

# SERIES BYZANTINA



Virgin Mary; glassware decoration, from catacombs in Rome, 4<sup>th</sup> c. AD;  
N. P. Kondakov, *Ikonografia Bogomateri*, St. Petersburg 1914, p. 77

# SERIES BYZANTINA

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# Introduction

The next volume of *Series Byzantina*, in addition to monographic articles, includes reports from exhibitions and conferences. We wish to present information about the initiatives of art historians working in various institutions in Central Europe. As it is often the case with some exhibitions, there had not been any accompanying catalogs published, or such publications come out years after the event. The exhibitions are often initiatives of an extraordinary importance and they present the history of our predecessors' activities. Two such exhibitions, organized in 2019, may serve as examples. The first of them, orchestrated by Olga Horda-Cypko, presented the activities of the Museum of the Stauropiegial Institute in Lviv. The other one, organized by Oksana Zeplinska, focused on the



Fig. 1. Univ, Holy Dormition Lavra of the Studite Rite. Photography of Father Alipij Fedun



Fig. 2. Jerzy Nowosielski, *Abandoned church*, 1962, National Museum, Warsaw

work of Kornel Ustjanowicz, one of the most outstanding Ukrainian artists. In addition to portraits and landscapes, historical scenes, that painter had also produced icons, and, what's more, he had contributed to the discussions on the provenance of modern religious painting. He published his considerations on Byzantine art and Ruthenian icons in the Ukrainian magazine *Dilo*.

Modern icons are gaining more and more interest in Poland, Ukraine and Romania. A remarkable meeting place for icon painters is the small village of Nowica, located in the mountains in the South of Poland. For many years now, artists from many countries have gathered to participate in the meetings, painting beautiful icons. A new iconography related to the history of the 20<sup>th</sup> century martyrs has been emerging (fig. 3–4). Exhibitions,





Fig.3. Ostap Lozynskyj, *Klement Sheptytsky*, (Inscription: *Communion, Szeptycki brothers saving Jewish children, Easter Eucharist in prison*), 2019

organized in different places, had been attracting more and more visitors. We can now see these works in many countries.

For many contemporary artists, the twentieth-century icon painter Jerzy Nowosielski (1923–2011) serves as a role model. He is extremely popular across Poland and Ukraine. No wonder there are more and more followers. This year, Bishop Michal Janocha and his colleagues from the University of Warsaw organized an international conference dedicated to Nowosielski's work. However, this artist's work remains unknown in other countries. By origin, Nowosielski was a Lemko from Sanok. While in novitiate, he studied iconography in the monastery in Univ near Lviv (fig. 1). The monastery of Studites hosted a large collection of old icons and was a place where a new icon-painting tradition as a return to



Fig. 4. Roman Zilinko,  
*Blessed Omelyan Kovch*, icon from 2019

Byzantine sources was formed. After World War II, Nowosielski chose to study the traditional art disciplines at the Academy of Fine Arts in Cracow, and upon graduating he pursued his interest in modern art, gaining considerable popularity and partaking in the Venice Biennale in 1956. And yet, after many years, he chose the path of an icon and wall decoration painter in Catholic and Orthodox churches. This main trend of the conference hero's artistic work is going to be the focus of the next issue of *Series Byzantina*.

We plan to publish our articles both in the traditional printed format and on our website. We will be happy to accept other texts for publication. The subjects of focus in subsequent issues are going to include book illustration and Russian religious art of the 18<sup>th</sup> and 19<sup>th</sup> century.

*Waldemar Deluga*