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THE ICON PAINTING TRADITION
AMONG CANADIANS OF
UKRAINIAN DESCENT

BY

Lesya Granger, B.F.A.

A Thesis Submitted to the Faculty of
Graduate Studies and Research in Partial Fulfilment
of the Requirements for the Degree of
Master of Arts
in Canadian Art History

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Ruth Phillips, Thesis Co-Supervisor

Stephen Inglis, Thesis Co-Supervisor

John Shepherd, Director: SSAC

Carleton University

Ottawa, Ontario

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ABSTRACT

While they are determined largely by official church canons, icons are nonetheless works of art which, since the eleventh century, had developed in the academic and folk art spheres as a central art form in Ukraine. In Canada, the new socio-cultural context provides artists and iconographers with an opportunity to preserve, maintain and develop their icon painting tradition. This thesis uncovers and synthesizes a fresh body of materials concerning the development of this tradition in Canada. The thesis also identifies artists who are currently working with the icon tradition, as well as those who preceded them during the early stages of Ukrainian immigration to Canada. Folk art and popular aspects of the icon tradition are considered, as are possible socio-cultural reasons for its continuation in Canada. These facets of the tradition will be considered in a framework of a broad theoretical context of art, culture and tradition to demonstrate that the icon is an art form which acts as historical document to reveal much about the people who create, contemplate and use them.

PREFACE

Exposure to icons since my childhood has generated an interest in their meaning and role in society. As an artist, I have been particularly intrigued by the relationship between art, tradition and spirituality. Since my mother has painted icons for many years, I have had the opportunity to observe the interaction between an icon painter and the lay and church community. In the summer of 1994, I spent three months in the Kyiv and other cities of Ukraine, where I saw first-hand many ancient icons that I had previously only seen in books. When I learned that Dr. Robert Klymasz has collected numerous icons from across Canada at the Canadian Museum of Civilization, I decided to formalize my interest in icons through the research and writing of this thesis. I was especially interested in determining how the icon tradition that I observed in Ukraine had developed in the Canadian context.

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INTRODUCTION

Since the late nineteenth century, immigrants from East European countries have brought several icon painting traditions to Canada. These traditions encompass official canons of Eastern Christianity as well as folk customs and popular pictorial conventions. For centuries, the pictorial and functional elements of icon traditions have changed. During the last one hundred years, the artistic and ritual aspects of Eastern Christian icon traditions have continued to develop and evolve in their new Canadian context.

By uncovering, gathering and synthesizing a fresh body of materials, this thesis explores the icon tradition as it has developed among Canadians of Ukrainian descent. This collection of material is designed to identify some emerging trends encountered in the manifestations of the icon tradition in Canada. In particular, this thesis identifies artists who are currently working within the icon tradition, and it describes the function and role that the icon has played in the private and public realms of the Ukrainian community in Canada. The icon tradition follows a non-linear pattern of change that is characterized by a tension between the preservation and revival of ancient traditions on one hand, and the expansion of form through innovation in materials, styles and uses, on the other. This thesis should lay the

groundwork for future studies of specific artists and bodies of art work found within the icon painting tradition among Canadians of Ukrainian ancestry.

Premise

The creation and use of religious icons in any society evokes a broad spectrum of issues. Images which are used for ritual functions are imbued with theological and artistic principles that are determined by individual convictions and collective beliefs. In each community there exists a wide variety of views on the role icons play in private life and public celebrations, whether these be religious rituals or secular functions.¹ The approaches to the creation, use and understanding of icons are diverse. It is useful at the outset of this thesis to delineate the characteristics of icons so that one can distinguish Eastern Christian icons from other icon-like images. The icon is a pictorial representation of one or several divine personages. Compositions, colour and materials of icons are rooted in conventions and sets of rules called canons which were established by the Eastern Orthodox Christian Church after the final refutation of iconoclasm in the ninth

¹ These views include official and popular beliefs and local practices, because, as David Goa points out, "practice ... varies depending on congregation" as well as the individual. David Goa, "The Incarnation of Meaning: Approaching the Material Culture of Religious Traditions", *Material History Bulletin* 8 (1979): 45.

century.² Icons continue to be venerated by devotees to this very day. The images function as windows onto the spiritual world and as mediums for meditation which are intended to bring the devotee into communion with the divine. The form and function of icons are based on the theological and liturgical traditions of Eastern rite Christian churches.³ Hence, the icon is considered a sacred ritual art that has often been called "theology in colour"⁴ because it is not simply a decorative or expressionistic art form. It is, rather, an art that captures the main theological teachings of Eastern rite churches and the philosophies of the Eastern Christian faith.

Icons can be divided into four main types. The first type consists of murals in the form of epic cycles of mosaics or wall-paintings which are composed of specific visual programmes. These images cover entire areas of wall-space in the churches which they adorn. Another category is comprised of monumental icons which embellish iconostases also found in churches. Iconostases are screens that

² Egon Sendler, *The Icon: Image of the Invisible* (Redono Beach 1988): 61. Although the icon tradition stemmed from conventions of the Byzantine and pre-Byzantine periods, many of the specific canons regarding iconography were established after the late Byzantine period.

³ The Eastern rite refers to Eastern Orthodox Christian Churches or Byzantine (Uniate) Catholic Churches.

⁴ Andriy Chirovsky, course outline for "Theology and Spirituality of Icons", Saint Paul University, Metropolitan Andrej Sheptytsky Institute of Eastern Christian Studies (Autumn 1992): i.

physically separate the nave from the sanctuary in Eastern rite churches.⁵ Icons placed on the iconostasis are usually painted onto wood and surrounded by carved ornament. Like the mural cycles, iconostasis icons are also arranged in a schematic fashion. The third form used for icons is that of the small, portable panel painting which portrays individual figures.⁶ Finally, a fourth type of icon is found on liturgical objects such as processional banners, vestments, epitaphions, medallions, gospels, chalices and crucifixes. The images on these objects are often miniatures whose compositions are based on those of the monumental and portable icon types. The monumental, the portable and the miniature icons described above are used for communal ceremony and ritual prayer in churches. Portable icons on wooden panels are also used for private contemplation in homes.

For the purpose of this thesis, I consider an icon to be any image that is clearly intended to look like, and which resembles, icons of the official canons of the Eastern Christian traditions including copies and mechanical reproductions as well as original, hand-painted icons.⁷ In this thesis, I focus on portable icons that can

⁵ However, the doors and icons on the iconostasis function to *unite* the nave with the sanctuary.

⁶ Though sometimes events and groups of figures are also depicted on the portable icons.

⁷ The composition, colour and theme are dictated by Eastern rite canons and guidelines. Their application is explained in manuals such as *A 'Painter's Manual' of Dionysius of Fourna*, Paul Hetherington, ed. (Middlesex 1981). See also Paul Evdokimov Chapter 23 "The Canons and Creative Liberty", in *The Art of the Icon: A Theology of Beauty*, (Redono Beach 1990): 213-17.

be transported and held, as opposed to large mural icon frescoes, mosaics and iconostases. While the smaller portable icons are personal in size and scale, they are popular in both private and public use, and, recently, there has been a growth of this form. However, mural icons in the form of mosaics or frescoes, as well as popular forms of icons such as reproductions on greeting cards and kitsch objects, are occasionally referred to in this thesis because their presence has had an impact on the aesthetic conventions and preferences of creators and devotees, as well as on the sense of identity within the community. These art forms amplify the popularity and understanding of the portable icons on boards, and thus help to understand how the tradition has evolved in Canada.⁸

Structure

The first section of this thesis provides the reader with an historical background and a cultural context of the icon tradition in general and of the Ukrainian tradition in particular. Chapter One, "Factors Affecting the Development of the Icon Tradition", presents several issues regarding the continuity and change of this tradition. Characteristics of the Eastern icon tradition are outlined in order

⁸ Issues such as the tradition of mural painting in Ukraine and its transformation in Canadian churches deserve attention in a separate study about the decoration of both secular and sacred spaces.

to distinguish it from other types of religious or sacred art, and to provide a better understanding of how icon traditions have been practised in Eastern Europe. A discussion of iconographers and icon artists identifies several types of artists who create icons and work within the icon tradition. In addition to identifying some of the ritual and socio-cultural functions of icons, this chapter also addresses some factors of change which occur during cultural and social transfers. This chapter provides a framework that helps to interpret the icon's sociological and historical importance in the realms of ritual, culture, tradition and art, and its place in Canadian society, discussed in the following chapters.

Chapter Two, entitled "Icons in the Religious and Cultural Life of Ukrainians", presents an outline of the historical background and the cultural contexts for the icon tradition in Ukraine and its transfer and continuation in Canada. In this chapter relevant details of the role of icons in Ukraine are discussed, the three waves of Ukrainian immigration to Canada are recounted, and the development of the icon tradition among each group of immigrants is addressed. This chapter delineates some elements of the icon tradition in the Canadian cultural context, and describes how various customs have been adapted to it. Through an historical approach, this chapter describes and examines the social and cultural

CHAPTER ONE: FACTORS AFFECTING THE DEVELOPMENT OF THE ICON TRADITION

The Icon as Sacred Art

The Eastern icon painting tradition is a vast tradition which encompasses the history and works of many cultures, regional schools and currently, diaspora communities. Even though there are many interpretations of icons within Eastern Christian communities, there is a common belief among them that icons are a sacred art. Sacred art has a specific ritual function in Eastern Christian churches and in the personal devotion of their faithful. The icon tradition and the Eastern rite are rooted in medieval Byzantine culture where ritual and theology were closely tied to symbolic, visual and material culture. Although the icon is the official art of the Eastern rite,¹⁴ Orthodox Christian churches, and while its content is thematically religious because it is most often a representation of the divine, the icon is not simply a "religious" art. Religious art can be considered as art work which deals with a religious theme or subject matter in a narrative or didactic way without fulfilling a ritual function. Rather, the icon is considered to be sacred art,

¹⁴ The Eastern rite refers to Eastern Orthodox Christian Churches and Byzantine (Uniate, Maronite or other Eastern) Catholic Churches.

on the recent return to the Byzantine tradition, which has profoundly affected the formal qualities of the Ukrainian icon in Canada.

Methodology

The icon collection at the Canadian Museum of Civilization and the artist files at the museum's East European Programme at the Canadian Centre for Folk Culture Studies (CCFCS) have served as the most extensive primary source for this thesis. The icon collection at the Museum consists of nearly 60 icons and the files contain many more examples and reproductions of icons created by more than 60 artists. (See Appendix B for artists' biographies.) Artists' studios and people's homes in the Ukrainian community in Ottawa and Toronto were another source of primary research. When noting some socio-cultural tendencies among Canadians of Ukrainian descent, my own position vis-a-vis the community provided me with an element of privileged information, because in addition to interviews, I was able in many instances to observe without placing the subjects in a predetermined position.⁹

⁹ Because I visit many people socially, sometimes unexpectedly, they often may not have a chance to prepare their homes as they might for a researcher from outside the community. Moreover, I had been observing their environments long before I informed them of my study.

I also interviewed two iconographers, two icon artists and corresponded with an artist who has painted icons.¹⁰ The interviews consisted of casual conversations based on ten interview questions. (See Appendix C for details of the interviews.) On occasion I relied on interviews conducted by other researchers which I found in various publications as well as in the files of the CCFCS. This research revealed artists' intentions and attitudes, and helped to link the tradition with which they worked to the images which they created. The categories and biographies of artists (Appendices A and B) relate to the discussion of artists in the first chapter, and constitute an important aspect of this thesis because the variety of art works within this tradition demands that several types of artists be distinguished.

To supplement my primary research and observations I developed a questionnaire to determine how devotees and consumers use icons, and how they understand icons in general and the Ukrainian icon tradition in particular. (See Appendix D for questionnaire methodology and results.) I distributed approximately 120 copies but generally received a poor response (37 completed questionnaires), perhaps because people felt uncomfortable and self-conscious when confronted with pen and paper. Most people took a long time to complete the short questionnaire because it seemed that they were preoccupied with "sounding right" and

¹⁰ See section about artists and iconographers in chapter one for a clarification of types of artists.

knowledgable.¹¹ Generally, elderly people preferred to talk about their views and experiences regarding icons. The questionnaire was helpful in the second and fifth chapters of the thesis by providing me with insight into some trends regarding attitudes of devotees and consumers. In order to further explore some trends in regard to popular customs and folk rituals ¹² as well as official practices, I probed approximately twenty-five people further in spontaneous and candid discussions. However, the scope of a Master's thesis did not permit me to undertake a systematic strategy regarding interviews with either artists or devotees. Rather, the interviews and questionnaires provided me with a sampling to confirm and challenge some conclusions which I drew from my research in secondary sources, and to discover new material and trends regarding the function of the icon in the lives of artists and devotees. The interviews and questionnaires amplified the linkage between the first, second and fifth chapters.

I undertook extensive research in secondary sources regarding the art history, anthropology, sociology, culture, and folk art of both Ukraine and the Western world, as well as the history of Ukraine and Ukrainian immigration to Canada.

¹¹ Some even approached the exercise like a test, and asked me for "the answers".

¹² Popular customs and folk rituals related to the icon tradition are practised outside of the liturgical context. For example, devotees decorate icons or use them as good luck charms. David Goa and others have noted that the folk and popular practices have often been ignored or excluded by scholars. Goa, "Incarnation", 47 and 51-2.

Literature about the material culture of Ukrainian-Canadians usually consisted of short scholarly articles or monographs. These are generally based on a specific community, tradition or artist, or on a general understanding of the icon tradition within the Ukrainian community in Canada. I also read numerous articles written in Ukrainian community weekly and monthly publications which permitted me to better understand the community's perception of the icon tradition and revealed a lay perspective which is neither art historical nor theological.

During the past century, the meaning and formal elements of the icon have been approached from several scholarly points of view. Theological studies have tended to stress the iconographical and symbolic meaning of the icon and its function as a sacred art within the context of ecclesiastical history. The art historical perspective has generally tended to emphasize the analysis of iconographical and formal elements of the icon, referring to historical contexts and occasionally providing information on its theological uses. Many descriptive texts have been written about the icon, most of which have been devoted to Greek and Russian icon traditions. This thesis will explore the Ukrainian tradition- one which has not been

addressed by scholars.¹³ Moreover, most studies about icons deal with ancient practices of this tradition, providing the readers with historical contexts. This thesis, however, focuses on the development of the Ukrainian icon tradition during the twentieth century. It addresses an art form and tradition that has developed in a context other than the one from which it originated, and examines the transference of the tradition from the milieu of an occupied territory to the Canadian one. I address the issues of identity and ethnicity in a brief discussion in chapter five by providing several examples of the icon's social and political functions in Ukrainian-Canadian communities and in Canadian society.

In the glossary I include specific definitions of terminology which may not be familiar to many readers. Biographies of artists and general descriptions of their icons and other work are presented in the appendices, as are the questionnaires and interviews referred to in the text and references. Where transliterations from the Ukrainian have been provided I follow the modified Library of Congress system of transliteration except in the case of surnames, common spellings or cited texts.

¹³ Although a significant number of books about Ukrainian icons of the 11th to 18th centuries have been published in Ukraine, they have not been translated, and the summaries in English do not do justice to the original texts. Sviatoslav Hordynsky's *The Ukrainian Icon of the 12th to 18th Centuries* (Philadelphia 1973) is the only comprehensive publication about the Ukrainian icon tradition that has been published in the Western world.

Section One: Historical Background and Cultural Contexts

CHAPTER ONE: FACTORS AFFECTING THE DEVELOPMENT OF THE ICON TRADITION

The Icon as Sacred Art

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¹⁴ The Eastern rite refers to Eastern Orthodox Christian Churches and Byzantine (Uniate, Maronite or other Eastern) Catholic Churches.

and specifically liturgical art.¹⁵ Even though the icon panels are painted, they are said to be "written" because their significance is parallel to the scriptures. In 869, the Fourth Council of Constantinople ascertained that "what the gospel says to us in words, the icon announces to us in colours and makes ... present to us."¹⁶

Although icons are representations of the divine and they depict personages and events from the scriptures and church history, they are not purely didactic or narrative. It is believed that through their liturgical function, they engage the devotee in a communion with the divine; they function as windows into the spiritual world.¹⁷ Liturgy, and specifically the *Divine Liturgy*, is a public celebratory ritual, which in Eastern rite churches is a Eucharistic service. In the *Divine Liturgy*, icons are used to elevate the soul towards the transcendence of God symbolically and through the senses, and to transform the space of the temple into a sacred space.¹⁸

¹⁵ See Peter Galadza, "The Role of Icons in Byzantine Worship", *Studia Liturgica*, 21, 2 (1991) for specific examples of ritual use of icons. Note also that liturgy does not refer only to the ritual in the temple, but rather to a state of spiritual being that is enhanced by and manifest in the atmosphere of the church. Interview with Rev. Andriy Chirovsky, January 10, 1996, Metropolitan Andrey Sheptytsky Institute of Eastern Christian Studies, St. Paul's University, Ottawa.

¹⁶ Evdokimov, 178 quoting G.D. Mansi's *Sacrorum Conciliorum Nova et Amplissima Collectio* (Venice 1771).

¹⁷ The concept of window into a spiritual realm reflects the Eastern emphasis on "mystery" of faith and ritual, and on the view that the physical and visual sacred space is a hierarchal microcosm of the cosmos.

¹⁸ Sendler, 60; and David Goa, *The Ukrainian Religious Experience: Tradition and the Canadian Cultural Context*. (Edmonton 1989): 30-31.

At various points of the service, icons become the focus of liturgical actions such as veneration with hymns and prayers, incensation, and even physical contact.

The icon is not meant to be expressive of faith in an emotive or sentimentalized fashion; even "in its liturgical function, the icon ... evokes not an emotion but rather a mystical sense."¹⁹ This mystical sense is designed to be imprinted through the icon into the subconsciousness of the devotees and is meant to affect the devotee not only during liturgical actions in the temple but in everyday practice, because the liturgy is seen as an ongoing process "in the work and total lives" of the faithful.²⁰

Thus the function of the icon is considered to be primarily devotional and sacral, and not decorative or didactic. The nature of Eastern devotion is specific: neither the image nor the object of the icon are to be venerated or worshipped. Veneration implies respect and communication with the person depicted, because "it is not the object (the material icon) which is venerated but the Beauty which, by resemblance, the icon transmits mysteriously."²¹ The physicality of the icon is often

¹⁹ Evdokimov, 180.

²⁰ Mirone R. Klysh "The Orthodox Tradition", *Traditions in Transition: World Religions in the Context of Western Canada*, (Edmonton 1982): 34; and interview with Chirovsky.

²¹ Evdokimov, 14. Evdokimov quotes Joseph of Volokolamsk, a fifteenth-century theologian who wrote a treatise about the veneration of icons.

de-emphasized in order to disassociate it from idol worship. Paul Evdokimov writes that the icon is a grid or structure which "has no reality of its own" and that "its theophanic value comes from its use and participation in the wholly other."²² This veneration is also demonstrated by the icon's use in sacraments, or mysteries.²³

The icon's liturgical and theological functions are "affirmed by the rite of consecration."²⁴ This observance begins with an iconographer who works within the setting of the church, because "the intercession of a priest and the blessing ritual are necessary to inaugurate an icon into its liturgical function and thereby into its theophanic ministry."²⁵ The blessing of the iconographer, his materials and his hands is the first phase of the rite of consecration. Periodically, the patrons pray and are prayed for, and once the icon is completed, the rite consists of the verification for dogmatic correctness and "a sufficient level of artistic expression",²⁶ and it is blessed with holy water. Sometimes, during consecration, the icon is used

²² Evdokimov, 179.

²³ In the Eastern rite, sacrament refers to a mystery and not necessarily to a specific oath because there is no distinction between sacraments and sacramentals as there is in some denominations of the Western Christian faith. Interview with Chirovsky.

²⁴ Evdokimov, 179.

²⁵ *Ibid*, 178.

²⁶ *Ibid*, 178; The role of the iconographer and artistic expression will be discussed in the section about artists.

to bless the consecrated Holy Gifts, which commences and extends its liturgical function.²⁷

The sacred, ritual function of the icon makes it into an image-object which is held, carried in procession, kissed and incensed. For many devotees the physical and material importance of some icons is further emphasized by their wonder-working qualities, and such additional veneration bestows status and objectness onto them.²⁸ Although officially, the object itself is not sacred, many devotees develop an emotional attachment to particular icons. Sometimes the icon is believed by devotees to possess a magical dimension resulting in superstitious practices that go beyond respect, veneration or devotion.²⁹ Even within Eastern Christian churches, copies of wonder-working icons are often placed in proximity to the original prototype during rites of consecration.³⁰ However, in most communities, the physicality of this art form does not take over its meaning or function. Rather, the material attributes of the icon are complemented by its liturgical function, thus

²⁷ The complete Orthodox rite of consecration can be found in the *Trebnyk* (Book of Needs), and its summary in *The Technique of Icon Painting*, Guillem Ramos-Poqui (Harrisburg 1990): 68-9.

²⁸ Wonder-working and miracle-working icons are those which answer prayers. In the questionnaire several devotees wrote about icons which worked as vehicles for answering prayers and comforting them, etc. as being miraculous.

²⁹ Even in the Byzantine era, fragments of icons were sometimes physically consumed together with the Eucharist, and icons were used by some to supplant the presence of members of the community during ritual services. (Galadza, 132-33.) See also Boris Uspensky, *The Semiotics of the Russian Icon*, (Lisse 1976): 16 and 29.

³⁰ Vladimir Shewchuk, "The Icon of the Mother of God of Perpetual Help of Ottawa", (1991): 1.

creating for devotees a strong link between the spiritual and the physical realms. As Goa has noted, "the material culture of ritual settings not only provides props to worship but also incarnates the myth, giving it flesh and washing the senses with meaning."³¹

Iconographers and artists employ certain pictorial tools to amplify the liturgical role of icons by enhancing the visual representation of mystery and divine presence. Several means by which this is achieved include hatched lines that denote light emanating from the saint, a combination and often deliberate subversion of pictorial perspectives to emphasize the heavenly qualities of spiritual space, and the use of geometry, proportion and hierarchical scale to convey a conventional system of beauty. The notion of beauty is related to the Orthodox Christian perception that truth is based on the contemplation of the divine and its spiritual coexistence with physical or human dimensions, because it is considered that "Beauty is one of the names for God in his relation to human persons."³² While the composition and pictorial form of icons are based on neo-Platonic, Hellenistic concepts of beauty, they are also based on numerous other pictorial conventions and notions of beauty. The formal qualities of icons draw upon ancient Egyptian, Jewish, Roman,

³¹ Goa, "Incarnation", 47. Goa writes about the material culture of several cultures and religions.

³² Evdokimov, 10. See also Evdokimov 1, 2 and 19 where he refers to the relationship of Kantian and Platonic ideals of beauty to the Orthodox Christian ones.

Byzantine, Asian and early Christian traditions. Various elements from these cultures had been gradually incorporated into a schema of canons, rules and guidelines determined by Eastern Christian churches to maintain a certain level of consistency and uniformity throughout the centuries.

However, throughout the centuries, there have been subsequent additions to the pictorial conventions of the icon tradition, both within and without the official tradition of the Eastern churches. Many icons were painted in peripheral locales by village artists who worked without the patronage or blessing of their church, but nevertheless emulated and extended officially sanctioned icons created in monasteries. Craftspeople, folk artists and independent professional artists have also influenced this art form since its inception, and devotees have created their own rituals and practices, infusing the icon tradition with folk traditions and popular beliefs. The rise of numerous unofficial icon traditions and practices can be attributed partly to the fragmentation of the Eastern churches into regional groups, each with their own folk and local cultures. Eastern Christians are divided into various Orthodox and "Uniate" Catholic churches along ethnic, national and regional lines. These numerous cultures and societies have adopted the icon tradition and adapted it to suit their needs, thus creating the diversity of form and function. In addition, the icon has acquired non-canonical forms under the influence of Western

art styles emanating primarily from the European Renaissance. (See chapter four for a discussion of styles.) The diversity is evident in the many ancient and contemporary schools of iconography found throughout the territories that make up the modern states of Eastern Europe. This diversity of form and function, including popular practices and rituals, has penetrated certain official practices of the Eastern rite churches. (For a more comprehensive discussion of changes in the icon tradition, see section "Art, Tradition and Change" below.) Indeed, many current, officially sanctioned practices and canons originally came about from popular and private uses developed mainly after the fourteenth century.³³ As Clifford Geertz has asserted, "meaning is use, or more carefully, arises from use."³⁴ Thus while icons are, theoretically, intended to be a purely sacred, liturgical art, in reality they are also a religious, expressionistic, and popular art.

³³ Galadza, 123-7. In fact, Galadza writes that throughout the centuries "in the public veneration of images there is a consistent pattern of popular practice, followed by public denunciation, followed by formulations defending the practice." (Galadza, 119.)

³⁴ Clifford Geertz, "Art as a Cultural System", (*Modern Language Notes* 91, 1972): 1498. See also Victor Turner who writes that "much of an object's 'meaning' is equated with its use." Victor Turner, ed. *Celebration: Studies in Festivities and Ritual* (Washington 1982): 20.

Artists and Iconographers

Few scholars have tried to distinguish among the various types of artists who make icons today.³⁵ Art historians tend to use general terms such as "icon artist" or "icon painter" when referring to artists who create icons or images based on icons. The diversity of icon traditions makes it necessary to place icon painters into several groups based on the form of the icons which they create in relation to their entire body of work. Generally, two separate types of icon painters emerge: the first being "iconographers" who conform to the official church canons and traditions, and the second being "icon artists" who extend the Byzantine foundation and add to it creative expression and contemporary sensibilities. A third category includes those who create on the periphery: either on a part time basis, for the mass market, or in the sphere of a contemporary art scene. These three groups are also distinguished by their philosophy and spiritual relationship with icons, their training, and the market for which they create.

Strict limits are imposed on the iconographer, who is considered to be a medium through which divine wisdom and creativity are "transmitted ... by God."³⁶

³⁵ Anne-Marie Poulin has identified several types of individuals who paint icons. Poulin, "Report on Tendencies in Contemporary Religious Iconography in Quebec", unpublished report presented to the Eastern European Programme at the Canadian Centre for Folk Culture Studies. (Hull 1995): 24-25. She has explored this more elaborately in her thesis: "L'iconographie actuelle du sacré au Québec: le cas de l'icône miraculeuse de Montréal". Master's thesis. (Quebec City: Université Laval, 1992).

³⁶ Evdokimov, 177.

An iconographer is one who adheres to the canon and "writes" icons in what Eastern churches see as the traditional Byzantine style, or in styles which stem directly from the Byzantine tradition.³⁷ Iconographers are often commissioned to decorate churches with monumental icons. Monks are sometimes directed or permitted by the abbot or abbess of their monastery to write monumental or portable icons.³⁸ This permission, and the consecration of their hands and materials, is a means of enforcing adherence to the official canons. Other rituals which iconographers follow include creating the icon in the presence of a candle and a consecrated icon, and following various rules of behaviour.³⁹ However, not all iconographers are chosen or blessed by the church. Some create independently of the church, but nevertheless follow the official guidelines of the tradition.

Generally, iconographers concentrate their efforts on the theological meaning and function of icons and iconography. Although their personal styles are often present in their icons, their prime objective is not to reveal their individuality or intellect. From a theological perspective, the iconographer should not be an artist,

³⁷ Most of these icon schools or periods are based on art of the late Byzantine period and are infused by regional traits.

³⁸ Interview with Chirovsky. Although I have not found any studies on the topic, the officially sanctioned involvement of lay people and women in icon painting seems to be a fairly recent phenomenon. Women's role in the icon tradition will be discussed at the end of chapter two.

³⁹ Evdokimov, 213.

but someone who has "cleansed his work of everything personal and remained anonymous [because] his essential concern was to transmit tradition."⁴⁰ While some iconographers study the history and theology of iconography in an academic fashion, many do not study the broader field of art and its history. The art of the outside, non-Orthodox world is considered by some as incompatible with the ideals of Eastern icons. Officially, "this art is not intended to reflect the problems of life but to answer them."⁴¹ Such stipulations however, work to maintain the tradition and form, for they require that iconographers conserve the prototypes and traditions without altering them to suit their own aesthetic or ideological preferences.

Of course, few are unaffected by the outside world and the work of major artists, schools and styles, as well as folk motifs and popular forms of contemporary art. In practice it is impossible to ask all icon painters to ignore or exclude entirely the realities and human elements of life from sacred art. Moreover, strict adherence to canons is problematic for those painters who see art as being related to the problems and joys of life. The painters who do not work strictly within the canon, but base their work on icons, can be considered to be "icon artists". Their icons resemble very closely the various types of icons from the Byzantine tradition. These

⁴⁰ Leonid Ouspensky, *The Meaning of Icons* (Crestwood 1983): 27.

⁴¹ *Ibid*, 17.

icon artists incorporate numerous elements of the tradition, but they often concentrate on the artistic and creative elements of icon painting. They often alter the prototypes to accommodate contemporary or personal sensibilities and their work may involve a tendency to experiment with innovative materials and forms.

This, however, does not mean that they do not engage in a spiritual tradition or in the creation of sacred art. On the contrary, they often focus on creativity and artistic expression to enrich their spiritual lives and to express their religious devotion. Some do so through rituals stipulated by the church, or through variations of them. Like iconographers, many icon artists understand the theological underpinnings of the tradition, study the scriptures, and engage in prayer, contemplation, meditation and fasting. Although many icon artists work outside of the church's domain, they maintain these traditions, incorporate the icon into their spiritual programmes, and use it as a tool in the general realm of personal spirituality and faith.

Some icon artists have been educated in art schools and universities, and others have been influenced by art on an informal level. Although they may have a knowledge of, and interest in, art history and contemporary art, many icon artists do not engage in a marketing strategy, or other routines related to the contemporary mainstream art practice. Often, they may not sell their icons but rather give,

donate, show or use them for personal or community spiritual and cultural enrichment. Although their materials and styles may not be traditional, the subject and content of their work are directly related to the sacred and cultural aspects of the icon tradition.

The third group of icon painters is composed of professional artists and "iconophiles". Artists engaged in a professional contemporary art practice may refer on occasion to the icon tradition for inspiration, subject matter or formal elements. Through imagery related to the icon, some artists comment on their heritage, religion or spirituality. Others create decorative historical scenes or contemporary compositions. The works of these artists are not icons *per se*, but their work draws from the icon tradition.

"Iconophiles" are those who write, paint or mechanically reproduce traditional icons for aesthetic or commercial purposes.⁴² They concentrate on the formal aspects of icons and have been bringing their works to local markets for centuries. In his book entitled *Art Worlds*, Howard Becker writes about canonical art created by integrated professionals who possess the "technical abilities, social skills and conceptual apparatus necessary to make it easy to make art."⁴³ Iconophiles often

⁴² This category is used by Anne-Marie Poulin. Poulin, "Report", 24.

⁴³ Howard S. Becker, *Art Worlds* (Berkeley 1982): 229.

create or reproduce icons to suit popular tastes and they tailor their work to satiate and saturate a commercial market. The images created by iconographers, icon artists, iconophiles, as well as mainstream and popular artists, are varied and diverse. These icons, paintings and prints influence each other and reflect the socio-cultural function not only of icons, but of art in general.

