

Dundyak Iryna 

TRANSFORMATIONAL TENDENCIES OF THE UKRAINIAN DIASPORA ECCLESIASTICAL PAINTING

ABSTRACT:

Ecclesiastical painting of the diaspora is considered as an integral part of the artistic tradition of Ukrainian religious culture. The artistic processes that took place in ecclesiastical painting against the background of historical and cultural changes in the Ukrainian diaspora in the second half of the XXth century are being analyzed. Attention is paid to important art objects located in the compact settlements of the communities of the Ukrainian Western Diaspora in Europe, Australia, the USA, and Canada. The role of transformational processes of ecclesiastical painting on the example of works of R. Hluvko, J. Hnizdovsky, M. Levytsky, O. Mazuryk, J. Novoselsky are being investigated. The analyzed works clearly demonstrate modernist changes in aesthetic landmarks almost in line with stylistic changes in European art. The issue of artistic features of ecclesiastical painting of the diaspora is critically covered. Problems of temple ensemble, modern stylistic directions of temple concepts, etc. are being singled out.

INTRODUCTION.

First of all, it should be noted that the Ukrainian ecclesiastical painting, due to historical circumstances, in the period of the second half of the XXth century, exists in two diametrically opposed cultural spaces: Soviet Ukraine and the Ukrainian Western Diaspora, but united by similar fundamental artistic processes (conservation, synthesis, transformation), which occur with certain features.

The penetration of the world's leading trends in Christian temple art has always been based on a new visual interpretation of the sacred image. This has not always been acceptable to the church community, and such transformations are especially difficult for the diaspora to accept. After all, their task is to preserve the national identity as much as possible. Therefore, the features of modernism, i.e. the process of image transformation, penetrate into the ecclesiastical painting of the Ukrainian diaspora with the worldview and

 Doctor of Arts, Associate Professor of Design and Art Theory Department
Vasyl Stefanyk Precarpathian National University, UKRAINE

creative manners of individual artists. In this exploration, under such a transformation in ecclesiastical painting of the second half of the XXth century we understand the emergence of a new stylistic and visual expression of Christian ideas in the representation of modern culture. This is important, according to M. Rupnik, from the point of view that one of the key problems of modern culture is the substitution of the concept of faith as love, the concept of faith as a doctrine¹.

This process was not easy, because assimilation and preservation of national identity are two poles between which all existing diasporas try to find a balance. This led to the search for fundamentally new compositional and figurative solutions in well-known iconographic plots, the development of a new artistic and figurative language in ecclesiastical painting. In addition, the change in the architectural image of the temple led to a change in the form of traditional attributes of the rite, the circumstances in accordance with new artistic concepts. This was probably due to the fact that in the 1970s the generation that had grown up and was brought up in exile and tried to avoid «national conservatism» became socially active.

We consider the analysis of existing examples relevant not only for the reproduction of the historical outline of the course of processes in the fine arts of the diaspora, but also for a holistic understanding of the urgent needs and problems of modernity in this field. After all, today in Ukraine there are discussions about new forms of expression of images and symbols of Christianity in churches. Such a dialogue in Western Christian communities has lasted from the time after the Second World War to the present day, because each cultural epoch has its own sense of space and time and vision of the world, in particular the sacred world.

DEVELOPMENT FEATURES OF ECCLESIASTICAL FINE ARTS OF THE DIASPORA AS AN ARTISTIC AND SPIRITUAL PHENOMENON

The mass emigration of Ukrainians to the United States, Canada, and Australia after World War II led to the reconstruction of existing churches, the addition of their interiors, and the construction of new shrines. Such processes were quite the opposite of those that took place in communist-ruled Ukraine. The work of the diaspora artists had mostly the features of the national artistic tradition in its various variants. However, in some cases it was combined with

¹ Rupnik M. I. (2003). *I colori della luce*. Roma: Lipa. P. 33 (in Italian)



avant-garde art. In general, ecclesiastical art unfolds in three, yet quite conventional, aesthetic directions: conserving, synthesizing and transforming. Moreover, in the conservative direction we see the exact preservation of previous genres and styles of ecclesiastical art, and in the synthesizing – an attempt to find compromises in the combination of national ancestral tradition and modern art culture. It represents the diversity of spiritual activity of emigrants and highlights the ways of interaction and influence between national tradition and non-national environment. This is due to the fact that in the third wave of Ukrainian emigration there were many artists, musicians, writers, so religious culture is fully functioning in its various manifestations and genres.

More than a third of diaspora artists work in the field of ecclesiastical painting, who do not leave the traditions of national icon painting². Among them are those who received art education and experience in Ukraine, and those who have already received a specialty abroad. Emigrant artists were forced to coordinate styles and budgets of work with parishioners, so there were clashes of ideas and concepts. To satisfy the wishes of the community, architects and artists often offered specific forms that were as close as possible to the artistic ideas and tastes of parishioners formed in the homeland. And it was mostly eclectic not always high quality. So with this approach, it seemed much easier to achieve the effect of richness and splendor of the exterior and interior. Such an artistic solution of the designed churches, according to R. Halyshych, completely satisfied the average customer or parishioner³.

So we see that it is logical that artists of the diaspora mostly sought their image of the «ideal» Ukraine by restoring the system of expressive means of national styles of the past, i.e. those that they remembered from the time of life in Ukraine. Synthesizing direction in ecclesiastical art became the leading form in the second half of the XXth century and reveals a compromise, but mostly harmonious, combination of Ukrainian national tradition and modern art culture. These church objects are significantly modified by the mechanisms of stylistic synthesis. In this regard, T. Prokopovych states: «In this case, the work of art is based on the principle of combining different times and different

² Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspory 1940–1970 rokiv: polivariantnist khudozhnogo dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 89. (in Ukrainian)

³ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P.107. (in Ukrainian)

stylistic parameters, which are projected simultaneously on two cultures – the tradition of their ancestors and the art of the new country. Such stylistic models on an emotional and psychological level reveal the «type of human chameleon»⁴.

Artists harmoniously combine different sources, boldly interpret images through individual creative pursuits of a synthesis of national tradition and contemporary art. The sources of inspiration of Ukrainian masters cover different historical icon-painting schools and art epochs, but each painter is deeply individual. This, in turn, creates an interesting variety of images and concepts in the ecclesiastical art of the Ukrainian diaspora, in contrast to Soviet Ukraine.

