
Ukrainian Iconography of the Late XX–Early XXI Century: Trends and Leading Schools

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Abstract

The article deals with the development of modern Ukrainian iconography, the formation of the main centers and regional schools, traces artistic and stylistic features and trends. The article analyzes 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, 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 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, to identify the influence of leading schools in the field of sacred art. The methodological basis is a comprehensive approach to the analysis of cultural and artistic phenomena in the chronological and theoretical aspects of the development of modern sacred art in Ukraine.

Keywords: iconography, icon, art schools, iconostasis, iconography techniques, theological aspect of an icon.

Introduction

Today, the development of theology and religious tradition affects the development of sacred art, which in the late XX century has already undergone certain stylistic updates and changes. The problems of the Church in the independent Ukrainian state are still not fully resolved (Muliar, 2009, p. 177). But with the acquisition of state independence and religious freedom, the Ukrainian people revived their culture in the field of 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.

At the time of independence, the Ukrainian people received a constitutionally approved real freedom of religion. Now the Ukrainian people is not persecuted on religious grounds, spiritual and sacred direction, which has long been important in both professional art and folk art, folklore, shows itself.

Since during the period of 1920–1990, under the totalitarian Soviet regime, ecclesiastical art and iconography underwent significant changes and decline, in order to preserve the traditions of Ukrainian iconography, many artists were forced to go abroad and continue their work there. In the XX century, the Ukrainian diaspora (countries of Western Europe, the USA, Canada, Australia, etc.) analyzed and gave a new meaning to the old heritage of iconography, the synthesis of styles, at that time appeared a modern icon (Kovalchuk, 2019, p. 90). While the so-called 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 (Ivanusiv, 1987).

Iconography in Ukraine reaches back to ancient times. The monasteries had icon-painting schools and painting workshops. In all regions of Ukraine were formed iconography and painting traditions, and the main features of local art schools were created. Among the main iconography schools, it is worth mentioning the centers that existed during the X–XIV century in Kyiv, Belz, Halych, Volodymyr Volynskyi, Novhorod, etc. In the late XI century one of the first iconography workshop at Kyiv-Pechersk Lavra was created (Kosiv, 2019, p. 32). Throughout the XV–XIX century, monastic, fraternal, private iconography and painting schools and workshops were operated on the territory of Ukraine. Sambir, Zhovkva, Lviv, Peremyshl, Volyn, Ostroh, Kyiv, Chernihiv, Poltava and other leading schools were founded based on iconographic and painting traditions.

The leading iconographic centers of Western Ukraine in the XV–XIX century were in Sudova Vyshnia, Robotychi, Sambir, Drohobych, Chernivtsi. Small iconographic centers were also founded in Yavoriv, Kosmach, Yasin, Zhabie (now Verkhovyna), Bereziv Nyzhnii, Stari Kuty, Bohorodchany, Kolomyia, Sniatyn, Roshi, and other villages.

The development of iconographic schools and professional centers in Ukraine took place before the beginning of the XX 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, began the process of restoration and creation of new centers of iconography and painting. Kyiv and Lviv iconographic schools stand out among the leading modern iconographic schools (Krvavych, 1999, p. 82).

The source of research on Ukrainian iconography was mostly art history and theology literature. The study of contemporary Ukrainian art critics mostly 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 (1992, 1994, 1996, 2003, 2012), O. Sydor (2001), V. Otkovych, R. Vasylyk (1997), R. Kosiv (2019), M. Pryimych, V. Ovsiichuk, H. Stelmashchuk (2013), M. Helytovych and many others. The current state of development of Ukrainian icon painting still remains little studied. With regard to recent research, such authors as I. Dundyak (2016), I. Kovalchuk (2015, 2019), R. Kosiv (2019), T. Lesiv (2019), V. Popovych (1998), M. Selivachov (1989), A. Simonova (2015), R. Petruk (2018), O. Tsugorka (2019), B. Ziatyk (2016, 2018), and others should be mentioned. Their appearance in the late XX–early XXI century 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 methodological basis of our research is a comprehensive approach to the analysis of Ukrainian iconography in chronological and theoretical aspects. In particular, the methods used are: historical and comparative, typological, analysis and generalization, visual, iconological (object in the historical process), canonical (dogmatic rules and canons), artistic and stylistic (analysis of the manner of iconography of individual artists and their schools), theological (the influence of church dogmas and canons on the formation of an artistic image; theology of icons), method of artistic analysis. Starting with the general overview of the state of the Ukrainian sacred art during the late XX–early XXI century, we analyze how the modern iconography forms in national educational institutions, religious educational institutions, and private institutions to determine the main trends in the modern Ukrainian iconography and to identify the influence of leading schools in the field of sacred art.

