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UKRAINIAN ICONOGRAPHY OF THE LATE 20TH AND EARLY 21ST CENTURIES: TRENDS AND LEADING SCHOOLS

Today, the development of theology and religious tradition affects the development of sacred art, which in the late 20th century had already undergone certain stylistic updates and changes. The problems of the Church in the independent Ukrainian state are still not fully resolved.¹ But with the acquisition of state independence and religious freedom, the Ukrainian people revived their ecclesiastical art. The clergy and artists were faced with the problem of reviving ancient Ukrainian traditions in Church construction, preserving and restoring the surviving monuments and creating new, modern works of sacred art.

In Ukraine at the beginning of the 20th century there were several Christian churches and denominations (Ukrainian Autocephalous Orthodox Church, Ukrainian Greek Catholic Church, Russian Orthodox Church, etc.) as well as several Protestant denominations, Islam, Judaism. Such multi-confessionalism significantly influenced the state and style of religious painting in different regions of the country. At the beginning of the 20th century religious painting developed in the context of modernism and its main movements.

DOI: <https://doi.org/10.12697/BJAH.2022.23.05>

1 Liudmyla Muliar, 'Educational and creative workshop of painting and temple culture of Nikolai Storozhenka at NAOMA: trends and perspectives', *Suchasni problemy khudozhnoi osvity v Ukraini*, 5 (2009), 177–183.

But the Bolshevik regime and the First and Second World Wars influenced the historical development of religious painting and art in general in Ukraine.

The anti-religious policy of the Bolshevik totalitarian regime in Ukraine, which lasted from 1917 to 1991, was carried out in several stages. These were a ban on the activities of religious organisations, the destruction of religious buildings and material values, and the total control and subordination of the religious life of the Ukrainian Soviet Socialist Republic to the Orthodox Church of the Moscow Patriarchate. These steps on the part of the Soviets practically stopped the development of Ukrainian icon painting in the 20th century.

The persecution of the clergy began along with the establishment of Soviet power, with systematic destruction gaining momentum in the late 1920s. All forms of social pressure were used against clergymen: legal disenfranchisement, material dependence, moral abuse, prosecution, physical destruction. As a result, by the mid-1930s, the clergy as a social category had practically disappeared. Anti-religious persecution consisted mainly of accusing the clergy of counter-revolutionary activities and was accompanied by moral abuse, confiscations, arrests, and executions. Thus, religion in all its confessional manifestations gradually turned into an object of state repression.

The destruction of the material base of the Church – the closing, destruction or use of churches for other purposes, removal of cult objects and church paraphernalia – was widespread and in violation of current legislation. Such actions caused great damage to the monuments of church architecture, depriving believers of the opportunity to satisfy their religious needs.

During the 1920s and 1950s, some churches, cathedrals, houses of worship, synagogues, and mosques were either destroyed or handed over to the state and used as warehouses. Many works of a sacred nature were also destroyed with only small percentage transferred to museum funds. In addition, the activities of most of the existing denominations in Ukraine were prohibited until the 1950s.

With Ukraine gaining independence in 1991, there was a gradual revival and adjustment of the activities of various Christian denominations and other religious associations and organisations. The religious map in Ukraine began to expand again after 1991. There has been an increase in the construction of new religious buildings,

restoration of destroyed ones and restoration and conservation of surviving architectural monuments. This had a significant effect on the rapid development of religious art in Ukraine in the late 20th and early 21st centuries.

At the time of independence, in 1991, the Ukrainian people received a constitutionally guaranteed freedom of religion meaning that the Ukrainian people are no longer persecuted on grounds of religion, or spiritual and sacred direction, which has long been important in both professional art and folk art, as folklore itself shows.

During the 1920–1990 totalitarian Soviet regime, ecclesiastical art and iconography underwent significant changes and decline, forcing many artists to go abroad to preserve the traditions of Ukrainian iconography. In the 20th century, the Ukrainian diaspora (in Western Europe, the USA, Canada, Australia, etc.) gave new meaning to the old heritage of iconography, synthesising styles and creating a modern icon.² While socialist realism was developing in the visual arts of Soviet Ukraine, in the West the art of icons was not only preserved, but also developed, acquiring new qualities.³

Iconography in Ukraine reaches back to ancient times. Monasteries had icon-painting schools and painting workshops. In all regions of Ukraine had iconography and painting traditions, and these became some of the main features of local art schools. Among the main iconography schools were the centres that existed between the 10th and 14th centuries in Kyiv, Belz, Halych, Volodymyr Volynskyi, Novhorod, etc. In the late 11th century one of the first iconography workshop at Kyiv- Pechersk Lavra was created.⁴ Between the 15th and 19th centuries, monastic, fraternal, private iconography and painting schools and workshops operated in the territory of what is today Ukraine. Sambir, Zhovkva, Lviv, Peremyshl, Volyn, Ostroh, Kyiv, Chernihiv, Poltava and others leading schools were founded based on iconographic and painting traditions.

Between the 15th and 19th centuries the leading iconographic centres of western Ukraine were in Sudova Vyshnia, Robotychi, Sambir,

2 Ihor Kovalchuk, 'Historiography of Ukrainian iconography of the first half of the XX century', *Visnyk Lvivskoi Natsionalnoi Akademii Mystetstv*, 39 (2019), 89–110.

3 Oleh Ivanusiv, *Church in ruins* (Ontario: St. Sophia Religious Association of Ukrainian Catholics in Canada, 1987), 351.

4 Roksolana Kosiv, *Rybotychi center of ecclesiastical art of the 1670s and 1760s* (Lviv: Andrii Sheptytskyi National Museum in Lviv, 2019), 528.

Drohobych and Chernivtsi. Small iconographic centres were also founded in Yavoriv, Kosmach, Yasin, Zhabie (now Verkhovyna), Bereziv Nyzhnii, Stari Kut, Bohorodchany, Kolomyia, Sniatyn, Roshi, and other villages.

The development of iconographic schools and professional centres in Ukraine took place before the beginning of the 20th century. At the time of the development of the totalitarian Bolshevik regime, the activities of most iconographic schools fell into decline, or stopped completely. Only in the 1990s, together with the restoration of the independence of Ukraine, did the process of restoration and creation of new centres of iconography and painting begin. Kyiv and Lviv iconographic schools stand out among the leading modern iconographic schools.⁵ In addition to these, a large number of private, monastic and professional iconographic centres were founded in the late 20th and early 21st centuries. Several main stylistic trends in Ukrainian sacred art are clearly distinguished: Neo-Byzantinism (Boichukism), Neo-Renaissance, Neo-Baroque, Neo-Romanticism and Neoclassicism.

The aim of the article is to determine the main trends in the development of modern Ukrainian iconography and to identify the influence of the leading schools in the field of sacred art.⁶ The methodological basis is a comprehensive chronological and theoretical analysis of Ukrainian iconography. In particular, the methods used are: historical and comparative, typological, analysis and generalisation, visual, iconological (the object in the historical process), canonical (dogmatic rules and canons), artistic and stylistic (analysis of the iconography of individual artists and their schools), theological (the influence of church dogma and canon on

5 Dmytro Krvavych, 'Ukrainian sacred art in the period of avant-garde trends in the culture of the XX century', *Kyivska tserkva: almanakh khrystyianskoi dumky*, 5 (Kyiv, 1999), 82–84.

6 The source of research on Ukrainian iconography was mainly art history and theology literature. The study of contemporary Ukrainian art critics generally presents the historical origins of the Ukrainian icon. To a large extent, the preservation and development of modern Ukrainian sacred art has been influenced by the fundamental works of such researchers as D. Stepovyk, O. Sydor, V. Otkovych, R. Vasylyk, R. Kosiv, M. Pryimych, V. Ovsichuk, H. Stelmashchuk, M. Helytovych and many others. The current state of development of Ukrainian icon painting remains little studied. With regard to recent research, such authors as I. Dundyak, I. Kovalchuk, R. Kosiv, T. Lesiv, V. Popovych, M. Selivachov and others should be mentioned. Their appearance in the late 20th and early 21st centuries is a significant contribution to the study of the history of Ukrainian icons, monumental sacred art, stained glass, decorative and applied works of a sacred nature.

the formation of the artistic image; the theology of icons) and art analytical.