Diaspora artists willingly took Byzantine aesthetics as a basis and interpreted it as Byzantine-Renaissance, Byzantine-classical, Byzantine-modern⁵. Among them are M. Bidnyak, Y. Butsmanyuk, S. Hordynsky, M. Dmytrenko, C. Dokhvat, Y. Kozak, Y. Mokrytsky, M. Osinchuk, P. Kholodny Jr. and others. Thus, the works of Mykhailo Osinchuk are characterized by static, monumental, laconic expressiveness, subtle harmony of color⁶. Artist's works are mostly paintings of Ukrainian churches of the diaspora where he demonstrates his own original style based on the Byzantine aesthetics of the princely era, good stylization, compositional symmetry, warm color. The original synthesis in the field of ecclesiastical painting is the work of Yuri Kozak, who was one of the first to prove the practicality of the use of synthetic paints for icon painting and successfully experimented with the texture of gold leaf⁷. Despite the clearly recognizable Byzantine basis, the artist managed to combine traditional iconography and his own creative search in ecclesiastical painting, which was close to the style of expressionism. In Mykola Bidniak's work, church painting is presented on a large scale, the artist mastered the

⁴ Prokopovych T. (2001). Funktsionuvannia natsionalnoi tradytsii u relihiinomu mystetstvi ukrainskoi diaspory druhoi polovyny XX st. (dys. k-ta mystetstvoznavstva) [The functioning of the national tradition in the religious art of the Ukrainian diaspora in the second half of the twentieth century]. Rivnenskyi derzhavnyi humanitarnyi universytet, Rivne. P. 84. (in Ukrainian)

⁵ Novozhenets H. (2015). Obrazotvorche mystetstvo ukrainskoi diaspory 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P.129. (in Ukrainian)

⁶ Hakh I. (2013). Spivpratsia Mykoly Fediuka ta Mykhaila Osinchuka z Natsionalnym muzeiem u Lvovi [Collaboration of Mykola Fedyuk and Mykhailo Osinchuk with the National Museum in Lviv]. Narodoznavchi zoshyty, 2 (110), p. 320. (in Ukrainian)

⁷ Stelmashchuk H. (2013). Ukrainski myttsi v sviiti: materialy do istorii ukrainskoho mystetstva XX st. [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. P. 208. (in Ukrainian)

dogmas of the Byzantine icon through acquaintance with various samples, which led him to creative enrichment⁸. The theme of the master's works was revealed through the symbiosis of Byzantine culture, Ukrainian icon painting and his own bright creative method.

Sviatoslav Hordynsky usually adapted the foundations of the Byzantine style to modern requirements and materials, so he managed to psychologically adapt to another's environment and build his own model of aesthetic experience. As G. Novozhenets rightly sees, in the painter's neo-Byzantineism there is an organic synthesis of Byzantine-Old Russian iconography, traditions of European Renaissance art and influences of M. Boychuk's creative method⁹. S. Hordynsky always built his own artistic concept and spatial construction of the temple, then filled it with images, adhered to the Byzantine canon in the construction and location of the depicted figures (Cathedral of the Intercession of the Mother of God and of St. Andrew the Firstcalled of Ukrainian Greek Catholic Cathedral in Munich, St. Sophia Cathedral in Rome and other).

The uniqueness of the interior of St. Sophia Cathedral in Rome lies in the continuous covering of the walls with Venetian mosaics. Biblical stories are placed in the vault and altar of the temple, and historical and church events, characters and decorative ornaments are placed on the walls of the nave. The free movements of the figures of the saints are being read, there is no hieratics. The stylistics of the mosaic images is typical of Byzantium, and the contour-linear means are combined with the tonal ones, which are already characteristic of the Renaissance fresco¹⁰. The overall impression of the exterior is pleasant, as it combines the features of the Hagia Sophia in Constantinople and the conciseness of the modern Christian cathedral, although the facade is generally low-lying. In fact, this feeling does not pass inside, because the use of such an amount of gold smalt in low light creates the effect of earthiness. In our opinion, there is no clear rhythmic division of the walls of the church into registers, which would create a sense of take-off, which is traditional for temples in general. Therefore, the lower «golden part» of the cathedral, filled with single figures of saints, is leveled by the middle register,

⁸ Ovsiichuk V. (2008). *Tvorchiy svit Mykoly Bidniaka* [Mykola Bidniak's creative world]. Mykola Bidniak. Zhyvopys, hrafika. Kyiv: Mystetstvo. P. 53.(in Ukrainian)

⁹ Stelmashchuk H. (2013). *Ukrainski myttsi v sviti: materialy do istorii ukrainskoho mystetstva XX st.* [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. P. 132.(in Ukrainian)

¹⁰ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 239.(in Ukrainian)



filled with dense plot compositions that press down. And the excess gold on the walls does not allow to emphasize the sanctuary and the dome. The general design of the iconostasis for the cathedral was developed by S. Hordynsky, and the icons were painted by Y. Mokrytsky (an example of a low marble iconostasis in Ukrainian overseas). The stylistics of Y. Mokrytsky's icons resonates with the samples of Galician icon painting of the XVIth century¹¹. But in general the artist's creative method is quite monotonous and has not been transformed over the years.

In the context of a successful synthesis of realistic academic writing with features of Ukrainian medieval ecclesiastical painting, elements of Baroque art, secession, it is worth noting Mykhailo Dmytrenko, who skillfully interprets them in the new historical space, based on modern aesthetic requirements. During many years of hard work, the artist was able to create many: the Church of the Immaculate Conception in Gemtrek, St. Constantine in Minneapolis, St. George in New York, St. Nicholas in Chicago, St. Columbus Basilica in Youngstown, Pope Eugene in Bedford, St. Anthony in South Bendy, St. Volodymyr's Cathedral (Toronto, Canada).