Art, Tradition and Change

In most societies there exist several layers of tradition. These include formal official traditions and unofficial, folk traditions. Where official traditions often propagate dogma and follow canons and strict guidelines, unofficial traditions are generally maintained on an unspoken socio-cultural level. These 'parallel sectors' of societies have coexisted for centuries and their continuity may sometimes appear to be timeless. However, as James Clifford writes, "twentieth-century identities no longer pre-suppose continuous cultures or traditions."⁴⁴ Thus while traditions may have been conventionally viewed as archaic and unchanging, it is no longer assumed that official or unofficial traditions, and their physical and ritual manifestations, are static or constant. Indeed, history demonstrates that they have been continuously changing since their inception.

⁴⁴ James Clifford, *The Predicament of Culture* (Cambridge 1988): 14.

The changes within official traditions are more likely to be documented. In the case of icons, the official traditions have been recorded and documented far more extensively than the unofficial ones.⁴⁵ Generally each change that was formally accepted by ecclesiastical councils was justified on theological grounds, then declared and defended.⁴⁶ Both the material culture and the ritual culture of the official traditions are formal and public. Unofficial traditions are often not recorded because they are not considered to be important enough by proponents of the official tradition. Since they are not documented, unofficial changes may sometimes seem to be inconsequential. Moreover, by omission or relegation to the periphery, the unofficial traditions are socially separated from the official tradition.

However, the official and unofficial traditions are not separate segments of society or culture. Unofficial traditions often penetrate the official ones in public spaces such as in the context of the church buildings. Peter Galadza describes two such unofficial ritual traditions. The first consists of a continuous movement of the faithful towards icons and the lighting of candles during the Divine Liturgy. The lighting of candles in front of icons has changed the dynamics of the liturgy because

⁴⁵ Goa, "Incarnation", 51.

⁴⁶ Galadza, 119.

it disrupts the service.⁴⁷ The second ritual, the veneration of icons in a procession during the wedding ceremony, though not officially prescribed, has been used for centuries among Eastern Slavs and has instigated the creation of specific icons for this purpose.⁴⁸ Thus, unofficial traditions have gradually influenced and changed the ritual and the material culture of some official traditions.

The official authorities in Eastern Christian churches tend to discourage change in their tradition. Several mechanisms have been instituted within the icon tradition to maintain consistency and continuity. Regulations regarding the transmission and execution of the icon ensure that "the expression of a single truth", though revealed in variety and particularity of form, is not radically altered.⁴⁹ Since icons are considered as significant as the scriptures, the initial stage of their creation has been strictly regulated. Novices learn and train by apprenticing with iconographers and by copying master images. The tradition and craft are primarily passed down through demonstration and oral description. Traditionally, written descriptions and sketches of icons were often used, and a visual vocabulary and

⁴⁷ *Ibid.*, 116.

⁴⁸ Galadza describes this ritual, 116 and 126. See also Appendix D. The results of the questionnaires indicate that many people commission or receive icons specifically for their wedding. These are usually *Virgin and Child* and *Pantocrator* types.

⁴⁹ Ouspensky, 28.

iconographic repertoire were acquired by observing originals and copying them.³⁰ Byzantine and Greek icons and iconographers were brought to East European countries to maintain what was considered to be the true tradition. Ultimately, the practice of consecrating the iconographer and the finished icon ensures control over the material manifestations of the official tradition.

The practice of repetition found in meditation pervades the entire process of icon painting as another method to regulate the icon tradition. An icon can be repeatedly copied, and each copy is composed of lines, colours and shapes that are themselves repeated within one composition. Similar repetition is also found in other aspects of Eastern Christian traditions such as incantations and hymns which, while repeated in their entirety, are also composed of small segments that are repeated and recombined. Repetition of sections and segments was a significant part of icon painting because in monasteries, iconographers often repeatedly painted, in an assembly-line fashion, just one section of an icon, such as the face, the garment, or elements of the background. Repetition, whether of a whole piece or of a section, is a powerful tool in two respects. People love to repeat certain aspects of tradition and they tend to believe that if something is conventionally repeated

³⁰ Sendler, 84-85.

that it is good and authentic. Some have noted that even 'outsider artists' tend to repeat and rely on the official canon and precedent.⁵¹

Since to many people's minds, repetition "automatically implies continuity with the past",⁵² it can easily be used, and even subtly manipulated, to create in the devotees and creators a sentimental attachment to tradition and a reluctance or fear to question the authenticity of a tradition and its material and ritual manifestations. Copies of icons continue to be regarded as truly authentic in the context of the Eastern Christian tradition, even though post-Renaissance humanism generally regards repetition and copying as archaic and unauthentic.⁵³ Although this phenomenon reflects a continuity within the icon tradition, it also indicates that repetition may stifle innovation and exploration of new media and manner. Icons which reveal a deeply personal style and an idiosyncratic method of creation are often deemed to be art, and not icons.⁵⁴ Similarly, regional schools that reveal an idiosyncratic tendency are often not considered to be icon schools, but rather art

⁵¹ Outsider artists refers to individuals who seem to work outside traditions or mainstream art practices. Michael Owen Jones, "How do You Get Inside the Art of Outsiders?", *The Artist Outsider* (Washington, 1994): 327.

⁵² Eric Hobsbawm, *The Invention of Tradition*, (Cambridge: Cambridge University Press, 1983): 1.

⁵³ Heiko Schlieper, "Icons and Art", *Seasons of Celebration* (Edmonton 1986): 47-8. Walter Benjamin wrote that the manual reproduction of an art object has been conventionally "branded as a forgery". Benjamin, "The Work of Art in the Age of Mechanical Reproduction", in *Illuminations*, (Glasgow 1979): 222.

⁵⁴ Schlieper, 47. Also, during interviews and in response to my questionnaire, people indicated that they did not consider modern works based on icons to be icons; rather, they referred to canonical renditions of icons as "real" icons.

movements.⁵⁵ While repetition is a method of creation maintained by many iconographers and artists who believe that re-writing icons is not permitted⁵⁶ and that "faithfully reproduced icons" are true, authentic sacred objects⁵⁷, it seems that repetition is also a tool used to discourage devotees and creators to see (or seek) potential spiritual value in a broader range of sacred imagery.

However, since tradition itself "is thoroughly alive and changeable"⁵⁸, the devices used to maintain consistency within the official icon tradition have not held back change. The icon tradition has changed profoundly since its inception in the early Byzantine period of the fourth and fifth centuries. In fact, many elements of the canons and guidelines which govern the creation and use of icons only began to take shape after the fourteenth century.⁵⁹ Yet immediately thereafter, in the fifteenth century, the icon tradition came under the influence of European Renaissance which further diversified and changed it. It is apparent that, as a strictly controlled and guided tradition, the icon art form was never static, and that

⁵⁵ Some scholars dispute this point of view. Sviatoslav Hordynsky describes various Ukrainian icon schools, and Dmytro Stepovyk outlines three stages of the Ukrainian icon tradition. They argue that the schools and stages are periods of icon painting rather than separate movements. Hordynsky, *The Ukrainian Icon*; and Stepovyk, "Ukrainska Ikona" (unpublished text 1989).

⁵⁶ Schlieper, 47.

⁵⁷ Olivier Clement in Evdokimov, *The Art of the Icon*, vi.

⁵⁸ Benjamin, 225.

⁵⁹ Galadza, 119-21 and 123-24.

often certain aspects of the tradition "which appear to be old are quite often recent in origin and sometimes invented."⁶⁰ Certainly the notion of absolute continuity and authenticity within the icon tradition is invented.

Even though people may be attracted to the maintenance and propagation of enduring traditions, "no art world can protect itself fully or for long against the impulses for change, whether they arise from external sources or internal tensions."⁶¹ Traditional modes of creation are influenced by interior and exterior forces because artists are affected by their specific communities and cultural contexts, as well as by the vast range of foreign materials and ideas which their societies encompass. As Clifford Geertz noted, "an artist works with signs which have a place in semiotic systems extending far beyond the craft he practices."⁶² Change, rebirth and innovation are especially apparent in icon traditions that have been influenced by the Renaissance, and those which found themselves in the Modern milieu where artists see icons not only as traditional sacred art and objects of collective devotion, but also as valid expressions of their own individual faith and

⁶⁰ Hobsbawm, 1. See also Galadza who writes that the popular triple icon-venerating procession during the wedding ceremony is a folk custom of fairly recent provenance. Galadza, 126.

⁶¹ Howard Becker, *Art Worlds* (Berkeley 1982), 300.

⁶² Geertz, "Art as a Cultural System", 1488.

spirituality.⁶³ Personal creativity and invention generate diversity within the icon tradition on several levels. Although "idiosyncratic" change⁶⁴ in traditional arts may stem partly from external forces of the art world, it often becomes an internal struggle between individual expression and social convention. Both of these "desiderata", which Richard Anderson characterized respectively as energy and harmony, may be reflected in formal or pictorial manifestations of a tradition.⁶⁵ The balance of these principles leads to a diversity of forms and functions of traditional and popular arts.

In addition to prompting changes in the formal and material elements of a tradition, external forces incite change in the use and production of traditional art forms. Since the late nineteenth century, changes in the transmission of traditional art have been caused primarily by rapid developments in technology and mass-communications. Many iconographers and artists are able to travel to see ancient icons in various churches and museum collections across the world. The production and distribution of high-quality colour reproductions of icons have also significantly

⁶³ See chapter four for an account of changes within the Ukrainian icon tradition which arose from the influence of Western art.

⁶⁴ Michael Bird, *Canadian Folk Art: Old Ways in a New Land*, (Toronto 1993): 1.

⁶⁵ Richard Anderson, "Art that Really Matters" in *Art in Small Scale Societies*, Anderson et al, eds. (Englewood Cliffs 1993): 449. Anderson describes Yoruba carved sculptures and relates the philosophy behind them to a balance that can be realized generally, in all arts and cultures.

affected the process of transmitting this tradition.⁶⁶ Few iconographers work without referring to reproductions of ancient icons in books, and though the practice of copying the masters has continued, currently many iconographers copy the master styles and classical schools from reproductions of icons that come from distant and remote areas. Although current training in icon painting emulates the traditional approach to learning through apprenticeship, it is sometimes presented in the form of "how-to" books and instructional videos.⁶⁷ Since its inception, a constant pace of change has been maintained within the icon tradition. However, change in this tradition has been increasingly accelerated with recent developments in technology and communications, and this change has affected the role of the artist and method of creation, as well as the socio-cultural role of icons.

⁶⁶ See chapter three for a discussion of how mechanical reproductions change icon traditions.

⁶⁷ Several examples include Guillem Ramos-Poqui's *The Technique of Icon Painting* (Harrisburg 1990); and the instructional videos, *To Write an Icon* (Ottawa 1992).

Tradition in Transition

Although culture and traditions are in a continuous state of transition, the expansion of urbanization, mass-communications and transportation in the past century and a half has resulted in a rapid and drastic readjustment of traditional cultures in relation to modern society.⁶⁸ The First and Second World Wars led to the displacement of large groups of people who immigrated to Canada and other Western countries in search of freedom and economic prosperity. The resulting changes in the cultural identities of the immigrant communities are reflected in their material culture and ritual traditions, which became influenced by the art, culture and social convention of the new context. Tradition was often adapted to the new context in practical ways which eased the individual's or community's ability to adjust to the new environment. The transfer of tradition and the relocation and redefinition of identity that ensued resulted in certain specific changes to the form and function of art: some elements were lost, neglected or subverted, others were retained, altered, or renewed, and sometimes new ones were gained, added or grafted onto the old ones.⁶⁹ Currently, such changes continue in Canada; many of

⁶⁸ James Clifford writes about the physical encounter of peoples and their cultures due to this explosion in technology and mobility. The collision of material and visual forms of culture is also an important result. Clifford, *The Predicament of Culture* (Cambridge 1988).

⁶⁹ Hobsbawm, 5-6. See also Nelson Graburn, *Ethnic and Tourist Arts* (Berkeley 1976): 5-8; Graburn describes seven forms of art resulting from the process of change and acculturation.

them occur gradually with each generation, and some are more accelerated than others.

It was often impossible for immigrants to bring cultural objects with them to Canada. Images and objects may have been left behind with family, or seized, lost, stolen, confiscated or sold during transit. Although their memories and a limited cluster of cultural objects may have provided immigrants with a starting point in the new context, the circumstances of their new lifestyle may not have permitted them to continue creating and producing these objects. A decrease in time and funds often compelled people to substitute material traditions with smaller or cheaper versions.⁷⁰

A decline or loss of language is a common occurrence among the descendants of immigrants. Nevertheless, they may retain their native languages for ritual purposes. However, even the partial loss of language often alters the meaning and philosophy of the ritual, prayer, or social convention.⁷¹ In Canada, the Old Greek and Old Slavonic liturgical texts or inscriptions on icons have sometimes been

⁷⁰ See Radomir Bilash, "Lipinsky, Prairie Church Artist", *SEAC Bulletin* (1987):11 for several solutions used by early church painters in Canada when substituting large icon murals with smaller images. Such replacement, substitution and compression of material culture also resulted in hybrids which are discussed in chapter five.

⁷¹ Goa, "Incarnation", 46-51. Goa explains how the loss of language alters the very meaning and philosophy of ritual, prayer, or art form with examples from three Canadian communities. He describes changes in the placement of the altar and tabernacle in Roman Catholic churches, the simplification of the altar shrine of a Jodo Shin-shu Buddhist church, and the function of regulation attire in Mennonite communities.

replaced with English ones. This change makes the liturgy or the icon more accessible and understandable to those who have not retained the native language. In the course of cultural change, linguistic elements of tradition tend to give way to material culture and visual symbols.⁷² Many who engage in traditional art forms, such as the creation or use of icons, do so to experience their heritage and express their association with it. A decline in language and traditional lifestyle can sometimes stimulate a revitalization of specific aspects of a tradition that had not been practised for long periods of time. Nelson Graburn writes that "threatened identities often lead to a revival of archaic traditions".⁷³

In a new context with a dominant culture that is alien to the immigrant, rituals and traditions often move from the public realm to the private one, because social conditions and expectations may not permit the dedication of large amounts of time or energy to them. When rituals are relegated to the private domain they are often shortened and compressed; liturgies and other services tend to be much shorter than they had traditionally been, and many are no longer celebrated. However, mainstream secularization and a lack or paucity of public ritual, found especially in large urban centres, add impetus to private celebration in homes or

⁷² Robert Klymasz, "Crucial Trends in Modern Ukrainian Embroidery," *Material History Bulletin* 26 (fall 1987): 4. Klymasz writes specifically about embroidery and language.

⁷³ Graburn, 25.

community centres.⁷⁴ The relegation of tradition to the private domain often changes the functions of material and ritual traditions. Turner writes that often ceremonial objects "emerge from and vitally emblemize the *communitas*".⁷⁵ Thus, ritual objects may acquire secular and cultural functions.

The selection and retention of specific objects and traditions depend on what the individual or community values, and also on what symbols they wish to present to the mainstream. Graburn writes that,

All nations, but especially those with a history of subjection to colonialism and oppression, seek to establish a recognizable image based on the most favorable and highly romanticized characteristics of their peoples.⁷⁶

Subjugation of one nation by another often leads to emigration of the latter to other countries to escape oppression. This results in the creation of a community or group of communities that reside outside of the geo-political territory of the oppressed nation. Such a community or group is referred to as the "diaspora".⁷⁷ Often, members of a diaspora identify themselves by their affiliation with their nation, and feel an obligation or responsibility to preserve and perpetuate its

⁷⁴ See Turner, *Celebration*, 25, for a comment about scarcity of rites in Western societies.

⁷⁵ Turner, 21. '*Communitas*' refers to communities outside of the mainstream structure.

⁷⁶ Graburn, 31-2.

⁷⁷ For a description of the Ukrainian diaspora, see Orest Subtelny, "The Ukrainian Diaspora", *Ukraine: A History* (Toronto 1988): 559-572.

cultural and religious traditions. That obligation is felt especially strongly in those instances where the oppression in the nation's territory threatens the survival of those cultural traditions.

People who leave the territory of their nation under circumstances of cultural or ethnic oppression sometimes feel that they are going into exile in that their departure is not entirely voluntary.⁷⁸ This has an impact on how they maintain their heritage and traditions in their "exile". Often the exile tends to engage in an idealized recreation of the motherland.⁷⁹ As a result of the idealization, diaspora communities often focus on selected elements of their heritage and culture. In particular, material objects, such as icons in the case of Ukrainian immigrants, become visible symbols of identity in the new environment and *because* of the new environment. Since, as Clifford has written, identity is "conjunctural and not essential", the differences in material traditions used by various cultural groups in a multicultural society prompt people to see and articulate their identities more clearly and to invent and reinvent them.⁸⁰

⁷⁸ *Ibid.*, 538. Subtelny writes about Ukrainians who emigrated after the Second World War: "Unwilling to accept Soviet rule, they preferred exile." Timothy Weiss suggests that the concept of exile can even include a voluntary choice to relocate in order to achieve personal liberty. Weiss, *On the Margins: The Art of Exile in V.S. Naipaul* (Amherst 1992): 7.

⁷⁹ Weiss, 10.

⁸⁰ Clifford, 11; Timothy Weiss writes that exiles must "redefine [the past] in order to move forward." Weiss, 219.

CHAPTER TWO: ICONS IN THE RELIGIOUS AND CULTURAL LIFE OF UKRAINIANS

The Icon Tradition in Ukraine

The icon tradition officially came to Ukraine with Christianity in 988.⁸¹ The Kyivan state adopted the Christian tradition from the Byzantine Empire where icons were traded, hung on city gates for divine protection and social identification, offered as gifts during official state visits or seized as loot when cities were sacked.⁸² For centuries thereafter the church and state were closely connected and icons served religious and socio-cultural functions. Since then, the icon's liturgical use and its visual programme have diversified. The religious and socio-cultural importance of icons in the Middle Ages set the tone for the next thousand years where, in the Ukrainian tradition, religion and culture were linked by the icon tradition.

In Ukraine, the style of the icon and role of iconographers and icon artists were influenced by local traditions as well as by art and craft practices of both the East and the West. Icons and iconographers were held in high esteem. Gradually,

⁸¹ Hordynsky, 8-9. Evidence suggests that icons had been produced on southern territories of present day Ukraine before the tenth century, but the icon tradition was officially brought to Ukraine with the introduction of Christianity to Kyivan-Rus' in 988.

⁸² Sendler, 15 and 56; and Hordynsky, 9.

many old icons were blackened by incense and candle soot to such an extent that they could not be appreciated for their craftsmanship.⁸³ By the mid-nineteenth century, popular lithographs of icon images, which people framed and called *ikony* or *obrazy*, were infused with elements of Western Christian religious paintings.⁸⁴ These paintings and early mechanical reproductions of icons were generally considered to be sacred art and were often appreciated more than the ancient icons. In the 1880s the old, blackened icons were removed from villages to be studied and restored in urban centres.⁸⁵ This led to a better understanding and appreciation of ancient icons and prompted a gradual change in attitude towards Eastern Christian icons. Consequently, many ancient icons were saved from ruin and decay in old churches, bell towers and store-rooms in which many of them had been stowed away.⁸⁶

The cleaning of old icons also drew scholarly attention to them and began a process which gradually authenticated their worth as national treasures. This

⁸³ Schlieper, 46.

⁸⁴ Though the icon's use in 19th century Ukraine has not been thoroughly documented, some books depict icons hanging in houses. See Mychailo Sikorskyi (et al.) *Skarby Nashoyi Pam'iaty* (Kyiv 1993), which contains numerous photographs of replicated homes from Central Ukraine, in which icons were located on walls, icon corners, and ledges below ceilings, and were adorned with ritual cloths and candles. See chapter four for a discussion on the influence of Western art on the style of icons.

⁸⁵ Schlieper, 46.

⁸⁶ Uspensky, 29; and Ilarion Svientsitsky, *Iconography of Galician Ukraine in the Fifteenth and Sixteenth Centuries*, transl. Hull 1988 (Lviv 1928): 17. Svientsitsky describes this damage of ancient icons.

occurred at a time when national consciousness among Ukrainians was rising. Ukrainian art, culture and folklore were studied fervently by the *intelligentsia*, which consisted of individuals who worked to improve cultural, social and intellectual life.⁸⁷ Such fervour was reflected in the trend of the study and "glorification of folklore" in the nineteenth century that "[helped] to draw distinctions between Ukrainians and their neighbours."⁸⁸

Metropolitan Andrey Sheptytsky, the influential leader of the Greek Catholic Church in the first four decades of the twentieth century, was intent on revitalizing Ukrainian national consciousness by enriching it with the Eastern rite. Although some icons were already held in high esteem, Sheptytsky increased the popularity of this art form by collecting ancient icons and distributing knowledge about the Ukrainian icon tradition. In 1905 he founded a museum of art in Lviv and encouraged the revival of the early icon tradition of Ukraine as well as the study of contemporary Western art among young artists. Sheptytsky sponsored students and artists to study abroad, and he expressed his philosophy and ideals in his sermons and letters. The collections of icons and studies which developed under Sheptytsky's patronage, as well as the attitudes and sensibilities which he instilled in Galicians

⁸⁷ "Intelligentsia" in *The Encyclopedia of Ukraine*, Vol.2, Volodymyr Kubijovyc, ed. (Toronto 1989): 337.

⁸⁸ Subtelny, 229.

and their descendants, renewed the interest and stressed the importance of icons in the sphere of Ukrainian spiritual and cultural growth. Sheptytsky wanted the intelligentsia and clergy to cooperate in the project of revitalizing Eastern sacred art traditions within the Ukrainian Catholic Church⁸⁹ and within Ukrainian society in general.

However, political circumstances in Ukraine did not permit the full realization of these goals. Although the cultural and historical significance of ancient icons was studied in Soviet Ukraine, its relationship to contemporary Eastern Christian spirituality and to twentieth-century Ukrainian culture was denied. *Russification*, which consisted of policies that forced non-Russians to adopt the Russian language and culture, continued under the Soviet regime.⁹⁰ The subjugation of Ukrainian cultural and linguistic traditions was accompanied by the suppression of the Ukrainian Orthodox and Ukrainian Catholic Churches. Even as late as mid-1989, Konstantin Kharchev, the head of the Government Council for Religious Affairs in the Soviet Union, was removed from his post because he was sympathetic to church autonomy, he "agreed to the reopening of churches and mosques", and "worst of all, he espoused the cause of the banned Ukrainian Uniate

⁸⁹ M. Hrynchyshyn, "Pohl'iady Mytropolyta na Mystetstvo", *Tvory Sluhy Bozhoho Mytropolyta Andreija Sheptytskoho* Vol.1. (Toronto 1965): 186. Most faithful in Western Ukraine were Ukrainian Catholic. Many Ukrainians immigrated from Western Ukraine to Canada.

⁹⁰ Volodymyr Kobijovyc and B. Kraciv, "Russification", *Encyclopedia of Ukraine*, Vol. 4, Danylo Husar Struk, ed. (Toronto 1993): 470-71. Russification had been implemented by Moscow in Ukraine and other East European countries for centuries.

Church."⁹¹ Although, in the Soviet Union the icon tradition was useful for academic and economic purposes, officially it was not considered to be a living tradition.

One could only speculate as to how the Ukrainian icon tradition would have developed had the country not fallen under Soviet occupation, which, in effect, eliminated the icon from the realm of living arts. Since Ukraine became an independent state in 1991, the icon tradition has been reinstated into the country's cultural and religious life. Churches have been restored and embellished with icon murals, icons have been produced and sold in tourist shops and art markets, and images based on icons have been created by professional artists and art students.⁹² Current research in Ukraine about the development of the Ukrainian icon tradition during the twentieth century and among Ukrainians in the diaspora, indicates that the icon is once again being studied as a living tradition and art form.⁹³ Though the icon tradition is only beginning to be reintegrated into Ukrainian life in a meaningful way, it is happening under a new set of circumstances which are

⁹¹ Warren Shaw et al., *Encyclopedia of the USSR: 1905 to the Present* (London 1990): 202-3.

⁹² This information is based on observations which I made during my 1994 stay in Ukraine, as well as on material published in Ukrainian art journals and publications such as N. Talimonova's *Ukrains'ka Akademia Mystetstva: Estampy* (Tula 1992).

⁹³ Dmytro Stepovyk's up-coming book about the Ukrainian icon from the 10th to 20th century, as well as graduate work by Halyna Bartish, provide potential for a dialogue and a platform for exchange of information, collaboration and perhaps, eventually, comparative studies. My efforts to reach Bartish in Lviv were fruitless.

different than the ones encountered by Ukrainians who emigrated to Canada. The factors which affected the religious and cultural life of Ukrainians in Canada, especially the freedom to practice religion and to express and preserve their linguistic and cultural traditions, have permitted them to explore and create a collective identity. Icon painting has been an important element in this process, and its study is worthwhile because this tradition constitutes an important chapter in the history of the development of Ukrainian culture in Canada and of the Ukrainian icon tradition in general.

Ukrainian Immigration to Canada

The first immigrants from Ukraine arrived in Canada in 1891.⁹⁴ Their arrival signalled the first of three waves of Ukrainian immigration to Canada.⁹⁵ Each group of immigrants can be identified by various differences which affected their approach to the new political, cultural and religious environment.

Most early immigrants were peasant farmers who came from villages of Galicia and Bukovyna in Western Ukraine before the First World War "to improve

⁹⁴ Michael Marunchak, *The Ukrainian Canadians: A History* (Winnipeg 1982), 23. On pages 25-26, Marunchak also lists several individuals who came to Canada in the 17th and 18th centuries.

⁹⁵ For detailed descriptions of the waves of Ukrainian immigration to Canada, see Subtelny, 538-557 and Marunchak, 41-99, 312-16, 371-73, and 561-90.

their wretched socioeconomic condition."⁹⁶ By 1914, almost 85 percent of the approximately 170,000 Ukrainian immigrants came to unsettled regions in the Prairies; the rest settled in Winnipeg and some were scattered in various cities of Eastern Canada.⁹⁷ Ukrainian immigrants often settled in blocs, which during a time of discrimination by the mainstream and during their initial struggle to survive, permitted them to be surrounded by their own culture, dress, language and customs. Even though these communities did not have a clergy or an organized religious organ, "churches were the earliest and strongest institutions established by the immigrants."⁹⁸ Most originally belonged to the Ukrainian Greek Catholic Church but there were various conflicts and disagreements which caused some to separate and form what in 1918 became the Ukrainian Greek Orthodox Church. By 1931, this church was made up of 24 percent of the immigrants, and the Ukrainian Catholic Church consisted of 58 percent of the immigrants; the rest joined other denominations. Although they were interested in issues of nationalism and involved

⁹⁶ Subtelny, 546 and 538.

⁹⁷ Subtelny, 547; and Lubomyr Luciuk (et al.) *Creating a Landscape* (Toronto 1989) map 2 (book not paginated).

⁹⁸ Subtelny, 548.

in cultural activism," "religious rivalries were the major bone of contention among them."¹⁰⁰

The second, interwar, wave of immigration was politically motivated for it consisted of people fleeing from the alien governments who occupied Ukraine. Many of these were political emigres from Eastern Ukraine which was under Soviet occupation after the defeat of a sequence of Ukrainian governments from 1918 to 1920.¹⁰¹ This wave of immigration consisted of less than 70,000 people who settled mostly in the cities of Toronto, Winnipeg and Montreal.¹⁰² Political issues concerned them greatly, and their experiences in the struggle for independence aided them to some degree in preventing cultural assimilation in the new context, to which they brought ideals of Ukrainian patriotism as well as a strengthened and well-articulated ethnic identity.

The third group of immigrants, who consisted mainly of Displaced Persons (DPs) and political refugees from the Soviet regime, came to Canada after the Second World War. Many of these people were well-educated urbanites, large

⁹⁹ *Ibid*, 550.

¹⁰⁰ *Ibid*, 553. Both Ukrainian Catholics and Ukrainian Orthodox are Eastern Christians.

¹⁰¹ *Ibid*, 551.

¹⁰² Subtelny, 551; and Luciuk, Map 2.

numbers of whom were the so-called intelligentsia composed of various professionals, as well as many priests.¹⁰³ Approximately 30,000 Ukrainian DPs and refugees resettled in Canada, two thirds of whom came from Galicia and one third from Eastern (Soviet) Ukraine.¹⁰⁴ Later, others came from Europe and Latin America raising the total population of third-wave immigrants to 35,000-40,000.¹⁰⁵ Most settled in Toronto, but also in other cities such as Montreal, Hamilton, Windsor, Thunder Bay and Sudbury. While they maintained traditions and patriotic feelings, they brought an urban cultural perspective that was influenced by their experiences in Western Europe, as most lived in various Western European countries as DPs or immigrants for several years.

After this last wave of immigration there have been several ripples or rather trickles of Ukrainian immigrants to Canada. From 1955 to 1991 approximately 18,300 immigrants came from Europe, Latin America, the United States and Poland.¹⁰⁶ Since the break up of the Soviet Bloc in 1991, about 5,000 immigrants

¹⁰³ Subtelny, 555.

¹⁰⁴ Subtelny, 557; Luciuk, map 2.

¹⁰⁵ Subtelny, 557; and Luciuk, map 10.

¹⁰⁶ See Luciuk, map 7 and 11 for figure between 1955 and 1981. Estimated figure for 1981-1991 provided by Eugene Duvalko, director of the Canadian Ukrainian Immigrant Aid Society, Toronto.

from Ukraine have come to Canada.¹⁰⁷ This last group, and the open borders to Ukraine, are slowly revitalizing the Ukrainian-Canadian population of which approximately 90 percent were Canadian-born in 1981, and which was thus prone to rapid loss of language and traditions.¹⁰⁸ The impetus and reason to maintain their heritage has been renewed with the establishment of a living contact with Ukraine after the fall of the iron curtain.

Since that last wave, immigrants and their descendants have had time to establish strong, well-organized communities, study their culture, and develop a collective identity. Ukrainian communities in Canada and other Western countries have played an important role in preserving "the political and cultural values and traditions of non-Soviet Ukraine."¹⁰⁹ This role was an important factor in their articulation of an identity and the maintenance of their culture.

However, the Ukrainian communities and customs were, and continue to be, affected by their Canadian recontextualization. Through assimilation and urbanization, the need for traditions and customs of the Old Country has been replaced by a tendency to use condensed or new forms suitable for the Canadian

¹⁰⁷ Estimate provided by E. Duvalko, director, Canadian Ukrainian Immigrant Aid Society.

¹⁰⁸ Frances Swiripa, "Canada" in the *Encyclopedia of Ukraine* (Toronto 1984): 344; and Luciuk, map 10.