DISCUSSION AND RESULTS

After the collapse of the Soviet Union and Ukraine's independence, the icon art that was preserved and developed by the Ukrainian diaspora became one of the foundations of the revival of Ukrainian ecclesiastical painting in the newly independent state. Previously there had been a crisis of sacred art for several decades of the 20th century, as well as what could be called a cessation of development for almost a century.⁷ Ukraine, in comparison with other countries of the Orthodox tradition, is in a slightly better position, because it has a full-fledged iconographic tradition developed by the Western Diaspora. Over the past decades, we have witnessed how quickly the culture of the Ukrainian diaspora has integrated into the national culture of Ukraine. Although the movement in ecclesiastical culture is slower, it still exists and is developing, and a large number of churches are either being built, or those that were preserved during the communist regime are being restored.⁸ A large number of icons, iconostases and church utensils was received by the Ukrainian Church in order to help finish the interiors. Their quantity does not always mean high quality, although for ecclesiastical art the quality of the work is of paramount importance. Numerous works of sacred art that were created at the beginning of independence are often marked by low artistic and spiritual level.⁹ Such facts have been mentioned by researchers and art historians in periodicals and scientific publications.

In the period from 1988 to 1994, 1,261 churches and houses of worship were built in Ukraine. Construction of new churches continued at the beginning of the third millennium.¹⁰ Architects

7 Dmytro Stepovyk, *History of the Ukrainian icon of the X–XX century* (Kyiv: Lybid, 1996), 288.

8 Roksolana Patyk, Nataliya Benyakh, Mykhailo Bokotey, Oleksandr Honcharuk, Olena Yakymova, Vasyl Odrekivskiy, 'Mykhailo Boychuk, The Founder of Neo-Byzantinism, Ukrainian National Art Style', *Journal of Critical Reviews*, 7 (16) (2020), 2736–2748, doi:10.31838/jcr.07.16.349 [accessed 01.08.2022].

9 Ihor Holod, 'Wonderful world of the Ukrainian icon', *Kyivska Tserkva*, 5 (2000), 95–98.

10 Ivanusiv, *Church in ruins*, 351.

and artists often refer to the traditions of the Renaissance, Ukrainian Baroque, historicism, etc. It should be remembered that the ecclesiastical monuments of the Ukrainian diaspora in the first years of its founding had fairly simplified architecture, although later they were built in the traditional Ukrainian Byzantine style or Ukrainian Baroque, sometimes with elements of modernism, which did not distort the traditional common ground. This rapid pace of restoration of churches, rather difficult economic conditions and lack of funds in the parishes led to the newly built churches being filled with low-grade works. Non-professional artists were invited to work on mural painting, sometimes leading to iconostases and icons being created by people without proper art education. After the completion of the work, it is sometimes difficult to recognise which Saint is depicted and which technologies were used, and non-compliance with the canons is noticeable.¹¹ Some repainted 17th-18th century frescoes in churches and monasteries that were transferred to the use of local religious communities were changed, painted over, or their storage conditions violated. In addition, since independence a large number of wooden churches, which were architectural monuments of the 15th to 18th centuries, were burned (either by negligence or intentionally) in the western regions of Ukraine.

On the one hand, the appearance of low-grade works of sacred art is due to the lack of specialists in the field, while on the other hand, it is connected with the incompetence of Church communities and priests and a lack of knowledge in the field of ecclesiastical art.¹² This incompetence sometimes borders on vandalism, unfortunately even today. It is worth mentioning the events in the urban settlement of Slavske (Lviv oblast), where at the initiative of the senior priest and the community of the church early 20th century paintings by Modest Sosenko were destroyed.

Today problems also exist in the work of professional artists who have not received sufficient training in sacred art.

Lviv Archdiocese of the UGCC together with the Lviv National Museum represented by Andrii Sheptytskyi addresses the problems of the preservation of monuments and control of valuable samples

11 Iryna Hakh, 'Ukrainian sacred art: problems of development, preservation and restoration', *Kyivska Tserkva*, 2 (2000), 100–101.

12 Holod, 'Wonderful world of the Ukrainian icon', 95–98.

of Ukrainian ecclesiastical architecture. The Commission on Sacred Art has been working at St George's Cathedral on St George Hill for a long time.¹³ This organisation promotes cooperation between Church communities and priests, and architects, artists, and restorers, as well as helping to resolve disputes and evaluating works of art. The Commission consists of famous artists, directors of museums and art institutions.¹⁴

In recent years, to ensure proper training of professional masters of iconography, some Ukrainian art institutions have created appropriate departments or divisions, while schools and workshops for iconography have been founded or reopened in monasteries. Today there are iconographic schools in almost all regions of Ukraine. The work of artists with *plein air* painting has also become more active.

The Mykola Storozhenko Workshop of Painting and Temple Culture, National Academy of Visual Arts and Architecture, Kyiv

In the early 1990s there were significant changes in the development of folk and church religious art in Ukraine. The ancient traditions of religious painting were gradually restored in icon painting schools and workshops formed in state education, and private, institutions. An important factor for the development of modern iconography in Ukraine is professional art education, which began in the mid-1990s in two higher education art institutions in Kyiv, Lviv and Ivano-Frankivsk.¹⁵

The Mykola Storozhenko Workshop of Painting and Temple Culture, opened in 1994, came about because of the widespread church construction in Ukraine at the time and the subsequent urgent need for specialists in the decoration of new buildings and the restoration of ancient works of sacred art. The Workshop was led by the outstanding artist Mykola Storozhenko, from whom it takes its name. Graduates are immediately involved in the decoration of church buildings. The Workshop's program provides training in drawing, painting and composition, and in copying outstanding works on

13 Mykola Virnyi, 'Destruction of Ukrainian churches in Kyiv and all other cities of Ukraine', *The Church News. Metropolitan See in the Diaspora and Ukrainian Autocephalities Orthodox Church Diocese in Great Britain*, 3 (July 2001), 46–49.

14 Hakh, 'Ukrainian sacred art: problems of development, preservation and restoration', 100–101.

15 Oleksandr Tshuhorka, 'Modern Ukrainian Icon Painting Trends', *Bulletin of Kyiv National University of Culture and Arts. Series in Arts*, 40 (2019), 228, doi:10.31866/2410-1176.40.2019.172708 [accessed 01.08.2022].

religious themes. Field-specific specialisation at the Workshop begins from the third year of study.

During the following years of study, students master the iconography of different art schools and stylistic epochs: Byzantine, Old Kyiv Russian, Renaissance, Baroque, primarily Ukrainian Baroque and others. In the Workshop, as Mykola Storozhenko noted, professional and spiritual essences, important factors in the formation of the artist's personality, should meet and be synthesised. It is important for students to develop the ability to feel the creative handwriting of a colleague, if necessary, to subordinate their individual writing style to the general style of a jointly created composition, since entire groups of authors often work on a church iconostasis.¹⁶ This is how the iconostasis for the church in Stari Petrivtsi village of Kyiv oblast was created by the joint work of teachers and students from the Workshop. It was also an important practical lesson in creative work on an architectural object.¹⁷

The methodological foundation of the Workshop is taught in courses III–VI and is developed along two main lines: academic-scientific and copy-religious programs. The copy-religious program is based on the sacred art of Byzantium and Ukrainian Baroque. This program teaches the ideas, images, styles and canon, as well as the technological and stylistic techniques, of ancient icon-painting schools.¹⁸

Mykola Storozhenko (1928–2015) graduated from Odesa Art School and Kyiv Art Institute, where he had the opportunity to learn from the experience of Tetyana Yablonska and Serhii Hryhoriev. Storozhenko has taught at the National Academy of Fine Arts and Architecture (then Kyiv Art Institute) since 1974 (since 1989 as Professor). The experience of Mykola Storozhenko as a Professor was acquired over a half-century of creative practice in various artistic genres and techniques. In addition to works of easel painting, he has performed monumental compositions using hot and cold encaustics, classical and non-classical mosaics, ceramics, and graphic works using lithography,

16 Liudmyla Fesenko, 'Master and his students', *Obrazotvorche mystetstvo*, 3–4 (1997), 32–33.

17 Halyna Mishchenko, 'Versatility', *Ukrainska kultura*, 7 (1999), 20–21.

18 Patyk, Benyakh, Bokotey, Honcharuk, Yakymova, Odrekhivskyyi, 'Mykhailo Boychuk, The Founder of Neo-Byzantism, Ukrainian National Art Style', 2736–2748.