State of Sacred Art of Ukraine in the Late XX–Early XXI Century

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 for the revival of Ukrainian ecclesiastical painting in an independent state. After all, in the XX century in Ukraine for almost several decades there was a real crisis of sacred art, and even the cessation of its development for almost a century (Stepovyk, 1996, p. 120). 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 is being integrated into the national culture of Ukraine. Although the movement in ecclesiastical culture is slower, it still exists and develops; there are a large number of constructions of new churches or restoration of those that were preserved during the Communist regime (Patyk et al., 2020, p. 27). Many icons, iconostasis, and church utensils were received by the Ukrainian Church for finishing the interiors. Their quantity does not always mean high quality, but 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 a low artistic and spiritual level (Holod, 2000). 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 (Ivanusiv, 1987). Architects 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 a fairly simplified architecture, but 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 fact that the newly built churches were filled with low-grade works. Non-professional artists were invited to work on mural painting, sometimes iconostasis and icons were created by people who do not have proper art education. After the completion of the work, sometimes it is difficult to recognize which Saint is depicted, which technologies are used, and non-compliance with the canons is noticeable (Hakh, 2000).

Also known are the facts of repainting frescoes of the XVII–XVIII century in churches and monasteries, which were transferred to the use of local religious communities. During the repair, old paintings were painted over, their appearance was changed and storage conditions were violated. During the independence of Ukraine, only in the Western regions of Ukraine many wooden churches, which were architectural monuments of the XV–XVIII century, were burned (either by negligence or intentionally).

On the one hand, the appearance of low-grade works of sacred art is due to the lack of specialists in the field of ecclesiastical art, the work of random people; on the other hand, it is connected with the incompetence of Church communities and priests, the lack of knowledge in the field of ecclesiastical art (Holod, 2000). These are facts of incompetence, but sometimes they border on vandalism, unfortunately even today. It is worth mentioning the events in urban-type settlement Slavske (Lviv oblast) where at the initiative of the senior priest and the community of the church the paintings of the early XX century 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 Ukrainian Greek Catholic Church (UGCC) together with the Lviv National Museum represented by Andrii Sheptytskyi addresses the problems of preservation of monuments and control of valuable samples 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 (Virnyi, 2001). This organization promotes the cooperation between Church communities and priests with architects, artists, and restorers, helps to resolve disputes, and evaluates works of art. The Commission consists of famous artists, directors of museums and art institutions (Hakh, 2000).

In the early 90s of the XX century there were significant changes in the development of folk and church-religious art of Ukraine. The ancient traditions of religious painting were gradually being restored in icon-painting schools and workshops formed in state educational institutions and private institutions. In recent years, to ensure proper training of professional masters of iconography in some art institutions of Ukraine, appropriate departments or divisions have been created. The schools and workshops for iconography are founded or reopened in monasteries. The work of artists with plein air painting has also become more active. Iconographic schools are opened in almost all regions of Ukraine.

Sacred Art in National Educational Institutions

An important factor for the development of modern iconography in Ukraine is professional art education, which began in the mid-1990s in art institutions of higher education of Kyiv, Lviv, and Ivano-Frankivsk (Tsuhoroka, 2019, p. 228). The Department of Fine Arts named after M. Fihol of Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine) for almost seven years successfully operates an educational program called "Iconography". Among the teachers of this specialization should be noted V. Lukan, O. Melnychuk and Yu. Popeniuk. Other two powerful educational centers were established in National Academy of Visual Arts and Architecture and Lviv National Academy of Arts.

National Academy of Visual Arts and Architecture, Kyiv

In 1994, at the National Academy of Visual Arts and Architecture, Kyiv (Ukraine) was opened the Workshop of Painting and Temple Culture named after Mykola Storozhenko. Its opening was due to the wide deployment of temple construction in Ukraine, and therefore the urgent need for specialists for the artistic decoration of cult new buildings and the restoration of ancient works of sacred art. The Workshop was headed by an outstanding artist Mykola Storozhenko; now it is named after him. Its graduates are immediately involved in the work on the decoration of temple buildings. The training program of the Workshop provides for performing academic training

tasks in drawing, painting and composition and copying outstanding works on religious themes. Field-specific specialization at the Academy begins from the third year of study.

During the following years of study, students should master iconography of different art schools and stylistic epochs: Byzantine, Old 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 synthesized. 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 (Fesenko, 1997). This is how the iconostasis for the temple in Stari Petrivtsi village of Kyiv oblast was created by the joint work of teachers and students of the Workshop. It was also an important practical lesson in creative work on an architectural object (Mishchenko, 1999).

The methodological basements of the workshop are taught in the III–VI courses and are determined by 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 allows learning the technological and stylistic techniques of ancient icon-painting schools, the idea, image, style and canon (Patyk et al., 2020).

The founder of the Workshop of Painting and Temple Culture, Mykola Storozhenko (1928–2015), graduated from Odesa Art School and Kyiv Art Institute, where he had an opportunity to adopt experience of Tetyana Yablonska and Serhii Hryhoriev. Since 1974, the artist has taught at the National Academy of Fine Arts and Architecture (then Kyiv Art Institute). Since 1989 he got a Professor title. 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, the artist performed monumental compositions using hot and cold encaustics, classical and non-classical mosaics, ceramics, as well as graphic works using the techniques of lithography, etching, monotype. He created the mosaics “Kyiv-Mohyla Academy,” “Lviv Stauropegian Brotherhood” (1969–1970) (Maistrenko-Vakulenko, 2018).