¹⁰⁹ Subtelny, 572.

mainstream lifestyle. Indeed, many customs and traditions have deteriorated or disappeared. Although today approximately 750,000 Canadians are of Ukrainian ancestry, less than half use the Ukrainian language or maintain Ukrainian religious or secular traditions. The linguistic decline among younger generations is due largely to urbanization and modernization.¹¹⁰ Although many feel that a loss of language is quickly followed by a decline of traditional art and culture, the visual and material culture is often maintained long after the decline of language.¹¹¹

Icons in the Lives of the Immigrants

It is difficult to determine whether immigrants brought icons to Canada with them, and if so, how many they brought. Such information is buried in individual family histories and heirlooms.¹¹² Generally, immigrants brought very few material possessions with them. Although many people claim to have brought icons to Canada, most such images in their homes are lithographs and reproductions of icons. (Figure 1) It seems that few people still owned original, hand-painted icons in

¹¹⁰ Subtelny, 563 and Luciuk, text accompanying map 13.

¹¹¹ Klymasz, "Crucial Trends", 4.

¹¹² Although Zenon Pohorecky and others claim that icons were one of the few, but very important, objects brought to Canada by pioneers and early settlers, Dmytro Stepovyk and David Goa claim that early settlers and immigrants relied on their memory for icons and church decoration. Pohorecky, "Reflections on the Folkways of Canada's Early Ukrainian Settlers", *Art and Ethnicity*, (Hull 1991): 59; Stepovyk, "The Ukrainian Icon in Canada", *Art and Ethnicity*, 41; and Goa, "Three Urban Parishes: A Study of Sacred Space." In *Material History Bulletin* 29 (Spring 1989): 22.

Ukraine during the nineteenth and twentieth centuries, whereas lithographs and mechanically reproduced images were abundant.¹¹³ Dmytro Stepovyk writes that it was memory of tradition and a strong link to religion that provided early immigrants with what they needed to continue their traditions in the new context.¹¹⁴

The early settlers of the first wave of immigrants brought folk culture, agrarian traditions and a strong religious belief with them. The numerous churches they built were modestly decorated by untrained artists and craftspeople.¹¹⁵ The early immigrants rarely had the time or funds for elaborate interior decoration. Pictorial art was really only developed during the second wave of immigration. Church interiors in early immigrant communities were essentially amalgamations of images, usually consisting of framed prints, and church implements such as "altar cloths, processional banners, icons, [and] carved wooden hand-crosses", versions of which were periodically reintroduced with subsequent waves of immigrants.¹¹⁶

¹¹³ It would be interesting to make a visual record of these reproductions and to analyze their sources. It seems that many of these are not reproductions of icons, but rather reproductions of Westernized paintings based on icons. Questions such as "Were some artists trained to interpret icons in a nineteenth-century sensibility for the commercial and mass market?" arise when studying these images.

¹¹⁴ Stepovyk, "Ukrainian Icon", 41.

¹¹⁵ *Ibid.*, 41; and Bilash, 9-10.

¹¹⁶ Robert Klymasz, *We Still Live in Our Art* (Ottawa 1971): 1st and 2nd pages of the English text.

The interwar wave of immigrants enriched sacred community space with a new socio-cultural sensibility. Among them were trained artists, such as Peter Lipinsky (1888-1975), Jacob Maydanyk (1891-1984) and Olga Moroz (b.c.1910), who were influenced by the formal training in fine art institutions or practice in decorating churches in Ukraine. Generally, these artists had some knowledge of canonical icons and they employed the Kyivan Baroque and Classicist styles. (See chapter four for a description of these and other styles.) These artists painted primarily monumental works to decorate the interiors of prairie churches, which they often imbued with patriotic Ukrainian symbols and emblems.

The third wave of immigrants built on the previous work, and introduced the rediscovered Byzantine elements of iconography. Julian Bucmaniuk (1885-1967) and Wadym Dobrolige (1913-1973) decorated churches in urban communities using styles that were more metropolitan than the regional folk forms seen in earlier church painting. The icons of academic artists such as Myron Levytsky (1913-c.1993), Mykola Bidniak (b.1930) and Omelian Mazuryk (b.1937) reflected the monumental neo-Byzantine style that was influenced by Rayonism, Cubism and other Modernist innovations of the early twentieth century. In addition to monumental icons, iconographers such as Dmytro Bartoshuk (b.1910), Theodore Baran (1910-1995), Emil Telizyn (b.1930), Juvenaliy Mokryckiy (b.1911), and Marianna Savaryn

(b.c.1950) also painted smaller portable images with Byzantine traits which became especially popular during the preparation for the 1988 celebrations of the millennium of Christianity of Ukraine.

In preparation for the millennium celebrations, many artists turned to the oldest icons on Ukrainian territories from the tenth and eleventh centuries.¹¹⁷ These icons were based directly on images of the middle Byzantine period and hark back to the Byzantine icon and mural painting tradition in general. Thus the icons which are currently painted in this manner are often called Byzantine or Byzantine-style icons. Many hand-painted copies of such icons were commissioned and created, and reproductions of ancient and contemporary Byzantine-style icons were distributed during the commemorative celebrations. (Figures 12, 30, and 37) Consequently, the icon tradition became more widely understood and the Byzantine style was reinforced as a Ukrainian tradition. On the questionnaire about the Ukrainian icon tradition in Canada, most respondents indicated that they have purchased or would purchase Byzantine-style icons, and many wrote that they consider the Byzantine style to be a primary feature of the "Ukrainian icons". (See Appendix D)

¹¹⁷ Stepovyk, "Ukrainian Icon", 43.

Prior to the millennium celebrations, images of icons reproduced in publications influenced the community's understanding of icons and their acceptance of the Byzantine style. Since the 1960s Ukrainian Canadians have been exposed to reproductions and studies of ancient icons from Ukraine. This trove of visual and academic information was published in books by Soviet scholars.¹¹⁸ The sale of these illustrated books in Canada expanded Ukrainians' understanding of their tradition and it broadened the range of images which artists turned to for inspiration. Studies and books about Russian, Greek, and other icons traditions were also available to Canadians. The exposure to other icon images further broadened the general understanding of icons and added a theological and ritual dimension to it. Most importantly, it influenced people's tastes and sensibilities. On the questionnaire, respondents not only recognized the Ukrainian, Russian and Greek canonical interpretations of the Byzantine style as being icons, but they expressed a preference for such orthodox images. In interviews and conversations, younger generations tended to distinguish icons from other religious imagery, while older generations generally considered images with any religious subject to be

¹¹⁸ During the Soviet regime (1920-1989) icons were considered as cultural and historical artifacts and not living art. Therefore, ancient icons were discussed and documentation relating to history and style predominated, whereas the study of ritual and theological significance were generally omitted. However, this has changed since the dissolution of the Soviet Union.

icons.¹¹⁹ In light of the fact that Roman Catholic and Protestant imagery has been widely used in Ukrainian churches and homes, it is ironic that people of all age groups had a particular dislike for these images. It was not unusual for people to consider some of the Greek and Russian icons to be Ukrainian; this reveals that while they might not be acquainted with specific icon traditions, Ukrainian-Canadians appreciate the aesthetics and formal characteristics of the Byzantine style and consider it to be an inherent part of the Ukrainian religious and cultural tradition. This is undoubtedly the result of the exposure to various icon traditions in books and other reproductions.

The familiarity with the icon tradition and the large number of iconographers and artists working with icons in Canada suggest that the current use of icons among Ukrainian-Canadians is widespread and substantial. Events which have revitalized the Byzantine style and renewed an interest in the Byzantine tradition, seem to have resulted in an increase in the general use of traditional icons in both churches and homes. The public use of icons is most apparent in the context of church buildings,¹²⁰ where the Divine Liturgy, sacraments, church feasts and other rituals

¹¹⁹ Here, 'older generations' refers to respondents over 65 years of age.

¹²⁰ Many churches have been built and painted in Canada, and there have been several studies on this development of a sacred space and inventories of it. See Brad Loewen "A Ukrainian Church Exhibit at the Canadian Museum of Civilization", *Material History Bulletin* 29 (1989): 81-2. Loewen outlines the studies into the material culture of Ukrainian churches in Canada.

continue to be celebrated. Today, frescoed and mosaiced walls and ceilings, the painted and carved iconostases, as well as the portable icons that are placed on the tetrapod, have largely replaced the earlier interiors which were hybrids decorated with a conglomeration of different types of paintings, holy pictures, reproductions, doilies, ribbons, plastic or paper flowers, plastic crucifixes and other such popular, non-traditional objects.¹²¹ (Figure 2)

Currently, a decline in religious devotion among Ukrainian Canadians is reflected in lower church attendance and in the statistics which indicate that in 1981 less than 50 percent of Canadians of Ukrainian descent belonged to either the Ukrainian Catholic or Ukrainian Orthodox churches.¹²² As a result, many religious and cultural traditions have fallen into disuse, and since churches have been important cultural community centres in Canada, a decline in devotees is significant in the overall cultural growth and sustenance of traditions within the community.¹²³ Though today most Canadians of Ukrainian ancestry live in cities and do not maintain traditional agrarian and folk customs, many continue to use them for

¹²¹ These are analyzed and discussed in chapter five.

¹²² Luciuk, map 14; Compare these recent figures to the 1931 census which indicated that 82% belonged to one of the Ukrainian churches.

¹²³ Luciuk, text accompanying map 14.

devotional purposes.¹²⁴ Although there has been a decline in church attendance and though religion is still not a unifying factor among Ukrainians, the Eastern rite and the icon tradition continue to be important elements of their collective community identity. The number of icons that have been produced and purchased recently in Canada reveals that this particular tradition has not died off or suffered as a result of the decline of religious devotion.

Perhaps the icon's endurance is due partly to its adaptability to contemporary Canadian society. The icon's function and use have changed in the last twenty years. The secular use of the icon, such as reproductions on greeting cards and other non-liturgical objects, has popularized and expanded the icon tradition.¹²⁵ Currently, the icon functions partly as a cultural symbol which maintains and preserves certain aspects of the cultural identity of the Ukrainian community in Canada. Even when used in a religious context, the icon can function on a cultural or ethnic level. Recently, conventional mainstream wedding traditions have been enhanced with ethnic customs such as the use of icons for blessing rituals.¹²⁶

¹²⁴ In the questionnaire several respondents indicated that while they do not necessarily use icons for religious purposes in the context of the church, they use them privately for spiritual enlightenment.

¹²⁵ The issue of cultural identity and secular uses will be discussed in detail in chapter five.

¹²⁶ See description of three weddings in Helen Smindak's article, "Today's Weddings: blending ethnic and modern", in *The Ukrainian Weekly* (Sept. 1994): 11.

Revival and current use of the icon tradition, whether in secular or ritual context, seems to have extended the public function of icons from devotional images to cultural and social ones.

The current private domestic use of icons is more difficult to ascertain than the public one, but generally their private function has also been extended from an exclusively contemplative and devotional one, to an aesthetic one where icons sometimes function as commodities that are purchased, collected, and admired by consumers as fine art, antiques or decorative objects.¹²⁷ Even devotees consider icons as having aesthetic and cultural worth in addition to their religious and spiritual functions. In fact, some respondents of the questionnaire stated that they own icons for decorative and cultural purposes only. Nevertheless, most Canadian iconographers and icon artists continue to receive commissions for icons to be used for private and domestic devotional purposes. The work of Edmonton iconographer Marianna Savaryn (b.c.1950), "has become so popular that there is a two year waiting list for an icon."¹²⁸ Devotees often commission artists to paint specific saints. Iconographer Ihor Andriyiv (b.1957) stated that in order to paint saints that people commission, he must sometimes research the lives and achievements of

¹²⁷ The exact number of Ukrainians in Canada who own icons is virtually impossible to determine, a qualitative conclusion can be drawn from observations and questionnaires; see appendix D.

¹²⁸ Larissa Banting, "Holy Faces: Icons make a comeback in a secular world", *See* (August 10-24, 1994): 10.

obscure subjects which have not previously been painted.¹²⁹ Also, on the questionnaire, a significant number of respondents provided statements regarding the specific nature of their private devotion, such as receiving through icons spiritual guidance, focus and strength. (See Appendix D: part two, question number 3) Numerous devotees also noted that icons function simultaneously on a devotional and a cultural level. For many devotees icons provide a link between religion and culture, and bring the wider community and its culture into their homes.

The private use of icons is often represented on popular images of role model homes depicted on greeting cards from as far back as the 1940s.¹³⁰ (Figure 3) Many popular images depict the domestic use of icons and other religious traditions as an integral part of family life.¹³¹ Conventionally, family life and domestic affairs have been led by women, who were expected, among other things, to decorate the home appropriately. Women's role of creating a traditional and proper atmosphere was extended to the public realm of church decoration. Despite the fact that historically the official ranks of Eastern Christian churches and

¹²⁹ Interview with Andriyiv.

¹³⁰ Archival files from Olena Kisilewska's private correspondence from 1950 to the early 1960s consisted of many such images on greeting cards from various Ukrainian friends and organizations. National Archives of Canada, MG 31, H 42, vols.11 and 12.

¹³¹ Occasionally, photographs of immigrants with framed reproductions of religious paintings can also be found. See illustrations in Orest Subtelny, *Ukrainians in North America* (Toronto 1991): 31 and 48.

iconographic traditions were closed to women, women were involved in embellishing sacred spaces. Traditionally, women decorated church interiors with embroidery, flowers and other ornamental objects. Women's role as decorators of the church and the home continues today.¹³² Artist Christina Senkiw (b.1950) wrote that women are the primary consumers of the icon prints which she makes for children.¹³³ While men initially dominated the decoration of churches with icon painting (Olga Moroz was one of the few women who painted church interiors before the 1970s), women have recently taken to painting icons, some of them working on monumental paintings. In fact, the number of Canadian women of Ukrainian descent creating icons today equals that of the men. Many Canadian women who paint icons use the traditional Byzantine style, and most have completed post-secondary studies in art. Most icon painters in Canada, including men, are not members of the official ranks of any church. The broader range of individuals creating icons in Canada has resulted in an increasing diversity of materials, forms and styles in the icon painting tradition in Canada.

¹³² Frances Swynpa has written extensively about women's roles in the Ukrainian-Canadian community and has contextualized the trends in the study of history culture and ethnicity in her article "Wedded to the Cause: Ukrainian-Canadian Women", *Canada's Ukrainians* (Toronto 1991): 238-53 and in her book *Wedded to the Cause: Ukrainian-Canadian Women and Ethnic Identity, 1891-1991* (Toronto 1993).

¹³³ Letter from Christina Senkiw to Robert Klymasz, dated April 29, 1995 (CCFCS, Artist's file).

Section Two: Formal Characteristics and Aesthetic Factors

CHAPTER THREE: THE MATERIAL ASPECTS OF THE ICON TRADITION

Traditional Materials

Traditional materials used in the creation of ancient icons were influenced by church canons and by the availability of materials. The earliest portable icons in Ukraine were painted with egg tempera on gessoed linen glued to wooden panels, a process developed in the Byzantine era.¹³⁴ The background, halos, highlighted depiction of cloth, and inscriptions were generally rendered in gold leaf. Figures, architecture and objects were depicted by an application of layers of local colour, progressing from dark to light hues.¹³⁵ The nature of the tempera and the gold leaf, and the style which emerged from this technique, have strong graphic qualities. Hence, the common reference to the 'writing' of icons.¹³⁶

In the fifteenth century, Western Renaissance art introduced oil paints to artists around Europe. Since the sixteenth century, oil paints were occasionally used in Ukraine to paint new icons or to restore old ones. Unlike egg tempera, oil paints enable the artist to create subtle changes in the palette and tonal scale, and to

¹³⁴ See Sendler, 187-198 and 202-203 for a detailed explanation of the preparation of the board, gilding and the egg tempera icon writing process.

¹³⁵ See Sendler, pages 205 and 210-214 for an apt explanation of the layering technique in the process of writing icons.

¹³⁶ The 'writing' of icons is also reflected in the Ukrainian term, *pysany*, used to describe the creation of icons and Easter eggs. The function of icons as visual parallels to the scriptures also relates them to writing.

render skin tones in a naturalistic fashion. These qualities, which were desirable to artists, consequently led to an almost exclusive use of oil paints in the eighteenth and nineteenth centuries. Gradually, artists transformed the linear and graphic qualities of Byzantine icons into modelled representations, thereby changing the nature of icons.

In Canada, immigrant painters such as Peter Lipinsky (1888-1975), Julian Bucmaniuk (1885-1967), Wadym Dobrolige (1913-1973) and Theodore Baran (1910-1995) used oil paints to decorate churches with "faux-murals". Often, artists painted on canvas which they pasted to the walls or they adorned bare walls with individual oil paintings depicting saints and biblical scenes in a naturalistic, albeit sometimes stylized, fashion. These canvases are larger than the traditional portable icons which, during that period, were replaced by framed lithographs and other reproductions of icons or Western holy pictures.

Currently, many Canadian icon painters have returned to the ancient egg tempera technique. Currently, Marianna Savaryn (b.c. 1950), Juvenalij Mokryckij (b.1911), Emil Telizyn (b.1930), Ihor Andriyiv (b.1957), Heiko Schlieper (b.1931), Pavlo Lopata (b.1945) and Myroslava Sabbath (b.1926) follow this traditional technique when painting portable icons. However, many other iconographers and icon artists have replaced traditional materials with new materials.

New Materials

In the last sixty years, various new materials have been developed and used by artists in the Western world. Canadian icon artists have taken advantage of the new materials available to them. Some of these have been used to replace egg tempera, while maintaining its qualities. For example, gouache, which is an opaque water-based paint, has the ability to be layered or applied in fields of local colour. Sophia Lada's *Madonna of the Sun* of 1989 is painted with gouache paints. (Figure 4) Lada (b.1941) paints in local colours and adds shading by hatching lines in a manner similar to egg tempera.

Synthetics such as acrylic paints are very popular among contemporary Canadian icon painters. These paints are durable, quick-drying and waterproof when dry. Acrylic paints are not as malleable as oils and therefore are more suitable for the graphic style of the icon. In addition, they possess the ability to be layered quickly. Acrylic paints can be mixed with other synthetic materials such as gels to achieve layered and textured surfaces. In some of her icons of the Virgin and Child, Christine Granger (b.1941) uses thick layers of acrylic gel and acrylic paint to create highly textured and tactile surfaces. Taras Snihurowycz (b.1918) has experimented and created his own materials. This retired dentist combines chemicals and compounds used in dentistry to build up modelled surfaces on his

icons and to create a patina on them.¹³⁷ He uses dental drills and other tools to carve figures and architectural motifs into his works.

Some artists use a combination of materials and techniques. Halyna Mordowanec-Regenbogen's *Pantocrator* is painted with oil paints on canvas glued to a wooden panel with a background of gold leaf. (Figure 5) Mordowanec-Regenbogen (b.1945) combines the oil painting technique with the traditional wood and gold. In her icon of *Saint Andrew*, Vera Senchuk (b.1950) uses acrylic paint for the image, gold leaf for the background, egg tempera for the inscription, and acrylic varnish to fix the image. (Figure 6) Andre Prevost (b.1949) and Nazar Polataiko (b.1971) also work with acrylic on wood, as does Julian Kolesar (1927-c.1987). Instead of egg tempera, oil or acrylic paint, Montreal artist Adriana Lysak (b.1930) gouges and burns lines into a wooden panel, parts of which she covers with 24 carat gold leaf. The use of new materials enables artists to articulate line, colour and the surface of the icons in various novel ways.

A recent debate arising from the revival of the Byzantine style, concerning the 'authenticity' of materials, seems to suggest that the iconographers's material repertoire ought to be limited to egg tempera and gold leaf on gessoed linen on wooden panels, because other materials may not be 'natural' substances, and thus

¹³⁷ Patina refers to the green or brown film on the surface of metal or wood that is formed by oxidation or age.

not reflect the cosmos.¹³⁸ Some claim that new materials have transformed the icon from a functional ritual image-object to a work of art, a painting or picture used to decorate. It is also likely that, in an attempt to return to the roots of the Eastern Rite, some proponents of the traditionalist view desire to prevent naturalistic representations of the saints and deities, which new materials and techniques may foster. However, new materials such as acrylics are often used precisely to create traditional-looking icons that reflect and preserve the spirit of the Byzantine style. (Figures 5 and 6) It can further be argued that after all, the chemical and physical elements of many traditional materials such as pigments, natural gesso, and gold are themselves non-organic, and that the 'cosmos' itself is composed of non-organic (and currently, synthetic) substances. Furthermore, theologians who opposed iconoclasm in the eighth century expressed a more lenient view regarding the use of new materials.¹³⁹ Today most icon artists and many iconographers use new and innovative materials, realizing that the physical substance

¹³⁸ This point was stressed in the icon workshop given at St. Paul University in conjunction with the course "Theology and Spirituality of Icons" (autumn 1992).

¹³⁹ The Second Council of Nicaea stated in 787 that "icons painted with colours, made with little stones or with any other matter" are acceptable and necessary (Sandler, 47).

of the object does not form the essence of the icon, but rather that the spirit of the entire work is the true nature of the icon.¹⁴⁰

Regional and Local Materials

Artists often prefer to work with media that are traditional in their community, and materials that are abundant or popular in their region. Local materials and techniques include those developed and used by craftspeople in everyday, vernacular arts. From the earliest beginnings of the icon tradition, icons have been fashioned into enamelled medallions, embroidered tapestries, relief carvings, and later, paintings on glass.

In Ukraine, local crafts and folk arts have penetrated the official icon tradition for centuries. Particular folk arts influenced the development of entire icon schools because iconographers who were commissioned to decorate royal churches, such as Saint Sophia in Kyiv, often hired craftsmen to execute large mural icons and mosaics in churches. In their private work these craftsmen employed their craft skills to make icons using local materials and techniques. The most evident of these are enamel icons from the twelfth century. Later, craftsmen worked alongside or in conjunction with monasteries, and the materials related to their

¹⁴⁰ Interviews with Ihor Andriyiv (2 MAR 1996, Ottawa), Myroslava Sabbath (21 Feb. 1996, Ottawa), Taras Snihurwycz (28 Jan. 1996, telephone conversation to Winnipeg) and Christine Granger (10 Jan. 1996, Ottawa), and statements made by other artists in interviews published by Ukrainian community press indicate that iconographers and icon artists consider the process of contemplation and prayer during creation as the most important aspect of creating icons.

crafts penetrated the icon tradition. For example, carved wooden backgrounds and moulded plaster surfaces that are common in sixteenth century icons from Galicia were usually created by artists who worked alongside the monastic icon painting tradition. Painting icons onto glass, while forbidden in the seventeenth century¹⁴¹, was nevertheless popular because artists used the materials that were available and familiar to them. Many of the local crafts themselves developed into traditions which were repeated for decades and sometimes centuries before being replaced by other materials, as the desire for innovation or the longing for familiar forms arose.

Recently, many of these traditions have been revived and regenerated. Some Canadian icon artists successfully emulate local and folk traditions of the past. The embroidered icons created by Ivanna Petrowska (c.1920) resemble ancient embroidered icons, textiles and tapestries from Ukraine from the sixteenth and seventeenth centuries.¹⁴² (Figure 7) Petrowska used stitching that is similar to an ancient Ukrainian embroidery technique called *hlad*, which is a flat stitch, and she sewed pearl beads around the image referring to the popularity of pearls in Byzantine crafts. Other artists devise their own craft skills which they apply to the icons they make. Taras Snihurowycz (b.1918) uses techniques and materials from

¹⁴¹ Uspensky, 29.

¹⁴² Examples of such embroidery can be found in Tetiana Kara-Vasyliieva, *Ukrainian Embroidery* (Kyiv 1993): 16-20.

dentistry to create copper enamelled icons similar to medallions and jewellery created in the Princely Era of the twelfth century. (Figure 8) Using dental drills, he also makes icons that have similar qualities to traditional wood carvings found in various regions of Ukraine. Roger Desilets' icons resemble copper and other cast metal icons. His images are cast, however, in beeswax which is accessible to a larger market as it is cheaper than metal. Desilets also refers to Ukrainian religious traditions by using a material that carries special meaning in Eastern rite churches. Beeswax candles are very popular in the Eastern rite, and beeswax is the key element in the creation of Ukrainian easter eggs. Icons created by these artists are hybrids of old and new materials, crafts, local techniques, and folk traditions and they reflect people's desire to make icons with virtually any materials and media—especially those with which they are familiar and feel comfortable.

Popular Art and Mechanical Reproduction

Popular taste and mechanical reproductions have expanded the material repertoire of the icon tradition. In Ukraine, in the seventeenth century, images of icons were reproduced in engravings.¹⁴³ Printing techniques precipitated the

¹⁴³ Stepania Hnatenko, *Treasures of Early Ukrainian Art* (New York 1989). These engravings prompted the dissemination of national consciousness and Renaissance ideals, and because of them, the graphic qualities of icons were emphasized through pronounced contouring and tonal highlighting with whiting. (Hnatenko, 12.)

dissemination of images and sketches of icons for purposes of study and description. Folk arts have also played a part in reproducing images for wider distribution based on popular demand. In the nineteenth century, icons were depicted on ceramic tiles and plates.¹⁴⁴ (Figure 9) Industrialization brought with it new technologies. Lithography increased and facilitated colour reproduction, and since the mid-nineteenth century, reproductions were widely distributed for the purposes of devotion. Since the late nineteenth century, icons have been rendered on banners and church vestments using mass-produced cross-stitch embroideries, and on posters and holy pictures using lithography. Photography, colour separation and laser photocopies have also penetrated the icon tradition. Christina Senkiw's (1950) coloured-pencil and watercolour drawings, while based on icons, are reproduced in limited editions as handmade photographs on Cibachrome paper drymounted on cardboard.¹⁴⁵ Recently, the decal technique has been employed by artists such as Elsie Yarmol to create commemorative icon plates. One can also find reproductions of icons on posters, calendars, greeting cards, business cards, wrapping paper, key chains, fridge magnets, and paper napkins to be used for everyday, secular purposes.

¹⁴⁴ See also plates 81 and 82 in O.A. Kratiuk (et alii.), *The Kolomiya Museum of Hutsul Folk Art* (Kyiv 1991). The first reproduction depicts Saints Peter and Paul and the second, the Madonna and Child on glazed ceramic bowls made in Western Ukraine during the end of, and middle of, the 19th century respectively.

¹⁴⁵ Letter from Christina Senkiw to Robert Klymasz dated April 29, 1995, CCPCS artist's file.

The types of reproductions of icons are constantly increasing, and the reproduction and transfer icons to other media sometimes change the function of the image from sacred and devotional to decorative and commercial.¹⁴⁶ The use of technology fuses icons with popular culture and folk crafts, and blurs the distinctions between the sacred and the secular.

Sometimes the meaning and function of icons are not altered when they are mechanically reproduced because they are used for liturgical purposes in churches and homes. Devotees often elevate reproductions to an honoured position by placing icons reproduced on greeting cards, calendars and holy pictures into frames.¹⁴⁷ The recent practice of mounting mechanical reproductions of icons onto wooden boards and laminating them, also places them in a position of honour, and it emulates the physical elements of painted icons because the wooden boards are often cut to follow the irregular contours of ancient icons. These reproductions have been adapted to suit the Eastern Christian ritual context. For many devotees, the reproduced image of an icon is no less powerful than the original, painted image. Some devotees even object to reproductions of icons which serve a

¹⁴⁶ The same happens in folk arts such as embroidery. Klymasz writes about the "transfer of Ukrainian cross-stitch design via print, decalomania and wood-burning techniques", "Crucial Trends", 1.

¹⁴⁷ This observation is based on my observation of people's homes. This use of reproductions of religious imagery has been used since the nineteenth century.

commercial or secular purpose, considering such use to be exploitative.¹⁴⁸ In such instances, it becomes apparent that Walter Benjamin's assertion that mechanical reproduction has led to a loss of aura and a consequent distancing from the original painting and tradition, does not necessarily apply to all traditions.¹⁴⁹

However, as soon as the reproductions of icons are removed from the liturgical or devotional context, their spiritual 'aura' may be replaced with an aesthetic 'aura', because the uninitiated viewer may see them only for their aesthetic worth. The concept of aura or authenticity is not objective or universal, but rather, depends on context. Benjamin wrote that, because mechanical reproductions can be readily disseminated and they cease to be "hidden" and "covered", their cult function is replaced by their exhibition value or function.¹⁵⁰ Both of these functions, the ritual and the aesthetic, impose an aura on art. Hence, the loss of aura about which Benjamin writes is actually a change in the relationship between viewer and art which depends primarily on the context. For instance, even an original icon is distanced from devotees if it is removed from its original ritual

¹⁴⁸ For example, several respondents to the questionnaire referred to the "exploitation" of icons.

¹⁴⁹ Benjamin, 223-24 and 225-26. See also Stephen Inglis, "Suitable for Framing: The Work of a Modern Master", in *Media and the Transformation of Religion in South Asia* (Philadelphia 1995): 52, for a similar observation in relation to the use of mechanically reproduced religious imagery in India.

¹⁵⁰ Benjamin, 226-27.

setting and placed in a museum.¹⁵¹ The icon may become distant in its spiritual meaning when it ceases to be a cult object or liturgical object. Thus, it is the context and the intention, rather than the form or medium of the icon, which infuses the image with aura and authenticity, and determines whether it is distanced from people.

While mechanical reproduction may not distance the icon from a devotional or ritual perspective, it may distance it from an artistic and aesthetic perspective. The colour and detail of the reproduced image changes from copy to copy. The scale is also modified because an icon measuring several feet or meters in height may be reduced in size to several inches. Although changes in colour and scale significantly alter the perception and digestion of the icon, most people cannot distinguish subtle differences between the original and the reproduction, as they have not seen the original. Moreover, many people do not pay attention to the art in their lives because the pace and trends of modern society has resulted in a cultural situation where often, "the public is an examiner, but an absent-minded one."¹⁵² Therefore, for such people there is no loss, change or degradation in the aesthetic qualities by virtue of the reproduction. In addition to context, the

¹⁵¹ Interview with Chirovsky. Rev. Chirovsky recounted an experience which a group of his students had when visiting an exhibition of icons in a museum in California; they felt distanced from the icons because of the museum context.

¹⁵² Benjamin, 243. Benjamin wrote specifically about the effect of film on people's habits regarding the reception and perception of art among the public.

individual viewer's and the general public's sensitivity to art is a factor that determines whether or not the image has been distanced from them.

The changes which occur when reproductions are used outside of a devotional context are relevant to another point which Benjamin raised. Benjamin argued that "instead of being based on ritual, [art in the age of mechanical reproduction] begins to be based on another practice: politics."¹⁵³ Some reproductions of icons are disseminated as symbols that express cultural identity and reinforce the importance of ethnic heritage. (See chapter five for a description of such uses of icons.) Reproductions achieve this objective by allowing the iconophile to use the icon tradition without necessarily practising its religious or devotional aspects. In Ukrainian-Canadian communities, popular reproductions which fulfil decorative and political purposes are found on record covers, posters, Christmas tree decorations, business cards, letterhead designs, wine bottle labels, and greeting cards.¹⁵⁴ (See figure 11 for a wine label design.) Icons are also reproduced on objects that are disseminated in the broader realm of mainstream culture, such as keychains, magnets, postcards, stamps, wrapping paper, and paper napkins. The political and cultural functions of icons make the fusion of popular culture with sacred art

¹⁵³ Benjamin, 224.