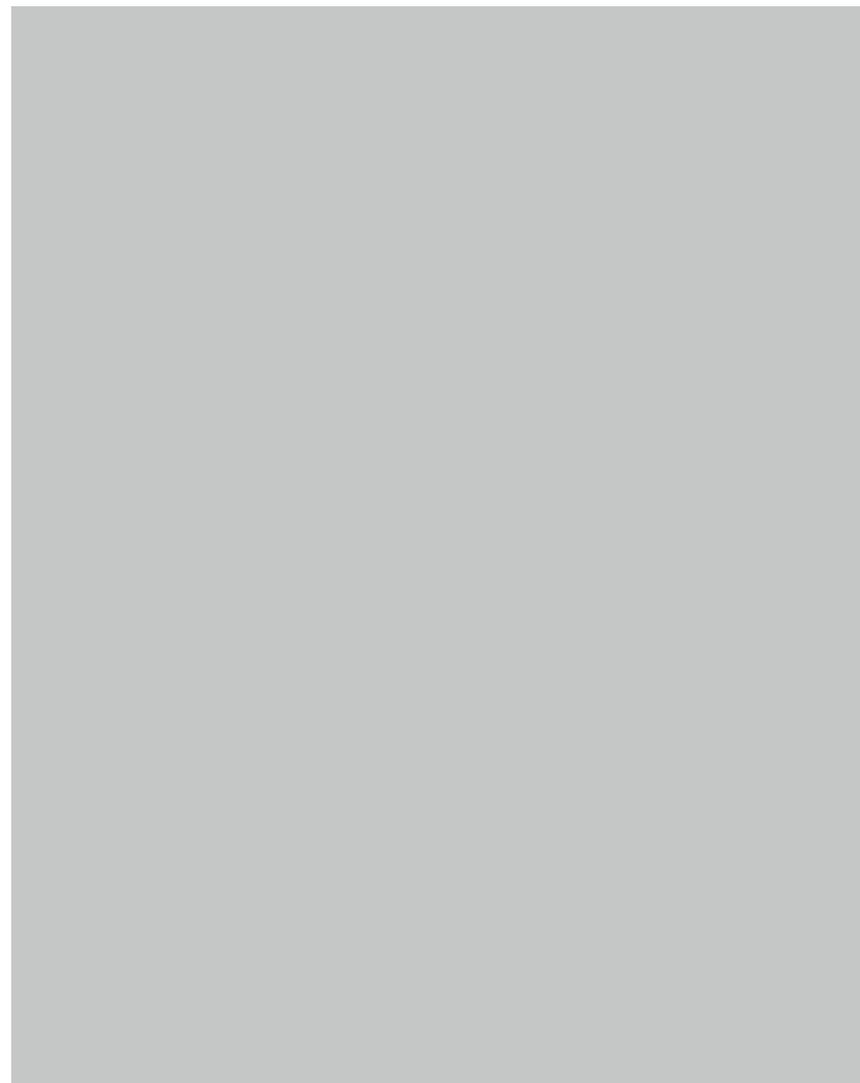


FIG. 1. MYKOLA STOROZHENKO, PAINTINGS ON THE DOME OF MYKOLA PRYTYSKO CHURCH, PODIL IN KYIV, 1990S. FROM: *MYKOLA STOROZHENKO: ALBUM*, ED. BY M. VOITOVYCH (KYIV, 2008), 183.

etching and monotype. He created the mosaics titled *Kyiv-Mohyla Academy and Lviv Stauropegian Brotherhood* (1969–1970).¹⁹

19 Yuliia Maistrenko-Vakulenko, 'Baroque principles within the system of drawings teaching in Professor Mykola Storozhenko's painting and temple culture studio', *Mykola Storozhenko – khudozhnyk, pedahoh, liudyna: tezy dopopovidei Vseukrainskoi naukovo-praktychnoi konferentsii* (Kyiv: National Academy of Arts of Ukraine, 2018), 11–13.

Storozhenko carried out paintings on the dome of the Church of Mykola Prytysko in Podil, Kyiv. He faced the problem of developing or restoring the canonical theme of the Trinity from a modern standpoint. Starting from the time of the Byzantine Empire and continuing to the present day, a canonical scheme located around a central axis has been developed. As Mykola Storozhenko noted, he searched for a placement of images on a concave surface from the central eastern point to the base of the dome perimeter. This is a complication of the compositional scheme, an extension of tradition and at the same time an increase in the experience of designing a temple structure.²⁰ The first Workshop pupils were I. Pylypenko, O. Solovey, V. Kozyk, I. Zhuk, G. Ipatyeva, I. Yeliseyeva and others.

EXHIBITIONS OF WORKSHOP ACTIVITY

The Workshop continues the tradition of the Lavra Iconographic School of the 17th and 18th centuries. Workshop activity has been presented in exhibitions titled *From School to Temple 1* (1995), *From School to Temple 2* (1996), *The Cathedral* (1996), and *From School to Temple 3* (1997). In 1997, the gallery of Kyiv Mohyla Academy staged an exhibition entitled *From School to Temple*, where work by graduate iconographers was presented. Working in different styles, they demonstrated high professional skills. At this exhibition Mykola Storozhenko presented his *Visitation*, *Green Cross*, *Ascension triptych* (1995). Another work, *Earth Cross* (1996), in which Jesus goes to earth with a cross in his hand, shows in His face the presentiment of all future suffering and the pain of humanity. For iconography these works are innovative because they go beyond the established canons of manifestation and a reflection of spirituality. On these canvases, the master finds new ways to depict the highest spirituality.²¹

At the various Iconography Workshop graduate exhibitions works were presented by O. Solovei, A. Petrushevskyi, V. Bondarenko, I. Pylypenko and others. One of the first graduates of the Workshop, Oles Solovei, presented four works, among which the leading place belongs to a polyptych titled *Ukrainian Intercession of the Holy*

20 Dmytro Stepovyk, 'Uniqueness of the Ukrainian icon', *Patriiarkhat*, 4 (1994), 23–27.

21 Dmytro Stepovyk, 'Stylistic syncretism in iconography', *Obrazotvorche mystetstvo*, 2 (1992), 7–10.

Virgin (1994). The artist's iconography is of an associative nature with noticeable Ukrainian Baroque influence. To do this, he uses specific details of monuments of that era: the Church of Intercession of the Holy Virgin in Sulymivka, Zaborovskyi Gate, a cartouche from the Lviv Brotherhood (included in the overall structure of the composition).²²

A completely different style and a different vision of religious art is demonstrated by another graduate of the Workshop, A. Petrushevskyi. His *Ascension* is a work of creative imagination. Together with his father, the architect O. Petrushevskyi, he developed a cross single-domed single-apse church, the distinguishing feature of which is an unusual glass dome. Cast glass connected by buttresses connect the sides of the dome so that light from above concentrates on the central figures of the iconostasis, the sculpture of an ascending Christ. In the altarpiece, the artist places his *Last Supper*, *Annunciation*, *Crucifixion*, and *Myrrh-bearing Women* compositions.

The *Wisdom of Temples* triptych (1996) by Ivan Pylypenko is also worth noting from among the exhibited works from the Workshop as it has an easel character.

