the same iconography. So construction of an image was turning into competition between the mass and the individual conscience.

This issue is aiming at «decoding» the iconography and answering the questions: where was this or that detail of an image taken from? What does it mean? What was it used for? Another range of questions refers to the interpretation of the completed image by the people. How a man, who saw these images, used to react? How far his interpretation agreed with the meaning that the creator had put in them?

Why sometimes public demonstration of an image led to social conflicts?

The following directions of research are proposed:

- > Adopting and creating: process of an image forming;
- > Models, clichés, patterns;
- > Power and majesty: images serving politics;
- > Mutual influence of different elements inside the iconographical type;
- > Polysemy: the problem of interpretation of the wide-spread symbols and images;
- > On the cross-roads: the problem of interpretation of an image by other cultures.

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