¹⁵⁴ An analysis of greeting cards could be a fruitful area of study due to the sheer number of such images. It would be interesting to compare the images on the covers with those accompanying messages on the inside of the cards.

possible and acceptable.¹⁵⁵ This is especially true of the reproductions that are used for fund-raising. In 1994, five of Marianna Savaryn's icons were reproduced on greeting cards to raise money for a Ukrainian bilingual school programme in Edmonton. The sale of these cards was praised for "popularizing a unique and beautiful Ukrainian art form."¹⁵⁶ Mechanical reproductions have popularized icons by reinforcing their cultural worth and by making them more accessible to those who may not otherwise see them. Although mechanical reproduction has played a role in the diversification of the icon's function, it has not managed to transform the icon tradition to a drastic degree because Savaryn painted the icons in the Byzantine tradition, and the consumers of the greeting cards can use them for both secular and devotional purposes. Thus mechanical reproduction has permitted a more democratic use of imagery.

However, even if used exclusively for devotional purposes, mechanical reproductions of icons can potentially change certain aspects of the icon tradition. For instance, the role of the iconographer and icon artist is sometimes replaced by that of the iconophile who fulfils a distributional purpose. The tradition of making original icons could have fallen into disuse due to the widespread use of mechanical

¹⁵⁵ Although several devotees found the commercial reproduction and distribution of icons objectionable, many considered it acceptable.

¹⁵⁶ Shara Masiuk, "Theology in imagery and icons for education", *Ukrainian News* (November 1994): 14.

reproductions. That is especially true given that, for many purposes including the use of icons in a liturgical context, reproductions are sufficient, both because they often look like original icons and because the context and intention of the devotees infuse the reproductions with the requisite level of aura and authenticity. Nevertheless, the tradition of painting original icons survives because, for many artists, craftspeople and iconographers, the process of copying icons by hand, and painting original icons, is important for spiritual, meditative and devotional purposes.¹⁵⁷ Also, the tradition survives because some people are willing to pay for originals even if some of these do not always look much different from cheaper reproductions.¹⁵⁸ Although recent types and uses of mechanical reproduction have resulted in an increase of icon images, the primary function of mechanical reproduction continues to be the dissemination of images. The popularity of icons has undoubtedly been enhanced by the creation and dissemination of icons via mechanical reproductions.

¹⁵⁷ See Appendix C, interviews with Artists.

¹⁵⁸ Many respondents indicated on their questionnaires that they would purchase original icons.

CHAPTER FOUR: TRADITIONAL AND CONTEMPORARY THEMATIC AND STYLISTIC TRENDS

Like materials, iconographical content and form are dictated by church canons which generally determine the theme and style of the icon. However, stylistic trends from Western European art and Ukrainian vernacular art and folk art have diversified the forms of the icon. Today artists extend the tradition further by re-examining traditional forms and combining them with a contemporary sensibility. In Canada several specific thematic and stylistic trends have emerged, and the icon painting tradition has been gradually altered to accommodate personal style and community needs.

Themes

Throughout the centuries, the most popular theme portrayed on portable icons in Ukraine was the Virgin and Child, of which there are a host of prototypes and variations, each one bearing a different name.¹⁵⁹ The *Virgin Hodeghitria* type, an icon of Mary gesturing toward Christ, 'pointing the way', was especially

¹⁵⁹ Ouspensky, 76-103. Ouspensky explains and illustrates eleven such types.

popular.¹⁶⁰ This thematic preference has continued in Canada where icons of Mary and Christ are given as gifts for almost any occasion. This theme is versatile because it is essentially a condensed form of the visual vocabulary and theological or symbolic substance of Eastern icons. Christine Granger (b.1941), Sophia Lada (b.1941), and Pavlo Lopata (b.1945) have worked almost exclusively on the theme of the Virgin and Child, and have cultivated and extended it by simplifying the form.¹⁶¹ Granger has painted over one hundred icons of the Mother and Child and feels that this "ancient theme" can also be appreciated by "non-believers" because of its universal appeal.¹⁶²

Other popular portable icons in Ukraine were those depicting guardian saints such as Saint Nicholas the Wonder Worker, Saint George the Dragon Slayer, and Saints Michael and Gabriel the Archangels, as well as the Christ Pantocrator. In Canada, these icons are given as gifts on special religious occasions, though preference for specific saints depends on the area from where devotees emigrated, as well as family traditions, personal devotion, and taste. Artists and iconographers are often commissioned to paint icons of specific saints. These commissions

¹⁶⁰ Hordynsky, 15; and Hnatenko, 20. Hnatenko provides several reasons for this, explaining that seventeenth-century portraiture and the romanticization of motherhood led to a more personal approach to devotion.

¹⁶¹ Icon artist Christine Granger indicated that by focusing on this theme alone, she can focus on the tenderness of expression of the Mother and Child. Interview with Granger.

¹⁶² Interview with Granger.

generally reflect a limited thematic selection. These thematic trends and typological preferences reflect the process of selection and editing that occurs in a new cultural context.¹⁶³ Even though the repertoire of Eastern iconographic themes is vast and varied, the community of artists and devotees has generally selected only a few well-recognized figures of religious life.¹⁶⁴

However, it must be noted that the theme of an icon depends largely on the scale and use of the image. The themes of personal, portable icons have always been more condensed than those of public, monumental ones. Portable icons usually portray one or several saints or deities whereas the large icons on iconostases usually present a myriad of saints and scenes. Generally, iconographers and icon artists in Canada have simplified the thematic repertoire. However, artists such as Gary Robertson (b.1938), Ihor Andriyiv (b.1957), Myroslava Sabbath (b.1926) and Taras Snihurowycz (b.1918) have actually broadened the repertoire of themes on smaller, portable icons. Robertson's Saint Mamas (figure 29) is unusual in East European Christian iconography, and Andriyiv's Saint Julia and Saint Iryna

¹⁶³ This trend is evident in other traditions as well. For example, most ritual cloths today are not longer than two meters and embroidered with simple designs in cross-stitch, while traditional cloths were often over four meters in length, were much more elaborately embroidered and generally displayed a greater repertoire of stitches. See Lubow Wolynetz, "Rushnyky: Ukrainian Ritual Cloths", *Goddesses and their Offspring* (Binghampton 1986): 38 and 40.

¹⁶⁴ Robert Klymasz, "Searching for Icons in Canada: a brief report" (Hull 1994): 3. Klymasz writes that traditional "visual themes appear to have been reduced in number, simplified, and consolidated."

have not been depicted previously in Eastern iconography.¹⁶⁵ Andriyiv was not alone when he stated that iconographers ought to create new themes and prototypes.¹⁶⁶ Sabbath also paints an icon of St. Eugene de Mazenod, a Canadian saint, for the first time. Snihurowycz's icon of St. Apollonia, patroness of dental sufferers, does not represent a traditional theme of Eastern rite icons either. (Figure 10)

In Canada, new themes have been invented while others have been renewed. Icons with an historical theme proliferated in preparation for the 1988 celebrations of the millennium of Christianity in Kyivan-Rus'.¹⁶⁷ Many such images are hybrids of Eastern iconography and epic historical painting. They depict figures and events that shaped early Ukrainian history, especially the Christening of Ukraine in the tenth century. (Figure 11) The relationship of icons to historical events began with the story of the first icon, which is purported to have been a portrait of Mary and Christ painted by Saint Luke.¹⁶⁸ In Ukraine, the tradition of turning to history for inspiration is evident in portable icons of Saints Borys and Hlib, the first canonized

¹⁶⁵ Andriyiv painted these icons on commission and was thus compelled to thoroughly research the lives of the saints in order to depict them verily. Interview with Andriyiv.

¹⁶⁶ Interview with Andriyiv.

¹⁶⁷ The Kyivan-Rus' period existed during the 10th-13th centuries. These icons and icon murals of this tradition were based on Byzantine prototypes.

¹⁶⁸ The first icon is said to have been a *Hodeghtria* type. For an account of this legend, see John Taylor *Icon Painting* (New York 1979) 5.

saints of Kyivan-Rus' who were killed for political reasons. Another example of an historical theme includes the frescoes of the children of Grand Prince Yaroslav the Wise in the central nave of the Saint Sophia Cathedral in Kyiv.

Among early Ukrainian immigrant painters in Canada, the process of referring to history began with the depiction of the trident, a national symbol dating back to pre-Christian culture in Ukraine, in icons and church interiors. Ukrainian Catholic and Orthodox churches in the diaspora signified a freedom of religious, national and cultural expression. That prompted artists such as Peter Lipinsky (1888-1975), Julian Bucmaniuk (1885-1967), Juan Denysenko (b.1910) and Ivan Dyky (1897-?) to paint in churches tridents and other emblems associated with national freedom.¹⁶⁹ Lipinsky's 1932 painting of St. Michael the Archangel depicts the angel and a large trident above him on an crest surrounded by clouds.¹⁷⁰ Bucmaniuk makes use of tridents for a background pattern in a mural in Edmonton's St. Josaphat's Ukrainian Catholic Cathedral.¹⁷¹ Emil Telizyn (b.1930) has incorporated modern and ancient versions of the trident, and the emblems of Kyiv and Lviv, into his designs for stained glass windows representing the union of Eastern and Western

¹⁶⁹ Such emblems are not uncommon in people's homes. Artist Gary Robertson displayed a trident on a wall of the chapel-home which he completed in 1992. (CCFCS, artist's file.)

¹⁷⁰ CCFCS, artist's file.

¹⁷¹ See illustration in Michael Chomiak's *Julian Bucmaniuk: Monograph* (Edmonton 1982): 74.

Ukraine. (Figure 12) Telizyn, and other artists such as Stanislaw Konash-Konashewsky (b.1914), have developed this historical and political theme further, by representing the paradigms of Ukrainian Orthodox and Catholic churches: Saint Sophia of Kyiv and Saint George's of Lviv. (Figures 12 and 30) The use of tridents, emblems and depictions of churches was especially popular in the icons created for the 1988 millennium celebrations. (Figures 7, 11, 12 and 30).

Several historically significant figures have also emerged in icons based on historical themes. Ukrainian church leaders, such as Metropolitan Andrey Sheptytsky, have been depicted on murals, window designs and portable icons.¹⁷² Saints Olha and Volodymyr the Great have become very popular personages, depicted on iconostases of many Ukrainian churches in Canada and on portable icons commemorating the millennium of Christianity in Ukraine. (Figures 12 and 13) Some such historical compositions are constructs based on historical accounts, artifacts, as well as myths and legends, but especially on images from the Byzantine era which have been reproduced in books, calendars and holy pictures. Many depict elaborately embroidered costumes, symbols, landmarks, and recreations of scenes from the Byzantine period and Kyivan-Rus' era. Artists who have worked consistently with this theme are Wolodymyr Mazepa (b.c.1915) and Stanislaw

¹⁷² Since he has not yet been canonized, images of Sheptytsky do not have a nimbus.

Konash-Konashevsky (b.1914). The conglomeration of symbols, figures, architecture and costumes creates an epic grandeur and a monumental style.

Some themes were traditionally painted as murals and required a monumental style that consisted of large proportions, bold decoration and medallions. *Kleimy* or *zhytiye*, which are small box-like areas around the main image were popular on iconostasis icons. Kleimy depict various narrative scenes from the life of the saint who is depicted in the main area of the icon. With the popularization of portable images, monumental themes are occasionally transposed onto small panels. Vera Senchuk's *Saint Andrew* is a portable icon depicting full-length figure of the saint surrounded by rectangular kleimy. (Figure 6) Similarly, Taras Snihurowycz (b.1918) created portable icons around which he inserted miniature panels and images that are reminiscent of iconographic cycles and medallions on murals, and klejmy on iconostases. (Figure 14) Thus, while themes are often determined by the scale of the icon, those from monumental paintings are sometimes transposed onto smaller, portable icons, thereby extending themes and types of icons by creating hybrid forms.

Icon artists and iconographers in Canada have also extended the repertoire of themes by adding Canadian imagery and symbols. Vera Senchuk's *Mother of God of Canada* is an icon of the Theotokos ('God Bearer') holding Christ and a maple leaf, and surrounded by seven stalks of wheat and medallions portraying the St.

Sophia Cathedral in Kyiv, and the Holy Trinity Cathedral in Winnipeg. (Figure 15) The leaf, wheat and medallions symbolize the "transplanting of Ukrainians and their Orthodox faith to the soil of Canada."¹⁷³ New themes that have been devised by iconographers, icon artists and artists in Canada have enriched the repertoire of traditional themes which has been simplified and reworked through selection and compression.

Styles

Currently, elements of the Byzantine style are used by contemporary Canadian icon painters.¹⁷⁴ Through a combination of pictorial devices such as linear, stylized forms and a local, often symbolic use of colour, the Byzantine style was devised to represent incarnated divinity at the junction between physical and spiritual realms. Most contemporary Canadian icons exhibit Byzantine traits such as pronounced outlines, highlights, elongated limbs, and conventional iconographical symbols and inscriptions. Since most Ukrainian-Canadian icon artists have been

¹⁷³ Saint Volodymyr's Cultural Centre. Pamphlet commemorating Metropolitan Wasyly Fedak's birthday, featuring Vera Senchuk's icon of the Mother of God of Canada (Oakville 1993). The icon was commissioned in 1993 by the Ukrainian Orthodox Church of Canada on its 75th anniversary.

¹⁷⁴ Stepovyk, "Ukrainian Icon", 42.

formally educated in art institutions, they tend to share Ihor Andriyiv's sentiment that the Byzantine icon tradition always continues to be contemporary.¹⁷⁵ As was the case in Ukraine, the distinct Byzantine style of icons in Canada has continued to be affected by academic art. This influence has resulted in various combinations of styles, much diversity, and many hybrids.¹⁷⁶

These changes build on a tradition that has been subject to innovation and change for a long time. Though rooted in Byzantine iconography, the icon tradition in Ukraine was influenced by developments in Western artistic trends. European Renaissance art initiated an exploration of the pictorial tenets of humanism.¹⁷⁷ As we have seen, the range of visual effects and naturalistic representations possible with oil painting and one- and two-point perspectival systems was very alluring to the academic artists of the time. The influence of the Western Christian religious image and the use of materials such as oil paints on the Ukrainian icon emerged in the late sixteenth century when, in Western Ukraine, "guild painters worked for

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Interview with Andriyiv.

¹⁷⁶ Robert Klymasz writes that his "initial investigations indicate that Canadian-born iconographers consult and study prototypes in an unabashedly eclectic manner that recognizes the inextricable Byzantine commonality linking all 'schools' to one another." Klymasz, "Report", 4. Indeed, this tendency is evident in the mixing and diversification of styles among Ukrainian-Canadian icon painters.

¹⁷⁷ Humanism was an intellectual movement that emphasized the central position and self-sufficiency of the human being. This changed people's relationship to the spiritual world, and its effect on the arts is manifest in Renaissance painting.

churches of the Eastern rite as well as for Polish [Roman Catholic] churches."¹⁷⁸ In Eastern Ukraine too, the Baroque and Rococo styles were used so habitually in church decoration that by the late seventeenth century the stern and austere traits of the old icons brought by the 'Old believers' who were fleeing from Russia were no longer understood or valued.¹⁷⁹ During the Baroque era, which in Ukraine continued well into the eighteenth century, an increase of decorative and expressionistic elements enhanced the pictorial realism which Ukrainian artists sought to incorporate into icons. In the late eighteenth-century, Classicism, which entailed simplicity of composition and a greater naturalism, also affected the visual style of the icon tradition to the point that many elements of Byzantine iconography had become virtually obsolete.

In the seventeenth, eighteenth and nineteenth centuries, engravings and lithographs of religious subjects, many from Western Europe, also influenced the Ukrainian icon by introducing naturalistic compositions and profuse ornamentation.¹⁸⁰ In addition, the Romantic style of the nineteenth century also

¹⁷⁸ Hordynsky, 20.

¹⁷⁹ *Ibid.*, 21.

¹⁸⁰ Vasyl Otkovych and Vira Sviyentsitska, *Ukrainske narodne malarstvo XIII-XX sto'it - Ukrainian Folk Painting of the 13-20th Centuries* (Kyiv 1991).

led to the manifestation of several general styles of the Ukrainian icon.¹⁸¹ As a result, linear and graphic qualities of the Byzantine style were subverted. Although some traditional stylistic features resurfaced in the folk icons and popular engravings of the nineteenth century, lithograph reproductions and oil paintings in the nineteenth century were especially influential in the dissemination of Westernized imagery related to icons. However, the Byzantine style did not fade away entirely because ancient icons were used in churches, and many new hybrid images retained Byzantine elements.¹⁸²

During the first few decades of the twentieth century, the revival of the Galician icon and Byzantine style resulted in renewed interest in the compositions of the ancient icon among Ukrainian artists who produced modern adaptations of the Byzantine style and techniques, often referred to as the neo-Byzantine style.¹⁸³ The neo-Byzantine style combines the Byzantine style with elements of other styles such as the Renaissance, Baroque, Classicism and modern styles such as Cubism. In the early twentieth century, Modern art, especially Cubism and Rayonism,

¹⁸¹ Stepovyk, "Ukrainian Icon", 42.

¹⁸² Many icons since the 17th century give a two-dimensional stylized treatment of the figure, garments and background, and a realistic three-dimensional treatment of the faces. Hnatenko, 20.

¹⁸³ Most artists who engaged in this work were emigre artists who painted in the diaspora. The reason for this is that the creation of icons and other religious art was not possible in Ukraine due to the political situation. The term neo-Byzantine is somewhat problematic. Some use it in respect of any modernist image that resembles icons of the mid to late Byzantine era, while others use it specifically to refer to icons created in the late Byzantine style that follow Church canons.

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PRECISIONSM RESOLUTION TARGETS

influenced some Ukrainian icon artists who initiated the neo-Byzantine style which can be considered an aspect of early twentieth century modernism in Ukrainian art.¹⁸⁴ The character of this style is based on the Modernist experimentation with formal elements, which resulted in an abstraction of line and the simplification of palette, pattern, and composition. The formal components were applied to the pictorial tradition of the Ukrainian icon and combined with elements characteristic of icons of the Byzantine tradition.

Elements of vernacular and popular culture were always closely tied to the development of the icon tradition in Ukraine. In addition to its role as a vehicle for spiritual contemplation and religious devotion, the icon in Ukraine was also a pictorial reflection of the country's broader cultural heritage. Canadian icon artists have exhibited the full spectrum of historical styles of Ukrainian icon painting singly and in combination. During the 1970s and 1980s, artists such as Myron Levytsky (1913-c.1993) and Omelian Mazuryk (b.1937) painted monumental and portable icons in a neo-Byzantine style. (Figures 41 and 42) Various other hybrids of Eastern and Western Christian art have continued to develop in Canada. Western popular art and mainstream culture have continued to influence the style of the Ukrainian icon tradition by changing its material repertoire. Roman Catholic artistic traditions

¹⁸⁴ Similar explorations were taking place in other countries. See Margaret Betz, "The Icon and Russian Modernism", *Artforum* (summer 1977): 38-45.

such as stained glass windows have been incorporated into Ukrainian Eastern rite church decoration and iconographical repertoire. Although many stained glass windows in Ukrainian-Canadian churches emulate the linear elements of the Byzantine icon, some designs resemble Western Christian religious paintings. The influence of sculpture and religious statues has been more subtle because three-dimensional imagery is not permitted in the Eastern tradition.¹⁸⁵ Gary Robertson's outdoor shrine, which commemorates the centennial of Ukrainian immigration to Canada, consists of a glass box in which stands a Sacred Heart statue of Christ. Since the use of statues is uncommon, Robertson's addition of a three tiered Orthodox cross on the pedestal of the shrine is especially paradoxical. In the past ten to twenty years, the influence of Western art on the icon tradition has diminished drastically, primarily because of the revival of the Byzantine tradition among Ukrainian-Canadian artists and devotees.

In their use of the Byzantine style in recent years, some Canadian artists copy specific icons or follow a particular school of icon painting and others artists mix elements of various Byzantine periods and traditions.¹⁸⁶ Such combinations have

¹⁸⁵ Statues are considered to be graven images which were prohibited in the Old Testament. However, statues have influenced the composition and style of some church painting. See chapter 5 for discussion.

¹⁸⁶ Klymasz, "Report", 4. Klymasz states that the simultaneous application of various styles by Canadian-born iconographers is contrasted with those who had recently immigrated from Eastern Europe, who had retained specific regional schools and classical ethnic styles.

led to the emergence of Byzantine hybrids. Taras Snihyrowycz (b.1918) uses Ukrainian, Greek, Russian and Italian images as sources for his icons, sometimes combining several in one composition. He stated his primary role is to express a "personal vision" by knowing what to select in order to make the work his own.¹⁸⁷ Heiko Schlieper (b.1931) often selects elements from Greek, Russian and Ukrainian traditions, depending on which community he works for. A process of selection and editing has taken place in the new cultural context because artists working within the Ukrainian community appropriate elements of other icon traditions into their work. The flexibility of multiculturalism, the simplification of a complex tradition, and the eclectic tastes of artists and potential buyers all give shape to processes of selection. (The issue of hybrids and cross-cultural appropriation will be discussed further in chapter five.)

¹⁸⁷ Interview with Snihurowycz.

Ornamentation

During the Kyivan-Rus' era (10th to 13th centuries), ornamentation was comprised of bold colours, lines and decorative patterns. A minimum selection of colours was used to decorate church interiors with abstracted and geometric floral motifs. This decorative border design, called *rospys*, surrounded and embellished the solid shapes of the monumental icon murals. On the anthropomorphic imagery of icons, gilded lines, which served to highlight depictions of drapery, were often arranged into patterns that were repeated throughout the image. The bold lines and contours of the figures were echoed in the thick lines denoting geometric and floral designs. On both monumental and portable icons, gold was the major ornamental element which adorned backgrounds and nimbuses, and was sometimes replaced by colours, such as yellow ochre, that were symbolic of heavenly light.¹⁸⁸ The few portable icons that have survived from this era reflect a more subtle use of ornamental line and pattern. (Figures 22 and 25)

From the thirteenth century, folk artists produced icons alongside "professional" or academic artists, employing certain ornamental elements borrowed from local styles and folk art traditions.¹⁸⁹ After the fourteenth century, line and

¹⁸⁸ Sendler, 160-161.

¹⁸⁹ Vasyl Otkowych, 19.

pattern became more pronounced in the portable icons. Hatching lines, which denoted tonal gradation of skin, were applied and patterned in a decorative fashion. At the end of the fifteenth century, artists began to insert specific folk designs into the depiction of cloth in their icons. (Figure 16) In the sixteenth century, gilded backgrounds regained popularity and these were often adorned with incised, carved or moulded patterns. During the Baroque era, ornamentation evolved into ornate embellishments consisting of complex and expressionistic floral motifs, cherubs and cloud shapes which were often carved into backgrounds, frames and iconostases. This was followed by Classicism in the eighteenth century, in which subtle patterning on gold covered the entire surfaces of the backgrounds. Icon artists of the nineteenth century used a combination of ornamental elements from each of the preceding styles.

Today, Canadian artists work with each of these types of ornamentation, yet two significant trends have emerged. Some artists use Byzantine ornamentation from the Kyivan icons (11th century) and from Greek icons of the 14th and 15th centuries. Other artists use idiosyncratic ornament which is comprised of a personal selection of various ornaments that the other styles have produced. Although some icons which incorporate this latter ornamentation are rooted in the Byzantine tradition, they are strongly influenced by other artistic styles.

Backgrounds and nimbuses depicted in Byzantine-style icons are not profusely ornamented, nor are they adorned with patterns or motifs. Some Canadian iconographers such as Vera Senchuk (b.1950), Marianna Savaryn (b.c.1950), and Juvenalij Mokryckij (b.1911), add a minimum of ornament to the backgrounds or nimbuses in their icons by gilding them. Chystyna Mykytiuk gilded only the nimbuses of the figures in her icon depicting the Holy Family. (Figure 17) Artists such as Telizyn and Robertson paint backgrounds and halos with a solid colour, such as yellow ochre, to emulate the gold leaf. Ornamental line is also used sparingly by these artists. Mykytiuk outlines her figures and their halos with thick, dark lines. Some iconographers who emulate the Byzantine style represent real patterns on their depiction of cloth and clothing. The portrayal of traditional and 'typical' Ukrainian embroidery patterns is popular because it reflects popular Ukrainian culture. Telizyn's *Oranta* has a black and red pattern on her cloth kerchief. (Figure 18)

Icon artists who extend the Byzantine style tend to use ornament more freely than the iconographers. Christine Granger (b.1941) uses a variety of patterns and geometric motifs on the garments of her figures as well as on the backgrounds and nimbuses. Some artists also incorporate three-dimensional ornamentation into their icons. Irene Nosyk (b.c.1920) carved and painted a loosely-rendered monochromatic

floral motif on the wooden background of her icon. (Figure 19) Adrianna Lysak (1930) gouges and burns the wooden backgrounds of her icons, Taras Snihur-wycz (1918) carves and molds ornamental figures and objects into and around his icons, and Christine Granger builds up patterned surfaces of her icons.

Although the return to the Byzantine style has curbed the tendency for profuse ornamentation, Ukrainian-Canadian iconographers and icon artists continue to use ornament. The use of linear ornamentation creates an interesting tension between the concepts of painting and 'writing' icons by providing them with painterly and graphic qualities. Gilding, linear ornament and patterning also emphasize the decorative function of the icon, and they reflect personal tastes of the artists and the popular trends of the artists' era. Specific ornamental elements and the amount of ornamentation used are closely linked to the style with which artists choose to work. Moreover, ornamental patterns can affect the content and meaning of the work because some patterns are recognizable to the viewers. For example, since traditional embroidery patterns signify ethnicity, patriotism is subtly inserted into Telizyn's icon to make it "Ukrainian". (See chapter five).

Frames

Originally, ordinary picture frames were not part of the iconographic vocabulary for portable icons in Ukraine. As in other icon traditions, icons in Ukraine were often painted on a wooden panel with a hollowed-out interior surface called the *kovcheh*. The frame-like shape around the image protected it during transportation. Such protruding borders often contained images and inscriptions. It is symbolic of the icon's fluctuation between the physical realm and the spiritual one because the image often crosses over from the *kovcheh* onto its border. (Figure 22) It also emphasizes the icon's function as a window into the spiritual world, and is an inherent aspect of its iconographic composition. Some contemporary artists continue to use the *kovcheh*. Halyna Mordowanec-Regenbogen (b.1945) emphasizes the *kovcheh* on her icon with a pattern and a geometric motif. (Figure 5)

After the seventeenth century, the *kovcheh* in Ukrainian icons was often replaced by a painted border or an actual frame. Some Canadian artists continue to refer to the *kovcheh* in a purely pictorial fashion. They do not hollow out the panel, but rather paint a border around the icon to emulate the *kovcheh*. Marianna Savaryn paints a border on her Byzantine-style icons, as does Sophia Lada on her icon-like painting. (Figures 4 and 35) Christine Granger paints a multiplicity of thick and thin lines to frame some of her icons, and iconographer Ihor Andriyiv

paints a thin white outline around his depiction of St. Dimitrij Solunsky. (Figures 23 and 24) Also, borders of ornamental line or delicate patterning are sometimes painted around the klejmy. Vera Senchuk's icon of St. Andrew has a cord-like border around the klejmy and the central figure. (Figure 6)

Larger icons in churches were placed into elaborately carved holders such as iconostases. Iconostases developed during the sixteenth century and are still used to hold icons in many Eastern rite churches in Canada. Most of these icons are framed by elaborately carved iconostases. Prior to the development of iconostases, ornamental borders called *rospysy* framed mosaic and fresco icons cycles in churches from the Princely era, such as Saint Sophia or Saint Cyril's in Kyiv. Canadian icon artists continue to frame monumental icon paintings with *rospysy* composed of geometric patterns and floral motifs that were designed in the Kyivan-Rus' era. For example the designs on the decorative borders of the icon murals at St. Nicholas' church in Toronto reflect these ancient framing motifs. (Figures 20 and 21) Such motifs are also used to frame some portable icons made in Canada. (Figures 14 and 30)

In the eighteenth and nineteenth centuries, ordinary picture frames were introduced into the Ukrainian icon tradition. They offered more protection to portable icons than *kovchehs* did. Also, they helped to bring icons into the

mainstream culture because frames were placed around Western paintings which were popular in Eastern Europe. Contemporary icon artists such as Granger, Snihurowycz, Robertson and Lysak continue to place some of their portable icons into ordinary picture frames. Iconographers that follow the Eastern canons of the Byzantine tradition generally do not use frames at all. However, occasionally one can find examples of Byzantine-style icons encased in frames.¹⁹⁰ (Figure 6)

Some icon artists create very elaborate frames. Taras Snihurowycz adorns some of his frames with mini-icons and secondary panels, in a way that is reminiscent of the Kyivan icon of Saint Nicholas from the twelfth century and similar to icons which are incorporated into the sixteenth-century iconostasis of church of the Holy Spirit at Rohatyn in Western Ukraine. (Figures 14, 25 and 31) The Rohatyn icons are surrounded by three-dimensional archivolts containing small panels of mini-icons.¹⁹¹ (Figure 26) Some of Snihurowycz's frames are three-dimensional and are reminiscent of Western architectural sculpture. The figures on either side of his *Lady of the Sign* and *Pantocrator* look like caryatids or the carved figures on the door jambs of Romanesque churches. (Figure 27)

¹⁹⁰ Vera Senchuk's *Saint Andrew* is framed with an ordinary picture frame.

¹⁹¹ Archivolts are semicircular mouldings above arched openings of Romanesque or Gothic churches.

It could be argued that a separate frame re-orientates the icon as an image-object because it turns the icon into an art object and elevates it to the level of fine art. Through framing, the icon may cease to be a functional ritual object and is sometimes made into an 'object d'art' or an ordinary furnishing that is incorporated into a contemporary Western setting. Perhaps this transformation makes the icon more accessible and understandable to people.

Inscriptions

Inscriptions on icons are used to indicate to the devotee the name of the figure depicted, their rank in the hierarchical order of divinity, and the icon type or place of its canonization or provenance. Usually, these inscriptions are established abbreviations in either Greek or Old Slavonic, and they are usually situated at either side of the figure.¹⁹² (Figures 1, 5, 7, 15, 18, 25, 27, and 28) The lettering is painted with a thin brush in a colour several tones darker than the gold background and it is painted in a lighter pigment if the background is dark green or blue.

