

Unit 1

DRAWING :: Study of 'Byzantine Line',
State of Iconic Substance: Light and Shadow

Theology

Theological 'semantics'

Theological view, understanding,
common ground / connections with
mystical theology

Image

Visual 'semantics'

Visual perspective, perception,
understanding.
Visual culture, 'species', expression

GENERAL PRINCIPLES OF ICON

Theosis | deification / mystical methamorphosis of human morphology

Comparative analysis:

Christian anthropology | Secular anthropology:

- theological vs. estetical / 'cultural' view

Orthodox anthropology | Western anthropology:

- impact of theosis upon human being/substance
in Eastern understanding vs. Western under-
standing; the position of matter

Theosis: mystical/theological perspective

- methamorphosis of the human being
- man's relationship with God: synergeia

- mystical/theological understanding of light |
hesychia | Taboric Light

Christian anthropology | Secular anthropology:

- visual 'projection', expression, visual dynamics
- man/substance in Christian view | man/sub-
stance in secular view

Orthodox Icon | Western religious painting:

- 'theosized' matter vs. representation;
- 'mystical image' vs. imagination | mystical
experience vs. imaginative invocation
- 'the state of icon': *diaphania* vs. 'doctrinal
imagery': expression, visual dynamics, under-
standing of 'visual value'

Theosis: iconic perspective

- visual methamorphosis of human substance
- synergeia's impact on human substance
- 'iconization' of human substance
- 'iconic' perspective of light and relationship
with human substance : *diaphania*
- iconic visual mysticism/askesis vs. 'stylisation',
'style'

'Immanent anatomy'/substance vs. 'transcendent anatomy'/substance

Comparative visual analysis:

Human 'post-fall' anatomy | anatomy/morphology of reliqs | angelical morphology

Kingdom: mystical/theological perspective

- belonging to the Kingdom
- 'immanence' of the Kingdom ('immanence of
the transcendent') | anthropo-time and *simeron*
| theosized matter and *simeron*
- the 'inner hierarchy' of the human being: tran-
substantiation; human transparency to divine
order; 'human order' sharing into the divine
order
- theosis: human *convergency* with divine order:
joining the celestial/heavenly order *even now*

Visual evidence, understanding, experience, convergency, visual *common ground* in the realm of Icon

- pre-tasting of the Kingdom: visual 'projection'
- ephemeral matter vs. perennial matter: 'signs'
of *simeron*
- the mystical reversing of the human order into
the heavenly one: the relation of the 'reversed'
human substance with reality
- visual convergency with the angelical sub-
stance / angelical morphology

**DRAWING :: Study of 'Byzantine Line',
State of Iconic Substance: Light and Shadow**

Unit 1

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Unit 2

**DRAWING / PAINTING :: Study of 'Byzantine Line',
'iconic matter' | the pictorial iconic substance
State of Iconic Substance: Light, Shadow in the context
of color :: watercolour techniques**

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Iconic visual matter / 'morphology'

- Iconic morphological 'line' | compositional 'routes' | compositional 'tensions' :: the mysticism of the iconic 'state of matter' expressed in the compositional 'symphony' of the Icon
- Immanent matter | transubstantiated matter:

- 'ANTINOMIC MORPHOLOGY': FLESH

- PORTRAIT	Expression	Composition
- HANDS	"	"
- FEET	"	"

* the *iconographic portrait* of face, hands, feet: the 'iconic flesh'

- mystical anatomy : compositional structures and criteria :: body's structure, 'visual weight', iconic mechanics of transubstantiated anatomy, points of weight, balance, *relation with gravity*:
- IMMANENT GRAVITY & TRANSCENDENT GRAVITY;
- ANTINOMIC GRAVITY

- Light: the relation Mystical/Taboric Light - Iconic Light:

- light and iconic matter : visual analysis / application
- 'natural' / external light vs. iconic / inner light : visual analysis / study

- 'ANTINOMIC MORPHOLOGY': NEUTRAL MATTER

- Drapage | vestments :: iconic body and its relation with 'neutral matter'
- mystical anatomy in interaction with neutral matter : the 'response' of neutral matter to mystical/transubstantiated anatomy and its visual expression

- Light: the relation Iconic Light - neutral matter:

- light and neutral iconic matter : visual analysis / application
- 'natural' / external light vs. iconic / inner light : visual analysis / study
- compositional structures and criteria :: drapage structure, 'visual weight', iconic mechanics of transubstantiated neutral matter, points of weight, balance, *relation with gravity*:

- IMMANENT GRAVITY & TRANSCENDENT GRAVITY;
- ANTINOMIC GRAVITY

- PERSPECTIVE:

Psychological perspective

- 'hierarchical' proportions :: compositional & proportional centrality (enlarging) of the chief character
- the theology of the Byzantine perspective :: 'mystical ubiquity' and eschatological view and their visual expression in Icon | the mystical/Christological iconic eye
- eschatological view as visual abolition of time; the iconic theology and its transcendence of time's dialectics | *simeron*, eternity