Professor performed paintings of the dome of the Church of Mykola Prytysko on the territory of Podil in Kyiv. He faced the problem of developing or restoring of the canonical theme of the Trinity from the standpoint of today. Starting from the time of the Byzantine Empire and up to the present day, a canonical scheme that is located around the central axis has been developed. As Mykola Storozhenko noted, he searched for the placement of images on a concave surface in the direction from the central point of the east 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 (Stepovyk, 1994). I. Pylypenko, O. Solovey, V. Kozyk, I. Zhuk, G. Ipatyeva, I. Yeliseyeva and others were the first pupils of the workshop (Tsuhoroka, 2019).

Exhibitions of the Workshop of Painting and Temple Culture

The Workshop of Iconography of Mykola Storozhenko continues the tradition of the Lavra Iconographic School of the XVII–XVIII century. The activity of the workshop was presented by the following exhibitions: “From School to the Temple-1” (1995), “From School to the Temple-2” (1996), The Cathedral (1996), and “From School to the Temple-3” (1997). In 1997, gallery of Kyiv-Mohyla Academy staged an exhibition entitled “From School to the Temple,” where works of graduated iconographers were presented. Working in different styles, they demonstrated high professional skills. Mykola Storozhenko presented at the exhibition the triptych “Visitation,” “Green cross,” and “Ascension” (1995). Another work of the artist, “Earth Cross” (1996), on which the little Jesus goes to earth with a cross in his hand, his face shows the presentiment of all future suffering and all the pain of humanity. For iconography these works are innovative, because they go beyond the established canons of manifestation and reflection of spirituality. On these canvases, the master finds new methods and ways to depict the highest spirituality (Stepovyk, 1992).

At the exhibition by the graduates and students of different years of Mykola Storozhenko Workshop of Iconography, works by O. Solovei, A. Petrushevskiy, V. Bondarenko, I. Pylypenko, and others were presented. One of the first graduates of the Workshop, Oles Solovei, presented four works, among which the leading place belongs to the polyptych “Ukrainian Intercession of the Holy Virgin” (1994). The artist’s iconography is of an associative nature with a noticeable influence of the Ukrainian Baroque. To do this, he uses specific details of monuments of that era: Church of Intercession of the Holy Virgin in Sulymivka, Zaborovskiy Gate, cartouche of the Lviv Brotherhood, including them in the overall structure of the composition (Fedoruk, 1993).

A completely different style and a different vision of religious art are demonstrated by another graduate of the Workshop A. Petrushevskiy. His project of the Church “Ascension” is a work of creative imagination of the artist. Together with his father, the architect O. Petrushevskiy, he developed the project of a cross single-domed one-apse temple, the feature of which is an unusual glass dome. Cast glass connected by buttresses connecting the sides of the dome so that the beam of light from above concentrates on the central figures of the iconostasis, the sculpture of Jesus Christ that ascends. In the altarpiece, the artist places the composition “Last Supper,” “Annunciation,” “Crucifixion,” “Myrrh-Bearing Women.”

It is also worth noting, among the exhibited works of the Workshop, the triptych “Wisdom of Temples” (1996) by Ivan Pylypenko. The work has an easel character.

In contrast to the innovative searches of O. Solovei and I. Pylypenko, creativity of V. Bondarenko can be defined as a continuation of the manner of the ancient masters of Kyivan Rus. His series “Apostolic Row” characterizes the canonical style and traditional theme. In “Deesis Tier” (1996) where 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 on the clothing are outlined, and the traditional placement and position of the hands are preserved. In the same traditional style, the icon “Holy Mother” by Volodymyr Nedaiborshch is made, which refers to the classic technique of iconography. Roman Havrylenko mastered the complex technique of a ceramic panel picture decorated with multicolored enamels. Presented panel picture “Oranta” is intended for the decoration of the church in the village Liublin in Halychyna (Mishchenko, 1999).

Therefore, the innovation and style search of the master and mentor Mykola Storozhenko influenced the multi-vector development of this 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. The artist managed to create his own style, the theme of his works is purely national, Ukrainian. In his work should be outlined the following main directions: the history of the times of the Cossacks, historical legends (Cossack Mamai, Roksoliana, Marusia Churai), famous historical figures (Hetmans of Ukraine, Taras Shevchenko), folk rituals (Christmas, Christmas carols, Nativity scenes, etc.), folk life (fairs, harvest, *chumaks*, *kobzars*, folk types of different regions of Ukraine) (Popovych, 1998). At the end, the religious life of the people: bishops, churches and icons specific for the Hetmanate of the XVII–XVIII century, but these are not the copies of famous samples, but their own original compositions.