In contrast to the innovation of O. Solovei and I. Pylypenko, the creativity of V. Bondarenko can be defined as a continuation of the manner of the ancient Kyivan Rus masters. His *Apostolic Row* series characterises canonical style and a traditional theme. In *Deesis Tier* (1996) the Apostles are depicted with the preservation of the established canons of iconography, the figures are elongated as in the Byzantine tradition, the characteristic folds of the clothing are outlined, the traditional placement and position of the hands are preserved. The *Holy Mother* icon by Volodymyr Nedaiborshch is made in the same traditional style, alluding to classic iconography technique. Roman Havrylenko mastered the complex technique of ceramic panel picture decoration using multicoloured enamels. His panel picture *Oranta* was intended for use as decoration in the village church in Liublin, Halychyna.²³

Therefore, as a master and a mentor Mykola Storozhenko's search for innovation and style influenced the multi-layered development

22 Oleksandr Fedoruk, 'Return of cultural values – return of national dignity', *Viche*, 3 (1993), 20–27.

23 Mishchenko, 'Versatility', 21.



FIG. 2. IVAN PYLYPENKO, *HOLY MOTHER*, 1996. FROM: LAVRA ART WORKSHOP NAMED AFTER IVAN YIZHAKOVYCH – 130 YEARS OLD, [HTTPS://DAY.KYIV.UA/UK/ARTICLE/KULTURA/LAVRSKIM-HUDOZHNYM-MAYSTERNYAM-IM-IVANA-YIZHAKOVYCH-130-ROKIV](https://day.kyiv.ua/uk/article/kultura/lavrskim-hudozhnim-maysternyam-im-ivana-yizhakevicha-130-rokiv) [ACCESSED 01.08.2022].

of the Workshop. Representatives of this school work fruitfully in various genres and techniques of sacred art.

From the cohort of teachers of the Workshop, we should also note Feodosii Humeniuk. Humeniuk managed to create his own style, with the theme of his work being purely national Ukrainian. The following main directions are significant in his work: the history of the Cossacks, historical legends (Cossack Mamai, Roksoliana, Marusia Churai), famous historical figures (the Ukrainian Hetmans, Taras Shevchenko), folk rituals (Christmas, Christmas carols, Nativity scenes, etc.), folk life (fairs, harvest, chumaks, kobzars, regional Ukrainian folk types).²⁴ And lastly the religious life of the people,

24 Viacheslav Popovych, 'Feodosii Humeniuk – artist of poetic solemnity', *Suchasnist*, 12 (1998), 32–40.

including bishops, churches and icons specific to the Hetmanate of the 17th and 18th centuries, although these are not copies of famous samples but rather original compositions.

Although the figures in F. Humeniuk's paintings are always in motion, his paintings cannot be attributed to the Neo-Baroque as they lack splendour, redundancy, brilliance and tend towards monumentalism. The artist has a great sense of proportion and tact. Elements of surrealism are also found in an angel holding a Hetman's horse, an ox head is among carollers, small churches are between people, holy banners (khoruhva) and others. However, all these elements are organically connected with the integrity of the composition, helping the artist to reproduce the symbolism. Created by a wild imagination, F. Humeniuk's paintings, though turned to the glorious past, are quite modern and aim to awaken in modern citizenship, partly Russified, a love for Ukraine.²⁵

The Christian symbolism of many of Feodosii Humeniuk's works is a sign of the idea that inspired the Ukrainian people in the heroic periods of its history and a manifestation of today's spiritual needs. These attributes are so richly coloured that spirituality seems to be subordinated to the national element. At the same time, the ethnic character of people in the images is as if enlightened by the super-sensible. The iconicity of images even on historical canvases strikingly contrasts with the mundane realism of some Ukrainian portraits of the 17th and 18th centuries, which often serve as the historical basis of Humeniuk's paintings.²⁶

Works in the field of iconography include Christmas (1975), Trinity (1981), Cross Procession, etc.; and in the field of history Mazepa and Charles XII, Kobzar Veresai, All-night vigil in Lavra, Cossack Church in Sednev, and Kobzars.²⁷

During years three to five of the Workshop students use their own creative practice to study styles of religious art, using as example Byzantine art as well as Ukrainian and world Baroque. The students

25 Muliar, 'Educational and creative workshop of painting and temple culture of Nikolai Storozhenka at NAOMA: trends and perspectives', 183.

26 Popovych, 'Feodosii Humeniuk – artist of poetic solemnity', 34.

27 Maistrenko-Vakulenko, 'Drawing legacy of professor of Kyiv State Art Institute Kostiantyna (Kostia) Yelevy', *Visnyk Lvivskoi Natsionalnoi Akademii Mystetstv*, 40 (2019), 46–54, doi: 10.37131/2524-0943-2019-40-6 [accessed on 01.08.2022].

also discover methods of applying colour layers as well as becoming familiar with materials such as egg tempura, levkas, gilt, etc.

During the performance of these tasks, in addition to the conscious approach there is also an irrational process, a kind of acquaintance through contact with the sacred masterpieces of the 11th to 18th centuries (Byzantine, Baroque art).

Lviv, in western Ukraine, is the centre of development of modern sacred art and iconography. This is an artistic, political and religious centre of national significance, where artistic traditions have deep roots and are connected with the spiritual and cultural life of not only the western region, but also the whole of Ukraine.

DEPARTMENT OF SACRAL ART OF THE LVIV NATIONAL ACADEMY OF ARTS, LVIV

The Department of Monumental Painting has been at the Lviv National Academy of Arts for many years, but in 1995, Roman Vasylyk, an honoured artist in Ukraine, People's Artist, and Professor, created a special Department of Sacred Art.

Since the foundation of the Department, the specialists have been trained by such famous artists and art historians as Mykola Bidniak, Karlo Zvirynskyi, Volodymyr Ovsichuk, Laslo Pushkash, Roman Vasylyk, and Mykola Krystopchuk. Such specialists as K. Markovych, R. Kyslyi, S. Yuzefiv, and L. Skop were involved in the process of teaching, and some of the young graduates were R. Kosiv, L. Yatskiv, and I. Shaban. Through their teaching activities these masters attracted gifted students to form the Lviv Iconographic School.²⁸

The Department of Sacred Art at the Lviv National Academy of Arts provides training for specialists in the field of sacred art. The Department's concept involves the revival and popularisation of Ukrainian iconography in its original style. As part of the department's basic research and creative work, attention is focused on the achievements of the sacred art of the princely era, the Galician school of icon painting of the 14th–16th centuries, and Ukrainian artists of the first half of the 20th century.

28 Roman Vasylyk, 'Teach sacred art', *Almanakh Lvivskoi Akademii mystetstv* (Lviv, 1997), 22.

Some authoritative scientists and theologians were invited to give lectures at the Department, for example: Patriarch of the UAOC Dymytrii Yarema, Vice-Rector of St Clement Ukrainian Catholic University (Rome) Dr O. I. Muzychka, the Rector of the Holy Spirit Seminary in Lviv B. Prakh, doctor of canon law M. Dymyd, PhD Stepovyk, iconographer O. Mazuryk (France), iconographer M. Bidniak, famous designer V. Pankiv (Poland), art expert V. Hreshlyk (Slovakia), research scientist from University of Montreal (Canada) Ya. Krekhovetskyi, and famous Byzantinist Dr T. Shpinhli (France).²⁹

Roman Vasylyk, who was the first Head of the Department of Sacred Art, studied at Erdelyi Uzhgorod School of Applied Art, and the Lviv State Institute of Applied and Decorative Art (interior design) in 1973. He worked on interior design and wood carving. He studied iconography himself, studying the monuments of sacred art of past centuries and literary sources, and communicating with outstanding masters of iconography both in Ukraine and abroad. He has taught at the Lviv Academy of Arts since 1975, since 2000 in the position of professor.³⁰ This was preceded by his teaching of iconography and carving at the Rozvii studio, founded in 1990 at the Studite Monastery in Lviv, along with artist Karlo Zvirynskyi, who taught a theoretical course and is author of iconostases and icons in Ukraine and abroad (the UK, Poland, France).³¹

Roman Vasylyk carved the decoration and all of the icons in the iconostasis for the Church of the 1000th Anniversary of the Christianisation of Ukraine, in Wolverton, UK. The artist developed and embodied in wood the most simple and light design of the iconostasis with a low Tsarist gate, and decorated the Deacon's doors with openwork carvings in the form of a vine. The icons were made in traditional tempera, with letters on a pure gold background. The figures of Jesus Christ and the Mother of God Odigitria have a solemn and monumental appearance, dominating the entire interior of the Church.

R. Vasylyk painted the altarpiece icon, titled Protection of the Holy Virgin, for the Church of the Protection of the Holy Virgin,

29 Vasylyk, 'Teach sacred art', 20.

30 Taras Lesiv, 'Painting Today: Professor Roman Vasylyk and the Department of Sacred Art', *Visnyk Lvivskoi Natsionalnoi Akademii Mystetstv*, 39 (2019), 53–72.