Visual perspective | comparative analysis

- 'natural' perspective :
 - axonometrical perspective
 - aphine perspective vs.
- Byzantine / 'inverted' perspective
- the Byzantine iconic 'compositional epics' | the iconic simultaneity as an expression of *simeron*
- mystical/visual perspective of antinomic matter | the mystical 'motion' between transcendent and immanent | the iconology of *mandorla* :: the visual mysticism of mandorla's vision in the Byzantine Icon vs. the mandorla's imaginative intuition in the Western imagery (Hieronimus Bosh)
- mandorla and iconostasis: the curtain of the temple

Applied Iconological / Iconographical analysis

- the Icon of Annunciation



Unit 2

THE ICON :
PROJECTION OF RESURRECTION VS. 'REPRESENTATION'The Icon and its relation with the body of resurrection | the iconic *homoousios*

Eastern *iconic* anthropology/imagery vs. Western *representational* anthropology/imagery:
 - mystical experience /transparency vs. visual archaeology/culture
 - state of grace vs. [necessity of] *stylization*
 - Icon's 'transparency'/resonance /belonging to divine Creation: creational/divine beauty vs. 'autonomous' beauty :: mystical transparency vs. *invention*

'Transparency to God: iconographer's *methanoia*
 - Icon: the ground and consequence of iconographer's mystical relation with God
 - iconographer's *methanoia* and its relation with faithful's 'instinct of veneration'
 - miming of *methanoia*, a form of *sin*

Prayer and the Icon: the role of prayer in 'visualizing' transubstantiated matter/nature
 - the mystical 'iconographic eye'
 - transparency to 'vision'
 - the state of 'diaphany', the only one appropriate to *eikonia*¹, - the 'visual *eikonomia*' of Icon
 - *kalokagathia*: the iconic beauty made possible by *eikonia*
 - humbleness/askesis :: transparency to God; the transparency of the image to the body of resurrection
 - Icon as Epiphany

Eastern *iconic* anthropology/imagery vs. Western *representational* anthropology/imagery:
 - the mystically-rooted iconic vision vs. 'coordinated imagination'
 - perenniality of creational/divine beauty vs. perishability of invented beauty: the need of 'historical coverage', - currents, fashions, schools of thought
 - the 'fall of imagination' :: 'residual' art, 'decaying' art | the aesthetics of the fall | the postmodern 'crisis of image'

The 'methanoic image': the 'reality of the icon' and the temptation of imitating it
 - the real iconographic experience and the imitation of it: 'style' and 'culture'
 - [the danger of] approaching the Icon from a secular-artistic perspective, with secular-artistic 'tools'

The iconic beauty: *kalokagathia*
 - the theological concept of *kalokagathia* and its visual 'translation'
 - the clarity of vision and the orientation to quintessential Good in *diaphania*: the *metamorphosis of senses* and the iconic visual sensitivity
 - the 'askesis of senses' / askesis of seeing - 'askesis of the eyes'
 - the diaphanic beauty of the body of resurrection :: Icon as prayer
 - Icon :: epiphanic image | the Iconic *homoousios*

***watching of the movie OSTROV (*The Island*) by Pavel Lunghin

Applied Iconological / Visual comparative analysis

- Ypousteguy, 'Fulgurant Anatomies' | Mel Gibson, 'The Passion of Christ' vs. Andrei Rublev, *Christ Icon (Saviour of Zvenigorod)*

1 - *eikonia* : 'iconic *οικονομία*' (*eikonomia*, - "economy" - *οικονομία* *δὲ χάριν*) : the 'administration in grace' of the matter of *diaphanic* reality, - the transubstantiated matter of the Icon; the Icon itself, in fact, *eikona*, is a form of - and a realm of - *eikonomia* of the [transubstantiated] 'matter of resurrection'. As concepts and understandings, *eikona* and *eikonomia* mirror each other: *eikonomia* in the Church is, in fact, *the icon* of God's heavenly/divine *eikonomia* of [entire, - visible and invisible] Creation, of *Being*.

Unit 3

PAINTING :: 'Iconic matter' | the pictorial iconic substance

State of Iconic Substance: Inner Light, Perspective and 'mystical expression'

Iconographic techniques: egg tempera on wood panels, tempera on monumental panels, gilding

ELEMENTS / COMPOSITION

Applied Byzantine perspective

Iconographic 'representation' of architecture | Compositional elements and dynamics

- Byzantine/iconic vision of architecture: [additional] elements of architecture | the *eikonia* of architecture in the Icon
- the architecture within the Icon and the architecture of the Byzantine temple / church :: interaction
- characters and architecture in the Icon :: compositional interaction | semiotics

Iconological dynamics of compositional/'epic' iconic elements

Compositional elements and characters: iconic dynamics

- compositional/'epic' iconic elements :: semantic dynamics & [their translation into] visual dynamics | compositional interaction | semiotics of the Icon
- visual/iconic 'interactivity':
 - between characters
 - between characters and 'landscape' (iconic 'realm' | semantics | semiotics)
 - between characters and 'additional' elements

