

Dear Readers!

Here is the latest issue The Art of Eurasia journal, which we have dedicated to the anniversary of the Great Victory, together with our wonderful authors. I am confident that each of you will find many interesting things and discover new pages of art history.

We are sincerely delighted when the journal fully lives up to its name, presenting the diversity of fine art from countries across Eurasia. This issue's pages feature the art of Russia, India, China, Moldova, and Mongolia. The authors delve into the depths of history and passionately discuss modern artists.

Let us now return to the main, most poignant and touching topic — the war. Art has always paid attention to it. Genuine masterpieces have been created that leave viewers in awe, even if they are familiar with them down to the smallest details. What is the reason? Why are works of art — paintings, drawings, sculptures — dedicated to the past war, disturbing and sometimes causing mental pain, so necessary for people? What do they seek in them and what do they find?

It is no coincidence that the concept of an *existential situation* was born in the philosophy of existentialism — an extreme situation that pulls a person out of their everyday routine and confronts them with the immense complexity of life and its deep meanings. It is also no coincidence that the saying arose: "The person who has not experienced love, hunger, and war has not truly lived." Of course, we cannot wish for anyone to experience difficult trials, especially war, in reality. However, art allows us to touch upon these experiences and peer into the abyss. Through this, our hearts are cleansed, we shed the burdens of everyday life, deceit, and vanity, and our capacity for compassion is revived. Our fortitude and faith grow, guiding us through all trials and worries.

This is why there have been numerous exhibitions dedicated to war in our country, including this year, in various places — from world-class museums to the corridors of rural schools. The organizers hoped for a strong response from the audience, and their expectations were usually met. The audience not only saw paintings about war, but also heard the roar of guns and the cries of a small child, the screams of soldiers going on their final attack. Many viewers were able to hear the prayers of wives and mothers, who in their dark, cold, and cramped huts, prayed to the Intercessor Holy Mother of God to save their loved ones and protect them from bullets. And many of these prayers were answered.

It is significant that June 22, the day the Great Patriotic War began, is also the Day of All the Saints Who Have Shown Forth in the Russian Land. Many icons depicting the invincible army — the defenders of our Motherland — are dedicated to these saints. No weapon can defeat them, only our disbelief, indifference, and hardened hearts pose a real threat.

Can today's artists tell about all this in a new, but no less expressive way? Can they show that the Victory in the Great Patriotic War has transformed from a historical event into a new quality, has become a shrine, a source of strength, goodness and wisdom? I think they can, but ultimately it is up to the viewers, including the readers of our issue, to judge this.

Mikhail Shishin
Chief Editor