The church ensemble in Gemtrek, near Detroit, Dmytrenko solves by highlighting the compositional dominants in the sanctuary, light ornamental decoration of the central vault, contrasting combinations of plot multi-figure images, circular arches and filled with exquisite stylized baroque ornaments. Less saturated dome: on a gold background it places only the traditional Pantocrator with a refined Ukrainian type of face, which is made by realistic three-dimensional means, and his clothes get the traditional Byzantine-Old Russian planar character¹². The master once again outlines the image with ornaments, but in this case – with plant rhythms that are somewhat reminiscent of Narbut's graphic ornamental motifs. The scenes of the Annunciation and the Coronation of the Mother of God, painting and mosaic techniques are being combined (he paints figures, builds background fragments with mosaics). In the side temple spaces the author places exquisite compositions of angels and seraphs, which by their nature remind us of

¹¹ Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspori 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 132. (in Ukrainian)

¹² Dundiak I. (2019). *Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezhenia, transformatsii ta vidrodzhennia)* [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 236. (in Ukrainian)

secession paintings by Y. Butsmanyuk and I. Yizhakevych. This variant of combining different styles for some time maximally satisfied the needs of the emigration environment in self-preservation and created the illusion of creating something new. It should be noted that these trends remained characteristic of all manifestations of church art: fine arts, music, architecture.

TRANSFORMATIONAL TENDENCIES AS AN INTEGRAL COMPONENT OF THE DIASPORA ECCLESIASTICAL PAINTING

The principle of transforming direction based on the features of modernism (expressionism, cubism, surrealism, etc.) in combination with the principles of Ukrainian decorative art and icon painting begins to exist in the church space of the diaspora temples. Regarding the depth of penetration of modern ideas into the works of diaspora artists, G. Novozhenets notes: «The degree of their influence on Ukrainian art depended on how much philosophy, psychology and aesthetics of style coincided with the national mentality, creative genotype of the people and individual worldview»¹³. The painter interprets the art of the XXth century in accordance with his own creative choice and desire, in addition, he struggles with «Ukrainian old-fashionedness».

T. Prokopovych's statement is ambiguous: «Along with examples of a new understanding of the form of sacred construction, the transforming direction of creativity is manifested in modern painting of the diaspora. However, we obviously will not find examples of icon painting in the classical sense of this genre. The icon outgrows its main function – to help people understand the essence of Christian teaching»¹⁴. But let us disagree with him. In our opinion, in Ukrainian ecclesiastical art there has always been progress through the merging of traditions and innovations, so the term «classical Ukrainian icon» simply does not exist, but there is the concept of «classical patterns» for a certain period of time or style. It should be recalled that the experience of European Christian art is also particularly diverse in the second half of the XXth century. Traditional Catholic and Protestant countries have mostly demonstrated a new system of views on ecclesiastical art, so the innovations in their churches become organic

¹³ Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspy 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 152. (in Ukrainian)

¹⁴ Prokopovych T. (2001). *Funktsionuvannia natsionalnoi tradytsii u relihiinomu mystetstvi ukrainskoi diaspy druhoi polovyny XX st. (dys. k-ta mystetstvoznavstva)* [The functioning of the national tradition in the religious art of the Ukrainian diaspora in the second half of the twentieth century]. Rivnenskyi derzhavnyi humanitarnyi universytet, Rivne. P. 140. (in Ukrainian)

and logical: the Chapel of the Rosary in Vance (France) designed by A. Mathis; Christ the King's Cathedral in Liverpool (England, 1962–1967, architect F. Gibberd); the Church of the Holy Trinity in Vienna (Austria), built in the postmodern style (1974–1976) by architect F. Worthrhub, etc.

The Ukrainian diaspora is also trying to create relevant architectural and figurative temple concepts. The interaction of national sources and modern socio-cultural space led to the emergence of temples with extraordinary artistic images in the 1960-90s, the analysis of which we will discuss in more detail later. However, bold plans can not always be completed. In particular, an interesting modern construction of St. Joseph's Church in Chicago (USA), built in 1975 by architect Z. Mazurkevych, in the late 1980s – at the beginning of the 1990s, due to the lack of aesthetic education of local priests and the irresponsibility of the community, is being painted with low artistic quality painting in the traditional Byzantine style. Intra-church, inter-confessional problems, aesthetic illiteracy of priests, parishioners and their rejection of modern models of ecclesiastical art were the main obstacles to creating a quality modern church space in the diaspora¹⁵.

Therefore, the transformation of stylistics, iconography in the diaspora ecclesiastical painting in the second half of the XXth century, through the creative interpretation of the world's leading artistic styles and currents of the last century should be considered as a logical continuation of centuries-old tradition which, in fact, allows the perception of the essence of Christian teaching in an artistic language understood by contemporaries. The new way of presenting images of saints reflects the realities of life around us, departing from the «outdated» idea of iconography. Thus, the traditional Christian meaning can be successfully presented in new modern forms, as proved by the artists of the diaspora in their own creative experiments in the newly established Ukrainian churches. Because spiritual, mythological culture, according to M. Eliade, is created and restored due to the actual creative experience of several individuals who rethink and deepen different areas of understanding the sacred idea and then society focuses on the achievements of these specialists, their creative experience and more¹⁶.

¹⁵ Dundiak I. (2019). *Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezheniia, transformatsii ta vidrodzhennia)* [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 319. (in Ukrainian)

¹⁶ Elyade M. (1996). *Aspekty mifa [Aspects of the myth]*. Moskva: Academia. P. 149. (in Russian)



Among the Byzantine-modern method of transformation we distinguish the works of J. Novoselsky, O. Mazuryk, R. Hluvko. In addition, we emphasize that the choice of their iconographic material for interpretations and creativity in general was significantly influenced by the few albums released in the 1960-80s in Ukraine, which reproduced preserved samples of ancient domestic iconography. In the icons of O. Mazuryk we can clearly trace the features of expressionism. R. Hluvko exaggerates the painting techniques of folk primitive and combines them with elements of Byzantine-Ukrainian iconography. J. Novoselsky builds his own philosophical concept of understanding earthly existence, immortality, icons in the modern world.

Similar and at the same time different from Novoselsky and Mazuryk were the searches in the new Ukrainian iconography of the diaspora by Rostyslav Hluvko, who in the mid-1970s tried himself as an icon painter who managed to display traditional iconographic images of saints in an interesting way. He transforms the figures in order to «monumentalize» the saints on these small icons, eliminate the «corporeality», and bring the faces as close as possible to the viewer, seeks to give their eyes a special sound by consciously increasing the size of the eyes. «The Apostle Paul (Apostol Pavlo)» (1977), «Jesus (Iisus)» (1979), «The Virgin Mary (Diva Maria)» (1979), «Theodosius of Pechersk (Feodosiy Pechersky)» (1988), «The Virgin-Sign (Bohorodytsi Znamennia)» (1978), etc. observe us with such piercing glances. Hluvko often takes as a basis the known ancient patterns, but changes the reading of faces and figures, so the author's understanding of eternal existence, immortality, connections of earthly and heavenly worlds is being read.