EXPRESSION (study based on a review from the first year):

- iconic facial expression | the iconographic 'lecture' of iconic expression
- body expression/shape/'state of matter'
- iconic expression | 'states of [visual iconic] substance':
 - anthropomorphic substance
 - 'supernatural' substance
 - 'transcendent' substance | case: angelical substance
 - 'homouosios' as a state of substance:
 - anthropomorphic visualization
 - transfigured [state of substance]/visualization | case: **METAMORPHOSIS** Icon
- visual 'motion'/compositional 'tensions' :: the theological dynamics of the icon and their translation into compositional dynamics/tensions

Applied Iconological analysis

- the icon of Annunciation (cases: Rublev | Annunciation from Ohrid):
 - Archangel Gabriel | study of motion
 - motion and *stasis*: compositional dynamics/tensions between characters and their iconologic 'lecture'; comparative analysis of the two different 'states of grace' and their 'visual/iconic substantiation'
 - liturgical perspective: the Icon of Annunciation on the Royal doors of the iconostasis



Unit 3

THE BYZANTINE TEMPLE:
ICONOSTASIS AND BASILICA

Iconostasis as applied 'Iconologic architecture'

The 'theologic architecture' and the esthetical architecture | the hermeneutics of Iconostasis

- 'becoming' of Iconostasis (Ikonostasion):
 - 'curtain'/'katapeteasma' in OT - *dvera*
 - templon - *cancellum* | the '*paleo*-Iconostasis'
 - Iconostasis
 - *****OT-NT iconologic connection:** the Iconostasis in the realm of *eikonía*: the theology of *mandorla* (based on review from Year 2)
- the 'theological architecture' / theological 'decryption' of Iconostasis
- architectural rhythms | theological (dogmatical / liturgical) rhythms and connections:
 - iconostatic rhythms
 - iconostatic 'motion' / dynamics
 - iconostatic semantics
 - *****iconologic-liturgical connection:** the Icon of Annunciation on the Royal doors of the iconostasis in the context of iconostasis' theological architecture and of liturgical unfolding of the Holy Liturgy (based on review from Year 3, previous stage)

ICONOGRAPHIC SCHOOLS

Understanding different iconographic orientations/'schools of thought'

Horizontal ('stylistical') | Vertical (chronological) analysis

Cases comparative analysis

- identifying particularities
- comparative analysis | differences in terms of:
 - mystical experience
 - sensible/creative temperament
 - visual school of thought (cultural/esthetical 'sedimentation' :: the cultural 'palimpsest' and esthetical synthesis/fusion of cultures)
 - theological schools of thought

Applied Iconological comparative analysis

- Decrypting 'temperamental' differences by identifying their 'stylistic' projections:
 - Theophanos the Greek vs. Andrei Rublev (with the precursory watching of the movie **ANDREI RUBLEV** by Andrei Tarkovsky)



Unit 3

MANUSCRIPTS

'Illuminated' manuscripts
Miniature
Page composition | writing | guiding
Binding

ICONOGRAPHY

Mural Iconography / Monumental panels
Iconographic programs
Monumental 'morphology' / perspective
Icon & Light in the Byzantine temple

I C O N A N D H I S T O R Y

Understanding of Iconic realm vs. 'hystorical mechanics' of the world

Iconic substance vs. 'style' and 'culture' | spiritual culture and secular culture

- 'style' and 'culture': the *ankylose* of iconic substance
- the mechanics of culture and their influence upon spiritual culture
- human/worldly perception/understanding and the historical 'storage' of the icon in the analytical 'storage spaces' of the secular world/thought :: the *ankylose* changing an alive phenomenon into 'stylistic archeology'
- digging into-/invoking archeology with contemporary tools :: the danger of cultural blindness in the context of a spiritual culture

Applied Iconological analysis :: Double-comparative case study

- Comparative case study of two thresholds in the history of iconography:
 - Komnenian period - Paleologian period 'stylistical' passage
 - 'classical' Byzantine iconographic period vs. NorthAmerican 'iconography' today



I C O N O G R A P H I C E R R O R S

Accuracy and/or authenticity in 'Iconographic thinking'

- 'pietism' | 'dogmatic kitsch' :: theological errors visually substantiated as iconological/iconographic errors :: the Truth of the Icon
- the icon vs. imagination/'representation'/invention (based on review from year 2)

Applied Iconological comparative analysis

- the 'Holy Trinity' Icon



I C O N O G R A P H I C E X E G E S I S

The process of iconographic exegesis/analysis

Colloquial discussions on particular Icons

- Colloquial discussion on 'essential' Icons and special iconographic cases:
 - Pantocrator | Theotokos [versions] | Annunciation [Rublev, Ohrid] | Platitera | Archangels | Celestial Liturgy | Heavenly powers/chorus | Prophets
 -
 - 'God Trisagion' ('Triple-Face')