Although the figures on F. Humeniuk’s paintings are always in motion, his paintings cannot be attributed to neo-baroque, they do not have splendor, redundancy, brilliance, but rather the tendency to monumentalism. The artist has a great sense of proportion and tact. Elements of surrealism are also traced: an angel holds a Hetman’s horse, an ox’s head is among carolers, small churches are between people, holy banners (*khорuhva*) and others. But all these elements are organically connected with the integrity of the composition; they help the artist to reproduce the symbolism. Created by a wild imagination, F. Humeniuk’s paintings, though turned to the glorious past, are quite modern, aimed at awakening in modern citizenship, partly Russified, love for Ukraine (Muliar, 2009). 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, a manifestation of spiritual thirst today. These attributes are so richly colored that spirituality seems to be subordinated to the national element. At the same time, the ethnic character of people’s images is as if enlightened by the supersensible. The iconicity of images even on historical canvases of the artist strikingly contrasts with the mundane realism of some Ukrainian portraits of the XVII–XVIII century, which often serve as the historical basis of paintings of M. Humeniuk (Popovych, 1998). Works in the field of iconography: “Christmas” (1975), “Trinity” (1981), “Cross Procession,” etc.; historical: “Mazepa and Charles XII,” “Kobzar Veresai,” “All-night vigil in Lavra,” “Cossack Church in Sednev,” “Kobzars” (Maistrenko-Vakulenko, 2019).

In the workshops of the National Academy of Fine Arts and Architecture on the samples of art works of Byzantium (during the III–IV years of study), Ukrainian and world Baroque (during the IV–V years of study), students through creative practice study the styles of religious

art, discover the method of applying color layers, the secrets of materials (egg tempera, levkas, gilding, relief, etc.). During the performance of educational tasks, in addition to the conscious approach, there is also an irrational process—a kind of acquaintance through touch with the sacred masterpieces of the XI–XVIII century (Byzantine, Baroque art). It is analytical and copying experience combined with academic knowledge that ensures the proper artistic level of the performed works.

On the territory of Western Ukraine, Lviv is the center of development of modern sacred art and iconography. This is an artistic, political and religious center of all-Ukrainian 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.

Lviv National Academy of Arts, Lviv

The Lviv National Academy of Arts has had the Department of Monumental Painting for many years but in 1995, Roman Vasylyk, honored artist of Ukraine, People's artist of Ukraine and Professor, initiated the creation of 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 Ovsiihuk, Laslo Pushkash, Roman Vasylyk, Mykola Krystopchuk. In the process of teaching were involved such specialists as K. Markovych, R. Kyslyi, S. Yuzefiv, L. Skop, and such young graduates as R. Kosiv, L. Yatskiv, I. Shaban. These masters through their teaching activities, rallying gifted students around, form the style of Lviv Iconographic School (Vasylyk, 1997).

The Department of Sacred Art of the Lviv National Academy of Arts provides training for specialists in the field of sacred art. The concept of the Department of Sacred Art involves the revival and popularization of Ukrainian iconography, its original style. The main directions of educational and creative activity of the Department are the achievements of the Painting of the XV–XV century, as well as the achievements of Ukrainian artists of the first half of the XX century.

To give lectures at the Department were invited such authoritative scientists and theologians as: Patriarch of the Ukrainian Autocephalous Orthodox Church Dymytrii Yarema, Vice-Rector of St. Clement Ukrainian Catholic University (Rome) Dr. O. I. Muzychka, Rector of the Holy Spirit Seminary in Lviv B. Prakh, doctor of canon law M. Dymyd, Ph.D. Stepovyk, iconographer O. Mazuryk (France), iconographer M. Bidniak, famous designer V. Pankiv (Poland), art expert V. Hreshlyk (Slovakia), research scientist of the University of Montreal (Canada) Ya. Krekhovetskyi, a famous byzantinist Dr. T. Shpinhli (France) (Vasylyk, 1997).

Roman Vasylyk, who was the first Head of the Department of Sacred Art, studied at the Uzhgorod School of Applied Art named after Erdelyi, the Lviv State Institute of Applied and Decorative Art (interior design) in 1973. He worked on interior design, wood carving. He studied iconography by himself, studying the monuments of sacred art of the past centuries, literary sources, communicating with outstanding masters of iconography both in Ukraine and abroad.

Since 1975, he has been teaching at the Lviv Academy of Arts, and since 2000, he has been a Professor at the Lviv Academy of Arts. On his initiative, in 1995, the Academy established the Department of Sacred Art (Lesiv, 2019). This was preceded by the teaching of iconography and carving in the special studio “Rozvii”, founded in 1990 at the Studite Monastery in Lviv, along with such a famous artist as Karlo Zvirynskyi, who taught a theoretical course there. Karlo Zvirynskyi is the author of iconostases and icons that are located in churches in Ukraine and abroad (England, Poland, France) (Zvirynskyi, 2017).

Roman Vasylyk made the iconostasis project, the carved decoration and all the icons of the iconostasis for the Church of 1000th Anniversary of the Christianization in 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. Icons of the iconostasis have traditional tempera, letters on a pure gold background. Therefore, the figures of Jesus Christ and the Mother of God Odigitria received a solemn and monumental appearance, dominating in the entire interior of the Church.