Omelyan Mazuryk created icons, which he gave an atypical figurative sound, enriched with new form and colors, deep philosophical thought and concise expressionism, where along with the elongation of the faces and a certain decorativeness we see a bold color scheme. The artist creates many individual icons and iconostasis ensembles. A striking example of the author's rethinking of the old art canons and giving them new life is the painting of the iconostasis for the Church of St. Volodymyr on the Boulevard Saint-Germain in Paris (XVIII century). The iconostasis is multilayered, it is a complex composition of rectangles and even resembles a crossword puzzle. Thus, the rubrics row, due to the size of the images and their color saturation, is, without a doubt, the dominant composition of the entire iconostasis. Each of these four icons is a self-sufficient modern iconographic interpretation of the saints. However, the placing of the patrons of the Church, namely Olga and Volodymyr, who are the foremost figures of Ukrainian history and the founders of national Christianity,



the artist strongly emphasizes the form, pattern, color. In Mazuryk's portrayal of Volodymyr, one can clearly trace the inspirations of medieval engravings (the character of the crown, the figure's clothing, the decor on the background and clothing, the use of a line to outline the figure, etc.). The vertical gallery of the prophets of the iconostasis is unusually expressive, and the artist gave a face from a painting by Marc Chagall to one of them (Jeremiah), according to V. Godis¹⁷. As if eight holidays were «stuck» in the vertical rows of the iconostasis. Their impressively balanced performance contrasts with the expressive large icons and becomes a cute pause, which is so necessary for a sense of harmony.

The original synthesis in the field of church painting is the work of Yuri Kozak, who was one of the first to prove the practicality of the use of synthetic paints for icon painting and successfully experimented with the texture of gold leaf¹⁸. Despite the clearly recognizable Byzantine basis, the artist managed to combine traditional iconography and his own creative search in church painting, which was close to the style of expressionism. His monumental works in the Church of St. Jehoshaphat (Warren, Michigan) are marked by a special plastic charm, where the monumental images «St. Jehoshaphat with Life Scenes (Sv. Yosafata z zhytiynomy stsenamy)» and two bas-reliefs – «The Holy Supper (Sviata vecheria)» and «The Miracle of Feeding Five Thousand People (Chudo nahoduvannia piaty tysiach liudei)»¹⁹.

Most of the works analyzed above can be considered successful transformational interpretations of Christian iconography, which artists compare with modernity. Such works become a unifying link in the work of diaspora artists and «mainland» nonconformist artists. In fact, most of the diaspora masters of the paintbrush, at first had a search directly in the religious theme, and only later they were invited to paint for temples. Traditions of avant-garde serve as the basis for experiments in the religious painting of nonconformists in Ukraine – artists of the diaspora.

¹⁷ Hodys V. (1991). 1991 r. Paryzh, u tserkvi sviatoho Volodymyra [Paris, in the church of St. Vladimir]. Pamiatky Ukrainy, 5. P. 21. (in Ukrainian)

¹⁸ Stelmashchuk H. (2013). Ukrainski myttsi v sviti: materialy do istorii ukrainskoho mystetstva XX st. [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. P. 208. (in Ukrainian)

¹⁹ Dundiak I. (2019). Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezhenia, transformatsii ta vidrodzhennia) [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 221. (in Ukrainian)



Modern in artistic and figurative aspects, prophetic in philosophical and historical interpretation, the saints created by them served and, ultimately, serve as models for modern masters of ecclesiastical and secular art. And this is extremely important for the successful solution of the problem of cooperation between «Church – community – architect – artist» in the creation of objects of modern Ukrainian ecclesiastical painting. Unfortunately, in modern realities of this area, there is a tendency to artistic «permissiveness», blatant eclecticism or outright kitsch. Architects often do not cooperate with future authors of monumental paintings of temple interiors and iconostasis when designing churches, so there is often a discrepancy between the architectural solution and monumental paintings, iconostasis and other objects of temple decoration. It should be noted, for the sake of justice, that such cases are not uncommon in the temples of the diaspora.

The main stylistic tendencies of the Ukrainian contemporary ecclesiastical painting, as well as in the legacy of artists of the diaspora of the second half of the XX century, exist today in such conditionally allocated by us aesthetic directions: preserving, synthesizing and transforming. The process of transformation of modern ecclesiastical painting in Ukraine on the basis of the principles of modernist thinking and education requires some time for their adaptation in a post-totalitarian society. Therefore, the artistic features analysis of successful concepts of temple interiors in the art of the diaspora is extremely necessary in order «not to reinvent the wheel».

TRANSFORMATION OF THE VISUAL CONCEPT OF THE CHURCH INTERIOR IN THE TEMPLES OF THE DIASPORA

Only in the 1970s, the change of generations of active parishioners occurs in diasporas and traditionally other artistic preferences, tolerating of «new aesthetics» is being proposed, so ecclesiastical projects that try to avoid «national conservatism» became possible. There are many attempts, but not all of them have a perfect combination of exterior, interior, painting, etc. We will try to analyze the most significant ones briefly.

Another European master of modern iconography is the famous Polish artist of Ukrainian origin Jerzy Novoselsky, whose creative work included icon painting, graphics, scenography, art theory, theology. Novoselsky's path to the icon was through contemporary art, as its revival in the XXth century began with the development of abstract art, which conveyed another extra-real dimension to express inner experience. Therefore, the artist in his works uses a similar

method of modeling the form. However, the artist was often accused of non-canoncity, and his polychromies were destroyed, and icons were thrown out of churches and cathedrals. Thus, the «blue iconostasis» was removed from the church of Oriškov in Podlasie, although it is now placed in the Krakow Orthodox Church. The author was quite uncompromising in his own artistic views: «In my sacred projects, I never took into account the expectations of the faithful <...> in the realization of sacred objects, I have an undeniable duty to speak the artistic truth»²⁰.