Various patterns have emerged in the inscriptions on icons made in Canada. Due to a strengthening of Ukrainian identity in Canada, inscriptions are often

¹⁹² See Sendler, 219-23 for examples of standard Old Greek and Old Slavonic inscriptions and abbreviations.

written in Ukrainian.¹⁹³ Icons created for the 1988 millennium celebrations are especially likely to bear inscriptions in Ukrainian. (Figure 30) For those who have not retained the Ukrainian language, English inscriptions are preferable. Gary Robertson's icon of *Saint Mamas*, and many of his other icons bear inscriptions in the Latin alphabet. (Figure 29) Heiko Schlieper (b.1931), Andre Prevost (b.1949) and other iconographers whose icons and murals are commissioned by various communities inscribe in Ukrainian, English, Greek or Old Slavonic. Sometimes inscriptions that are written in the language that people understand tend to be longer, because people can read them. Gary Robertson (b.1938) does not use abbreviations in his icons. Christine Granger (b.1941) and Taras Snihurowycz (b.1918) have inscribed entire prayers onto some of their portable icons. (Figure 31)

Over the centuries, several styles of lettering have evolved within various icon traditions.¹⁹⁴ Lettering found on ancient icons in Ukraine reflects contemporary artistic trends and is closely related to the style of the icon. Thus, a fifteenth-century icon created in the Gothic style will bear lettering that is reminiscent of Gothic calligraphy. (Figure 32) Most lettering on icons in Canada have remained

¹⁹³ Sendler, 215. Sendler writes that today, modern languages are being accepted into Orthodox churches and that their alphabets may be used in icons "provided that the characters are not too gaudy." Sendler, 215. Ukrainian has been used in lieu of Old Slavonic for rituals and prayer for decades. Today its use on icons is conventional.

¹⁹⁴ Sendler, 220 and 223.

quite simple. Although the inscriptions on these icons consist of simplified letters, the type-set or desk-top publishing style has not yet permeated the tradition.

Signatures are rarely inscribed on the front of icons. Although the names of ancient iconographers are often known, particularly if they were commissioned to create monumental works, many icons in Ukraine were created parallel to the official tradition and thus were rarely signed by individual artists.¹⁹⁵ Today, many iconographers and icon artists continue to observe the tradition and refrain from signing on the front, but they often sign and date the icon at the back. Occasionally, icon artists work their initials into patterns of the image. Although uncommon, metal plaques bearing the title, date and artist are sometimes used. (Figure 27, bottom of image)

Some of the inscriptions artists make on icons today reflect a modern process of emulating ancient icons. Icons were traditionally painted over a gessoed surface which was inscribed with the basic pattern or composition of the image. Sometimes the lines of these sketches were incised into the gesso with a sharp tool. This part of the process has been emulated by some Canadian artists who have gouged lines into the surface of their icon. Irene Nosyk (b.c. 1920) and Adriana Lysak (b.1930) have incised patterns onto the backgrounds of their icons. Taras Snihurowycz has

¹⁹⁵ Vira Sviyentsitska and Olekh Sydor, *Spadshchyna vikiv* (Lviv 1990): 5.

gouged and carved large areas of his icons. The act of inscribing and mark-making and has been explored by artists such as Julian Kolesar (b.1927-c.1987) who emulates the worn look of ancient icons. (Figure 33 and 34) Christine Granger often scrapes portions of the paint off her icons and adds numerous layers to achieve an ancient appearance. These icon artists engage in recording and emulating the process of mark-making to convey a sense of mystery that is central to the Byzantine tradition. They extend the concept of inscription beyond the scope of the written form, and engage in emulating the 'aura' of ancient icons by revealing that the age of an image is an important sign of tradition and authenticity.

**Section Three: Factors Contributing to the Development
of the Icon Tradition in Canada**

CHAPTER FIVE: ART AND IDENTITY

Hybrids

Since the transfer of the icon painting tradition from Ukraine to Canada, the creation and use of hybrids has been abundant. The tendency to combine styles and forms had been part of the icon tradition in Ukraine, where the imagery of many churches were hybrids of Eastern Christian ritual art and Western Christian religious art, as well as popular and folk forms. The mass-produced popular images that looked like icons were also hybrids. Roman Catholic and Protestant imagery further influenced the visual vocabulary and aesthetic sensibility of Ukrainian immigrants as they travelled and lived in various areas of Western Europe before settling in Canada.

Much of the imagery and decorations that surrounded icons and religious paintings in early Ukrainian churches in Canada were based on personal tastes. The decoration of the early sacred spaces consisted of seemingly random combinations of icons, religious paintings, productions of holy pictures, hand-crafted objects and decorative objects. (Figure 2) Early immigrants had memories of lavishly decorated churches in Ukraine and were aware of an Eastern aesthetic sensibility, but they were not necessarily familiar with its iconographical programmes or canons. Many hybrid decorations of churches came about by the application of personal tastes of

devotees and artists to the embellishment of sacred space. In fact, the doilies, plastic flowers, knick-knacks, and holy pictures which decorated many churches in Canada are objects that would also have been found in people's homes.

A lack of familiarity with the visual traditions of the Eastern Rite was one reason for the development of hybrid styles in Canada, but parish priests also permitted the devotees to decorate churches with such objects and images because they were often bound by a lack of finances. The economic and social situation of many early communities did not provide them with the time or money necessary to hire professional artists or iconographers. Even today parishes often have to wait to be able to afford such massive projects.¹⁹⁶ Yet those communities that had enough money, did not always agree on a suitable artist or iconographical program. The process of choosing and contracting an iconographer sometimes took years. Thus, Roman Catholic, Protestant or other religious paintings, crucifixes, or lithographs that were available in Canadian society were often adopted and temporarily installed in place of the more expensive and laborious art of Eastern Christian iconography. (Figure 2)

¹⁹⁶ Financial restraints prohibited communities from decorating their churches with monumental iconography. Goa writes about St. George's community that is waiting to contract an iconographer. Goa, "Three Urban Parishes", 22. St. John the Baptist church in Ottawa is another case in point. The former will replace its current iconography and the latter has yet to be adorned with any mural icons.

Gradually, such imagery was replaced with icon-like paintings which themselves were hybrids of elements adapted from Roman Catholic religious art and Protestant holy pictures, and elements of Byzantine icons. Wolodymyr Mazepa's paintings of St. John the Baptist and Christ in the Ukrainian Catholic Shrine in Ottawa are reminiscent of Roman Catholic religious statues. Mazepa (c.1915?) depicted a picturesque landscape and vegetation with a naturalistic representation of Saint John and Christ in a manner reminiscent of Western religious paintings or statues. Yet the halo is represented as a golden outline of a nimbus and the figures are painted in frontal standing positions as they would be in Eastern rite monumental icons. Wadym Dobrolige (1913-1973), Ivan Bielsky, and other early church painters also painted naturalistic landscapes and figures. These artists worked largely from a Western Christian aesthetic which overwhelmed the Eastern one because, although "the aesthetic of the Eastern Christian tradition [was] held in the collective memory, [it] was no longer part and parcel of the culture in which the people lived, and thus was easily fractured."¹⁹⁷ However, the Eastern aesthetic was maintained to some degree. Even in the cases described above, the artists incorporated specific elements from the Eastern icon tradition. Moreover, the works

¹⁹⁷ Goa, "Three Urban Parishes", 22.

were usually placed in a conventional arrangement in the church, following Eastern Christian iconographic programmes and folk customs.

As was discussed in chapter three, Western Christian art also influenced the material repertoire of Eastern rite artists. Some claim that Western styles and materials transform the icons from ritual objects to decorative or didactic works of art. David Goa raises some interesting questions about the use of Western traditions within the context of the Eastern church and the liturgy. He refers to a group of stained-glass windows in Edmonton's Saint Basil's church, and writes that although these images are designed in the Byzantine iconographic tradition, they "serve only a decorative and pedagogical purpose."¹⁹⁸ Goa questions the intentions and reasoning of the clergy for commissioning such hybrid forms and materials, and wonders whether its "simply a matter of placating the 'old' sensibilities, providing the 'appearance' of the tradition in a context where it can do no harm precisely because it cannot be used as an integral part of the worship."¹⁹⁹ While such hybrid use of materials and imagery may seem strange to scholars, the community does not always distinguish it from the Eastern tradition.

¹⁹⁸ *Ibid*, 21.

¹⁹⁹ *Ibid*, 21-22.

The installation or replacement of imagery is a process of discovery and learning to "develop a sacred space".²⁰⁰ The process of creating and decorating a sacred space may never be complete; sometimes a parish dies out or moves before the process has undergone any significant change. But for parishes that continue to exist, change is a continuous process, and the aesthetic factor of decoration develops and transforms with each generation that repaints and redecorates in order to approach an ideal temple. In a sense, the early hybrid churches and chapels reflect the nature of young communities and their lack of a clear sense of identity. Hybrids also reflect the strong influence that folk customs had on devotees. Devotees chose images that they liked and in front of which they could pray, and they controlled their sacred environment by determining the nature of the ornamentation around the images as well.

Although the use of icons had been relegated to the home during various periods of Ukrainian history, the primary function of icons in Canada was public.²⁰¹ While the early immigrants "came with a memory of how the church was to be built and decorated, they did not come with a properly educated clergy."²⁰² Therefore

²⁰⁰ *Ibid.*, 22.

²⁰¹ In Ukraine icons were relegated to the home in the 18th century. See Stepovyk, "Ikona Zhyttia", 3, who writes that the shelf became the new iconostasis due to a crack-down on folk and 'unofficial' icons.

²⁰² Goa, "Three Urban Parishes", 22.

"a range of influences and sensibilities were brought to bear on the development of church structures" and images.²⁰³ However, subsequent immigration consisted of an educated clergy whose role had changed in the new context. These men, who were trained as leaders of community prayer and ritual, were "to assume the broader task of ministry.. and to administer the cultural programs."²⁰⁴ Some priests and bishops began to actively instruct the faithful about the Eastern Rite and the Ukrainian culture. Metropolitan Ilarion (1882-1872), an influential leader and scholar from the Ukrainian Orthodox community in Canada, wrote many books about the maintenance of the Eastern Orthodox Rite. In his book about the history of iconoclasm, Metropolitan Ilarion wrote about the significance of icons in the daily life of the Orthodox Christian.²⁰⁵ Later, a renaissance of the Eastern Rite and Byzantine iconographic tradition within the Ukrainian Catholic community was initiated by individuals such as Rev. Bohdan Lypsky (1903-1969), and more recently Rev. Myron Tataryn (b.1956) and Rev. Andrij Chirovsky (b.1956)²⁰⁶ Some

²⁰³ *Ibid.*, 22.

²⁰⁴ Goa, "Incarnation", 46. Goa writes about this in relation to the Moslem faith and the Islamic community in Alberta. This also holds true for the Ukrainian community: see Stephan Jarmus' article "Changes in the Function of the Clergy from Ukraine to Canada" in *The Ukrainian Religious Experience* (Edmonton 1989).

²⁰⁵ Metropolitan Ilarion (Ivan Ohiienko), *Ikonoborstvo*, (Winnipeg 1954).

²⁰⁶ Rev. Lypsky's book *The Spirituality of our Rite* (Toronto 1974), Rev. Tataryn's book about the use of icons, *Praying with Icons: An Introduction for Children* (Ottawa 1988), and Rev. Chirovsky's courses and videos, *To Write an Icon* (Ottawa 1992). Sermons are also a popular outlet for such instruction.

communities expanded on these teachings. St. Nicholas' Parish in Toronto published a book about the icons in their church, and many communities organize workshops and other events related to the icon tradition.²⁰⁷ Also, numerous articles about icons and traditions have been published in the Ukrainian-Canadian community's popular press.

The Return to the Byzantine Style and Tradition

The return to the Byzantine tradition may have been prompted by the reaction of the clergy to hybrid forms. The re-introduction of a traditional sacred art that had been gradually replaced by hybrid forms was also intended to change the community's attitudes towards their rites and rituals. Church re-decoration was accompanied by instruction about Ukrainian religious and cultural roots. Consequently, spiritual and ritual elements of the icon tradition have become better understood, and some neglected aspects have been renewed. This has resulted in a re-evaluation of spirituality and prayer, for "when the material culture changes, it

²⁰⁷ Also an icon studio was established for a short period in Ottawa in 1993. See also M. Pidhirnyj's articles about workshops, "Ikonopysna majsternja" *Novyj shljakh* 64, 24 Toronto (August 7-14, 1993): 16 and "Vidrodyty", *N.S.* 64, 24 Rogonte (June 12, 1993): 10.

is likely that a change in the myth or at least in the understanding of the myth [takes] place."²⁰⁸

Nevertheless, many of the customs and traditions that are maintained or revived are currently not fully understood. This is especially true of the folk roots of rituals and customs. Although widely used, much of the pre-Christian symbolism of the ritual and sacred cloths and Easter eggs, as well as oral traditions such as Christmas carols, have been forgotten.²⁰⁹ Similarly, folk customs such as the commissioning of icons measuring the length of a newborn and kept by them for life, called *mirni ikony*, have disappeared.²¹⁰ Furthermore, much of the symbolism and iconographical meaning of icons has been forgotten, and the icon tradition is adhered to by some out of habit or to demonstrate a loyalty to tradition and ancestry. Most people who completed the questionnaire (Appendix D) stated that they have icons in their homes because the images are part of their tradition and heritage. Icon artist Taras Snihurowycz indicated that he began to paint icons

²⁰⁸ Goa, "Incarnation", 47. On pages 47-51, Goa gives examples of such changes in the Roman Catholic, Jodo Shin-Shu Buddhist church and conservative Mennonite fellowship traditions.

²⁰⁹ Lubow Wolynetz, "Kushnyky: Ukrainian Ritual Cloths", 37.

²¹⁰ Pidhirnyj, "Vidrodyty", 10.

because of the beauty of the tradition, and, as many Canadians of Ukrainian descent tend to do, he referred to the icon tradition as "my/our tradition".²¹¹

The renewal of the Byzantine tradition was due to several events that have affected the cultural outlook and aesthetic sensibilities of Ukrainian Canadians. Although Ukrainian immigration was irregular, each new wave renewed links to Ukrainian traditions and cultural life. As discussed in chapter two, Metropolitan Sheptytsky's influence on Galician immigrants, Soviet and diaspora publications about icons, and the 1988 millennium celebrations, have led to the re-emergence of the Byzantine origins of the Ukrainian icon. These events also encouraged the use of the neo-Byzantine and Byzantine styles, as well as other types of contemporary manifestations of the icon tradition. The return to the roots of the Eastern rite that was encouraged by the Roman Catholic Church, with which the Ukrainian Catholic Church is united, also impacted on the popularity of the Byzantine icon tradition. In the Decree on the Catholic Churches of the Eastern Rite in 1964, Vatican Council II urged Eastern rite churches to "take steps to return to [their] ancestral traditions" and Byzantine roots, including icons.²¹² This proclamation had an impact on the types of images to which many Ukrainian Canadians were

²¹¹ "To ye chudova tradytsiya" (It's a beautiful tradition), interview with Snihyrowycz.

²¹² Vatican Council, *The Sixteen Documents of Vatican II and the Instruction on the Liturgy* (Boston 1966) 222.

subsequently exposed in churches, which to this day remain cultural and social centres of many communities.

The renewal of the Byzantine tradition and the search for an indigenous sacred art form were driven by a strong bond between religion and culture in the Ukrainian community. Immigrants and their descendants were searching for visible symbols that distinguished them from other Canadians and that provided them with a deeper understanding of their roots. By the 1990s, the icon had become a cultural symbol within the Ukrainian community in Canada, and its revival helped artists and devotees to assert a collective identity in the face of a perceived threat of assimilation. The return to a specific ancient tradition also functions on another level. The Byzantine rite is a unifying factor between Ukrainian Orthodox and Ukrainian Catholic communities. This may constitute another reason for a willing acceptance of the Byzantine tradition and style within the Ukrainian community.²¹³

However, the return to the Byzantine tradition and the attempt to unite Ukrainians and Eastern rite Christians has precipitated an already rapid loss of folk styles and techniques. The regional material and aesthetic characteristics which shaped the Ukrainian icon tradition for centuries, have been replaced by a quasi-national (pseudo-Byzantine) style. Although, since "the Second World War..[the

²¹³ Ukrainian unity has been an important issue in the diaspora.

Ukrainian community in Canada] turned to its folk arts with special rigour as a kind of renewable resource for the fostering of ethnic pride and differentiation",²¹⁴ metropolitan traditions and styles, such as those of the middle and late Byzantine periods and Kyivan-Rus' era, have dominated the icon painting tradition. Most icons created in Canada today follow the Byzantine style, and elements such as the *rospysy* (decorative border designs) often imitate those of the Kyivan-Rus' era. (Figures 20 and 21) These trends reflect popular taste; in the questionnaire, devotees and consumers preferred the Constantinopolitan icon (Virgin of Vladimir) to regional or folk images. (Appendix D) Moving away from regional forms is not unusual for an immigrant community²¹⁵ because the crystallization of group identity is a process which often obscures "old regional distinctions in the on-going formulations of representative and instantly recognizable manifestations" of a specific heritage.²¹⁶

²¹⁴ Robert Klymasz, "Stitching for God", *The Beaver* (Dec.1986/Jan.1987): 46; see also Subtelny, *Ukraine*, 564.

²¹⁵ Goa, "Incarnation", 50. Goa gives an example of Buddhist historical and mythological forms identified specifically with Japan that have disappeared in the Canadian context and comments that a merging of ethnicities results in an obliteration of regional and historical elements. Such is not the case with icons which have seen an obliteration of the folk elements in order to develop and emulate a national school.

²¹⁶ Klymasz, "We Still Live in Our Art" 1971, 2. Klymasz was referring to the Ukrainian folk heritage. It should be noted that this trend of turning to the broader, national forms had begun before the return to specific elements of the Byzantine tradition, and many artists have nevertheless retained aspects of folk traditions.

In order for the Eastern Rite to become better understood and more popular, a weeding-out process of Western influences has taken place in some communities, where new imagery replaced the original art objects, in what sometimes appears to be a systematic and fairly militant fashion.²¹⁷ It seems extreme to eradicate elements of a culture that have been taking shape for 800 years, and those intent on doing so are often engaged in constructing tradition rather than preserving or maintaining it. Moreover, a renaissance of what some believe to be 'ideal' aspects of the Byzantine tradition, are not always historically grounded, nor are they necessarily a reflection of the real, living tradition into which the art form has developed today. Many examples of a contemporary rendition of the Byzantine style are actually hybrid combinations of Eastern styles, many of which continue to be influenced by Western sensibilities.

The desire to secure a pure tradition and identity, and to cut away the clutter in order to see and present oneself more clearly, has also resulted in a disintegration of geographical, ethnic and linguistic boundaries. Ukrainian-Canadians may thus go beyond the confines of their ethnic group to commission iconographers and icon artists. Heiko Schlieper, who has painted numerous Ukrainian Catholic and Orthodox churches, is of German ancestry, and iconographer Andre Prevost and

²¹⁷ Omelian Mazuryk's neo-Byzantine iconostasis icons which were consecrated in 1989 at the Holy Spirit Seminary in Ottawa (for which they were created) are currently being replaced by icons of, what may be perceived to be, a more authentic Byzantine style.

artist Roger Desilets are French-Canadians who have many clients from the Ukrainian community. Many icons sold in Canada in the last thirty years were imported from Greece, and many reproductions are images of Greek, Muscovite, and Novgorodian icon traditions. Such appropriation of other branches of Byzantine tradition has resulted in people becoming less familiar with local traditions, even national elements of the Ukrainian icon tradition. The questionnaire revealed that the non-Ukrainian icons are generally better-known to Ukrainian-Canadians than the local and national icons. Often the Greek and Russian icons were mistaken for being Ukrainian, and some respondents asserted that icons do not possess ethnic, national or regional qualities.²¹⁸ The desire to create a pure Byzantine art has resulted in a distancing from the local Ukrainian traditions which have been replaced with what has sometimes come to be a generic sacred art.

Although one scholar asserted that "it has taken seventy-five years for the enclaves within the Ukrainian community to discover the riches within Byzantine church architecture and iconographic tradition, to discover the riches of their ancestors", some members of Ukrainian communities would disagree.²¹⁹ In fact some would not see the Byzantine icon as a idealized and pure form, but rather as

²¹⁸ Part three of questionnaire.

²¹⁹ Goa, "Three Urban Parishes", 22.

a strange and even grotesque form.²²⁰ It is not uncommon for popular and folk sentiments to emerge when faced with official tradition.²²¹ This is especially true with a visual tradition that profoundly affects private and domestic life, where devotees tend to use the imagery in a variety of ways that are not prescribed or sanctioned by Eastern churches. For instance, devotees continue to use a conglomeration of icons and other religious art which they employ for various private rituals such as blessing family members with icons on Feast days and carrying images for protection when travelling.²²² Artists also apply the icon tradition to their lives by following "a personal vision" when painting, and by being guided by their "perception and understanding".²²³ The infusion of everyday life outside of the intellectualized and aestheticized expression of religion and spirituality reflect people's continuing need to "discern and celebrate the meaning of life"²²⁴ by turning to things they know.

²²⁰ I have been told by older people who are accustomed to Western Christian images that they consider Byzantine icons to be cartoonish and peculiar.

²²¹ Goa, "Incarnation", 51. Goa gives examples of Romanian celebration and notes that few scholars have considered such practices seriously.

²²² See part two of questionnaire, Appendix D.

²²³ Interview with Snihyrowycz; and interview with Granger.

²²⁴ *Ibid*, 51.

This is especially evident in the wide variety of icons made by Canadian artists today. The Ukrainian icon tradition has been influenced by Western Christian religious art to various degrees since the fifteen century. Until recently, many of the Westernized religious paintings and icon-like images that people saw in Ukraine before arriving in Canada, were considered by many devotees to be either icons, or to be sufficient replacements of icons. Today, people may prefer Byzantine types, but as icon artist Christine Granger stated, "mainstream culture and contemporary art affect virtually everyone", including the most traditional iconographers.²²⁵ Thus the icon tradition is an integral part of contemporary aesthetics and culture in so far that it continues to be influenced by them.

As with any concept, one can find many definitions and meanings related to an 'authentic' icon tradition. There seems to be a general consensus in the community of icon artists, devotees and clergy that the Byzantine style is the most immediate element of authenticity and tradition in Ukrainian icon painting. However, due to the forces unleashed by its recontextualization in a new land, the icon tradition has undergone many changes in Canada. As a result, the icon in its many permutations and styles has become a chronicle that reflects the multi-faceted experience of Ukrainian-Canadians.

Icons as Cultural Symbols

The return to the Byzantine form may also have been a response to the perceived threat of secularization in Ukrainian communities in Canada and their assimilation to the mainstream. Urbanization resulted in a distancing of individuals from their community and its religious culture. Gradually, assimilation to mainstream lifestyle modified attitudes towards religion and Ukrainian culture, making them, for many, peripheral elements of their daily lives and personal identities. While Byzantine images and traditions were introduced to revitalize the communities' ritual and spiritual lives, the new imagery itself was gradually appropriated into the secular environment where it began to acquire meaning and function other than that of sacred art. A better understanding of icons has resulted in their use outside of a church structure and outside of a ritual context.

In many people's private lives icons no longer function solely as sacred art, but also as artifacts and symbols of Ukrainian culture. Icon corners and original icons, as markers of identity, are sometimes replaced with reproductions of icons in the form of fridge magnets, calendars and other objects. Icons are also displayed as art works or heirlooms in people's private art collections.²²⁶ For some, the aesthetic and historical appreciation of the icon enables a distancing from organized

²²⁶ This is not to suggest that icon corners are no longer used; one third of the respondents said they have icon corners and most have special places for icons. See questionnaire, Appendix D.

religious institutions and the community, while retaining a link with cultural and spiritual roots. Although some devotees were opposed to the sale of ancient icons, many indicated on the questionnaire that they would purchase them if they had sufficient funds. The aesthetic qualities, particularly of antique icons, lend themselves well to such secular, cultural and commercial uses.²²⁷

Recently, the production of small, portable icons has expanded. The millennium celebrations of 1988 provoked the creation of souvenir icons painted in the Byzantine style. Perhaps the reduction in size is related to egg tempera, the traditional medium of the Byzantine style, which is better suited for the painting of small panels. The increase in the number of original portable icons may also reflect the economic status of the immigrants, many of whom are able to purchase one or more hand-made icons for their household.²²⁸ An increase in the size of homes also creates an additional demand for those who feel the need to place icons in several strategic places of the home, such as bedrooms, offices, and areas over doorways.²²⁹ Ironically, the popularization, commercialization and secular uses of the icon have helped to return it to the private domain of the home.

²²⁷ The international art and antique markets reflect the magnitude of the commercial trade of icons which are being removed, often smuggled, out of countries of the former Soviet countries.

²²⁸ Initially, churches were the centres of communities where artists and iconographers painted monumental paintings, murals and frescoes in order to create public spaces.

²²⁹ See part two of questionnaire; Appendix D.

However, the religious, cultural, and social functions of icons often intersect and converge in the public realm. Icons are often exchanged by people during celebrations such as weddings and christenings. On the questionnaire, over two thirds of the respondents indicated that they have either given or received icons as gifts. This social role of gift giving extends to the exchange of greeting cards, where it seems that the private domain "is almost totally eclipsed by the public function of Ukrainian [traditional art form], which is maintained chiefly as a form of open display to underline a fidelity to ethnic loyalty and origins."²³⁰ Thus icons and other Ukrainian cultural art forms acquire an "emblematic function" of visible symbols and unofficial but popular "logograms."²³¹

Themes can easily become symbols that mean and represent more than an iconographical or a literal interpretation of them may reveal. In Canada, icon themes which are readily identifiable are used for special occasions and feast days. In the age of mass-communication people are constantly bombarded with visual information, and they are glad to turn to simple, ready-made signs and symbols. People tend to purchase standard or 'ready-made' images in order to make a social

²³⁰ Klymasz write about the embroidery tradition. "Crucial Trends", 4.

²³¹ *Ibid*, 4. Klymasz writes that "it is possible that the predilection for geometric motifs compensates to some degree for the gradual loss of the mother tongue among Ukrainian Canadians by its transformation of Ukrainian embroidery into a kind of calligraphy that bespeaks group continuity, allegiance and pride."

gesture without having to think about its symbolic content.²³² Many people also prefer icons which contain ethnic emblems or themes to those that do not. Christina Senkiw stated that, based on the sales of her prints and drawings, "the favourite subject is the 'Madonna and Child' especially if the Madonna is wearing a Ukrainian costume."²³³ Tridents, emblems and traditional embroidery motifs are popular because people feel that they can identify an image as 'Ukrainian'.²³⁴ Such devices have been used since the nineteenth century to 'Ukrainianize' the Madonna. In her book *Wedded to the Cause*, Swyripa writes that in the Ukrainian-Canadian community the theme of Mary the Mother has been very powerful from a political angle. She explains that in addition to representing private and public stability, service and protection, icons of Mary "not only separated Ukrainian Catholic from other Catholic women but also underlined the secular concerns that united Ukrainians of Catholic and Orthodox faiths."²³⁵

²³² Standard themes of icons are given as gifts or reproduced on greeting cards. Graphic artist Christina Senkiw stated that she tailors her images to people's preferences. Letter to R. Klymasz from Christina Senkiw, dated April 29, 1995 (CCFCS, Artist's File).

²³³ *Ibid.*

²³⁴ Although several people thought these devices were tacky, most considered them to be 'Ukrainian'. A few respondents stated that they were able to identify the 17th century *Holy Protectress* icon as being Ukrainian because of the *bulava* (sceptre) which one of the figures holds. See part 3 of the questionnaire, Appendix D.

²³⁵ Swyripa, *Wedded to the Cause*, 133.

The social function of the icon as a unifying cultural symbol is apparent in the issuing of public messages outside of the domain of religion or the church. Popular community papers such as *Ukrainian News* often include an image of an icon with their holiday greetings. (Figure 35) The 1994 Ukrainian Canadian Congress notice with a Christmas greeting and a petition for funds, depicted an icon of the Nativity. (Figure 36) Another example of a non-liturgical community use of icons is apparent in an *Annual Report* published by the Ukrainian Credit Union in Toronto. The cover displays a 5-colour embroidery design running vertically in the centre. As one opens up the top on the left and side of the booklet, a poiychrome reproduction of St. Volodymyr is revealed. Also, a golden trident is depicted in the centre of the page. (Figure 37) Below the right-hand flap, St. Olha is uncovered, as is a text which points out these saints "entered the annals of Ukrainian Christianity as equals to the Apostles", and informs the reader that 1988 is the Millennium of Ukrainian Christianity. Meanwhile, St. Olha keeps a watchful eye as one goes through the Credit Union's balance sheets and financial statements! (Figure 37)

In the public realm icons also serve as public assertions of identity. Architecture becomes the medium for public statement. In addition to affirming a community's religious convictions, the church serves as a public display of ethnic

craftsmanship and tradition. More importantly however, the building functions as a monument to affiliation. Despite the fact that they have been built, rebuilt or redecorated quite recently, many of these buildings stand empty. Today, for many people, visiting churches and supporting them financially has become a duty rather than a 'way of life.' Thus icons are used to draw a common link between people whose identities and interests have expanded beyond their ethnic community. Traditional imagery, particularly popular imagery, may transmit or display community identity, and it also reveals the community's sense of, and aspirations to, a distinct identity.

Icons, Collective Identity and Ethnicity

The 1991 Centennial celebrations of Ukrainian immigration to Canada witnessed the creation of many paintings depicting early settlement and pioneer life in Canada. Icons are occasionally referred to by artists who paint domestic scenes. William Kurelek's *Christmas Dinner*, Jeanette Shewchuk's *Christmas Eve* and *All is Quiet*, and Peter Shostak's *Mama, where will we hang our icon?* each depict icons in the settings of the homes of Ukrainian immigrants. Contemporary photographer Orest Semchishyn has used prairie churches and other Ukrainian subjects in his

work. These images draw a connection between the Ukrainian heritage and the icon, and they address the issue of cultural affiliation.

Several icon artists have also explored the question of cultural identity in their icons. Bucmaniuk painted the monumental mural of the *Last Judgement* in which he based the rendition of the righteous on several members of his parish, and portrayed the evil and damned as Stalin and Hitler, among others. (Figure 38) Mykola Bidnyak addressed the issue of cultural identity on a more personal and subtle level. The angular poses, twisted figures and enlarged extremities of the figures in his icons reveal the artist's struggle with his identity. (Figure 39)

The icon is a vehicle that expresses the redefinition and reconstruction of both a personal and a collective identity. "Art's primary social function is to define the communal self, which includes redefining it when the community is changing",²³⁶ and to decide about one's involvement in the shaping and expressing of that identity. Art is a powerful component in the making of decisions regarding personal and collective identity because "in order to make up our minds we must know how we feel about things; and in order to know how we feel about things, we need the public images of sentiment that only ritual, myth and art can provide."²³⁷ The

²³⁶ Thomas McEvilley, *Art and Otherness* (New York 1967): 57.

²³⁷ Clifford Geertz, *The Interpretation of Culture* (New York 1973): 82.

icon's fusion of art with spirituality and religion adds another dimension or level to this structure. Although they might be used by some people as mere cultural symbols, this does not mean that icons are no longer viewed as sacred art. In the new context in which churches have become the centres and pillars of the community, religion has become a cultural and ethnic tradition.

Iconographers were originally at the forefront of the mainstream culture in Ukraine where icons were considered a sacred art associated with fine art, as well as with folk art and popular culture. However, in the Canadian context they are used in communities which have become minorities in the diaspora. Thus icons have shifted into the category of an 'ethnic' art. Although the dissemination of icons through commercialization has projected them into the broader mainstream of society, they have nevertheless remained 'ethnic' because they are rooted in a specific sacred tradition. This is especially true of icons that are painted by contemporary icon artists, because these images are created primarily within, and for, a specific and limited group of consumers. Though the icon fulfils the need for cultural symbols within the Ukrainian community, it is nonetheless marginalized and inconsequential in the larger secular society.