R. Vasylyk painted the altarpiece icon “Protection of the Holy Virgin” for the Church of the Protection of the Holy Virgin of the female monastery of the Studite Charter in Lviv. This icon reflects the historical development of the Ukrainian Church. Along 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 (Ziatyk, 2018). He designed the interior design and iconostasis for the memorial museum-estate of Patriarch Joseph Slipyi in Zazdrist village in 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 Beatitude Joseph Slipyi. In 1998, he created the icons of the deesis, vicar and festive tiers of the iconostasis of the Church in Bartoszyce, Poland. The icons of the vicar tier turned out to be majestic and at the same time elegant, with a rich color characteristic of the Ukrainian tradition, spiritualized faces of Jesus Christ, the Mother of God, St. Nicholas and the Apostle Andrew.

Icon “Protection of the Holy Virgin” (2000) was made by R. Vasylyk for the Church of the Protection of the Holy Virgin of the Society of Salesians in Lviv. The work is made on a board using the technique of tempera with gilding. Here two types of icons, perhaps the most popular in Ukrainian iconography of the Mother of God, are combined: the Protection of the Holy Virgin and the Odigitria. The multi-figure composition of the icon resembles Ukrainian icons of the XVIII century, but at the same time it has new elements: the Mother of God and Jesus hold a scepter and a state in their hands. Roman Vasylyk emphasizes the protective ability of the Mother of God, depicting her in a dome like cloak-omophor. The Most Holy Mother of God symbolizes the Church over all of Ukraine. In the composition of the icon to the left of the Mother of God there are 13 martyrs from Pratulyn (Kholmshchyna), Princess Olha, Princes Volodymyr, Yaroslav the Wise, Borys and Hlib, Danylo Halytskyi, hetmans B. Khmelnytskyi

and I. Mazepa, Mykhailo Hrushevskiy. On the other side of the central figure is Ukrainian clergy: hierarchs and monks of Kyiv-Pechersk Lavra, Pochaev, Univ, Potro Mohyla, Metropolitan Ilarion I, A. Sheptytskyi with Patriarch J. Slipyi, Bishop Andrii Sapeliak. In general, the icon is characterized by the dominance of gold and red colors, which makes an even more monumental impression from this work.

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 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 (Holod, 2000).

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 it are the coherence and integrity of the composition, the dominance of line, which gives the work a lyrical, as if musical sound, as well as a clean range of harmonized warm colors with a subtle game of nuances. Stylistically, the works of K. Markovych are close to iconographic searches of 1920–30s of the XX century, primarily they appeal to 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 through an appeal to neo-romanticism. The artist delicately introduces a variety of three-dimensional color and texture in the interpretation of the main forms, gives preference to smooth the contours and as for details he prefers the dotted lines (Ziatyk, 2018). The iconographer alternates between negative and positive lighting on the clothes of the saints, in the palette dominate warm pastel shades that for contrast is complemented by bright red and blue-green colors. In the painting of K. Markovych, the experience in the sgraffito technique was also reflected due to his ability to achieve artistic expression with minimal means. Perfect knowledge of the material helps the artist to maintain a recognizable individual style of writing and distinguishes him from modern iconographers.

In 1996, Lviv hosted the exhibition “Ukrainian Sacred Art of the XX Century,” where the works of Ukrainian artists of the modern times, since the beginning of the XX century were presented. “Holy Sepulcher” (from the Church of the Assumption in Lviv) made by Petro Kholodnyi (Senior), works of Vasyl Diadyniuk and Andrii Koverko were exhibited. In the works of modern masters (O. Minko, M. Otkovych, V. Moskaliuk, M. Shymchuk, V. Fedoruk, R. Petruk, V. Yarych, Y. Sadovskyi, M. Savka-Kachmar, M. Bilas) reflects the presence of three directions (Ziatyk, 2016). The first is the maintenance of the foundations of neovitalism, this direction is quite traditional. The second is the foundations of neoclassicism, with realistic vision, chiaroscuro, modeling, and interesting style searches are also possible here. The third is the influence of modernism (less often postmodernism), which is expressed in a great

emotionality, expression; stylistic search, development, and creation of new modern works are also possible in this direction.

Icon-Painting in Religious Educational Institutions

The Ukrainian Catholic University in Lviv (UCU) has an icon-painting school “Radruzh,” founded in 2005 as a two-week summer school, since 2007 the form of education has been changed, except for summer schools open to students from other cities and countries was founded a so-called certificate program for 6–8 semesters (study every Saturday and in summer). In 2009, the Academic Council of the UCU approved the program of stationary training. The iconographic school remained open to all comers, but at the same time, it has grown into a center for obtaining a 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 (Dundiak, 2016).