The master independently designed dozens of temples, where all the elements created a harmonious integrity, had a certain meaning and had an unforgettable impact on the perception of the interior. The artist creates images of saints that are difficult to understand, but special for the viewer's perception, because the canon, according to Novoselsky, must exist inside the image, it cannot be imposed from the outside. This understanding saved the artist from blind copying and made him an active co-creator of the modern icon²¹. Both the icons and the master's paintings are characterized by monumentalism, hieratics, simplification of forms, active use of local color spots, linear emphasis on the contour and strong contrasts. Despite the special color expressionism, the author always left the traditional iconographic features of the plots.

Particularly symbolic for the artist and the Ukrainian community in Poland is the church built in 1992–1997 in Bily Bor in the north of the country, designed by Novoselsky in collaboration with the architect B. Kotarba. The architectural style of the building is somewhat reminiscent of early Christian three-nave basilicas. The main volumes of the building have asymmetrical western towers, arches are the dominant spatial element of the building and resemble the apses of Byzantine temples. The interior and exterior of the church are filled with frescoes with a solid, spectacular style composition, dominated by three colors: dark and green walls and ceiling, white partitions and red door frames²². Novoselsky interprets the iconographic form of images

²⁰ Czerni K. (2006). Nowosielski [album: wstęp, wybór ilustracji, kalendarium, katalog projektów i realizacji sakralnych Jerzego Nowosielskiego]. Kraków: Znak. P. 173. (in Polish);

Remeniaka O. (2009). Stylovi transformatsii u tvorchošti Yezhy-Yurii Novoselskoho [Stylistic transformations in the works of Jerzy-Yuri Novoselsky]. *Ukrainske mystetstvovnavstvo: materialy, doslidzhennia, retsenzii*, 9, pp. 52–55. (in Ukrainian)

²¹ Remeniaka O. (2009). Stylovi transformatsii u tvorchošti Yezhy-Yurii Novoselskoho [Stylistic transformations in the works of Jerzy-Yuri Novoselsky]. *Ukrainske mystetstvovnavstvo: materialy, doslidzhennia, retsenzii*, 9, P. 55. (in Ukrainian)

²² Dundiak I. (2019). Novatsii v ikonostasakh ukrainskykh khramiv diaspyry druhoi polovyny



through color especially boldly, so the form interprets the Byzantine style of icon painting, and the color scheme of the church and frescoes is clearly contrasting (red doors, iconostasis gates and frescoes are solved by open saturated colors with large planes of dark green). In the center is a bright red tetrapod, which completes the expressive modern concept of the church on the basis of Byzantine iconography. The believers did not immediately approve this unusual shape of the church and its interior, but the high assessment given by art critics and tourists changed the opinion of the city's residents. Now the church is considered a masterpiece of modern church architecture in Poland, and it has repeatedly been included in various popular tourist ratings.

No less avant-garde is the iconostasis of the temple, which contains only three icons: the «Crucifixion» above the royal gates and the image of Christ and the Virgin, which embodies the idea of associating the icon frame with the iconostasis wall, which is further emphasized by three simplified arched openings of the iconostasis, which correspond to the royal and deacon gates. There is no innovation in the iconostasis of Ukrainian churches of the diaspora in the second half of the twentieth century in the context of the ensemble of the church interior iconostasis carving or its imitation. «Two square icons of Christ and the Mother of God form a single tier of the iconostasis. Iconography expresses a purely authorial vision of Byzantine iconography. The sharp style of painting gives the images a transcendental sound. The contrasting color of the icons makes the iconostasis a powerful visual accent of the interior», R. Halyshych rightly believes²³. Such a visual simplification of the interior to minimalism and, in fact, to abstract forms, deep color contrasts can be considered as modern sacred depth. Abstractness and contrast both externally and internally allow for dialogue without intermediaries. The icons and paintings of Novoselsky, which are minimalist in terms of expressive linear means, are as honest with the viewer as possible, at the same time entering into a dialogue with those who contemplate them, with the help of acquaintances and accepted in the XXth century matissque colors and simplified forms. And the church in Bily Bor itself, in terms of size and boldness of the interior concept, largely echoes the Chapel of the Rosary in Vance by

XX stolittia v konteksti ansamblevosti tserkovnoho interieru [Innovations in the iconostasis of Ukrainian churches of the diaspora in the second half of the twentieth century in the context of the ensemble of the church interior]. *Visnyk Kharkivskoi derzhavnoi akademii dyzainu i mystetstv*, 1. P.34. DOI 10.33625/2409-2347-2019-1-29-35 (in Ukrainian)

²³ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 299. (in Ukrainian)

A. Matisse.

The famous Lviv-born graphic artist and painter Myron Levytsky was formed as a modernist after two years spent in Paris. They became decisive for Levytsky's creative method, where the atmosphere itself helped to melt the learned means of traditional art into an original modern style²⁴. His creative method is based on the comparison of colored spots-planes, mostly smooth outlines, and interspersed with smooth contour lines. Typical color comparisons of M. Levytsky are light, pure, we can say, impressionistic, dominated by sonorous green, red, yellow, cold and orange colors, so in the work of the artist we see a successful combination of Byzantineism with Cubism and Expressionism²⁵. Philosophical and mythological, religious plots, icons and church paintings are immediately recognizable, because they are distinguished by creative handwriting. In the icons, the author does not blindly follow the prototypes, but transforms biblical characters and plots by means of modernism.

In the 1960-70ss, M. Levytsky created a number of paintings on biblical themes: «Three Kings (Triie tsari)», «Descent of the Holy Spirit (Zishestia Sviatoho Dukha)», «The Last Prophet (Ostannii prorok)», «Pieta (Pieta)», «Crucifixion (Rozpiattia)», «Noah's Ark (Kovcheh Noia)». They are marked by a huge creative imagination, symbolism, conciseness and expressionism. Often the above-mentioned plots are repeated in subsequent monumental paintings or in graphics. In fact, in his icons Levytsky clearly tells by means of modernist painting about the immateriality of the saints, the mysticism and symbolism of evangelical events²⁶. There are significant transformational changes in Levytsky's monumental church painting, as he designs it in combination with the iconostasis and adapts it to the architectural features of the church premises (polychromy of St. Peter and Paul Church in Ethelbert, Manitoba), Christ the King Church in Winnipeg, St. Jehoshaphat's Cathedral in Western Toronto, the Church of the Holy Eucharist in Toronto, the churches of St. Andrew

²⁴ Vorobkalo D. (2016, cherven 12). «My i Svit» Myrona Levytskoho [«We and the World» by Myron Levytsky]. Zbruch. Vidnovleno z <http://zbruc.eu> (in Ukrainian)

²⁵ Novozhenets H. (2015). Obrazotvorche mystetstvo ukraïnskoi diaspory 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 132. (in Ukrainian)

²⁶ Dundiak I. (2019). Ukraïnske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezheniia, transformatsii ta vidrozhenniia) [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 255. (in Ukrainian)

in Lidcombe (Sydney), the Holy Intercession in Woolungabba (Brisbane) and others.