31 Karlo Zvirynskyi, 'All my painting is a prayer', *Memoirs, interviews, reflections, articles* (Lviv: Manuskrypt, 2017), 315.

at the female monastery of the Studite Charter in Lviv. This icon reflects the historical development of the Ukrainian Church. Along with the figure of the Mother of God, under two architectural symbols of the Church – St Sophia Cathedral in Kyiv and St George’s Cathedral in Lviv – Roman Masylyk depicted the figures of Anthony and Theodosius Pechersky, Patriarch J. Slipyi and the Metropolitan A. Sheptytskyi.³² He designed the interior and iconostasis for the memorial museum estate of Patriarch Joseph Slipyi in Zazdryst village, Ternopil region. In comparison with the previous work, the icon of the Mother of God is more concise. The monumental figure of the Virgin Mary dominates the entire surface of the icon, and only at the bottom in a semicircle is the house of the Beatitude Joseph Slipyi. In 1998, he created the icons of the deesis, vicar and festive tiers of the iconostasis in the Church in Bartoszyce, Poland. The icons of the vicar tier turned out to be majestic and at the same time elegant, with the rich colour characteristic of the Ukrainian tradition, the spiritualised faces of Jesus Christ, the Mother of God, St Nicholas and the Apostle Andrew.

Another Protection of the Holy Virgin icon was made in 2000 by R. Vasylyk for the Society of Salesians’ Church of the Protection of the Holy Virgin, in Lviv. The work is made on a board using the tempera technique with gilding. Here, two types of icon, perhaps the most popular in Ukrainian iconography, of the Mother of God, are combined into the Protection of the Holy Virgin and the Odigitria. The multi-figure composition of the icon resembles Ukrainian icons of the 18th century, but at the same time it has new elements because the Mother of God and Jesus hold a sceptre and a state in their hands. Roman Vasylyk emphasises the protective ability of the Mother of God, depicting her in a dome-like cloak or omophor. The Most Holy Mother of God is a universal symbol of the Church in Ukraine. In the composition of the icon to the left of the Mother of God there are 13 martyrs, Pratulyn (Kholmshchyna), Princess Olha, Princes Volodymyr, Yaroslav the Wise, Borys and Hlib, Danylo Halytskyi, hetmans B. Khmelnytskyi, I. Mazepa, and Mykhailo Hrushevskyi. On the other side of the central figure are Ukrainian clergy: hierarchs and monks of Kyiv-Pechersk Lavra, Pochaev, Univ, Potro Mohyla, Metropolitan

32 Bohdan Ziatyk, ‘Polychrome of the Church of the Holy Apostles Peter and Paul in Lypnyky village 2006–2013. The search of artistic style and iconography’, *Visnyk Lvivskoi Natsionalnoi Akademii Mystetstv*, 28 (2016), 176–190.

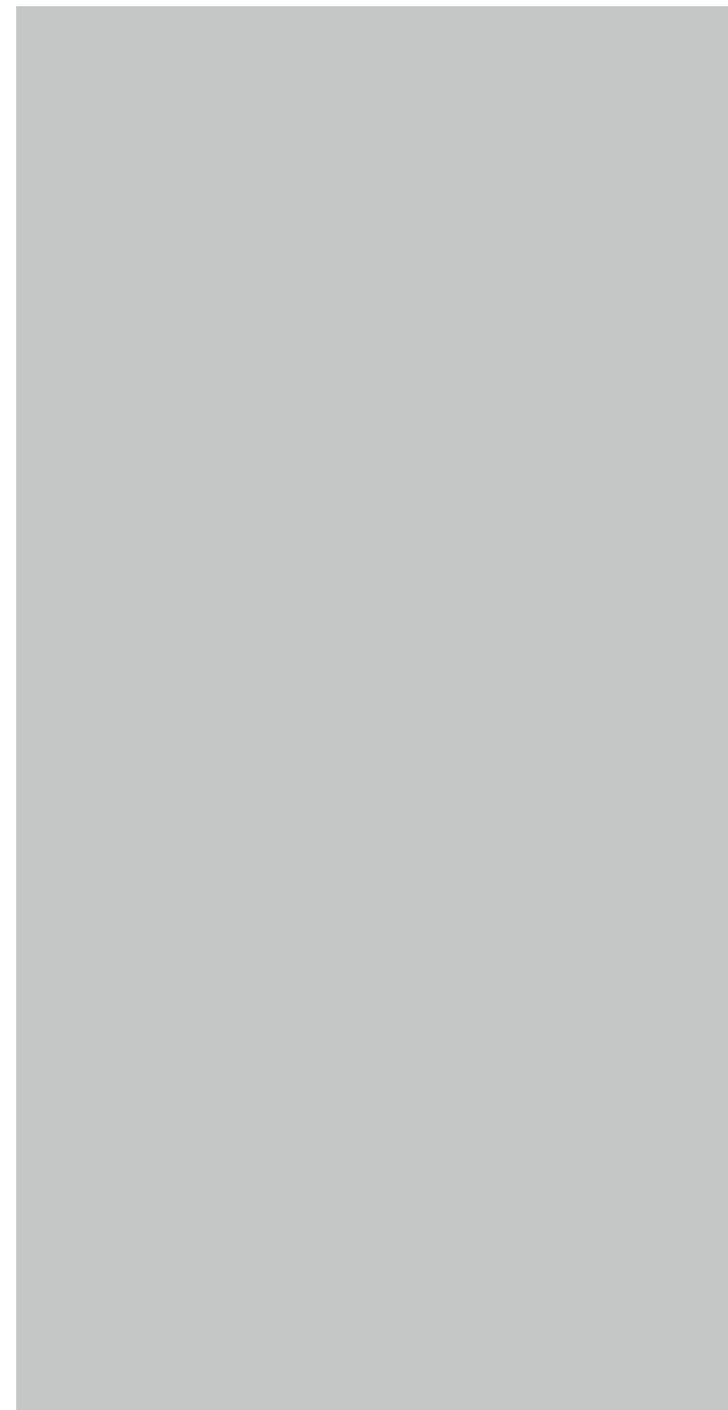


FIG. 3. ROMAN VASYLYK'D THE MOTHER OF GOD, DEPICTING HER IN A DOME-LIKE CLOAK-OMOPHOR, 2000. FROM: ROMAN VASYLYK: IKONOPIS, [HTTP://VASYLYK.IN.UA/INDEX.PHP/HOME_UK.HTML](http://vasylyk.in.ua/index.php/home_uk.html) [ACCESSED 01.08.2022].

Iarion I, A. Sheptytskyi with Patriarch J. Slipyi, and Bishop Andrii Sapeliak. In General, the icon is characterised by the dominance of gold and red, which makes an even more monumental impression.

The artist strives to develop the most traditional features of the Ukrainian icon, to get as close as possible in his work to the high spiritual and historical criteria by which the artistic level of iconography was measured, and should be measured in our time. After all, such criteria have always distinguished, and continue to distinguish, the Ukrainian icon as a phenomenon of not only religious, but also national significance. In Ukraine, the icon was more than art, which always imposed a great responsibility on iconographers.³³

K. Markovych is one more representative of the Department of Sacred Art. The artist's work is based on Ukrainian artistic traditions in which visantic iconography is combined with folk art, the main elements of which are the coherence and integrity of the composition and the dominance of line, giving the work a lyrical, musical sound as well as a clean range of harmonised warm colours with a subtle interplay of nuances. Stylistically, the works of K Markovych are close to iconography of the 1920s and 1930s in that primarily they resemble the work of Petro Kholodnyi Senior. This mainly concerns the line, which plays a leading role in the formation of the silhouette, changing plastically, turning into an ornament. The author organically combines the traditions of iconography with the art of Ukrainian modernism, reviving the Ukrainian national style by referencing Neo-Romanticism. The artist delicately introduces a variety of three-dimensional colour and texture in the interpretation of the main forms, smooths out the contours and, as for detail, prefers dotted lines.³⁴ The iconographer alternates between negative and positive lighting on the clothes of the saints, while the palette is dominated by warm pastel shades that, for contrast, are complemented by bright red and blue-green. In K. Markovych's painting, experience in the sgraffito technique was reflected in his ability to achieve artistic expression with minimal means. Perfect knowledge of the material helps the artist to maintain a recognisable individual style of writing and distinguishes him from modern iconographers.