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, studying the basics of theology, liturgics and the theory of iconography, study trips and excursions. In general, this training offers students not only the study of the basics of iconography but also spiritual practice. During the existence of the iconographic school, it trained about 400 people. Students of the certificate program are mainly residents of Lviv and the region, but in the summer people come from different regions of Ukraine and abroad. Students of the summer schools were people from 13 regions of Ukraine and 16 countries of the world: Belarus, Lithuania, Russia, Slovakia, Romania, Holland, China, 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 technique on canvas) for the wooden Church of the Blessed Martyrs of the UGCC on Stryiska Str. in Lviv; German iconography of Christ in the image of a pharmacist adapted to Ukrainian medieval technology (commissioned by the D.S. 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, organizational and other work in the school are carried out by: S. Tymo (Headmaster of the school who teaches the course “Theology of icons”), Ihor Petsiukh (confessor of the school), E. Kovalchuk (coordinator of training programs), M. Baltarovych (project manager), teachers of iconography O. Valchuk, N. Karvatska, Anastasiia Luhova, U. Krekhovets, S. Vladyka, teachers of theoretical courses M. Tsymbalista, M. Zhyshkovych, H. Tesliuk, Ya. Kuts, N. Bahniuk, M. Tymo, R. Kosiv, T. Lozynskyi, I. Krypiakievych-Dymyd, M. Khomyshyn (Stepovyk, 2012).

In 2012, in Drohobych, the Institute of the Holy Trinity opened the faculty of ecclesiastical art, which trains experts in theology and theory of icons and qualified iconographers with theological education, teachers of iconography to work in studios and schools of iconography. In Chernivtsi, at the Chernivtsi Orthodox Theological Institute there is the iconographic school that promotes scientific understanding and deepening the Orthodox understanding of the icon, the organization of the educational process, the development of innovative teaching methods, professional education of teachers and students in the field of professional iconography. In addition, religious organizations and monasteries organize summer iconographic schools for everyone. However, it turned out that the interest in Ukrainian iconography is quite large, and not everyone has the opportunity to study at the mentioned institutions during the year. For such a circle of interested people and in order to popularize 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 on the territory of Ukraine. Such schools carry out an important educational mission, because the attitude of church communities and priests to the works of ancient ecclesiastical art is often simply barbaric and often leads to irreparable losses.

Icon-Painting Schools and Workshops in Private Institutions

Alypius Iconographer Brotherhood of Iconographers, Kyiv

In Kyiv, in 1991, the Brotherhood of Iconographers named after the monk Alypius Iconographer was established. First, it included such like-minded artists as Volodymyr Fedko, Petro Honchar, and Valentyn Zadorozhnyi (posthumously). The Brotherhood of Iconographers of Alypius Iconographer on Andriivskyi Descent currently includes Oleksandr Melnyk, Petro Honchar, Volodymyr Fedko, Mykola and Petro Malyshky, Nina Denysova, Vasyl Hymochka, Mykola Stratilat and other artists. In the spring of 1993, the Museum of literature, on the initiative of the Brotherhood, held an exhibition “Motives of Iconography in Modern Ukrainian Art.”

We should refer to the works of the iconographer Oleksandr Melnyk, who is a member of the Brotherhood of Alypius Iconographer on Andriivskyi Descent. The artist was born in Kyiv region, studied at a special school named after T. Shevchenko, then at the Kyiv Art Institute. In 1974, he graduated from the institute. At first, he worked with stained-glass artworks (Church in Vervulytsi village in Ternopil region in which the local authorities decided to create a museum). The main theme of his work is the history of Ukraine. The artist created stained-glass artworks for the Historical Museum. On the first floor everything is dedicated to Kyivan Rus: Yaroslav the Wise, Nestor the Chronicler, on the second floor—the history of later times. In 1983–1984, O. Melnyk was involved in the creation of easel mosaics. With the independence of Ukraine, the artist turns to the sacred theme. In painting are known such his works as “Farewell” (1991), dedicated to the 100th anniversary of Ukrainian emigration to Canada; “Path”, “Migrant Madonna,” “Intercession.” Melnikov’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, O. Melnyk created the triptych “We are idolaters”. The painting “Annunciation. Ukrainians 1992” as the embodiment of a bright hope for the spiritual revival of the native land, the artist presented the University Kyiv-Mohyla Academy. Mykhailo Boichuk, an artist who based on samples of Byzantine iconography and murals of later muralists, started a new direction in art, was a creative reference point for the artist (Stepovyk, 1996).

In addition to painting and mosaics, stained-glass artworks, Oleksandr Melnyk illustrated Holy Scripture, making 40 drawings (ink, pen) for the New Testament. In honor of the 60th anniversary of Holodomor, the artist painted “Most Holy Mother of God-33,” where he depicted the Mother of God who experienced the grief from the terrible all-Ukrainian tragedy. In 1994, Oleksandr Melnyk painted four icons commissioned by the Church community of the United States: “Nativity of Mary,” “Annunciation,” “Nativity of Christ,” “Candlemas” (all icons are rounded in shape, 60 cm in diameter). In 1995, he created eight icons for the iconostasis of the St. Nicholas Church on Askold’s grave. The artist executed several icons for the Pyrohoshcha Dormition of the Mother of God Church on Podil. Folk and Christian traditions in the work of O. Melnyk go hand in hand. The brightness, purity, spirituality of Holy faces, gestures, poses, and impeccable plastic are characterized by the “Ukrainization” of holy faces and figures. Thus, the holy face of the Mother of God is a typical Slavic face with a soft roundness of the cheeks. In traditional forms, the artist also conveys his experience of the great Church holidays: the triptych “Nativity of Christ” (1998), the triptych “Easter” (1998), “Annunciation” (1999). In this last work, lilies as a symbol of the Mother of God, a sign of purity, innocence are used. Rays of light are depicted with lilies—the radiancy of the Lord. In the triptych “Easter” (“Easter morning,” “Easter,” “Easter evening”) the artist recreated the impression of a temple holiday in the Carpathians, reflected the solemn, magnificent flowering of nature (Mehyk, 1983).