V. Kostyuk aptly notes Levytsky's monumental search: «He created his own unique style – a kind of Gothic monumentality. The simplification of lines and planes in combination with symbolic colors (often used by the artist since antiquity has been considered a kind of substitute for white or gold – they are all associated with light; green creates a special atmosphere of peace and tranquility) gives M. Levytsky's images unusual freshness and solemnity»²⁷. In these works, the artist has preserved his bright, cheerful light-bearing palette: shades of «sea wave», lemon-yellow, «fuchsia» shades of red, and so on. A special image-dynamic effect and psychological counterpoint was achieved by comparing warm and cold colors without penumbra, as in Cubism.

M. Levytsky is the author of all monumental images and icons in the Church of St. Andrew in Lidcombe (1979–1980), which is another example of harmonious external and internal artistic decoration. The church is single-dome, with a modern silhouette, the walls around the perimeter are divided by elongated windows, which makes the middle of the church quite illuminated. The decoration of the interior is quite simple: the walls are lined with ocher brick for trimming and supplemented with paintings, the main emphasis is on the iconostasis and liturgical objects. That is, the organization of the space is solved in such a way that the walls with the texture of open brick alternate with plastered and painted fragments, and the frescoes are concentrated in the center of the altar wall and in some places the side walls of the nave. It should be noted the harmony of all elements of the church (geometrized metal spider and unconventional low with glass icons metal iconostasis, etc.). The building of the temple evokes a feeling of lightness, because it is devoid of unnecessary decorative elements, here, in addition, a lot of glass and metal are used.

Initially, M. Levytsky designed life-size twenty iconostasis icons: six large parish icons (on the left – the Virgin Hodegetria, St. Volodymyr, Archangel Michael; on the right – the Savior Almighty, St. Olga, Archangel Gabriel), four evangelists, eight festive icons and two decorative symbols under the throne and tetrapod²⁸. Instead of an integral component of the traditional Ukrainian iconostasis – ornamental relief – the royal gate is decorated with tubular

²⁷ Kostyuk H. Myron Levytskyi z perspektyvy deviaty desiatkiv rokiv [Myron Levitsky from the perspective of nine decades]. Vidnovleno z http://www.infoukes.com/newpathway/Page439_2003.htm (in Ukrainian)

²⁸ Shevtsiv o. Ivan. (1999). Parafia sviatoho Andriia v Sidnei [St. Andrew's Parish in Sydney]. Sidnei, Lviv. P. 258. (in Ukrainian)

elements that diverge from the center of the gate. The same shape, but thinner metal elements frame all the icons of the iconostasis. We can note that here Levytsky, in accordance with the requirements of the technique of execution, slightly changes his own traditional «amorphous planes» to more linear ones.

Later, in 1979, the artist was commissioned to paint the temple dome, ceilings and walls in the sanctuary. In the hemispherical space of the dome, Levytsky builds rhythms from stylized angels in the sun's rays and reports from triangles similar to Narbut's graphic ornaments. Below he makes a ribbon ornament of symbolic grapes and crosses in circles and makes actually emblematic images with evangelists on the sails. The paintings of the vault of the sanctuary and the composition of the Eucharist are logically connected by the interweaving of geometric planes. Thus, the symbolic radiance of light from the figure of Christ passes to the radiance of the dove from the vault through the shimmering triangular planes and the schematic candlestick. We have an association of the symbolic «father's nest» with regard to the composition of the lower part of the images, on which the Savior stands and to which the apostles flock like birds. On both sides of the Eucharist on the side walls are the compositions «Protection (Pokrova)» and «Almighty (Vsederzhytel)».

Later, in 1980, Levytsky was commissioned to paint the ceiling above the choirs (the plots «Baptism of Ukraine (Khreshchennia Ukrainy)», «Metropolitan Andrei Sheptytsky and Patriarch Yosyph (Mytropolyt Andrei Sheptytskyi i patriarkh Yosyf)», «Crucifixion (Rozpiattia)» and others). This iconostasis and paintings are an example of modernism in Ukrainian religious culture, which is a counterweight to traditionalism. Without dynamic modernism, the development of religion and religious art is impossible, according to the modern culturologist Y. Ryzhov, because faith in the context of modernism acquires a deeply individualized character²⁹.

Among the many works of one of the world's most famous Ukrainian artists of the diaspora of the second half of the XXth century Jacques Hnizdovsky there are not many icons or religious subjects. During the early creative search, the artist created paintings of religious and symbolic content: «The Last Supper (Taina vecheria)», «The Good Shepherd (Dobryi pastyr)» (1954), «The Crucifixion (Rozpiattia)» (1955)³⁰. We agree with N. Sobkovych about what she said: «It is

²⁹ Ryzhov Y. (2002). Khristiyanstvo na perelome vremen: mezhdru traditsiej i modernom. [Christianity at the turn of time: between tradition and modernity]. Materialy tret'ej nauchnoj konferenczii prepodavatelej i studentov 14–15 marta 2002. Novosibirsk: Novyj sibirskij universitet, pp. 171–175. (in Russian)

³⁰ Sobkovych N. (2015). Misteriia pryborkanykh lini. [The mystery of tamed lines]. Jacques



a little-known fact that in the early 1950s Jacques Hnizdovsky worked on the interior design of two Ukrainian churches (St. Volodymyr Great Cathedral of the Stamford Diocese of the Ukrainian Greek Catholic Church in the USA in Stamford, Connecticut, the Church of the Assumption of the Blessed Virgin in Perth Amboy, New Jersey)³¹, where the author synthesizes realism and Byzantine flatness and lush Ukrainian decoration.