33 Holod, 'Wonderful world of the Ukrainian icon', 98.

34 Ziatyk, 'Polychrome of the Church of the Holy Apostles Peter and Paul in Lypnyky village 2006–2013. The search of artistic style and iconography', 179.

In 1996, Lviv hosted the Ukrainian Sacred Art of the 20th Century exhibition, at which the works of Ukrainian artists from the beginning of the 20th century were presented. Holy Sepulcher (from the Church of the Assumption in Lviv) by Petro Kholodnyi (Senior), and works by Vasyl Diadyuniuk and Andrii Koverko were exhibited. The works of modern masters (O. Minko, M. Otkovych, V. Moskaliuk, M. Shymchuk, V. Fedoruk, R. Petruk, V. Yarych, Y. Sadovskyi, M. Savka-Kachmar, and M. Bilas) reflected the presence of three directions. The first is the maintenance of the foundations of neovitalism, a direction that is quite traditional. The second is the foundations of neoclassicism, with realistic vision, chiaroscuro, modelling, and interesting styles. The third is the influence of modernism (less often postmodernism), which is expressed in a great emotionality, stylisation, development, and the creation of new modern works.

**DEPARTMENT OF FINE ARTS NAMED AFTER M. FIHOL
OF VASYL STEFANYK PRECARPATHIAN NATIONAL
UNIVERSITY, IVANO-FRANKIVSK**

In the western region of Ukraine there are several education institutions that have introduced iconography into their teaching. For almost seven years Ivano-Frankivsk has successfully operated a programme called Iconography at the M. Fihol Department of Fine Arts, Vasyl Stefanyk Precarpathian National University. Among the teachers of this specialisation V. Lukan, O. Melnychuk and Yu. Popeniuk should be noted.

The Radruzh icon painting school at the Ukrainian Catholic University of Lviv (UCU) was founded in 2005 as a two-week summer school, and since 2007 the form of education has been a certificate program for 6-8 semesters (study is every Saturday and in summer). In 2009 the Academic Council of the UCU approved a program of stationary training. The iconographic school remained open to all comers, and has grown into a centre where one can obtain the unique profession of iconographer and theologian. A group of graduates of the certificate and stationary programs created a workshop at the school that performs private and church orders.³⁵

35 Iryna Dundiak, 'Modern Lviv center of education in the field of ecclesiastical art', *Visnyk Lvivskoi Natsionalnoi Akademii Mystetstv*, 30 (2016), 91–98.

A special feature of the curriculum is a combination of practical classes (including tempera painting, drawing, Cyrillic penmanship); liturgical practice in a community of like-minded people; study of the basics of theology, liturgics and the theory of iconography; and study trips and excursions. In general, this training offers students the possibility to study not only the basics of iconography, but also spiritual practice.

The iconographic school has so far trained about 400 people. Students of the certificate program are mainly residents of Lviv and the region, although in summer, people come from different regions of Ukraine and abroad, for example Belarus, Lithuania, Russia, Slovakia, Romania, The Netherlands, China, The Philippines, France, Great Britain, Australia, Canada, the USA, Finland, Peru, and so on.

The creative heritage of the workshop includes a three-tier traditional iconostasis and banners (tempera on canvas) for the wooden Church of the Blessed Martyrs of the Ukrainian Greek Catholic Church on Stryiska Street in Lviv; German iconography of Christ in the image of a pharmacist adapted to Ukrainian medieval technology (commissioned by the DS pharmacy chain); festive, apostolic and prophetic tiers to the iconostasis of the Benedictine monastery in Plankstetten (Germany); icons with traditional or original iconography, like the icon of St Lawrence with eight works of mercy.

Practical and theoretical disciplines, organisational and other work in the school is carried out by S. Tymo (the headmaster, who teaches a course on the theology of icons), Ihor Petsiukh (confessor of the school), E. Kovalchuk (training program coordinator), M. Baltarovych (project manager), teachers of iconography O. Valchuk, N. Karvatska, Anastasiia Luhova, U. Krekhovets, and S. Vladyka, teachers of theoretical courses M. Tsymbalista, M. Zhyshkovich, H. Tesliuk, Ya. Kuts, N. Bahniuk, M. Tymo, R. Kosiv, T. Lozynskyi, I. Krypiakevych-Dymyd, and M. Khomyshyn.³⁶

In 2012, in Drohobych, the Institute of the Holy Trinity created a faculty of ecclesiastical art that trains experts in theology and theory of icons and gives qualified iconographers a theological education,

36 Stepovyk, *New Ukrainian icon of the XX and early XXI century: Traditional iconography and new style* (Zhovkva: Misioner, 2012), 44.

helping teachers of iconography to work in studios and schools of iconography.

In Chernivtsi, at the Chernivtsi Orthodox Theological Institute, an iconography school promotes scientific understanding and the deepening the Orthodox understanding of the icon, the organisation of the education process, the development of innovative teaching methods, and the professional education of teachers and students in the field of professional iconography.

In addition, religious organisations and monasteries organise summer iconographic schools for everyone. However, it transpired that interest in Ukrainian iconography is quite widespread, and not everyone has the opportunity to study at these institutions. To cater for those left out, and in order to popularise religious art in general, similar summer iconographic schools were founded. The practice of such schools is expanding every year, which indicates that they are necessary. Such schools carry out an important educational mission, because the attitude of church communities and priests towards the works of ancient ecclesiastical art is often simply barbaric and often leads to irreparable losses.

There were three main trends in 20th century Ukrainian iconography:

- observance by modern iconographers of the canons of traditional iconography;
- orientation towards Western European religious art;³⁷
- a combination of traditional iconographic theological and aesthetic foundations and canons that include the new artistic and aesthetic requirements of modernity (i.e., the influence of modernism and postmodernism is apparent).³⁸

The most common syntheses of iconographic styles and eras are Byzantine–Renaissance, Renaissance–Baroque and Byzantine–Classicist. Some authors also reference the traditions of Modernism and Postmodernism, Byzantine and old Russian, Classicism and Realism, and Modernism.

37 Virnyi, 'Destruction of Ukrainian churches in Kyiv and all other cities of Ukraine', 49.

38 Stepovyk, *New Ukrainian icon of the XX and early XXI century: Traditional iconography and new style*, 78

ICON PAINTING SCHOOLS AND WORKSHOPS IN PRIVATE INSTITUTIONS

Alympius Brotherhood of Iconographers, Kyiv. In Kyiv, in 1991, a brotherhood of iconographers was established, taking its name from the monk Alympius. Initially it included such like-minded artists as Volodymyr Fedko, Petro Honchar, and Valentyn Zadorozhnyi (posthumously). The Alympius Brotherhood of Iconographers, located on Andriivskiy Descent, currently includes Oleksandr Melnyk, Petro Honchar, Volodymyr Fedko, Mykola and Petro Malyshky, Nina Denysova, and Vasyl Hymochka, Mykola Stratilat among others artists. In the spring of 1993, on the initiative of the Brotherhood, the Museum of literature held an exhibition titled *Iconographic Motifs in Modern Ukrainian Art*.³⁹

We should also refer to the works of iconographer Oleksandr Melnyk, who is a member of the Alympius Brotherhood. Melnyk was born in Kyiv region, studied at a special school named after T. Shevchenko, then at the Kyiv Art Institute, graduating in 1974. He initially worked with stained glass artworks (for example at the Church in Vervulytsi village, Ternopil region, in which the local authorities decided to create a museum). The main theme of his work is the history of Ukraine. Melnyk has created stained glass artworks for the National Historical Museum of Ukraine in Kyiv. The first floor is dedicated to Kyivan Rus characters, for example Yaroslav the Wise, Nestor the Chronicler, while the second floor shows the history of later times. In 1983–1984 Melnyk was involved in the creation of easel mosaics. With the independence of Ukraine, he turned to sacred theme. Some of his better known paintings *Farewell* (1991), dedicated to the 100th anniversary of Ukrainian emigration to Canada; *Path*, *Migrant Madonna*, and *Intercession*. Melnyk's Madonnas are harsh; they have suffered a lot, but they are firmly connected with the land of their ancestors and separation from it is a tragedy for them. To mark the 1000th anniversary of the Baptism of Rus, Melnyk created a triptych called *We are Idolaters*. He presented his painting *Annunciation: Ukrainians 1992*, the embodiment of a bright hope for the spiritual revival of his native land, to the University Kyiv's Mohyla Academy. Mykhailo Boichuk,

39 Petro Mehyk, '50th anniversary of Mykhailo Dmytrenko's artistic creativity', *Vyzvolnyi shliakh*, 6 (1983), 4.

an artist who started a new direction in art based on samples of Byzantine iconography and murals by the later muralists, was a creative reference point for Melnyk.⁴⁰

In addition to painting, mosaics and stained glass artworks, Oleksandr Melnyk illustrated Holy Scripture, making 40 drawings (ink, pen) for the New Testament. In honour of the 60th anniversary of Holodomor, the artist painted *Most Holy Mother of God*, in which he depicted the Mother of God experiencing the grief of the terrible Ukrainian tragedy.