In 1991–1995, the members of the Brotherhood of Alypius organized several exhibitions dedicated to the Nativity of Christ, the 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 Ukrainian House (Virnyi, 2001). Members of the Brotherhood of Alypius create icons, paint churches, paint portraits of prominent figures of the Ukrainian Church. At the same time, they are working on creating of mosaics, frescoes, and stained glass artworks (Lysha, 1995).

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

Representatives of the Brotherhood of Alypius, Oleksandr Melnyk and Petro Honchar also work for churches of the Ukrainian diaspora. In 1993, they made the iconostasis project, and in 1994, they forged it from metal and created icons using the enamel technique for the Ukrainian Orthodox Church of St. Andrew in Bloomingdale, USA (Simonova, 2015). In 1996 and 1998, Oleksandr Melnyk together with other members of the Brotherhood of Alypius using the technique of egg tempera painted the Church in Krupets village, Radyvilskyi district, Rivne oblast.

Another representative of the Brotherhood, Mykola Malyshko, was born in 1938 in Dnipropetrovsk region; he graduated from Dnepropetrovsk Art School, Kyiv Art Institute and received the qualification of monumental artist. Among his works are decorative plastic panels, paintings in Kyiv, Brovary (1977, 1985). After Ukraine gained independence, the artist had a number of exhibitions (Kyiv, Lviv, Khmelnytskyi, Winnipeg) and publications (Kyiv, Lviv, Winnipeg, Belgrade, Sofia, Sweden). Now he is a participant of the Brotherhood of Alypius. Mykola Malyshko creates sculptures and works of iconography. There is a division into the Christian and pre-Christian periods in his works. As an ideal, the master perceives the works of Alypius Iconographer (Shcherbak, 1999). The history of the Ukrainian people, its cultural roots form the creative basis for any initiative of M. Malyshko (Ivanusiv, 1987).

Nina Denysova also belongs to the same Brotherhood. The artist is engaged in monumental painting, which combines refined form, emotional truthfulness of color and plastic, organic sign and symbolic spirituality. Her painting resembles Ukrainian frescoes of the XII century, works of Ukrainian folk art and works of Mykhailo Boichuk. Among her religious works, the most well-known are “Keening” (1991), “Born” (1992), and “Pysanka” (1994). Back in the 1960s, the artist contrasted the right to be herself with the Communist totalitarian system. In the 1960s and 70s, 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 structural) mean something essentially flat and the cross of worlds. The artist seeks the unity of the earth and the sky in her works (Lesiv, 2019).

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 style of Kyivan Rus and Renaissance-Baroque (XVI–XVIII century). Her the most famous works are “It is we, Lord,” “Holy Mandyllion of Edessa,” “Nativity of Christ,” “Meeting of Mary and Elizabeth,” “Christ–Winegrower.” It should be noted the heritage of Valentyna Biriukovych in the field of the new Ukrainian iconography. The artist made her first attempts in the field of iconography in the 1970s. In 1978, Valentyna Biriukovych left her job at “Ukrrestavratsiia” to become an iconographer. In the 1990s, the artist’s 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 the artist's icons took place in Mulhouse (France); in 1993–1994 in Odense (Denmark); in Pompeii (Italy) at the VI World Exhibition of Religious Art in Venice (Italy) (Simonova, 2015). Valentyna Biriukovych gained national and international recognition of her talent as an 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; in Paris, Strasbourg, Odense, Neuburg (Germany), as well as in many private collections in the United States, Canada, South Korea, Japan and, of course, in Ukraine.

The artist has her own style of painting, which fits into the general direction of stylistic synthesis, which is also peculiar for the masters of the iconography of the Ukrainian diaspora of the XX century (Pidhora, 2001). Icon master is focused on the Ukrainian icon of the Middle Ages, the iconography (characteristic darkish carnaza faces, the use of spaces, linear gradation), three-dimensional interpretation of human figures and objects of the environment, which was characteristic of Ukrainian Pre-Renaissance and Renaissance icons of the XV–XVI century; the use of symbolic images such as Christ–Winegrower, who squeezes the juice from the grape into the Eucharistic cup; portraits (images of Cossack elders near the Eucharistic bowl; images of the heads of the Ukrainian Churches and representatives of Ukrainian society on the icon “In Thee Rejoiceth”), which was characteristic of some Ukrainian baroque religious subjects (“Past and Future of Ukrainian Icon,” 1996). Also, the iconography of Valentyna Biriukovych is associated with Ukrainian folk paintings. The Holy Savior'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 attractive power of icons of Valentyna Biriukovych lies in the subtlety, filigree of her painting. She returned to the ancient iconographic techniques and materials: wood planks, levkas, pavoloka, tempera paints. Her art does not inspire the monumental feeling that a church icon is to be used only as a part of iconostasis. The icons of Valentyna Biriukovych are rather “souvenir;” however, they combine different features of an ancient Ukrainian icon (Simonova, 2015).