The author interpreted iconographic images (27 icons) differently for the Church of the Holy Trinity in Kergonkson (New York), which was designed in 1976 by R. Zhuk. The building has a complex and at the same time clear construction. Steep sloping wooden frame roofs create a dynamic composition with five towers that are arranged asymmetrically. A feature of the artistic image of the temple is the idea of the triangle semantics (triangular towers, triangular window frames, triangular design details), which completely permeates the exterior and interior. In fact, this form becomes a visual evidence of the images of God the Father, God the Son and the Holy Spirit³². The walls of the interior are completely sewn with boards, the light penetrated from the window openings on the tops of the towers. The altar is located in the center of the main hall of the temple, which is surrounded by a hexagonal alley with a throne and a triangular iconostasis.

This bold project of the church was finally completed by the iconostasis, which J. Hnizdovsky executed at the request of the parish. Here we see a rejection of allusions to the Byzantine style, of the traditional appearance of biblical characters, of gilding, that is, of everything we see in his previous icons. Here the master combines three non-traditional principles of arrangement at once: the atypical placement of the iconostasis wall in the interior of the church, its unusual shape and the author's interpretation of iconography³³. The complex design of its iconostasis logically harmonizes with the broken planes of the surrounding space. Each individual plane of the iconostasis has its own theme, and its vertical wall is formed by two tiers.

The program of the iconostasis is traditional, the figures of saints of the tier of the iconostasis are vertically elongated more than other icons of the iconostasis and express, according to R. Halyshych, the Gothic tradition, and

Hnizdovskyi: «Zhyttia liudyny – tilky nedoskonalyi vidblysk yii vlasnoi mrii». Ternopil: Navchalna knyha – Bohdan. P. 22. (in Ukrainian)

³¹ Ibid, pp. 22–23.

³² Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 178. (in Ukrainian)

³³ Ibid, p. 300.

the color of the saints' clothes, poses, gestures are consistent with traditional iconography³⁴. In fact, this verticalism and clear rhythms of the title line support the compositional features of the images of icons. Here we see a special elongation of silhouettes, the sanctity of which is signified only by thin halos, and the narrative and symbolic background, along with the bright figurative expressiveness of the faces, creates a special world. Archaic and symbolic is the step forward of each of the characters of the row and the views of the saints, which are almost identical, but extremely insightful, as if coming from the plane of the image and penetrating into the space of the temple.

However, researchers have developed many versions of the style of painting of this iconostasis. Thus, N. Sobkovych believes: «Stylistic kinship with the Byzantine tradition is manifested in the placement of icons in the iconostasis, in elongated “disembodied” figures of saints, in the compositions of holiday icons, as well as in the symbolism of color»³⁵. And D. Stepovyk sees a synthesis there: «So, the skillful and even masterful combination of two styles – Gothic and Renaissance – is the greatest tribute to the Ukrainian painting tradition in the Kergonkson iconostasis of Hnizdovsky»³⁶. In addition, the researcher points to the introduction of household paraphernalia and landscapes as a compositional tool of Ukrainian icon painters of the XVII–XVIII centuries. R. Halyshych notes that the icons are stylized under the Renaissance iconography and painting of the folk primitive, and the latter, in his opinion, is most noticeable in the horizontal icon of the Holy Supper³⁷.

Such a wide range of definitions of stylistics in various sources gives us cause for doubt, in particular as to the validity of these statements. Hnizdovsky's work in general is unique, so G. Novozhenets' statements about grotesque realism and certain surrealistic features of the master's works more³⁸ closely reflect the stylistic and semantic direction in the painting of the analyzed iconostasis. Kergonkson icons were, so to speak, the quintessence of

³⁴ Ibid, p. 301.

³⁵ Sobkovych N. (2015). *Misteriia pryborkanykh liniy*. [The mystery of tamed lines]. Jacques Hnizdovsky: «Zhyttia liudyny – tilky nedoskonalyi vidblysk yii vlasnoi mrii». Ternopil: Navchalna knyha – Bohdan. P. 34. (in Ukrainian)

³⁶ Stepovyk D. (1996). *Istoriia ukrainskoi ikony X–XX stolit'* [History of the Ukrainian icon of the X–XX centuries]. Kyiv: Lybid. P. 116. (in Ukrainian)

³⁷ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 300. (in Ukrainian)

³⁸ Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspori 1940–1970 rokiv: polivariantnist khudozhnogo dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 151. (in Ukrainian)

the artist's search in both graphics and painting, and the symbolism of images, their pictorial representation is an example of the transformation of high-quality traditional Christian iconography in the second half of the XXth century. Accordingly, the master interprets the grotesque more as a category of dreaminess and elegia and adds certain symbolic elements to depict biblical scenes. Thus, the viewer sees much more than is in the plot. This even brings these images somewhat closer to the fantasy genre popular then and today, but the myth it represents is Christianity.

In fact, the last artists whose works we have considered and their works have become pioneers in creating new concepts in the field of interior ensemble in general and church art in particular. The bold interpretation of iconography, the latest author's style of works, original color solutions allow us to speak of individual ensembles of churches as a significant phenomenon in the world church interior of the XXth century. After all, such new ways of visual-plastic expression, which appeal to new signs and symbols in the modern perception of Christian images, are a variant of a new, very personal, communion with God³⁹.

CONCLUSIONS

The natural interaction of national sources and the modern socio-cultural space of the diaspora led to the emergence in the 1970–1990ss of church art samples with extraordinary aesthetic and philosophical concepts. They harmoniously transform this tradition of ancestors by rethinking the patterns of avant-garde painting or by creating their own creative figurative system of philosophical reflections within the traditional Christian iconography. These attempts, first of all, correspond to the world tendencies and aspirations to embody in the works the idea of universal faith under the influence of artistic and aesthetic principles of the modern urban world. And only after that they appear as a reflection of the process of assimilation of Ukrainian emigrants.