In Canada, Ukrainian communities have managed to maintain a strong identity because of their large number and also because the experience of relocating

was preceded by similar experiences. This was not the first time in history that Ukrainians as a group had to adapt and actively seek to preserve an identity in the context of turbulent geo-political changes. The richness of their material and ritual culture, full of symbols and visual forms, has helped them sustain their identity under the pressures of such changes. For immigrants, for whom the present is encumbered with the difficulties of dealing with new language, customs and lifestyles, the past is often a source of consolation and comfort. Traditional arts, such as icons, have played a vital role in easing the Ukrainian community through the period transition and in enriching this experience, and combined with contemporary sensibilities, traditional icon painting has been recreated into a meaningful art form:

"It is perhaps in the midst of catastrophic change, or in a time of anguished endings and beginnings, that artists have the greatest opportunity to offer something of critical value to the culture around them, by seeking, through the image, ways to deal with the destruction of an old identity and to begin to shadow forth a new one."²³⁸

²³⁸ McEvilley, 124.

Museums

As we have seen, icons, their reproductions, and the rituals surrounding them are usually disseminated among initiated devotees of a community, and generally reserved for use in churches, monasteries, and private homes. This art form may also be presented, however, outside of its liturgical and socio-cultural contexts, through display in ethnic and community museums, art galleries, public museums, antique shops and auction houses. Each of these localities presents a particular perspective of the tradition by presenting either its theological, devotional, cultural, ethnic, commercial, or aesthetic facet, or a combination of them.

The museum display of icons is a special case which deserves particular attention. Art museums and public galleries usually collect and preserve only ancient icons, focusing on specific schools or artists, but always bearing in mind the aesthetic, historical and commercial value of each piece. Though some commercial galleries sell ancient icons, those that deal with contemporary art are usually reluctant to deal with contemporary renditions of traditional or religious art because such art is perceived to be folk or populist. Community museums and ethnic galleries generally display icons as antiques, folk art, or part of an individual artist's broader repertoire.

Until recently, Canadian iconographers and icon artists have relied almost entirely on their ethnic communities or on religious organizations for support. Iconographers receive commissions to paint monumental and portable icons for religious communities or devotees. Icon artists may occasionally have exhibitions of their icons but they are in a marginal position because their work is tied to a tradition that is not mainstream, and that is not perceived to be relevant to the canon of contemporary art. Although iconographers and icon artists are surrounded by the cultural context and traditions of their communities, they do not receive the type of critical feedback upon which their counterparts in the mainstream contemporary art world rely on. In Canada, and in the Western world in general, icons created by contemporary artists are not considered to be relevant to the art world.

However, public museums which focus on ethnography and anthropology are in a position to offer the contemporary Canadian icon tradition the attention it deserves. The definition of art in such institutions encompasses more than fine or high art to include folk and popular culture, and to explore the relationship of art and tradition to contemporary society. For this reason, such institutions are good counterparts to the traditional patronage of the church and the relegation of icons to ethnic community museums. The work of icon painters, and especially that of the

non-canonical professional icon artists who have more difficulty finding support in their ethnic communities, is given a forum in public museums, such as the Canadian Museum of Civilization. Their work can therefore develop without attempting to fit into the canonical religious institutions which would require a very conservative style and technique, nor into the contemporary fine arts establishment which would require a drastic change and a turning away from the tradition.

Although, in general art galleries and museums may seem to function as vacuums and non-spaces that are removed from reality, they are actually imbued with meaning.²³⁹ These facilities can recreate a wide range of experiences that emulate the original contexts of objects which they exhibit. Placing icons, or any other art that is deemed sacred, into museum collections, stacks and exhibitions, will always be problematic. Sacred objects are often deconsecrated before they are recontextualized into a non-sacred space, yet there seems to be no rite of deconsecration regarding icons.²⁴⁰ This, however, should not be taken as an invitation to avoid the issue of cultural appropriation. Objects inevitably change in museums, or rather, the reading of them changes. McEvelley writes that the object

²³⁹ Eileen Hooper-Greenhill, "The Space of the Museum", *Continuum* 3.1 (1990): 56-68. Hooper-Greenhill describes the history of museum spaces and their political and social meanings.

²⁴⁰ Interview with Chirovsky. In fact, it seems that each community has its own customs regarding the transfer of icons to museums. As part of the millennium celebrations in 1988, Halyna Mordowanec-Regenbogen's icons received a ceremonial blessing in a Windsor church before they were sent to the Canadian Museum of Civilization for the 1991 *Art and Ethnicity* exhibition. "Podiyi i liudy", *Homyn Ukrainy* (19 April 1989): 5.

itself does not change, but rather "that our experience of the object will be changed by changes in context, and it is questionable whether the object can be regarded otherwise than as it is experienced."²⁴¹ This puts the onus on curators to create a context which reflects a range of realities that affect the viewer's experience of the icon. The exhibition of icons ought to be an extension of the home or church, and a representation of devotional and socio-cultural functions of icons. Thus even though they do not need to be deconsecrated, icons may be perceived as being misused by institutions that do not acknowledge them as being part of a living and ritual tradition that is considered by many to be sacred.

In the museum, the icons are made accessible to a wider public. Public museums may also provide the scholarly study of icons with a much needed application of anthropological and sociological approaches. Although it could be argued that icons become decontextualized in any museum, it is nevertheless a context which is reflective of Canadian culture and it is, like the market, a repository of objects. The museum acts as a storage facility, with the added function of providing scholars with an opportunity to research the tradition.

²⁴¹ McEvilley, 166.

CONCLUSION

Icons created in Canada by artists of Ukrainian descent are a continuation and development of the Ukrainian icon tradition. The most significant occurrence in the recontextualization of this tradition was the return to its Byzantine roots. This demonstrates clearly that the transfer of tradition and the evolution of culture do not occur in a sequential or progressive manner. The relocation of Ukrainians to Canada and their integration into Canadian society presented them with the necessity of finding meaning in their cultural heritage. Icons were, and continue to be, an important catalyst in this search for an identity and for its preservation. The Canadian socio-cultural environment offers a space for immigrants and their descendants to select and develop images significant to their cultural past. The freedom to work with new materials and forms has broadened the spiritual and cultural range of the icon and the icon artist.

Iconographers and icon artists have presented a variety of forms and styles which respect community expectations, and at the same time, offer new interpretations of the tradition. Some icons in Canada are created in accordance with tradition or popular taste, and others are made in the spirit of experimentation with new ideas concerning materials, themes, and styles. Though contemporary

Canadian icons are based on canons of the Eastern rite, they are influenced by developments of materials and techniques of Western academic art, folk arts and local crafts, many of which reflect popular tastes and sensibilities. Whether or not some of these works are icons in the canonical sense is not as relevant as the fact that they are definitely rooted in, and part of, the icon tradition, and that they feed the wider sphere of icon painting by exposing people to images of icons. In the Canadian context old materials and techniques have been combined with new ones. The trend of reviving traditions and inventing new media continues the material practice and creative spirit of the Ukrainian icon tradition.

The multiplicity of icons and reproductions attests to the fact that icons were, and continue to be, an important symbol of Ukrainian identity. Indeed, it reveals the important role of art in the construction of a new cultural identity. The strong spiritual and cultural connection of both artists and devotees to the tradition explains partly why the icon continues to be a highly esteemed form of sacred art and a valued cultural asset in the Ukrainian Canadian community. Its recontextualization is not the conclusion of a tradition or culture, but rather a branching and continuation of it.

Since the icon is a traditional art and its content is closely tied to religious functions and theological meanings, artists and devotees refrain from altering it.

Thus change and diversity are most apparent in the icon's formal elements, and not in its meaning or content. Even icon artists who use the most innovative forms tend to maintain the traditional content. Yet the traditional form and materials have been consistently revitalized by current aesthetic practices. The creation of icons among Ukrainians in Canada continues the tradition of diversity and "relevance", because icons in Ukraine had always developed under the continual influence of contemporary artistic innovations and idiosyncratic tastes.

Although some artist have altered the forms in their icons by applying to them neo-Byzantine or decorative elements, or by producing them primarily for aesthetic purposes, few artists have taken the abstract elements of icons to their pictorial extremes. Virtually no artist has painted formalist works that can compare to the formal explorations which were so influential and prolific during the height of Modernism in the 1950s.²⁴² Only two artists, Myron Levytsky and Omelian Mazuryk, explored the abstract elements of the Byzantine icon to a significant degree. (Figures 41 and 42) The abstraction of composition, line and form had been consistently strong in ancient Ukrainian icons. (Figure 40) It is apparent that even these Canadian artists did not take the linear qualities of the Byzantine icon as far as they could have. However, some other Canadian artists have used the

²⁴² This does not suggest that artists of Ukrainian descent did not engage in the contemporary modernist discourses, but simply that they rarely applied the contemporary formalism to their icons.

compositional elements of the icon as a springboard for their professional mainstream art practice. Recently, Maureen Stefaniuk and Luba Genush have manipulated and appropriated the form of the icon to create contemporary abstract imagery. (Figures 43 and 44)

Innovative combinations of mixed materials, themes, and traditions are considered by some scholars to be 'Post-Modern'.²⁴³ However, one has to consider the artists' intent and the sphere out of which they work before making such assertions. Hybrids have been created both deliberately and unintentionally for centuries. Today, as in the past, iconographers and icon artists do not choose their materials or themes as a reaction to the Modernist tradition. Neither do they engage in an ironic subversion of the Modernist obsession with formalism or other Western, colonial whims. It would be more appropriate to call the work of mainstream artists such as Nataalka Husar Post-Modernist because she works within the mainstream tradition and is deliberately and directly engaged in a Post-Modern discourse. This is evident in her paintings, one of which relates to icons. *Our Lady of Mississauga* depicts a woman standing in the pose of the Virgin Mary and holding her infant-like husband while surrounded with objects of prestige, status, and material wealth. (Figure 45) The issue of ethnicity, identity and tradition, as well

²⁴³ Poulin, "Report", 25.

as their manifestation in Post-Modern form is a relevant area of exploration. It would also be worthwhile to analyze more closely the influence of Modern and Post-Modern culture on traditional art forms, and investigate further some of the factors surrounding the contemporary practice of such traditions. This could be done by studying the oeuvre of individual artists.

While this thesis establishes a repertoire of images and artists engaged in the development of the Ukrainian icon tradition in Canada, future in-depth case studies of specific communities or churches would be beneficial, as would analyses of individual artists. In order to balance official images and rites with folk ones it is necessary to look at all aspects of the tradition, and to consider icons from the art historical, theological, sociological, anthropological, and ethnographic viewpoint. Moreover, the images of both the canonical and the popular manifestations of icons need to be addressed further. Unfortunately, however, the folk ritual and popular practices of the icon tradition have not been adequately documented, though such work is necessary if one is to fully understand the images and their function in contemporary society.

An examination of community customs reveals that a continuous process of redefinition of cultural identity has taken, and continues to take place among Ukrainians in Canada. Socio-cultural changes and the search for an appropriate

articulation of identity have led to changes in the icon tradition. Thus the tradition is being developed, but it is also being recreated in order to reinforce, emphasize, and sometimes create, in the minds of the artists and viewers, certain cultural assumptions related to issues of identity. In the Ukrainian experience icons are ideal cultural symbols because they refer to cultural history and a spiritual tradition which provide the community with a firm sense of their past. In addition, icons are abstracted, simplified, and stylized images, which are visually accessible and functionally adaptable to a mainstream Canadian lifestyle. This has resulted in a simplification of meaning and function which is apparent in the transformation of the icon into a general symbol.

Canada offered Ukrainian immigrants and their descendants a place of exile and an opportunity to maintain their cultural traditions, since a formal development and meaningful articulation of identity was difficult to preserve in Ukraine. In a sense, the immigrants were exiled into a new environment where initially, they experienced confusion, rejection, and alienation. Once they established their identity in this new context, they were able to return to their roots and integrate them into their new identity. The Ukrainian community in Canada served as an incubator for the icon tradition which was halted in Ukraine but which has been rejuvenated in Canada with each new advent of immigrants. This process of creation and revival

will continue because the transference of culture and recontextualization of tradition is not a 'one-shot deal'.

Socio-economic and political changes of the last five years in Eastern Europe have also changed the Ukrainian Canadian community, and affected the icon tradition. The collapse of the iron curtain had a direct effect on the popularity, marketability and availability of icons, thus extending the social function of icons and their role as commodities. Furthermore, the new relationship with Ukraine will undoubtedly open up many areas of original study and comparative analysis.²⁴⁴

By looking at their heritage from afar, through contemporary eyes, Canadians of Ukrainian descent probably see the icon tradition in new ways. And, perhaps more importantly, they engage in an artistic practice that is meaningful to them, not only as Ukrainian-Canadians, but as individuals engaged in a broader search for an expression of spirituality. For many people icons have the ability to bridge the gap and make the profound connection between the physical and the spiritual realms. By drawing from the traditions of their ancestral past and applying them to modern life, iconographers, icon artists, devotees and others use the icon to extend celebration and mystery into everyday life.

²⁴⁴ Currently, scholars in Ukraine are undertaking such a study. Dmytro Stepovyk has prepared a manuscript about the Ukrainian icon from the 10th to 20th centuries which includes an analysis of icons of prominent artists in the Ukrainian diaspora.

APPENDIX A: Categories of Artists and Painters

The purpose of the following categories is to provide a list of artists who are associated with various Ukrainian-Canadian communities and who work or have worked with the icon tradition in Canada. The categories also outline the different types of work that has developed around the Ukrainian icon tradition in Canada.

The following categories are based on the types of artists described in the first chapter. Added to the two basic categories of iconographer and icon artist, are church artists, artists who have made icons, artists who base some of their professional works on icons, and artists who are engaged in popular art or historical painting. Since the tradition has diversified, other categories were needed to better represent the current state of the icon tradition among Canadians of Ukrainian descent.

Within each category I have tried to maintain a chronological development. Artists are classified by their generation, wave of immigration or time of creation. The nature of their body of works and the artists' views of their icons and art works were also considered when assigning them to categories. These categories are flexible because some artists fit into more than one category. Some of the artists written about in Appendix B are not considered in this section because they are not Canadian. The artists' birth and death dates, and the main centres of their creation in Canada are indicated in brackets.

CHURCH ARTISTS

Julian Bucmaniuk (1885-1967; Edmonton)
 Peter Lipinsky (1888-1975; Edmonton)
 Jacob Maydanyk (1891-1984; Winnipeg)
 Ivan Dyky (1897; Toronto)
 Dmytro Bartoshuk (1910; Winnipeg)
 Olga Moroz (c.1910; Manitoba)
 Wadym Dobrolige (1913-1973; Edmonton)
 Theodore Baran (1910-1995; Saskatoon)
 Ivan Denysenko (1910; Toronto)
 Ivan Belsky (Toronto)

Emil Telizyn (1930; Toronto)
 Heiko Schlieper (1931; Toronto)
 Myron Levytsky (1913-c.1993; Toronto)
 Andre Prevost (1949; Winnipeg)
 Marianna Savaryn (c.1950; Edmonton)

ICONOGRAPHERS

Dmytro Bartoshuk (1910; Winnipeg)
 Emil Telizyn (1930; Toronto)
 Juvenalij Josyf Mokryckij (1911; Woodstock, Ontario)
 Heiko Schlieper (1931; Toronto)
 Halyna Mordowanec-Regenbogen (1945; Windsor, Ontario)
 Andre Prevost (1949; Winnipeg)
 Vera Senchuk (1950; Winnipeg)
 Marianna Savaryn (c.1950; Edmonton)
 Ihor Andriyiv (1957; Ottawa)
 Christine Mykytiuk (N/A)
 Nazar Potalaiko (1971; Winnipeg)
 Myroslava Sabbath (1926; Ottawa)

ICON ARTISTS who have created a significant body of icons

Mykola Bidniak (1930; Toronto)
 Taras Yuri Snihurowycz (1918; Winnipeg)
 Christine Granger (1941; Ottawa)
 Gary Robertson (c.1939; near Winnipeg)

ARTISTS who have made icons

William Kurelek (1927-1977; Winnipeg, Hamilton and Toronto)
 Sophia Lada (1941; Winnipeg/Toronto)
 Julian Kolesar (1927-c.1987; Montreal)
 Pavlo Lopata (1945; Toronto)
 Irene Nosyk (c.1920; Toronto)

Adriana Lysak (1930; Montreal)
Ivanna Petrowska (c.1930; Ottawa)

ARTISTS who base some of their professional art on icons or who depict icons in their work

Kateryna Antonovych (1884-1975, Winnipeg)
Luba Genush (c. 1940s/50s; Montreal)
Natalka Husar (1951; Toronto)
William Kurelek (1927; Winnipeg, Hamilton and Toronto)
Myron Levytsky (1913-1993?; Toronto)
Pavlo Lopata (1945; Toronto)
Halyna Novakiwska (1923; Toronto)
Peter Shostak (1923; Edmonton)
Jeanette Shewchuk (1948; Dauphin, Manitoba)
Maureen Stefaniuk (1952; Victoria)

POPULAR IMAGERY

Roger and Cathy Desilets (N/A; Oakburn, Manitoba)
Elsie Yarmol (N/A; Toronto)
Christine Senkiw (1950; Toronto)
Ivan Nahachewsky (1962; Saskatchewan)

HISTORICAL PAINTINGS

Stanislaw Konash-Konashewsky (1914; Montreal)
Wolodymyr Mazepa (c.1915; Montreal)
Leo Mol (1915; Toronto)
Emil Telizyn (1930; Toronto)

APPENDIX B: Artists' Biographies

The following information is taken from artists' CVs, community articles (see bibliography) or from the *Encyclopedia of Ukraine*, Vol. 1-5, Volodymyr Kobijovyc and Danylo Husar-Struk, eds. (Toronto 1984, 1992)

1. Andriyiv, Ihor (1957, Kyiv)

Ihor Andriyiv was educated in Kyiv in fine arts and graphic design. Since he graduated from the Ukrainian Institute of Polygraphy in 1989, Andriyiv has been a member of the union of Ukrainian artists, designed numerous book illustrations and posters, and exhibited his paintings and graphic art works in Europe, United States and Canada. After his immigration to Canada in 1992, he began to create portable icons in the Byzantine style, using the traditional materials and completing in depth research into canonical and folk aspects of various icon traditions. Andriyiv lives and works in Ottawa.

2. Baran, Theodore (1910, Western Ukraine - 1995, Saskatoon)

After studying law for two years and art for four in Lviv, Theodore Baran studied ecclesiastical art in the Ukrainian Catholic Studite monastery in Univ for a year. He decorated a large church in Ukraine and used his experience upon arriving in Canada in 1949. Baran worked on church decoration with Jacob Maydanyk and then on his own, painting icons, murals and iconostases for several churches in Manitoba and Saskatchewan. Much of his work was completed in the 1970s, and most of it is monumental. Baran used with oil paint and 23-karat gold on canvas or masonite boards which were subsequently pasted onto church walls. His gold backgrounds, compositions and decorative motifs are typical of the Byzantine tradition which Baran combined with a naturalistic, Westernized style.

3. Bartoshuk, Dmytro (1910, Volhynia, Ukraine)

Dmytro Bartoshuk studied church painting for four years at the Pochaiv Lavra school in Ukraine, and painted icons and church interiors in Volhynia before he immigrated to Arran, Saskatchewan in 1950 to paint icons for a church in Yorkton. After this project, he worked at other jobs in Winnipeg and painted icons,

epitaphions, and liturgical objects only in his spare time. When Bartoshuk retired he decorated a few churches, painted portable icons on commission, and taught the icon tradition to several individuals who later were to become iconographers. Bartoshuk's icons exhibit the Byzantine style and reveal a deep knowledge of the theology of Eastern iconography and Orthodox spirituality.

4. Bidniak, Mykola (1930, Toronto)

Although Bidniak was born in Toronto, his family returned to Ukraine in 1936 to maintain their language and culture. The loss of his arms in 1945 did not deter Bidniak from painting. As an adult, he returned to Canada where he studied painting in Edmonton and applied art in Calgary, and graduated from the Ontario College of Art in Toronto. Though most of his works are secular, Bidniak painted churches in Oshawa and Kitchener, as well as a series of monumental icons which he exhibited in Lviv in 1994, after his permanent return to Ukraine. Bidniak's icons are stylized, neo-Byzantine images of angular and linear figures.

5. Bucmaniuk, Julian (1885, Western Ukraine - 1967, Edmonton)

After studying decorative painting in trade school, Bucmaniuk painted murals in secular and ecclesiastical public spaces in Lviv and surrounding villages. He continued his studies at the Academy of Arts in Cracow, Poland for six years, and after the collapse of Ukrainian independence in 1920, Bucmaniuk studied in Prague and Vienna for four years. He immigrated to Canada in 1950. From 1951-56 he painted monumental icon murals in St. Josaphat's Ukrainian Catholic Cathedral in Edmonton, and later taught art and exhibited his secular artworks. Bucmaniuk's church paintings are loosely based on Byzantine compositions, but his figures are rendered in a naturalistic fashion and his ornamental elements are highly stylized and reminiscent of the Viennese Succession style.

6. Denysenko, Juan (1910, Kharkiv)

Son of an iconographer and artist, Denysenko studied painting in Kharkiv, Kiev, and Paris. He painted churches in Ukraine and Europe. After emigrating to the United States of America, he restored Saint Vladimir's Church in Toronto. Though he has

Painted many icon murals in churches, the bulk of his ecclesiastical art is the painting of iconostases of churches in Argentina, the United States and Canada. Denysenko's icons are rendered in the traditional Byzantine style. In addition to traditional monumental icons, he painted historical monumental art.

7. Desilets, Roger and Cathy

No biographical information available. These French-Canadian artisans who work with beeswax, sell bas-relief icons cast in beeswax to Ukrainian customers. The Bavarian technique which they use consists of creating molds cast from wooden or brass icons and casting the mold with wax which is sometimes gilded. Currently the Desilets' live and work near Oakburn, Manitoba.

8. Dobrolige, Wadym (1913, Nizhyn, Ukraine - 1973, Canada)

Raised in Kyiv where he studied landscape painting, portraiture, and stage design at the Institute of the Arts, Wadym Dobrolige continued his studies of monumental painting in 1936 in Russia at the Leningrad Art Academy. He painted three icons for the chapel of the DP camp near Hamburg in which he lived, and in 1948 Dobrolige immigrated to Canada with his family where he was commissioned to paint icons murals in St. Volodymyr's Ukrainian Orthodox church in Vegreville. Dobrolige decorated several churches in a naturalistic style, combining Byzantine motifs with landscape painting on canvas which he glued to walls. Between 1955-70 he studied the Byzantine icon tradition and worked full time on icons, murals and iconostases, often using plastic to mold the backgrounds of his icons.

9. Dyky, Ivan (1897, Luhanske - N/A)

Ivan Dyky studied painting and iconography in Kharkiv and Mount Athos. Since he emigrated from Ukraine in 1921, Dyky has painted over 100 churches in Yugoslavia, Venezuela, the United States and Canada. In Canada, the icon murals of St. Nicholas church in Toronto which he painted in 1957-59 are very well-known. Dyky painted icon murals in the traditional Byzantine style.

10. Genush, Luba

Luba Genush works with computer and laser imagery, and addresses issues of technology and arts in her work. Though Genush does not paint icons, traditional Byzantine icons have had a strong influence on the symmetric and static compositional elements of her work, as well as on the feeling of other-worldliness which she represents in it. The effect of icons on her work was reaffirmed by the icons which she studied on a recent trip to churches and museums in both Ukraine and Russia. Currently Genush lives and works in Montreal, where she has recently exhibited her works about technology and art.

11. Granger, Christine (1941, Lviv)

Following her immigration to Canada after the Second World War, Christine Granger obtained a Masters of English Literature and graduated from teacher's college and the Ontario College of Art. She taught and worked as a consultant in language acquisition and fine arts until 1985, when she began to paint icons of the Madonna and Christ on a full-time basis. Granger paints with new materials such as acrylics and waxes, and her icons are based on the Byzantine tradition and Western art which she has studied intensively. By focusing on the facial expressions of the Virgin and Child, and enhancing them with patterns on their garments, Granger attempts make the icon accessible to the initiated and uninitiated alike. Granger lives and works in the Ottawa area.

12. Hordynsky, Sviatoslav (1906, Galicia- 1993, Philadelphia)

Although Sviatoslav Hordynsky lived and worked primarily in the United States, he decorated several churches in Canada and he tutored Canadian iconographers. Further, he wrote numerous articles about art, literature and culture in the press of the Ukrainian diaspora, and published a book about the history of the Ukrainian icon tradition. In 1962, Hordynsky painted and supervised other Canadian and American artists in the decoration of St. Vladimir and Olga Ukrainian Catholic Church in Winnipeg. His style and technique are Byzantine, though he sometimes added Ukrainian folk elements with which he was familiar from his study of Ukrainian secular and sacred art history.

13. Husar, Nataalka (1951, Newark NJ)

Nataalka Husar studied at Rutgers University and has lived and worked in Toronto since 1973. She has exhibited her ceramics and paintings across Canada. Husar depicts human nature through satirical portraits of Ukrainian-Canadians and their lives. The Byzantine icon has not evaded Husar's critical gaze and ironic renditions, and has been presented as a part of the contemporary Ukrainian experience. She has incorporated icons and elements of icons in several paintings.

14. Kolesar, Julian (1927, Yugoslavia - c. 1987?, Montreal)

Julian Kolesar studied painting and graphic arts in Novi Sad (former Yugoslavia), Brussels and Paris. He immigrated to the United States of America in 1968 and then to Montreal in 1973. Kolesar exhibited his paintings and icons in the United States, France and in Canada, and he painted and designed posters and ads. His paintings which are expressionistic reveal the artist's interest in surrealism, stylization and folk motifs. Kolesar studied icons intensively and published a book in three volumes about the icon traditions among the Ruthenians. His icons, painted with gouache, oil or acrylic paints on wooden panels, are usually based on or copied from ancient Galician icons.

15. Konash-Konashewsky, Stanislaw (1914, Warsaw)

In 1936 Stanislaw Konash-Konashewsky graduated from the Cracow Academy of Fine Arts, and later he taught at the Lviv Institute of Applied Art. After his release from a Soviet labour camp in 1957, he emigrated to the West and eventually settled in Montreal in 1984. Konash-Konashewsky painted and exhibited several series of historical subjects including the millennium of Christianity in Ukraine. His icon of the 1988 millennium of Christianity was reproduced on a complimentary calendar gift for the patrons of the Ukrainska Knyha bookstore in Toronto, and his designs which incorporate Byzantine elements were reproduced as Christmas cards and distributed by *Baran*, a Ukrainian-Canadian greeting card publishing company. Konash-Konashewsky paints with tempera and uses bright colours and stylized forms akin to those of manuscript illuminations to create icon-like images for popular consumption.

16. Koval, Roman (1922, Ukraine)

Roman Koval began his studies of art in Lviv and Germany, and after he immigrated to Canada in 1948, he continued his studies of painting, sculpture, mosaics and stained glass. Since 1956 Koval has lived and worked in Winnipeg, where he has painted icons, murals and church interiors, and made mosaics and stained-glass windows for various churches in Western Canada. He has also worked in other media and subject matter, and has created several sculptures for secular monuments. In 1962 Koval painted sections of the interior of St. Vladimir and Olga Ukrainian catholic church in Winnipeg under supervision of Hordynsky.

17. Kurelek, William (1927, Whitford, Alberta - 1977, Toronto)

William Kurelek studied painting at the Ontario College of Art and at the Instituto Allende in Mexico. He completed numerous series of paintings about Ukrainian pioneer life in Canada. After his conversion to Roman Catholicism, much of Kurelek's work included religious subject matter, including depictions of icons in domestic or community scenes. Kurelek also painted an icon entitled Our Lady of St. Demetrius for the church by that name in Toronto. The general form of the icon emulates the Byzantine tradition, but Kurelek's tendency for realistic portrayal and symbolic representation of personal vision dominates the painting.

18. Lada, Sophia (1941, Cracow)

Sophia Lada studied fine art at the Pennsylvania Academy of Fine Arts, and design at the Moore College of Art. In the mid and late 1970s, she studied under, and worked as an assistant to, Sviatoslav Hordynsky in his New York icon-painting studio. Lada has exhibited her paintings which deal with nature, Ukrainian folk art and fairy tales throughout the United States and Canada, and she has worked as a curator at the Oseredok Art Gallery and Museum in Winnipeg. Recently, Lada made icons which were reproduced on greeting cards, and designed a stained-glass window in Winnipeg's Cathedral of Saints Vladimir and Olga (1984), four 15 foot murals in Edmonton chapel of Saint Michael's Extended Care Centre (1987), and three 12 foot icon banners for a Millennium celebration in Toronto.

19. Levytsky, Myron (1913, Lviv - 1993?, Toronto)

After studying at the Novakivsky Art School in Lviv and the Cracow Academy of Arts, Myron Levytsky worked as a book illustrator, designer, editor and writer for several monthly publications. He also worked at the Historical Museum and the University of Lviv before he immigrated to Canada in 1949. Prior to settling in Toronto in 1954, he worked as an art editor of a Ukrainian satirical magazine in Winnipeg. Since the 1950s, Levytsky has decorated five Canadian churches. His ecclesiastical art reflects the modernism and graphic style found in his secular paintings. His paintings on religious themes refer loosely to various compositional elements of Byzantine icons. He exhibited his paintings and illustrations Canada, Paris, the United States and Ukraine.

20. Lipinsky, Peter (1888, Galicia - 1975, Edmonton)

Before he arrived in Canada prior to the first World War, Lipinsky was formally trained in Ukraine, where he later decorated church interiors with his brother who was a professional woodcarver. In Edmonton, Lipinsky spent 35 years decorating interiors of 45 churches in Alberta, one in Saskatchewan and two in Manitoba, and then 25 years creating liturgical objects such as processional banners, iconostasis icons, epitaphions, and other church embellishments. Sometimes Lipinsky received commissions through Maydanyk's church goods store. In addition to painting icons, Lipinsky also painted border designs and masonry or marbling effects. He worked from memory and occasionally from books or lithographed icons, and painted with oil on canvas which he glued to walls, though he sometimes painted directly onto the walls.

21. Lopata, Pavlo (1945, Eastern Czechoslovakia)

Educated in fine arts in Bratislava, Pavlo Lopata immigrated to Canada in 1969. He studied at George Brown College and graduated from the Ontario College of Art before continuing his studies in Germany, Holland and various other European countries. Lopata uses oil and egg tempera and mixed media to create surrealistic paintings as well as icons. He paints his icons in the Byzantine style, and his paintings often depict icons in the context of Ukrainian history and culture. Lopata

has exhibited his works in Toronto, Montreal, and various cities of the United States, and recently in Ukraine. Currently, he works and lives in Toronto.