In 1994, Oleksandr Melnyk painted four icons commissioned by the church community of the United States, titled *Nativity of Mary*, *Annunciation*, *Nativity of Christ*, and *Candlemas* (all icons are rounded in shape, 60 cm in diameter). In 1995, he created eight icons for the iconostasis at the Church of St Nicholas Askold's Grave. Melnyk executed several icons for the Pyrohoshcha Dormition of the Mother of God Church, in Podil. Folk and Christian traditions in Melnyk's work go hand in hand. Lightness, purity, spirituality, gestures, poses, and the impeccable plasticity of the image characterise the work of Oleksandr Melnyk. The artist 'urkainised' the faces and figures of the icons. Thus, the holy face of the Mother of God is a typical Slavic face with a soft roundness of the cheeks. In traditional forms, Melnyk also conveys his experience of the great Church holidays through, for example, his *Nativity of Christ triptych* (1998), the *triptych Easter* (1998), and *Annunciation* (1999). In the latter, lilies are used as a symbol of the Mother of God and as a sign of purity and innocence. Rays of light are depicted with lilies symbolising the radiancy of the Lord. In the triptych titled *Easter* (including *Easter Morning*, *Easter*, and *Easter Evening*) Melnyk recreated the impression of a temple holiday in the Carpathians, reflecting the solemn, magnificent flowering of nature.⁴¹

Between 1991 and 1995, members of the Alympius Brotherhood organised several exhibitions dedicated to the *Nativity*, and *Resurrection*, of Christ, and the *Intercession* of the Mother of God, in the house of the former Central Rada, the National Museum of Ukrainian Fine Art, the Museum of Literature, and the Ukrainian

40 Stepovyk, *History of the Ukrainian icon of the X–XX century*, 288.

41 Mehyk, '50th anniversary of Mykhailo Dmytrenko's artistic creativity', 4.

House in Kyiv.⁴² Members of the Alympius Brotherhood create icons, paint churches, and paint portraits of prominent Ukrainian Church figures. At the same time, they work on creating mosaics, frescoes, and stained glass artworks.⁴³

On September 11–24, 1995, at the Ukrainian House in Kyiv, an exhibition of icons, mosaics and other Christian-themed works was held as part of the first all-Ukrainian Orthodox Art Festival. The works of dozens of professional artists were presented, as well as artists from the Ukrainian Academy of Arts and the Ukrainian Union of Artists.

Representatives of the Alympius Brotherhood Oleksandr Melnyk and Petro Honchar also work for churches in the Ukrainian diaspora. In 1993 they made an iconostasis project, and in 1994 forged it from metal for the Ukrainian Orthodox Church of St Andrew in Bloomington (USA), creating icons using the enamel technique.⁴⁴

In 1996 and 1998, Oleksandr Melnyk together with other members of the Alympius Brotherhood used the egg tempera technique to decorate the Church in Krupets village, Radyvylskyi district, Rivne oblast.

Another member of the Brotherhood, Mykola Malyshko, was born in 1938 in Dnipropetrovsk region. Malyshko graduated from Dnepropetrovsk Art School and Kyiv Art Institute and received the qualification of monumental artist. Among his works are decorative plastic panels, paintings in Brovary, Kyiv (1977, 1985). After Ukraine gained independence, Malyshko had a number of exhibitions (Kyiv, Lviv, Khmelnytskyi, Winnipeg) and publications (Kyiv, Lviv, Winnipeg, Belgrade, Sofia, Sweden). Mykola Malyshko creates sculptures and works of iconography. There is a division into Christian and pre-Christian periods in his work. He perceives the work of Alympius as an ideal.⁴⁵ 'His 12th century mosaics and frescoes at St Michael's Golden-Domed Monastery surpassed everything I have seen before. I look at it and see the sun, and it shines from there now and today', Malyshko says. The history of the Ukrainian people

42 Virnyi, 'Destruction of Ukrainian churches in Kyiv and all other cities of Ukraine', 49.

43 Raisa Lysha, 'Depth debunking', *Suchasnist*, 10 (1995), 133–138.

44 Aliona Simonova, *Byzantine traditions in modern paintings of Orthodox churches of Ukraine (turn of the 21st century)* (D.Ed. Kharkiv State Academy of Design and Fine Arts, 2015), 469.

45 Vitalii Shcherbak, 'Saint Nicholas contributes to success', *Obrazotvorche mystetstvo*, 1-2 (1999), 93.



FIG. 4. OLEKSANDR MELNYK, TRIPTYCH TO THE 1000TH ANNIVERSARY OF CHRISTINAIISATION, 2000. FROM: ENCYCLOPEDIA OF MODERN UKRAINE, [HTTPS://ESU.COM.UA/SEARCH_ARTICLES.PHP?ID=65423](https://esu.com.ua/search_articles.php?id=65423) [ACCESSED 01.08.2022].

and their cultural roots form the creative basis for any initiative performed by M. Malyshko.⁴⁶

Nina Denysova also belongs to the same Brotherhood. She is engaged in monumental painting, which combines refined form, emotional truthfulness of colour and plastic, and organic signs and symbolic spirituality. Her painting resembles Ukrainian frescoes of the 12th century, works of Ukrainian folk art and works by Mykhailo Boichuk. Nina Denysova has produced religious works such as *Keening* (1991), *Born* (1992), *Pysanka* (1994), and others. Back in the 1960s she contrasted the right to be herself with the communist totalitarian system. In the 1960s and 1970s, her illustrated books became an outstanding phenomenon in Ukrainian culture. In most of her subsequent works, the person is represented in an emphatic way. Lines on canvases (sometimes discontinuous or geometrically

46 Ivanusiv, *Church in ruins*, 321.

structural) mean something essentially flat were worlds intersect. The artist seeks the unity of the earth and the sky in her works.⁴⁷

Valentyna Biriukovych, a graduate of the Kyiv Civil Engineering Institute, is also a well-known member of the Brotherhood. Since the 1970s, she has been drawing icons using the Kyivan Rus and Renaissance-Baroque styles (16th to 18th centuries). Her the most famous works are *It Is We, Lord, Holy Mandylion of Edessa, Nativity of Christ, Meeting of Mary and Elizabeth, Christ the Winegrower*. Biriukovych made her first attempts in the field of iconography in the 1970s. In 1978, she left her job at Ukrrestavratsiia to become an iconographer. In the 1990s, her icons were displayed at exhibitions at the Lviv Museum of the History of Religion (1990), the Ukrainian Cultural Foundation (1991), and the National Museum of Ukrainian Fine Arts in Kyiv to celebrate the 500th anniversary of the Ukrainian Cossacks (1991). Valentyna Biriukovych was invited to make all the icons for the iconostasis in the Ukrainian Greek Catholic Church near Strasbourg in France (1991–1992). Subsequently, personal exhibitions of her icons took place in Mulhouse (France), in 1993–1994, in Odense (Denmark), Pompeii (Italy) and at the 6th World Exhibition of Religious Art in Venice (Italy).⁴⁸

Valentyna Biriukovych gained national and international recognition as a talented iconographer. Her icons are kept in the chamber of Lviv Greek Catholic Archdiocese, Kyiv-Mohyla Academy, and the Apostolic Congregation for the Oriental Churches in Rome, as well as in Paris, Strasbourg, Odense, Neuburg (Germany) and in many private collectors in the United States, Canada, South Korea, Japan and, of course, Ukraine.