The transformational direction of diaspora artists is a logical continuation of the creative search in ecclesiastical painting of Western Ukraine artists in the first half of the twentieth century. Thus, in Ukrainian church art there are works of icon painting and the concept of church ensembles based on the features of modernism (expressionism, surrealism, etc.) and Ukrainian decorative art and icon painting, which have a perfect artistic image and thus,

³⁹ Łuszczek D. (1998). *Inspiracje religijne w polskim malarstwie i grafice 1981–1991*. Warszawa: Społeczny Komitet im. Ojca Dominika Łuszczka. P. 94. (in Polish)

fight against conservatism in religious culture. The transformational direction should be considered a logical continuation of the centuries-old tradition of changing the old style into a new one in Ukrainian icon painting in particular and in ecclesiastical art in general, which, in fact, helps to understand the essence of Christian teaching in an artistic language understood by contemporaries.

New interior solutions, stylistics and transformations of iconographic material are especially distinguished by the interiors of churches designed by J. Novoselsky (Bily Bor, Poland), M. Levytsky (Lindcomb, Australia), J. Hnizdovsky (Kergonkson, USA), etc. Note that they all have low iconostasis, filled with symbols, sometimes of non-traditional materials, located on more than one line, and so on. Such decisions are intended not only to attract the attention of parishioners with biblical stories, but also to increase the space of the church. But in these cases, the main factor in the avant-garde solution of the iconostasis wall is the overall harmonious concept of architecture, frescoes and iconography in the interior of the church. Their conceptuality and ensemble make them exemplary for today's Ukrainian artists. This is especially important to convey today during the revival of religious culture, which takes place under the influence of aesthetic thought (eclecticism, kitsch), which prevails in a society whose active representatives are the church community, priests.

REFERENCES:

- [1] Czerni K. (2006). Nowosielski [album: wstęp, wybór ilustracji, kalendarium, katalog projektów i realizacji sakralnych Jerzego Nowosielskiego]. Kraków: Znak. (in Polish)
- [2] Dundiak I. (2019). Novatsii v ikonostasakh ukrainskykh khramiv diaspyry druhoi polovyny XX stolittia v konteksti ansamblevosti tserkovnoho interieru [Innovations in the iconostasis of Ukrainian churches of the diaspora in the second half of the twentieth century in the context of the ensemble of the church interior]. Visnyk Kharkivskoi derzhavnoi akademii dizainu i mystetstv, 1, pp. 29–35. DOI 10.33625/2409-2347-2019-1-29-35 (in Ukrainian)
- [3] Dundiak I. (2019). Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezhennia, transformatsii ta vidrodzhennia) [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». (in Ukrainian)
- [4] Elyade M. (1996). Aspekty mifa [Aspects of the myth]. Moskva: Academia. (in Russian)
- [5] Hakh I. (2013). Spivpratsia Mykola Fediuka ta Mykhaila Osinchuka z Natsionalnym muzeiem u Lvovi [Collaboration of Mykola Fedyuk and Mykhailo Osinchuk with the National Museum in Lviv]. Narodoznavchi zoshyty, 2 (110), pp. 313–321. (in Ukrainian)
- [6] Halyshych R. (2002). Ukrainka tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. (in Ukrainian)
- [7] Hody V. (1991). 1991 r. Paryzh, u tserkvi sviatoho Volodymyra [Paris, in the church of St.



- Vladimir]. *Pamiatky Ukrainy*, 5, pp.19–22. (in Ukrainian)
- [8] Kostiuk H. Myron Levytskyi z perspektyvy deviaty desiatkiv rokiv [Myron Levitsky from the perspective of nine decades]. Vidnovleno z http://www.infoukes.com/newpathway/Page439_2003.htm (in Ukrainian)
- [9] Łuszczek D. (1998). *Inspiracje religijne w polskim malarstwie i grafice 1981–1991*. Warszawa: Społeczny Komitet im. Ojca Dominika Łuszczka. (in Polish)
- [10] Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspyry 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. (in Ukrainian)
- [11] Ovsichuk V. (2008). *Tvorchyi svit Mykoly Bidniaka* [Mykola Bidniak's creative world]. Mykola Bidniak. Zhyvopys, hrafika. Kyiv: Mystetstvo. (in Ukrainian)
- [12] Prokopovych T. (2001). *Funktsionuvannia natsionalnoi tradytsii u relihiinomu mystetstvi ukrainskoi diaspyry druhoi polovyny XX st. (dys. k-ta mystetstvovnavstva)* [The functioning of the national tradition in the religious art of the Ukrainian diaspora in the second half of the twentieth century]. Rivnenskyi derzhavnyi humanitarnyi universytet, Rivne. (in Ukrainian)
- [13] Remeniaka O. (2009). *Stylovi transformatsii u tvorchosti Yezhy-Yurii Novoselskoho* [Stylistic transformations in the works of Jerzy-Yuri Novoselsky]. *Ukrainske mystetstvovnavstvo: materialy, doslidzhennia, retsenzii*, 9, pp. 52–55. (in Ukrainian)
- [14] Rupnik M. (2003). *I colori della luce*. Roma: Lipa. (in Italian)
- [15] Ryzhov Y. (2002). *Khristiianstvo na perelome vremen: mezhdz traditsiei i modernom*. [Christianity at the turn of time: between tradition and modernity]. *Materialy` tret'ej nauchnoy konferentsii prepodavatelej i studentov 14–15 marta 2002*. Novosibirsk: Novy'j sibirskij universitet, pp. 171–175. (in Russian)
- [16] Shevtsiv O. Ivan. (1999). *Parafiia sviatoho Andriia v Sidnei* [St. Andrew's Parish in Sydney]. Sidnei, Lviv. (in Ukrainian)
- [17] Sobkovych N. (2015). *Misteriia pryborkanykh lini*. [The mystery of tamed lines]. Jacques Hnizdovsky: «Zhyttia liudyny – tilky nedoskonalyi vidblysk yii vlasnoi mrii». Ternopil: Navchalna knyha – Bohdan, pp. 6–36. (in Ukrainian)
- [18] Stelmashchuk H. (2013). *Ukrainski myttsi v sviti: materialy do istorii ukrainskoho mystetstva XX st.* [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. (in Ukrainian)
- [19] Stepovyk D. (1996). *Istoriia ukrainskoi ikony X–XX stolit'* [History of the Ukrainian icon of the X–XX centuries]. Kyiv: Lybid. (in Ukrainian)
- [20] Vorobkalo D. (2016, cherven 12). «My i Svit» Myrona Levytskoho [«We and the World» by Myron Levitsky]. *Zbruch*. Vidnovleno z <http://zbruch.eu> (in Ukrainian)