22. Lysak, Adriana (nee Sobchyshyn, 1930, Galicia)

Adriana Lysak studied in at the School of Applied Arts in Graz, Austria, and after immigrating to Canada in 1950 she continued her studies at the Sir George Williams School of Arts and L'Ecole de beaux arts in Montreal. Lysak has exhibited her prints, drawings, paintings and collages in Canada, the United States and France. She uses variety of techniques and materials and much of her work consists of abstracted figures. Recently, Lysak has created several icons by burning into wood and applying gold leaf and paint. Though they contain basic elements of the Byzantine style, she considers her icons to be closer to the Baroque style. Lysak works and lives in Montreal.

23. Maydanyk, Jacob (1891, Galicia - 1984, Winnipeg)

Jacob Maydanyk studied art in Cracow, Poland, and in Ukraine he apprenticed with an artist who painted church interiors. In 1911 he immigrated to Canada and worked as a labourer, teacher, and cartoonist. During the first World War he worked in a French religious goods store. Later, Maydanyk opened his own *Providence Church Goods* store in Winnipeg, which supplied churches in Ukrainian communities across North America with icons, liturgical objects and religious art. During the 1920s and 1930s, he organized the painting of prairie church interiors by hiring and engaging artists and apprentices. The style of his work emulates Western Christian religious art and is representational because he copied from holy pictures.

24. Mazepa, Wolodymyr (c. 1915?, Western Ukraine)

After he studied fine arts with Novakiwsky in Ukraine, Wolodymyr Mazepa graduated for Vierner School of Fine Arts in Germany in 1948. In 1949 he arrived in Montreal where he taught art. Mazepa painted murals for Saint Michael's church and the church of the Blessed Virgin Mary in Montreal as well as three religious paintings for Saint John the Baptist church in Ottawa. Although he incorporated certain characteristics of the Byzantine style, his paintings reveal his interest in

portraiture and naturalistic representation. Mazepa is better known for his historical paintings which depict Ukrainian historical events and legends, as well as folk traditions.

25. Mazuryk, Omelian (1937, Galicia)

Omelian Mazuryk studied at the Wroclaw Art School and the Cracow Academy of Fine Arts and moved to Paris in 1967, where he continued his studies at the L'Ecole des beaux arts. He has exhibited his paintings throughout Europe, Canada and the United States. In the mid-1980s he painted the iconostasis at the chapel at the Ukrainian Catholic Holy Spirit Seminary in Ottawa. Mazuryk incorporates folk art motifs into his neo-Byzantine religious paintings, and he fuses 20th century expressionism and formalism with medieval characteristics of Ukrainian icons. In 1990 Mazuryk was invited to teach icon painting in Lviv Institute of Applied and Decorative Arts.

26. Mokryckyj, Juvenalyj Josyf (1911, Khlopivka, Ukraine)

Trained at the Studite Monastery of Univ, Mokryckyj became one of the first graduates of the school of iconography there. Under the patronage of Metropolitan Andrey Sheptytsky he also studied art in Prague and Vienna. Juvenalyj Mokryckyj was ordained in 1934, after which he taught and painted icons. In 1950 he immigrated to Rome and then in 1954, to Canada. Mockyckyj's monumental and portable icons adorn several churches in Europe and Canada. He paints in the Byzantine style, although his icons are somewhat stylized and graphic. Many of his icons are reproduced on small holy pictures and on cards. Currently, Mokryckyj lives and works in a Studite Monastery in Woodstock, Ontario.

27. Mol, Leo (Leonid Molodozhany; 1915, Volhynia)

Raised in an family of potters, Leo Mol studied art in Vienna, Berlin, and the Hague where he had a ceramics business. In 1948 he immigrated to Canada. In Winnipeg he worked as a farm labourer, and as an apprentice painter of icons, banners, altar cloths and church interiors with Jacob Maydanyk. Mol also worked privately as a sculptor and later, he devoted himself to secular sculpture as well as

stained-glass window making. He also produced over 90 stained-glass windows for Winnipeg churches which exhibit a variety of styles including the neo-Byzantine style. The style of his windows at Saints Vladimir and Olga Ukrainian Catholic Cathedral in Winnipeg emulate Byzantine icons and combine Eastern iconography with Western perspectival systems, Ukrainian subject matter and modernist abstract qualities.

28. Mordowanec-Regenbogen, Halyna (1945, Kiel, Germany)

Halyna Mordowanec-Regenbogen completed a Master of Fine Arts in 1971 at Wayne state university. She specialized in painting and drawing which she later taught. Mordowanec-Regenbogen has exhibited her work in Canada and the United States. She worked on icons with Sviatoslav Hordynsky in New York in the 1970s, has painted several portable icons for Ukrainian Catholic churches in mid-1970s, and has participated in several icon exhibitions. Although Mordowanec-Regenbogen used oil and canvas when creating some of her icons, she has maintained the traditional Byzantine-style. Currently, she lives and works in Windsor, Ontario.

29. Moroz, Olga (nee Ewanchyn; c. 1910?, Ozerna, Manitoba)

In the 1930s Moroz studied art, and received several commissions to decorate church interiors from Jacob Maydanyk, with whom she apprenticed during the early stages of her career as a church painter. In 1939 she married a Ukrainian Orthodox priest and painted the churches in which he worked. In 1947 Moroz painted Saints Peter and Paul Ukrainian Greek Orthodox Church in Seech, Manitoba. Although her work is naturalistic and influenced by Western Christian religious art, Moroz infuses it with Ukrainian motifs, such as embroidery, and Byzantine elements like border designs. Moroz lives and works in Victoria.

30. Mykytiuk, Christina

No biographical information available. An image of a stylized Byzantine icon was recently reproduced on the cover of a publication of the Ukrainian community in Canada. Mykytiuk lives and works in Toronto.

31. Nahachewsky, Ivan (1962, Saskatoon)

Ivan Nahachewsky studied industrial arts, education and theology, and was recently ordained a Ukrainian Catholic priest. Nahachewsky uses and copies icons to educate youth. His projects include the creation of icon puzzles, icon banners, and icon workshops. He has also painted portable icons and gospel-book covers in his spare time. Nahachewsky lives and works in Kamsack, Saskatchewan.

32. Nosyk, Irene (c. 1920s?, Ukraine)

After having studied art at the University of Innsbruck in Austria, Irene Nosyk immigrated to Canada after the Second World War. She continued her studies at the Ontario College of Art and soonafter developed a career as a professional illustrator, a 'biology graphic artist'. In her spare time, the Toronto artist painted with oil and acrylic paints and created mosaics of scenes and impressions based on Ukrainian history. She participated in numerous art exhibitions in Canada and the United States. In 1955 Nosyk created an icon entitled the *Chudotvorna ikona Uhrync'koji Bohorodytsi- kopia*, a copy of the Uhrynska Blessed Virgin mary wonder-working icon done in the Carpathian "folk" style.

33. Novakiwska, Halyna (1923, Peremyshl, Galicia)

After graduating from the Cracow Academy of Fine Arts and at the Cracow Institute of Plastic Arts in Poland, Halyna Novakiwska worked as a scenery and set designer in various theatres of Lviv and Stanyslaviv in Ukraine. In 1949 Novakiwska immigrated to Canada where she continued to paint still life and figure compositions. Working primarily with oil paints, she creates rich textures and patterns in a manner reminiscent of Art Nouveau mural painting. She has created several paintings based on Byzantine icons and has exhibited her work in Canada and the United States. Novakiwska currently lives and works in Toronto.

34. Petrowska, Ivanna Maraz (c. 1920s?, Ukraine)

Ivanna Maraz Petrowska emigrated from Ukraine at age 12. She lived in Winnipeg until she moved to Toronto for her studies. In 1940 she married and moved to

Ottawa, and in the late 1950s or 1960s, she moved to New York City where she was active in cultural centre; such as the Ukrainian Institute of America. Upon her return to Ottawa, Petrowska continued to work with embroidery and textiles. She embroidered several small icons of saints and angels using gold and silver threads, outlined her figures with pearls, and made the inscriptions in Ukrainian. Before the Millennium of Ukrainian Christianity Petrowska made several depictions of Saint Volodymyr and Saint Olga.

35. Polataiko, Nazar (1971, Chernivtsi, Ukraine)

After he studied fine arts and received a bachelor of theology in Ukraine, Nazar Polataiko painted icons and icon murals in several churches. Polataiko immigrated to Canada in the early 1990s and continued his studies in Winnipeg where he is a seminarian and iconographer. Although he works with acrylic on wood or canvas, Polataiko follows the Byzantine tradition closely.

36. Prevost, Andre (1949, Canada)

Andre Prevost is a French-Canadian iconographer who caters to private and public commissions from the Ukrainian-Canadian community. During his studies at the Banff School of Fine Arts, Prevost specialized in theatre crafts and design. Since 1979 he has developed an interest in icons which he develops by painting icons and researching Greek and Russian icon traditions. Prevost works with acrylic and composite gold on wood. He lives and works in Winnipeg.

37. Robertson, Gary (1938/39, Winnipeg)

Gary Robertson grew up in Winnipeg. The influence of his Ukrainian and Polish ancestry is evident in his icons which incorporate elements of both the Eastern and Western painting styles and Christian iconography. Some of his icons contain inscriptions in Ukrainian and Polish, although Robertson speaks neither language. Robertson, who has received no formal training in art, is interested in spiritual and traditional art. The chapel-home which Robertson built and decorated was consecrated in 1992. He adorned the interior with icons and wall paintings to be

used for veneration. Robertson used oil paints for the portable icons and wall paintings which he creates near Winnipeg.

38. Sabbath, Myroslava Linda (1926)

Myroslava Sabbath has studied psychiatry at McGill University, Jewish Mysticism, Archaeology and Scripture at the Hebrew University in Jerusalem, as well as spirituality and pastoral counselling in Rome. She has worked with psychiatry and cross-cultural religious experience, a subject of several books and videos which she has produced. Sabbath has also studied art history as well as ceramics and painting. She has exhibited her watercolour and oil paintings which address issues in spirituality and meditation. Recently, Sabbath has devoted herself to organizing the *Sacred Arts Association of Canada* and to working with Eastern Christian iconography which she studied in Santa Barbara and in New York with iconographer Vasiliev Andrejev. Currently she lives and works in Ottawa.

39. Savaryn, Marianna (c. 1940s/50s?, Canada)

Although exposed to Eastern spirituality from an early age by her grandfather who was a priest, Marianna Savaryn did not paint icons until 1988. She studied traditional techniques at The Sacred Arts Academy in Pennsylvania with two master iconographers and has devoted herself to painting icons on a full-time basis. Savaryn's icons are created the Byzantine style. She receives commissions from churches and private individuals. Savaryn is interested in art and spirituality and she lives and works in Edmonton.

40. Schlieper, Heiko (1931, Ontario)

Though Heiko Schlieper is not of Ukrainian descent, he receives many commissions from the Ukrainian community. Schlieper studied Byzantine, East European and Islamic history before completing an M.A. in Soviet constitutional history. His interest in icons was sparked in Europe in 1950 and in 1977 he retired from teaching to paint icons. Schlieper researched the Byzantine icon tradition and is largely self-taught in this field. He was received into the Orthodox church in 1985. Following primarily Greek and Russian schools of iconography, Schlieper has

painted many portable icons in the Byzantine style as well as monumental icon murals.

41. Senchuk, Vera (nee Lazarowych; 1950, Hafford, Saskatchewan)

Vera Senchuk studied history and created paintings and Easter Eggs. With the encouragement of her parents, she studied commercial art and art history. After teaching art, she took up iconography in 1981 which she studied under the guidance of Sviatoslav Hordynsky and Dmytro Bartoshuk. Senchuk has painted individual icons, church banners and four iconostases in Western Canada and in 1988 she completed 12 icons for a Saskatchewan millennium project. Recently she has completed an icon for the 75th anniversary of the Ukrainian Orthodox Church in Canada. Although Senchuk often works in oils and acrylic, she follows the Byzantine style to which she sometimes adds Ukrainian motifs.

42. Senkiw, Christine (nee Welyhorsky; 1950, Toronto)

After studying fine arts at the University of Toronto, Christine Senkiw worked as an illustrator and book designer. Her paintings, drawings and prints reflect traditional culture and customs, and since many of her pieces are designed for the community and reproduced as prints, they can be considered as popular culture. Since 1981, Senkiw has depicted icons for children. She exhibits and sells her original works and prints throughout Canada and the United States, and resides and works in Toronto.

43. Shewchuk, Jeanette (nee Prysiazniuk; 1948, Dauphin, Manitoba)

Jeanette Shewchuk began to paint as a hobby and is a self-taught artist. She researches and paints the lives of Ukrainian pioneers at the turn of the century. Several of her domestic scenes such as *Easter Morning*, *Christmas Eve*, and *All is Quiet* depict icons. She uses oils, acrylics, watercolour and charcoal in her work. Shewchuk teaches painting and has exhibited her work since 1977.

44. Shostak, Peter (1943, Bonnyville, Alberta)

Peter Shostak studied education and taught in Victoria before he devoted himself to painting. He uses oils to paint scenes from his childhood in an Alberta settlement and to depict the traditions and history of Ukrainian-Canadians. Shostak has exhibited his works, many of which have been reproduced in books and on greeting cards. His painting *Mama where will we hang our icon?* depicts a family with an icon.

45. Snihurowycz, Taras Yuri (1918, Galicia)

Taras Snihurowycz studied dentistry in Warsaw and medicine at Innsbruck and Munich before immigrating to Canada in 1950, where he finished his studies in Winnipeg. While teaching dentistry, he collected paintings and art books. Snihurowycz began to copy icons from books as a hobby in 1975. He derived and combined various elements from different icons and uses oils and acrylics, as well as materials used in dentistry, to create an extensive body of work. Snihurowycz considers his icons to be cultural and spiritual art works. He has had numerous exhibitions of his icons in Canada, and he has donated many of his works to public organizations and institutions. Snihurowycz currently lives and works in Winnipeg.

46. Stebelsky, Bohdan (1911, Galicia - 1994, Toronto)

During the late 1930s Bohdan Stebelsky studied painting and theatre design at the Cracow Academy of Arts, and later, at the University of Ottawa. He immigrated to Canada in 1949 and in 1955 settled in Toronto where he continued to teach and work in various community associations. Stebelsky wrote numerous books and articles about art and literature and in 1955 he painted a religious panel with oils in an expressive Van Gogh-esque manner.

47. Stefaniuk, Maureen (1952, Kamsack, Saskatchewan)

After working with Juan Denysenko on an iconostasis for an Orthodox church in Canora, Maureen Stefaniuk completed an M.A. in Christian Studies. She has also studied spirituality, culture and feminism, and is interested in depicting divine

feminine spirituality. Stefaniuk's paintings are based on ancient ritual art and is inspired by American iconographer Robert Lentz and feminist Meinrad Craighead.

48. Sych, Hnat (c. 1900 ?, Galicia)

Though little is known about him. Hnat Sych is thought to have had formal art training in Lviv before he immigrated to Canada. During the 1920s and 30s, Sych painted icons and decorated church interiors in the Winnipeg area. His works, based on Western Christian holy pictures, are rendered in a realistic and naturalistic style. He often depicted Canadian landscape elements, such as mountains and pine trees, in lieu of Middle-Eastern terrain and flora, and he sometimes painted the faces of parishioners into his paintings. The ornamental motifs of his border designs, the faux marble-effect on walls and arcades of the church, as well as the stylizations of halos and other elements are reminiscent of the Byzantine style. Like his contemporaries, he painted onto canvas which was glued to the walls.

49. Telizyn, Emil (1930, Rakiv, Galicia)

Emil Telizyn studied at the Ukrainian Art Studio in Aschaffenburg, Germany and then at the Ontario College of Art after he emigrated from Ukraine in the 1950s. He settled in Toronto and worked as a designer for the Canadian Broadcasting Corporation and other television stations. Later, he established a design company through which he worked on designs for stained glass windows, icons and liturgical objects. Though he works in various kinds of media and styles, Telizyn's icons are Byzantine in form and character.

50. Yarmol, Elsie (nee Stoyko)

No biographical information available. Yarmol reproduced gilded images of icons on collectible plates to commemorate the 1988 Millennium of Christianity in Ukraine. The plates were sold to raise funds for St. Demetrius Ukrainian Catholic parish in Etobicoke. Yarmol lives and works in Toronto.

OTHER ARTISTS:

Bielsky, Ivan. - (Painted monumental mural icons in Toronto's St. Demetrius, St. Josaphat's and Saint Pokrova Churches in a naturalistic Romantic Style.)

Kostur, B. - (Painted parts of St. Michael's Ukrainian Catholic Church in Winnipeg in 1929.)

Kovalchuk, Vladimir - (Paints portable icons in Byzantine style in Toronto.)

Makarenko, M. - (American. Painted numerous monumental icon paintings in Byzantine style in various Alberta churches.)

Meush, Stephen (Deceased. Painted several church interiors in Manitoba and Saskatchewan in the late 1920s to the early 1940s, such as Saint Mary's in Yorkton, 1939. Emulated Western Christian Renaissance and Baroque art.)

Patchowsky, Roman- (In 1962 painted certain sections of St. Vladimir and Olga Ukrainian Catholic church in Winnipeg under the supervision of Sviatoslav Hordynsky.)

Puska, V. - (No information available.)

APPENDIX C: Interviews with Artists

The interview questions were devised to discover the artists' perspectives about creating icons, and to initiate discussions about certain issues regarding icon painting in Canada. The interviews consisted of casual conversations based on the ten questions listed below. Although I prepared formal interview questions, I did not record the interviews. Thus the information provided below is a summary of each conversation, accompanied by a few quotations. I have indicated the place and time of the interviews and whether they were conducted over the telephone or in person.

Interview Questions

1. How long have you been creating icons?
2. What first inspired you to make them?
3. Do you follow church canons?
4. Are your icons influenced by modern or contemporary art?
5. Have you completed any training or apprenticing with an iconographer or an artist? Do you have an academic knowledge of art and its history?
6. How do you think that your personality or individuality is reflected in your icons?
7. Why do you paint/write icons?
8. What do you do with finished icons? Why do you sell/ donate/ keep your icons?
9. What is the most striking observation or comment that a viewer or devotee has made about your work?
10. Biographical information: What is your date and place of birth?

Interviews and responses

1. Ihor Andriyiv, Ottawa
 - Various brief conversations about art and icons. For example, January 7, 1996; in Ottawa; conversation about icons, historical correctness/knowledge of tradition and spirituality.
 - Formal interview on March 2, 1996; in artist's studio in Ottawa.
 - Ihor Andriyiv indicated that he started to paint icons in 1993. While he resided at the Holy Spirit Ukrainian Catholic Seminary in Ottawa, he was inspired to paint by the rector, Rev. Andriyishyn, who encouraged Andriyiv to set up an icon studio in the seminary. Ihor Andriyiv said that he had studied about ancient icons as an art student in Kyiv, and that at that time (in the mid-1980s) he felt that this art form was tremendously powerful (in a spiritual way). Andriyiv observes church canons

when painting icons and he feels that many elements of the Byzantine iconographic tradition always continue to be contemporary. Since he has studied contemporary art, he feels that abstracting icons beyond the Byzantine stylization is appropriate, provided that the artist maintains a deep spiritual connection with the figure or theme he portrays. Andriyiv showed me two photographs of his abstract paintings which he considers to be as sacred and as spiritual as icons. Andriyiv also showed me photographs of his icons which are created with egg tempera on prepared hardwood panels, and executed in a Byzantine style. However, he feels that the iconographer's intent and spirituality should be strong enough to go beyond the Byzantine repertoire and, possibly, to create new prototypes. He pointed out several details of innovative elements in his icons, such as the Kyivan landscape scene behind Saint Andrei and a symbolic model of the Saint Andrew church which the saint holds in his left hand, as well as the physical features of Saints Julia and Iryna who are not usually represented in Eastern rite icons. Andriyiv said that he researches his subjects and meditates before painting, but does not seek the blessing of any particular church. Also, he considers his icons to be specifically part of the Ukrainian icon tradition: of the "Old Ukrainian style" of the Kyivan-Rus' era, which stems from the Byzantine tradition. Ihor Andriyiv accepts commissions for portable icons and he also sells mechanical reproductions mounted onto hardwood panels of his icons. Andriyiv said that he has not been struck by anyone's comment about his work, but that he has observed that people are returning to their spiritual roots and Christian faith on an unofficial level (often outside of church structures). We also discussed the role of icons in the lives of the faithful, and Andriyiv feels that icons have been secularized in contemporary Canadian society. (There were approximately 30-40 photographs of his icons with descriptive information of each in the portfolio which he showed me, though Andriyiv has painted 80-100 icons since 1993).

2. Christine Granger, Ottawa

- Several lengthy conversations about icons, art and tradition.
- Numerous studio visits.
- Formal interview conducted on January 10, 1996; telephone conversation.
- Christine Granger stated that, with encouragement from her mother, she began to paint icons in Ottawa in 1984-85. She had been exposed to the icon tradition as a child. The icons which her family had at home and the wall-paintings in Saint Nicholas' church in Toronto had a particular impact on her. Granger studied painting at the Ontario College of Art where she created a Byzantine icon using the egg tempera technique to fulfill the requirements of an assignment. Although she

has studied icons and the canons of Eastern iconography, Granger said that she does not follow canons, though she uses certain traditional techniques such as the layering of colour, gilding and glazing (which she feels brings the composition together, and adds unity and uniformity to her icons). Also, she stated that the spiritual aspects of the Eastern Christian tradition are important in the process of painting icons. Granger feels that "in order to create icons one has to have faith and belief." She has also studied world art traditions (traditional and modern art from Europe, Asia, Africa, etc.) and feels that they have influenced her painting. Granger stated that "mainstream culture and contemporary art affect everyone, even if they don't admit it" and that, in the case of icons, this influence is revealed in the patterning, colours, line of icons. She thinks that the artist's individuality is almost always reflected in the colours and subject matter of their icons. She stated that tastes as well as the "perspective and understanding" of the artist are usually revealed in their work. Granger said that she is interested in exploring a narrow aspect of the icon; she has painted icons of the Virgin and Child almost exclusively because she is fascinated, even "obsessed" with this image, and feels that many people can relate to it. It is important for others to partake in it, to see accessibility to Mary and then Christ, their beauty, goodness and holiness, and she wishes to awaken some response outside of the material of the icon and of daily life. Her icons are made with acrylic paint, gel and medium, and the early works also include layers of coloured wax. Granger has sold some of her icons privately and has had several solo exhibitions. (She has created well over 100 icons which adorn various walls in her home and studio, and many more are stored in portfolios and drawers). Christine Granger has not painted on commission, and she prefers to show her works outside of the Ukrainian community because she feels that it is important that people from outside of the culture, and outside of the Christian sphere, see her icons, since, in her view they are part of a larger culture. The Mother and Child motif is an ancient theme which Granger feels is a part of a larger, collective human subconsciousness. She has been particularly sticken when "non-believers" have recognized something "sacred" and "holy" about her icons. After seeing Granger's icon on the cover of a Roman Catholic missal (December 1994), one woman wrote to her that "my devotion comes from art.. this is in your painting." Granger stated that while her icons are based directly on the Byzantine tradition, she is working to go beyond it.

3. Adriana Lysak, Montreal

- Sent letter dated January 15, 1996.
- Received letter dated February 4, 1996.
- Lysak supplied some biographical information and described her icons in the context of her training and interests. She wrote that she studied onamental, figure, still-life and free form drawing, as well as anatomy and art history in Graz, Austria and, later, in Montreal. She indicated that icon painting is not the only way in which she expresses herself artistically. Lysak works in all themes and all techniques (drawing, painting, collage, sculpture, etching, aquatints, drypoint, lithography, linocut and woodcut). Originally she made icons by burning the wooden backgrounds of her panels with an electric pencil and embellishing them with gold leaf and oil paint. Her more recent icons, however, are gouged/burned and decorated sparingly with white paint and gold leaf. Lysak stated that her icons are closer to Baroque works as they do not possess ascetic elements of Byzantine icons (such as large eyes and small mouths).

4. Myroslava Linda Sabbath, Ottawa

- Telephone conversation Jan 26, 1996.
- Telephone conversation on February 7, 1996.
- Myroslava Sabbath spoke briefly about her family history (mother from Saskatchewan, father from Kyiv). After studying with Vasiliev Andrejev in the New York School for Sacred Art and in Santa Barbara, she started to paint icons about 5-6 years ago. Sabbath said that she "resisted" icons for a long time because she thought many of them to be ugly, and felt that she could not differentiate the good ones from the ugly ones. In regards to icon painting Sabbath considers herself a student, a beginner, and told me about an icon which she began to paint recently, but which she had to cease creating: it was to be an icon of St. Eugene de Mazenod, but much to her frustration and amusement, reminded her of Jean Vanier each time she looked at it.
- Formal interview on February 21, 1996; in artist's studio, Ottawa.
- Myroslava Sabbath was first motivated to paint icons after her visit to Saint Catherine's Monastery at Mount Sinai where she saw ancient encaustic icons in the context of that ancient holy place. She was also struck by her experience of painting icons with the iconographer in New York, at which point she felt a strong connection with the divine during the creation of these icons. Sabbath has studied psychology and cross-cultural interpretations of the divine/ spiritual realm, and calls icons the "ultimate spiritual art." She paints for spiritual enlightenment and believes that the process of painting icons entails a transformation of materials by the Holy

Spirit. She uses egg tempera on gessoed wooden panels, uses holy water to dilute the pigment, and Sabbath engages in confession, communion, prayer and meditation during the process of painting her icons. She showed me approximately 10 of her icons. Mary's nimbus on one of the icons was made of gilded lace. She also had numerous watercolour paintings and several sculptures which depicted symbols of the divine, stemming from sources of the organic world and from the human subconsciousness. Sabbath noted that much of her art is purchased by people in the healing profession.. doctors, dentists, etc. Currently, she is working on a commission of a portable triptych icon in the Russian style (school of Rublov). Also, Sabbath is investigating the healing power of beauty (she is in contact with an immunologist from California who, through scientific research, has demonstrated that beauty and art have the ability to enhance the immune system).

5. Taras Yuri Snihurowycz, Winnipeg

- Sent letter January, 15, 1996.
- Received letter dated January 25, 1996.
- With the letter Snihurowycz sent a photograph of a recent icon (*Saint Vera*, 1995, acrylic and gold leaf on copper sheet with a hand-tooled copper periphery), an invitation to his last exhibition (October 1995), and two articles about his icons. He stated that he continues to create "copper hand hammering icons." In a subsequent conversation, Snihurowycz said that the above mentioned icon was presented to Vera Zmiyivsky of Thunder Bay who sings (hence, the depiction of musical notes around the saint).
- Telephone conversation January 28, 1996.
- Snihurowycz stated that "art is imagination and freedom" and that, "for the normal person", the senses and concrete things are God. He felt that official iconography and canons are church propaganda (ic. repetition becomes truth.. even repetition of lies, etc.), and he remarked that the Eastern Christian icon tradition comes largely from pagan traditions. When speaking of the icon tradition in general, he said "my tradition" and "our tradition", referring to the important place that the tradition holds in Ukrainian culture, and expressing an affinity for the tradition, speaking of "the beauty of the tradition" ("To ye chudova tradytsia").
- Telephone conversation February 4, 1996.
- Snihurowycz stressed the importance of his lack of training in iconography, art and its history (see following conversation for reason/clarification). He stated that he was inspired to paint icons by the reproductions he saw in the art books and art works which he collected.
- Received letter February 16, 1996.

- Included with the letter was a colour poster of the October exhibit in Toronto, a catalogue of a 1993 exhibition in Winnipeg, a pamphlet, a colour invitation to the exhibit, a postcard with a reproduction of an icon of his, and 16 photographs of his icons.

- Telephone conversation February 18, 1996.

- Snihurowycz stressed again that he has no formal training in art. He said that real artists do not need schooling, but rather spirit and a personal vision. He felt that many trained artists are excellent in their craft but do not possess the sensitivity to be true artists (and that often, their work can be attributed to anyone of their school). Taras Snihurowycz said that although nothing is original because everyone is influenced by a variety of forms and appropriates, copies and borrows from other cultures, giving as much of yourself to your art and knowing what to select are the most important and authentic aspects of being an artist.

APPENDIX D: Questionnaire

The purpose of the questionnaire was to provide a springboard for discussion and further thought rather than to reveal definite facts and figures regarding the use of icons among Canadians of Ukrainian descent. The questionnaire was not intended to make generalizations either, but to collect information from the devotees and consumers in order to reveal certain trends. I devised questions to refer to some of the issues discussed in the thesis, and to reflect the realities of the use of icons in the community. The first section requesting background information is designed to obtain as complete a picture of the respondents as possible. The second section deals with their familiarity with the tradition and with their uses of icons as well as some views about various aspects of the tradition. The third section addresses their attitudes towards the Ukrainian icon tradition and whether or not they consider it to be different from other icon traditions.

For the purpose of the questionnaire, I chose images of ancient and contemporary icons created in a variety of different styles. I also included several images which are not icons as well as two Roman Catholic images rendered in a naturalistic fashion. I asked the respondents to consider those icons to see whether they could recognize Ukrainian icons and distinguish them from icons of other icon traditions and other images.

I decided to distribute the 120 questionnaires among members of the Ukrainian community in Ottawa. That community encompasses a broad spectrum of people representing various backgrounds and generations. I approached people who I knew personally, as well as people with whom I was not previously acquainted, thus allowing me to both confirm and challenge some of my own expected findings.

Summary of Responses:

Most respondents considered icons to be sacred art and objects of worship. Many also indicated that icons are works of art, and cultural or decorative objects. Most respondents saw them as spiritual, though some perceived icons to be primarily cultural and artistic. Most respondents preferred the Byzantine style and indicated that they were more likely to purchase hand-crafted icons in that style. This was particularly true among the younger age groups. Many respondents indicated that they have purchased contemporary icons in the Byzantine style and others indicated

that they would if they had more money. Original antique icons are also desirable, although fewer people indicated that they owned such icons. Most have given and received icons as gifts, especially for weddings, but also for other feasts and celebrations of sacraments.

Virtually all of the respondents have seen many reproductions of icons, and people indicated that they own reproductions on greeting cards, calendars and holy pictures. Reproductions are usually hung on walls in homes, and holy pictures are usually placed into prayer books. Many respondents indicated that they reserve special areas, such as icon corners, wall space over doorways, beds or mantels, for icons and reproductions of icons. Many respondents use icons for devotional purposes, but most indicated that icons are also kept in homes because they are part of the Ukrainian heritage and tradition.

Many respondents considered Ukrainian icons to be separate from other icon traditions, and listed various distinguishing characteristics, yet they did not readily identify the Ukrainian icons. Respondents expressed a preference for the Constantinopolitan icon (#12), "traditional styles" and Russian or Greek canonical interpretations of the Byzantine tradition. Though a few indicated that they liked Levytsky's modern interpretations of the crucifixion and of the apostle, most did not like 'westernized' images, nor did they like idiosyncratic, experimental, abstract or modern representations of icons. Generally, few people recognized the ancient Ukrainian icons, except for the Kraciv Virgin, which has been reproduced on many books about the icon tradition and thus been popularized. Virtually every respondent recognized the paintings of the Christening of Kyivan-Rus' as being Ukrainian (#9 and #14). Many respondents recognized that some of the contemporary paintings based on icons were not actually icons. Generally, the respondents had a clear understanding of icons and a belief that icons are an integral part of the Ukrainian cultural and religious tradition. However, their knowledge was limited to the popular images that have been repeatedly reproduced (via mechanical means).