Biriukovych has her own style of painting, which fits into the general direction of stylistic synthesis yet is also peculiar among the masters of iconography in the Ukrainian diaspora of the 20th century.⁴⁹ She focuses on Ukrainian icons of the Middle Ages, and the iconography (characteristic darkish carnaza faces, use of space, linear gradation), three-dimensional human figures and environmental

47 Lesiv, 'Painting Today: Professor Roman Vasylyk and the Department of Sacred Art', 59.

48 Simonova, *Byzantine traditions in modern paintings of Orthodox churches of Ukraine (turn of the 21st century)*, 134.

49 Volodymyr Pidhora, 'Prickly flowers are the most tenacious', *Suchasnist*, 5 (2001), 145–147.

objects characteristic of Ukrainian Pre-Renaissance and Renaissance icons of the 15th and 16th centuries. Her use of symbolic images – such as Christ the Winegrower, who squeezes the juice from the grape into the Eucharistic cup; portraits (Cossack elders near the Eucharistic bowl, images of the heads of the Ukrainian Churches and representatives of Ukrainian society in the icon *In Thee Rejoiceth*) – are characteristic of some Ukrainian baroque religious subjects.⁵⁰

In addition, the iconography of Valentyna Biriukovych is associated with Ukrainian folk paintings. The Holy Saviour's image, often repeated in the artist's work, is depicted in one of the most typical cases on a blue tablecloth with delicately painted flowers, stalks, and leaves.

The power of Valentyna Biriukovych's icons lies in the subtlety of her painting. In her work she has returned to ancient iconographic techniques and materials: wood planks, levkas, pavoloka, tempera paint. Her art does not inspire the feeling that a church icon is to be used only as a part of iconostasis. The icons of Valentyna Biriukovych are rather 'souvenirs', although they combine different features of ancient Ukrainian icons.⁵¹

Among the youngest members of the Brotherhood is Yakov Bulavytskyi (Mykolaiv), a young artist who has already had solo exhibitions in Kyiv, Odesa, Mykolaiv and Bulgaria and who has received diplomas at the New Names of Ukraine contest. His the most outstanding work is *Trinity* (1993). The figures in the canvas are depicted in unearthly radiance, bringing calmness and harmony. The plot and composition adhere to tradition, but the unexpectedly rich colour gamut, full of light, is striking.

The Association of Sacred Art, Lviv. The founder of this group, which was established in Lviv in 2002, was a graduate of the Department of Sacred Art at the Sviatoslav Vladyka Lviv National Academy of Arts. During the period of its activity, this association of talented artists created wall paintings in six churches in Lviv. The main style of painting was Ukrainian Neo-Bizantism, with reference to the experience of Boichukisty. The leader of the group describes this style as sacred minimalism and sees its mission as

50 'Past and future of Ukrainian icon', *Ukrainske slovo*, October 10, 1996, 3.

51 Simonova, *Byzantine traditions in modern paintings of Orthodox churches of Ukraine (turn of the 21st century)*, 356.

translating Byzantine traditions into the language of modern art, and thus approaching the youth. The laconic nature of the work is close to the works of Polish iconographer of Ukrainian origin Jerzy Nowosielski.⁵² The experience and constant creative searching of Sviatoslav and his associates led to the formation of his own style, especially noticeable in recent projects at the chapel of St Joanna the Myrrhbearer in Sukhovol (2011), the Church of Peter and Paul in Novoiavorivsk (2011). In all temples, where the masters of the Association of Sacred Art worked, the white background is preserved and the paintings are combined with monochromatic mosaic inserts of glass, smalt, marble, and a small amount of leaf gold and silver. As part of the artistic style the line recedes into the background in comparison with simple, but accurately balanced, silhouettes of spots; volumes are formed extremely delicately, without sharp contrasts and with the minimum intervention in local colour. There are few folds on the saints' clothes, with each one adjusted as if the painter has lost everything secondary, leaving only the most important things.

Eikonon schole began its work in the summer of 2013 in Uzhhorod, on the initiative of the Capuchin monks of the Candlemas Monastery. The course combines acquaintance with the sacred monuments of Transcarpathia, and lectures on the history of ecclesiastical art and Byzantine liturgical tradition. Students participate in daily prayers and liturgies held in various churches in the Mukachevo Greek Catholic diocese.

The Nikosh iconographic studio, Khmelnytskyi. Students at this school, founded in 1999, are of different faiths and range in age from 13 to 18. They start with the preparation of the board, its scarring, preparation and application of levkas, then move on to study gilding, preparation of paints, drawing a contour drawing and the Byzantine tradition of iconography. The teaching program is based on the school process and the training course is five years.

The Rozvii religious art workshop, Lviv. The outlined direction in sacred art is the work of gifted monks and nuns from monasteries in Ukraine. Today we have the opportunity to freely engage in creative work, paint icons, embroider, carve, make real artistic ecclesiastical objects. The Rozvii workshop is based at the Studite Monastery in

Lviv, where future artists are taught by professional iconographers. The works of the students are already known in artistic and religious circles in Ukraine and the Diaspora.

CONCLUSIONS

The most important layer of historiography of Ukrainian icon painting in the 20th century is the study of contemporary Ukrainian researchers from the turn of the 21st century. Accumulating experience from previous theoretical thought and continuing the progress of modern Ukrainian iconography enhances the practical abilities of modern artists.

Today there is a synthesis of new trends, innovative artistic solutions and traditional motifs of national church art of different periods. The current traditions of religious painting are gradually being restored in icon painting schools and workshops formed in public and private education institutions. These specialised departments and divisions producing sacred art can be found in Kyiv, and at the Lviv National Academy of Arts, Lviv; the M. Fihol Department of Fine Arts at Vasyl Stefanyk Precarpathian National University in Ivano-Frankivsk; the Alympius Brotherhood of Iconographers, Lviv; the Association of Sacred Art, Lviv; the Rozvii Religious and Art Workshop, Lviv; the Eikonon schole, Uzhhorod; and at the Nikosh Khmelnytsky School of Icon Painting in Khmelnytskyi. Such icon painting institutions are the main sources of the development of modern Ukrainian icon painting.

Several main stylistic trends in Ukrainian sacred art can be clearly distinguished in the 20th and early 21st centuries, i.e., Neo-Byzantinism (Boichukism), Neo-Renaissance, Neo-Baroque, Neo-Romanticism, Neoclassicism, and Ukrainian new style. The most common style and era syntheses in iconography are Byzantine-Renaissance, Renaissance-Baroque, and Byzantine-Classicist. Some authors also reference the traditions of Modernism and Postmodernism, Byzantine-old, and Classicist-Realist.

⁵² Larysa Briukhovetska, 'Annunciation. Color of Hope', *Ukrainska kultura*, 7-8 (1994), 20-21.

IHOR KOVALCHUK, ROKSOLANA PATYK, NATALIYA BENIAKH:
UKRAINIAN ICONOGRAPHY OF THE LATE 20TH AND EARLY 21ST
CENTURIES: TRENDS AND LEADING SCHOOLS

KEYWORDS: ICONOGRAPHY; ICON; ART SCHOOLS; ICONOSTASIS;
ICONOGRAPHY TECHNIQUES; THEOLOGICAL ASPECT OF ICONS

SUMMARY

The article deals with the development of modern Ukrainian iconography and the formation of the main centres and regional schools, tracing artistic and stylistic features and trends. The article analyses the activities of the Kyiv and Lviv art schools in the field of sacred art. The main features of the development of modern iconography are identified, and the creativity of leading specialists and iconographers, genres, and technological specifics of iconography are studied. The scientific novelty of this research consists in a comprehensive study of modern Ukrainian iconography, taking into account artistic and stylistic, regional, technological, and canonical aspects. Features of the formation of art schools and associations of sacred art in Ukraine are traced.

The aim of the study is to determine the main trends in the development of modern Ukrainian iconography and to identify the influence of the leading schools in the field of sacred art.

The methodological basis is a comprehensive analysis of cultural and artistic phenomena in chronological and theoretical aspects of the development of modern sacred art in Ukraine.

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Miscellanea