Among the youngest members of the Brotherhood should be noted Yakov Bulavytskyi (Mykolaiv), a young artist who has already had solo exhibitions in Kyiv, Odesa, Mykolaiv and Bulgaria. Within three years, he received diplomas at the contest “New Names of Ukraine”. The most outstanding work of this artist is “Trinity” (1993). The figures on the canvas are depicted in unearthly radiance, bringing calmness and harmony. The plot and composition adhere to traditions, but the unexpectedly rich color gamut, full of light, is striking.

The Association of Sacred Art, Lviv

The founder of this group was a graduate of the Department of Sacred Art of the Lviv National Academy of Arts Sviatoslav Vladyka. In 2002, like-minded graduates of the Department

organized The Association of Sacred Art in Lviv. During its activity, the Lviv association of talented artists created wall paintings in six churches in Lviv. Ukrainian NeoBizantism with reference to the experience of boichukisty is the main style of painting. The leader of the group describes it as a “sacred minimalism” and sees its mission in translating Byzantine traditions into the language of modern art and thus approaching the youth. The laconicity of the work is close to the works of the Polish iconographer of Ukrainian origin, Jerzy Nowosielski (Briukhovetska, 1994). The experience and constant creative search of Sviatoslav and his associates led to the formation of his own style, especially noticeable in recent projects: 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; paintings are combined with monochromatic mosaic inserts of glass, smalt, marble, and a small amount of leaf gold and silver. Among artistic means the line recedes into the background in comparison with simple, but accurately balanced silhouettes of spots, volumes are formed extremely delicately, without sharp contrasts, with the minimum intervention in local color. There are few drapes on the saints’ clothes, and each of the folds is adjusted, as if the master has lost everything secondary, leaving the most important things.

Eikonon Schole, Uzhhorod

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

Iconographic Studio “Nikosh,” Khmelnytskyi

The iconographic studio “Nikosh” was founded in Khmelnytskyi in 1999. Students learn the technology, starting with the preparation of the board, its scaring, preparation and application of levkas, gilding, preparation of paints, drawing a contour drawing and studying the Byzantine tradition of iconography. The teaching program is based on the school process; the training course is five years. Students of different faiths from 13 to 18 years old study at the studio “Nikosh” of iconography.

Religious Art Workshop “Rozvii,” Lviv

The outlined direction in sacred art is the work of gifted monks and nuns of the monasteries of Ukraine. Today we have the opportunity to freely engage in creative work, paint icons, embroider, carve, and make real artistic ecclesiastical things. At the Studite Monastery in Lviv there is a religious art workshop “Rozvii,” where future artists are taught by professional iconographers. The works of the students of this Studio are already known in artistic and religious circles in Ukraine and the diaspora.

Conclusion

The most important layer of historiography of the Ukrainian icon painting in the XX century is the studies of contemporary Ukrainian researchers of the late XX–early XXI century. Accumulating experience of previous theoretical thought and continuing the progress of modern Ukrainian iconography thus theoretically enhancing the practical search of modern artists.

In the XX and early XXI century, several main stylistic trends in Ukrainian sacred art are clearly distinguished: Neo-Byzantinism (Boichukism), Neo-Renaissance, Neo-Baroque, Neo-Romanticism, and Neoclassicism. The most common variants of synthesis in iconography that combine different styles and eras: Byzantine-Renaissance, Renaissance-Baroque, and Byzantine-Classicist. Some authors refer to the traditions of Modernism and Postmodernism, Byzantine-old Russian, Classicist-Realistic tradition. Ukrainian iconography of the XX century includes observance by modern iconographers of the canons of traditional iconography, orientation onto the Western European art of religious themes, and a combination of traditional iconographic theological and aesthetic foundations and canons with new artistic and aesthetic requirements of modernity (the influence of modernism and postmodernism). Today there is a synthesis of new trends, innovative artistic solutions, and traditional motifs of national church art of different periods.

Ukrainian iconography, which was formed over the centuries, underwent significant changes due to political and historical-social conditions. During the Soviet Union, the development of iconography in Ukraine almost declined. The traditions of Ukrainian sacred art were preserved and developed by artists outside of Ukraine in the diaspora. And with independence, the ancient traditions of iconography are revived, leading centers and schools are formed. The current traditions of religious painting are gradually being restored in icon-painting schools and workshops formed in public and private educational institutions. A characteristic feature of the development of modern iconography is the formation of art schools by regional component, as well as the emergence of iconographic schools at higher education institutions, uniting artists in associations and brotherhoods that unite iconographers from different regions of Ukraine. Such icon-painting mediums become the main sources in the development of modern Ukrainian icon-painting.

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