RESPONSES: 37 respondents (19 female; 18 male)

Part I: Background

1. Age group:

20-34 years: 15 35-49 years: 13 50-64 years: 4 65-79 years: 4 80+ years: 1

Birth place: Canada: 22 Ukraine: 5 Poland: 3 Austria: 1 Germany: 5
France: 1

When did your family arrive in Canada? 1st wave: 5 2nd wave: 2 3rd: 23
after: 5

Who immigrated to Canada? (please indicate who speaks Ukrainian.)

Where did the immigrating generation settle?

Alberta: 2 Saskatchewan: 3 Manitoba: 3 Hamilton: 6 Toronto: 11 Ottawa:
5 Montreal: 6 Quebec: 2

Many respondents were born in Canada. Most of those who immigrated
did so with their parents. Most respondents indicated that they speak Ukrainian.

2. Profession or occupation of respondent, and of parents and grandparents:

Most respondents were professionals, while their parents and grandparents
tended to be evenly divided into professionals and labourers.

3. Denomination:

8 Ukrainian Orthodox

29 Ukrainian Catholic

0 Other

4. Do you consider yourself religious?

23 Yes

5 No (some said no, but spiritual)

7 Moderately

Part II: Icons

When and where did you first learn about or see icons?

(respondents had several categories from which to choose)

Most respondents first encountered icons as children either at home
in the form of portable icons or reproductions, or in church in the form of wall
paintings.

2. When you first encountered icons, did you see them as: (circle any that apply)

12 art works

2 paintings

8 ethnic art

26 sacred art

28 objects of worship

2 antiques

11 cultural objects

7 decorative objects

8 ancient

0 primitive

15 mysterious

0 strange

other: "church art that works as a reminder like a photograph"

"holy and having power to answer prayers"

"I have come to regard some of the contemporary icons as art works rather than sacred/religious paintings. It is more difficult to do so with the old ones."

How has your understanding of icons changed since then?

- "with reading and study I am able to appreciate the emotion of the artists who produced the icons"
- "I now see them as art as well"
- "from perception to analysis"
- "no longer items to be worshipped or prayed before"
- "icon is focusing point -like a candle in meditation"
- "the images also evoke religious precepts such as perfect love, perfect peace, etc.."

3. Describe any experiences you had, or heard of, which relate to icons:

(I have paraphrased these as most were very lengthy.)

- heard stories from older people about miraculous icons
- experienced miraculous occurrence: my prayers were answered
- heard of miraculous healings through the use of icons
- miraculous protection
- heard of icon which saved lives of family who have kept it and used it as a sacred charm to this day (second World War)
- family owns a magical travelling icon (an heirloom)
- while moving, an icon would fall each time one of the movers walked past it; later he declared himself to be a former satanist; 1993
- recite evening prayer in front of icons with family
- as a child, prayed in front of icon with family- sometimes in lieu of going to church
- commissioned icons from artist in Ukraine for wedding in Ukrainian Orthodox church; the wax on the icons was still wet; 1993
- friend bought approximately 50 icons from rural areas of Ukraine and sold them in Germany for a large profit
- they, like other pieces of art either match my taste/ sense of colour or they do not
- found in icon spiritual guidance, focus and strength
- use icons and iconostasis to feel the presence of God, light and tranquillity

- emotional experiences during praying and when looking at icons in own home
- icons are comforting and they help to relax me in stressful situations
- personally know iconographer
- visited miraculous Chęstochowa icon in Poland; 1992
- saw old churches in Istanbul and Kiev; appreciated their historical past
- watched documentary on T.V. about icons and art; 1994-95
- modern artists were awed and influenced by icons

4. If you had sufficient funds, would you buy:

- 10 a contemporary original icon made in Canada
- 18 an original antique icon
- 7 a reproduction
- 26 a contemporary icon created in the traditional Byzantine style
- 7 an icon painting created in a regional or personal style
- 4 I would not buy an icon because:

"too expensive"

"doesn't interest me as a decorative art"

- Several respondents indicated that they "would not buy original antique icons because they should stay in their churches" and "opposed to the sale of original antique icons as objects of art".

5. Have you ever given or received icons as gifts:

24 yes

9 no

Occasion:

20 wedding

9 christening

8 first communion

2 graduation

other:

- received from mother when left home
- saint's day (name day)
- 2 house-warming gift
- at funerals
- 4 casual gift
- birthday
- received for first confession
- received for confirmation
- received in gratitude for help

6. Type of icon purchased in the last ten years:

- 7 an original antique icon
- 7 a reproduction
- 14 a contemporary icon created in the traditional Byzantine style

4 an icon painting created in a regional or personal style
other:

painting by Omelian Mazuryk [based on icon]

1 none

7. How many original, hand-crafted icons do you own: (the average number of original icons owned by people is 3)

Country(ies) of origin: (Most were from Canada, many from Ukraine, some from Greece, and a few from the United States, Poland, Bulgaria and Russia.)

8. How many reproductions of icons do you own: (Virtually each respondent owns reproductions. On average, they said they own many reproductions in books and on calendars, holy pictures and greeting cards.)

9. Please fill in this chart about reproductions (pictures) of icons:

[Note: The numbers below refer to the number of respondents and not to the number of reproductions. Although respondents indicated the number of each type of reproduction, I have summarized this response and included it in comment of the previous question.]

in/on:	own:	have seen:
books	24	12
posters	11	10
calendars	14	10
holy pictures	20	11
postcards	8	12
greeting cards	14	13
pendants	4	4
key chains	0	2
wrapping paper	1	1
other:		
- fridge magnets	1	
- postage stamps	2	
- Christmas tree ornament	1	

10. Please choose one or more statements which describes how you react to reproductions of icons which are used on stationery, magazine covers, calendars, records, stickers, etc.:

13 These reproductions of icons spread the word and image of Christ in a positive and contemporary fashion

14 They effectively present my heritage and culture

6 Such reproductions of icons are tacky and they cheapen my culture

9 They exploit sacred imagery for commercial gain and vernacular pleasure

2 None of the above

Other:

- "Its ok if not taken too seriously"

- "they are simply tacky"

11. Where do you place your icons?

12 in an icon corner

16 on an icon wall

6 on tables

8 over doorways

other:

1 decorative location

3 over fireplace, on mantle

2 wall of bedrooms

1 over bed

1 office

2 den/ rec room

5 on walls in various rooms of the house

1 put away

12. Where do you put pictures of icons (small reproductions)?

7 in wallet or purse

5 in car

19 in prayer books

6 in files

other:

1 kitchen

1 cottage

2 office

1 on furniture

1 in drawers

13. Indicate any reasons for having icons (or reproductions) in home:

18 for devotional purposes and prayer

26 because they are part of my tradition and heritage

15 to decorate my home

12 they are gifts

- 10 they are heirlooms
- 0 other

14. On a scale of one to ten, how would you rate your present knowledge of icons, their origins, history, styles and uses? (Note: number of respondents indicated in brackets.)

BASIC	** 1 (4)	** 2 (7)	** 3 (7)	
	** 4 (5)	** 5 (5)	** 6 (3)	
	** 7 (2)	** 8 (1)	** 9 (1)	** 10 (0) EXPERT

15. List any courses or workshops about icons that you have attended:

- 15 none
- 2 icon course at Saint Paul's University
- 1 history of icons at University of Toronto
- 1 graduate courses in Ukrainian art
- 1 university course about Byzantine art
- 1 lecture about icons (during M.A. of Divinity)
- 1 fine art course about the technique of icon painting
- 1 as a child in Ukrainian school
- 2 sermon at church

List any books or articles about icons that you have read:

- 11 none
- 4 read many books and articles
- 5 read books
- 2 read magazine articles
- 1 read articles in Ukrainian press
- 1 read Hordynsky's book
- 1 read Ouspensky's book
- 1 read Rev. Bilaniuk's book on Eastern spirituality
- 1 read books about the Kyivan Sophia
- 3 read books about ancient Ukrainian, Greek or Russian icon traditions
- 2 read books about Ukrainian art history

Part III: The Ukrainian Icon

1. What makes an icon a Ukrainian icon?

- 2 not sure
- 8 Byzantine style
- 14 Ukrainian style
- 7 if it depicts Ukrainian historical figures or themes
- 4 if it depicts Ukrainian embroidery or Ukrainian folk motifs (A few respondents expressed disgust of such elements.)
- 9 if made in Ukraine
- 2 if belongs to Ukrainian school of icon painting
- 1 if it's a copy of icons from Ukraine
- 6 if artist is of Ukrainian origin
- 2 if figures have Slavic features
- 3 if it's in/ associated with a Ukrainian church
- 1 Greek abbreviations (inscriptions) replaced by church slavonic
- 1 memories from childhood
- 5 icons do not possess ethnic, national or regional qualities (these respondents provided comments: "Christ was not a Ukrainian!" and "Nothing: icon is icon".)

2. For the following reproductions:

- *Circle the icons that you CONSIDER to be Ukrainian.**
- *Put a star next to any picture if you own any reproductions of it.**
- *Put an "X" next to the ones that you have seen before.**
- *Which do you like the most? Why? Which do you like the least? Why?**

#1 *Trinity*, Andrei Rublev
Russian, 15th century
(*Icon and Praise* 1995)

Considered Ukrainian: 7

Own reproductions: 4

Have seen before: 16

Liked: 3 ["because it's a real icon" and "simplicity, shape of image" "peaceful, tranquil, good composition, nice colours"]

Disliked: 1 ["ugly"]

#2 *Virgin of Chenstochowa*

Constantinople, 11th century (currently in Poland, small holy picture, no publisher, no date)

Considered Ukrainian: 15

Own reproductions: 1

Have seen before: 21

Liked: 3 ["because it's a real icon" and "historical significance"]

Disliked: 1 ["depressing"]

#3 *Virgin Mary*, Roman Catholic image
20th century (small holy picture, no publisher, no date)

Considered Ukrainian: 1

Own reproductions: 1

Have seen before: 14

Liked: 0

Disliked: 5 ["not icon!"]

(Note: sources of illustrations indicated in brackets)

#4 Abstract painting based on icons,
Witalij Sazonow, Ukraine, 1980 (Gerd
Ruge, *Witalij Sazonow: Bilder, Collagen.*
Munich: Promin - Verlag, 1984, no
pagination).

Considered Ukrainian: 1

Own reproductions: 1

Have seen before: 3

Liked: 0

Disliked: 8 ["too
weird/abstract/illusive", "I cannot make
out the face which I seek in every
icon", "what is it?", "simple", "it does not
in any way resemble an icon to me"
"looks macabre, can't tell what it is"
"can't tell what it is"]

#5 Virgin of Sign

Kyivan school, 12th century
(Hordynsky, 69)

Considered Ukrainian: 23

Own reproductions: 2

Have seen before: 15

Liked: 3 "majestic strength and spiritual
love", "because it's a real icon"

Disliked: 1

#6 Crucifixion, Myron Levytsky,
Toronto, 1971
(Darewych, 42)

Considered Ukrainian: 11

Own reproductions: 1

Have seen before: 8

Liked: 1 ["dynamic style"]

Disliked: 2 ["not icon!" "too modern"]

#7 Pentecost

North-Central Russia, 19th century
(*Icon and Praise* 1995)

Considered Ukrainian: 6

Own reproductions: 0

Have seen before: 8

Liked: 1 ["because it's a real icon"]

Disliked: 0

#8 Christ the Shepherd, Roman

Catholic imagery, 20th century
(small holy picture, no publisher, no date)

Considered Ukrainian: 2

Own reproductions: 0

Have seen before: 15

Liked: 0

Disliked: 5 ["not icon!", "not ancient-looking", "Roman Catholic image", "looks dated", "no style to it", "in very bad taste and its pretty awful in every way"]

#9 Millennium of Ukrainian Christianity

Stanislaw Konash-Konashewsky, c. 1988
(*Ukrainska Knyha* calendar 1988)

Considered Ukrainian: 27

Own reproductions: 0

Have seen before: 15

Liked: 3

Disliked: 0

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#10 *Crucifixion*, Byzantine enamel icon,
11th century (Weitzmann, 71)

Considered Ukrainian: 2

Own reproductions: 0

Have seen before: 3

Liked: 1 ["because it's a real icon"]

Disliked: 0

#11 *Apostle*, Myron Levytsky
Toronto, (Darewych, 63)

Considered Ukrainian: 5

Own reproductions: 0

Have seen before: 5

Liked: 3 [with comments: "peek-a-boo!",
"neat"]

Disliked: 1

#12 *Virgin Elouisa* (of Vladimir)
Constantinople school, 12th century,
currently in Moscow (*Icons and Praise*,
1995)

Considered Ukrainian: 25

Own reproductions: 18

Have seen before: 21

Liked: 18 ["transmits kindness, help,
understanding, concern", "looks
sympathetic", "beautiful expression of
Mary and Child", "has a gentle and
tender expression", "reminds me of my
mother", reminds me of my childhood",
"contemporary yet links the present to
the past", "not morbid-looking", "very
popular", "personal reverence", "because
it's a real icon" "familiar"]

Disliked: 0

#13 *Virgin and Child*, Western Ukraine, 16th century (Hordynsky, 181)

Considered Ukrainian: 3
 Own reproductions: 0
 Have seen before: 5
 Liked: 1 ["solemnity of style"]
 Disliked: 0

**#14 *Christening of Kyivan-Rus'*
 S. Konash - Konashevsky, c. 1980
 (Ukrainian Credit Union calender, 1988)**

Considered Ukrainian: 23
 Own reproductions: 1
 Have seen before: 9
 Liked: 0
 Disliked: 1

#15 *Protectress*, Ukrainian Baroque School, Eastern Ukraine, 17th century (Hordynsky, 188)

Considered Ukrainian: 7
 Own reproductions: 1
 Have seen before: 5
 Liked: 0
 Disliked: 0

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**#16 *Mother of God of Kosiv*, Western
Ukraine, 15th century
(Hordynsky, 93)**

Considered Ukrainian: 17

Own reproductions: 3

Have seen before: 13

Liked: 1 ["because its a real icon"]

Disliked: 1

other respondents wrote that they like: "traditional styles"

other images they dislike: "experimental art", "modern interpretations of icons"

ILLUSTRATIONS

FIGURE 1

Mother of God of Pochaiv
lithograph of painting of icon
Kyiv, 1911
14 X 17.5 cm
(private collection)

FIGURE 2

iconostasis of rural church
photo of hybrid interior

(Balan, *Salt and Braided Bread*, 1

FIGURE 3

Easter card
monochrome lithograph
late 1940s
(National Archives of Canada
Olena Kisilewska correspondence
MG31 H42, vol.11, file 40)

НАЙЩІРІЩІ ПОБАЖАННЯ
З ВОСКРЕСІННЯМ ХРИСТОВИМ!

Christmas card
colour reproduction
c. 1990
(Baran Publishing, C)

FIGURE 4

Madonna of the Sun

Sophia Lada

gouache on paper

1989

(card published by Manor Junior College, 1991)

FIGURE 5

Pantocrator (Isus Khrystoc)

Halyna Mordowanec-Regenbogen

oil paint and gold leaf on canvas on wood
1975

23 X 35.5 cm

(CMC cat.no. 89-36; photo neg. S50-4250)

3 of/de 3

PM-1 3½"x4" PHOTOGRAPHIC MICROCOPY TARGET
NBS 1010a ANSI/ISO #2 EQUIVALENT

PRECISIONSM RESOLUTION TARGETS

FIGURE 6

Saint Andrew

Vera Senchuk

acrylic gold tempera acrylic varnish

c.1980s

(CMC cat.no.92-141; photo neg. S93-8061)

FIGURE 7

Saints Volodymyr and Olha
 Ivanna Petrowska
 embroidery on cloth
 1985
 (CCFCS artist's file)

FIGURE 8

Deesis

Taras Snihurowycz

mixed media on nine panels

1977

80 X 60 cm

(CMC cat.no. 94-757; photo neg. S95-22769)

FIGURE 9

Saints Barbara and Kateryna
 Petro Baranuik; Kosiv, Western Ukraine
 painted and glazed ceramic tile
 19th century
 (Hordynsky, *Ukrainian Icon*, 199)

Madonna
 Dmytro Zintiuk
 Western Ukraine
 painted and glazed ceramic bowl
 mid-19th century
 (Kratiuk, *Kolomiya Museum*, ill.94)

FIGURE 10 *Saint Apollonia*
Taras Snihurowycz

acrylic, silver leaf and gold foil on soapstone plates
1990

75 X 44.5 cm

(cover page of *Canadian Dental Association Journal*

57, 2, February 1991)

11.5% alc./vol.

1 litre

+212191

Saint Holodymyr

WHITE WINE • VIN BLANC

ANDRES WINES, 1000 W. 10TH AVE., SUITE 100, CALGARY, ALBERTA, CANADA T2P 1B1

FIGURE 11 *Millennium of Christianity in Ukraine*
design for wine bottle label
image by S. Konash-Konashewsky
(Andres Wines, +212191)
1988

FIGURE 12

Saints Volodymyr and Olga

Emil Telizyn

designs for stained-glass windows

1980s

(CCFCS artist's file)

FIGURE 13

Saints Volodymyr and Olha

Wadym Dobrolige

oil on monumental panels in Saint Volodymyr's Church
Vegreville, Alberta

1949

(Keywan, *Wadym Dobrolige: Album*, 65)

FIGURE 14

Ascension (Assumption)

Taras Snihurowycz

oil and gold leaf on cardboard, canvas and wooden frame

1992

30 X 25 cm

(CMC cat.no. 94-762; photo neg. S95-22779)

FIGURE 15

Mother of God of Canada

Vera Senchuk

1993

(St. Volodymyr's, pamphlet for Metropolitan Fedak, 1993)

FIGURE 16

Holy Trinity
egg tempera on panel
Western Ukraine
15th century
(Hordynsky, 98)

Nativity of the Virgin
egg tempera on prepared panel
Western Ukraine
end of 15th century
91.5 X 61 cm
(Hordynsky, 98)

FIGURE 17

Holy Family

Chrystyna Mykytiuk

c. 1994

(cover of *Nasha Doroha*, 1995)

FIGURE 18

Oranta

Emil Telizyn
monumental mosaic
1980s
(CCFCS artist's file)

FIGURE 19

Copy of Wonderworking Icon of Uhrynska Blessed Virgin Mary

Irene Nosyk

paint on carved/ gouged wood

1955

33 X 46 cm

(CMC cat.no. 89-587; photo neg. S93-2303)

FIGURE 20

Motifs of the Kyivan-Rus' Era
frescoes

St. Sophia Cathedral, Kyiv
11th Century

(*Art of Kyivan-Rus'*, Kyiv: Mystetstvo, 1988)

FIGURE 21

*Border Designs Based on Kyivian Motifs
frescoes*

*St. Nicholas' Church, Toronto
1970s*

*(The Iconography of St. Nicholas' Church,
Toronto, 1977, pages 23 and 114)*

FIGURE 22

Uhrytska: Mother of God
Kyivan School
12th Century
(Hordynsky, 72)

FIGURE 23

Madonna and Child

Christine Granger

acrylic on *Arches* paper

1993

22 X 16 cm

(photo courtesy of artist)

FIGURE 24

Holy Martyr Dimitrij Solunskaj

Ihor Andriyiv

egg tempera on prepared panel

199..

(CMC cat.no. 94-724; photo neg. S94-11959)

FIGURE 25

Saint Nicholas

Kyivan school

egg tempera on panel with restorations

12th century

140 X 93 cm

(Hordynsky, 71)

FIGURE 26

Christ Pantocrator

iconostasis icon

Church of the Holy Spirit

Rohatyn, Western Ukraine

tempera and oil paint on gessoed wood

c. 1650

(Melnyk, *Tserkva*, ill. 41)

FIGURE 27

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Taras Snihurovych

acrylic on copper sheets on wood with brass plaque
1989

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FIGURE 30

Millennium of Christianity in Ukraine

Stanislaw Konash-Konashewsky

c. 1982

(calendar from Ukrainska Knyha bookstore, Toronto)

FIGURE 31

Our Father

Taras Snihurowycz

acrylic and gold leaf on canvas and wooden frame
1993-94

75 X 63 cm

(photo courtesy of artist)

Hail Mary

Christine Granger

acrylic and wax on *Arches* paper
1986

26 X 23 cm

(photo courtesy of artist)

FIGURE 32

Saints George and Paraskeva
egg tempera on gessoed linen on board
Western Ukraine
15th century
(Hordynsky, 89)

Saint George the Dragon-Slayer
egg tempera and silver leaf on gessoed linen on fir
board
Western Ukraine
mid-16th century
(Otkovych, *Ukrainian Folk Painting*, 20)

FIGURE 33 *Saint George the Dragonslayer*

Julian Kolesar

paint on wood

1985

(CMC cat.no. 88-170; photo neg. S90-4233)

FIGURE 34

Saint George the Dragonslayer
Western Ukraine
14th century
(Hordynsky, 43)

Our Lady of Vyzhhorod. Egg tempera on prepared wood panel. One of a series of five images by iconographer Marianna Savaryn donated on the occasion of the 20th anniversary of the Ukrainian Bilingual Program in Alberta, 1994.

FIGURE 35

Our Lady of Vyzhhorod

Marianna Savaryn

egg tempera on prepared panel

1994

(cover of *Ukrainian News*, January 4-17, 1995)

*Президія, Екзекутив та працівники
Центрального Конгресу Українців Канади
сердечно вітають Вас з*

Різдво та Христосіву і Нову Рік

Merry Christmas and a Happy New Year

*Warmest greetings from the
Presidium, Executive and Staff of the
Ukrainian Canadian Congress Headquarters*

*Ваша постійна
підтримка
Централі
Конгресу
Українців
Канади
допомагає нам
успішно вести
нашу працю,
репрезентувати
й боронити
інтереси нашої
громади.*

*Your continued
support of the
Ukrainian
Canadian
Congress
Headquarters
will assure the
realization of
those objectives
which will
strengthen our
community within
Canada's mosaic*

Христос Родився!

Christ is Born!

Залучую свою Колладу як підтримку діяльності Центрального Конгресу Українців Канади
Enclosed is my Kollada in support of the activities of the Ukrainian Canadian Congress Headquarters

☐ \$ _____ ☐ \$100 ☐ \$50 ☐ \$25

(Make out cheque or money order to Ukrainian Canadian Congress Headquarters)

Ім'я _____

Name _____

Address _____

City _____ Province _____

Postal Code _____ Telephone _____

Ukrainian Canadian Congress Headquarters, 456 Main Street, Winnipeg, Manitoba R3B 1B6

FIGURE 36

Nativity

(holiday greeting, Ukrainian Canadian Congress, 1994)

ІСЯЧОЛІТТЯ ХРЕЩЕННЯ РУСИ-УКРАЇНИ

One thousand years ago in August 988
Grand Prince Volodymyr led his people to baptism
in the waters of the blue Dniester River at Kiev
and established Christianity
as the official state religion of Rus-Ukraine.
Princess Olga, grandmother of Volodymyr,
had been baptized 32 years earlier and raised
her grandson in the Christian spirit.
Grand Prince Volodymyr is renowned for having
constructed some of the first beautiful churches of Kiev.
He was canonized about 1263 AD.
Since then he has been known as Saint Volodymyr
and with his grandmother the Princess Saint Olga,
entered the annals of Ukrainian Christianity
as equals to the Apostles.

Тисяч років тому в серпні 988 року
великий князь Володимир Великий змусив християнство
прийняти руські племена.
Його бабуся Ольга, мати його бабусі, християнка
була хрещеною 32 роки раніше, ніж Володимир.
Володимир Великий виховав свого онука
у християнському дусі.
Володимир Великий відомий тим, що
будував деякі з перших красивих церков у Києві.
Він був канонізований приблизно 1263 р.
З тих пор він відомий як Святий Володимир
і разом з його бабусею Ольгою
ввійшли в історію українського християнства
як рівні до Апостолів.

MILLENNIUM UKRAINIAN CHRI

MILLENNIUM UKRAINIAN CHRI

ИЕТ

1987	1986
Aug. 31, 1986 - Note 15)	
1987	1986
\$ 9,830,812	\$ 18,436,807
609,179	625,952
71,179,227	59,132,551
24,411,085	17,019,536
1,809,700	1,894,098
317,670	397,000
226,288	76,887
\$108,464,201	\$ 97,587,835
\$ 221,605	\$ 140,151
115,481	472,892
517,786	561,227
96,417,844	87,268,432
1,764,730	1,976,979
98,182,574	89,245,411
111,180	40,000
\$98,070,860	\$89,285,411
\$ 4,111,565	\$ 2,819,850
\$ 922,036	\$ 603,151
\$ 9,613,401	\$ 7,683,201
\$108,464,201	\$97,587,835

Report of Directors

to the Shareholders

St. Mark's Securities

STATEMENT OF INCOME

FOR THE YEAR ENDED DECEMBER 31, 1987

(with comparative figures for December 31, 1986 - Note 10)

INCOME	1987	1986
Interest (Note 15)	\$ 9,096,639	\$ 8,612,259
Dividends	32,422	38,217
Recoveries on loans previously written off	15,018	66,111
Other income (Note 15)	63,099	58,253
	\$ 9,207,178	\$ 8,774,840
OPERATING EXPENSES		
Advertising and publicity	\$ 199,854	\$ 127,247
Annual Meeting	14,470	15,177
Amortization of deferred distribution charge	79,400	56,780
Dues to Credit Union Central of Ontario	19,530	19,130
Insurance (Note 15)	204,819	127,889
Occupancy Costs (Note 15)	301,355	225,362
Remuneration to officers and staff (Note 15)	790,008	711,263
Loans written off	10,378	974
Other operating expenses (Note 15)	397,851	366,580
	\$ 2,017,847	\$ 1,630,392
Income before return to members	7,243,751	7,124,448
Interest on members' deposits	6,061,799	6,109,100
Income before income taxes	\$ 1,181,952	\$ 1,015,348
Income taxes:		
Current	154,000	198,000
Deferred	65,000	14,000
	\$ 219,000	\$ 212,000
Net income for the year	\$ 962,952	\$ 803,348

SOURCE OF INCOME

- loans - 88.75%
- investments - 79.87%
- other - 0.87%

DISTRIBUTION OF INCOME

- members interest - 85.45%
- administrative expenses - 13.25%
- personnel & directors - 0.52%
- income taxes & reserves - 0.48%
- dividends paid to members - 3.25%

FIGURE 37 Saints Volodymyr and Olga
(illustrations in Toronto Ukrainian Credit Union's Annual Report 1987)

FIGURE 38 *Hell*

Julian Bucmaniuk

mural painting in Saint Josaphat's Cathedral in Edmonton

1951-56

(Chomiak, *Julian Bucmaniuk: Monograph*, 83)

FIGURE 39

Mary and Christ

Mykola Bidniak

oil or monumental panel

c. 1990

(Majchuk, "Na Ukrajinu", *Nasha Meta/Our Aim*

28. Wed. 29 August, 1990, 3)

FIGURE 40

The Destruction of Sodom

(detail from the third klejma on the right hand side of *Saint Michael the Archangel*)

Western Ukraine

egg tempera on prepared panel

16th century

(Hordynsky, 113)

FIGURE 42

Saint George
 Omelian Mazuryk
 tempera on panel
 40 X 51
 1980s
 (Skop, *Omelian Mazuryk* exhibition catalogue, 4)

FIGURE 41

Saint George
 Myron Levytsky
 oil on canvas
 1971
 86 X 61 cm
 (Darewych, *Myron Levytsky*, 68)

FIGURE 43 *Ukrainian Matriarchal Earth Trinity*
 Maureen Stefaniuk
 acrylic on panel
 1987
 86 X 86 cm
 (CMC cat.no.91-400; photo neg. S91-4895)

FIGURE 45

Our Lady of Mississauga

Natalka Husar

oil on linen

1987

203.2 X 203.2 cm

(Milk and Blood exhibition catalogue, ill.3; 11)

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(Note: sources provided in brackets; CMC refers to the Canadian Museum of Civilization and CCFCSS refers to the Canadian Centre for Folk Culture Studies.)

1. *Mother of God of Pochaiv*
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Kyiv, 1911
14 X 17.5 cm
(private collection)
2. iconostasis of rural church
photo of hybrid interior
(Balan, *Salt and Braided Bread*, 111)
3. Easter card
monochrome lithograph
late 1940s
(National Archives of Canada,
Olena Kisilewska correspondence,
MG31 H42, vol.11, file 40)
- Christmas card
colour reproduction
c. 1990
(*Baran Publishing*, Canada)
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egg tempera on gessoed linen on board

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Luba Genush
1992
laser canon copygraphy
152 X 102 cm
(CCFCS, artist's files)
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Natalka Husar
oil on linen
1987
203.2 X 203.2 cm
(*Milk and Blood* exhibition catalogue, ill.3; 11)

GLOSSARY

Deisis- (Ukr. molinnia) A composition or an arrangement of icons which depict a seated Christ Pantocrator in the centre with Mary on left side and Saint John the Baptist on the right, each turned and bowing towards Christ. The theme of this composition is one of supplication and it sometimes includes archangels and various saints.

Divine Liturgy- Eucharistic service in Eastern rite churches.

Epitaphion- (Ukr. plashchanytsia) A symbolic shroud often rendered in paint or embroidery on a cloth, depicting Christ removed from the cross. It is brought out and used in a procession ritual on Good Friday.

Hodeghitria- An icon type depicting the Virgin holding Christ. By gesturing towards him, she symbolically points the way.

Ikonostasis- (Ukr. ikonostas) A screen or wall which is filled with a specifically schematized arrangement of icons. Although it physically separates the nave of a church from its sanctuary, an ikonostasis metaphorically unites them through the images.

Kleimy- (or zhytye) A series of small, box like areas around the main image; kleimy depict various scenes from the life of the saint who is depicted in the main area of the icon. They are separated with decorative line and are especially popular on icons created for ikonostases.

Kovcheg- (Ukr. kovcheh) The hollowed-out interior surface of the wooden panel onto which the icon is painted. The kovcheh leaves a protruding border around the central rectangular surface.

Kyiv- The contemporary spelling of Ukrainian capital, formally written Kiev.

Kyivan-Rus'- Eastern Slavic empire which existed from the 10th to 13th century on territory that is now part of Ukraine, Belorus' and Russia.

Oranta- An icon type depicting the Virgin Mary standing, with hands raised in a gesture of prayer.

Pantocrator- An icon type of Christ, "the Ruler of all", usually depicted seated on a throne, holding the scriptures and blessing the viewer/devotee.

Rospys- The decorative border designs found around main images in church wall-paintings. Rospys also refers to the folk motifs and painted decorations found on and in traditional Ukrainian houses or cottages.

Tetrapod- The ritual table in between in the centre of the front end of the nave in Slavic Christian churches. The tetrapod usually holds festal icons that are kissed by the faithful as they approach the altar to receive the Eucharist.

Theotokos- (Ukr. **Bohomatir**) A termname for Mary, meaning the Mother of God or "God-Bearer".

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