

Part D: The 7th Ecumenical Council & the Iconographic Canons



D1: The Iconographic Canons: Council in Trullo

The Council in Trullo and its canons have been hotly debated in east and west. Nevertheless, in a remarkably compact way, they define the characteristics of iconographer and icon, and set the parameters for the technique to develop.



D2: Roots of Iconoclasm: East & West

This unit sets the scene for the following Council, looking at Byzantium as a liturgical state versus the iconoclasm gaining ground through the victories of Islam, and takes an overview of the western Empire situation which leads to later schism.



D3: Confronting Iconoclasm: Nicea II

This unit concentrates exclusively on the theology of the image in Nicea II, looking carefully into the arsenal of arguments for and against icons. The arguments are still relevant to western iconoclasm and the debate with Islam.



D6: After Nicea II - The Byzantine East

The theology had been worked out, but the battle for hearts and minds was still to come between 787 and 843 CE. Monks came to the fore in the defence of icons and the resulting fusion with monastic spirituality has characterised the icon ever since.



D5: After Nicea II - The Romanesque West

This unit explores sensitive ground - the Council of Frankfurt and Charlemagne's running battle with Popes and Empress as he insisted both that images to be used for education only and on introducing the the filioque into the Creed.



D6: The Baptism of the Rus & Mystical Theology

A look at the events leading to the baptism of the Rus in 988 CE. Russia was in the unique position to inherit a fully formed monastic and icon tradition.

Part E: The Icon in Context



E1: The Liturgical Building - East

We explore the defining characteristics of the Orthodox Church building and the way in which the cycles of iconography and position of icons support the liturgical life of the Christian community.



E2: The Liturgical Building - West

We explore the defining characteristics of the Western Church building and the rise of Gothic architecture and the stained glass window, and points of iconographic dialogue with the eastern Church.



E3: Iconography in the West - the Way Forward

Today, when western Orthodox are seeking to recover their western heritage, and members of other churches are increasingly seeking to re-introduce iconography into their practise, we look at examples of modern icons and examine the future of iconography in the west.

Sign up anytime: www.exw-onlineiconcourse.org Paypal Subscription: £10.00 p.m. or £100 p.a. Email for Zoom lecture dates & times: sanctiangeli@me.com. Back Lectures available in Dropbox. 1-to-1 Tutorials £40.00 ea. your own project with preparatory and follow-up material.



ONLINE ICON COURSE: 2022-23 UPDATE

www.exw-onlineiconcourse.org

STUDY MODULES: ZOOM LECTURE PROGRAMME:

PRACTICAL EXERCISES FOR ICONOGRAPHERS: 1-to-1 TUTORIALS on request.

The Online Icon Course is a groundbreaking distance learning course which developed from the need to develop in-depth background study for western icon students who were only able to attend short courses. Over time, this has developed into a course which meets a wider need to introduce the iconography of the Church to a more general user, while continuing to develop practical exercises for iconographers.

The course traces the development of iconography, as it grew technically from the arts of the ancient civilisations around the Mediterranean, into the art of Christian iconography, as artists travailed to find a way to express the revelation of God made man, in Christ Jesus. All the Great Councils of the Universal Church, impacted on iconography, resulting in the canons of iconography in the 8th. century and the development of a unique art which, by its techniques, both points beyond this world to the divine, and celebrates the entry of the divine into this world to transform it. It gives credit to the orthodoxy of western iconography in the Anglo-Saxon and Romanesque west, while pinpointing the roots of divergence, which would lead eventually to Reformation iconoclasm. The course follows the historical progress of these techniques, up to the Baptism of the Rus' in the 11th. century, all accompanied by exercises and projects in the technique of iconography. Finally, it ends with an overview of the Christian arts in the liturgical buildings of the Orthodox East and the Medieval West, and explores ways an authentic iconography can be developed in the western diaspora.

These units are suitable for:-

- Working iconographers, and for those pursuing icon writing as a way of devotion.
- Orthodox seeking to have a better understanding of the icons of the Church.
- Church architects and craftsmen, and anyone else concerned with the reordering of churches and designing the liturgical environment.
- Teachers and catechists.
- They will be of general interest to anyone who wishes to augment their knowledge of the Christian icon in their own devotion, or who seek a more profound understanding of the eastern and western Churches.

The course seeks to maintain the principles of traditional Orthodox iconography, while encouraging a renewal of this tradition in the western churches.

In 2015 Sister Petra Clare, after many years studying and practising the icon, as a nun of the western church, was received into the Orthodox church, and subsequently tonsured as an Orthodox nun, with the name Theovouli (name-saint Aristboulos, the Apostle of Britain). Please bear in mind that the original course was developed in her journey to Orthodoxy, and not all modules have been updated. The intention is to update all the modules over the next few years, in line with the lecture series.



Part A: Roots of Iconography



A1: "Out of Egypt"

Ancient art works on very different principles than Renaissance art. What the eye saw was subjected to the purpose of the image. The icon built on these ancient principles, developing the icon not just as a 'photo' of a moment, but as a concentration of the most important components of a liturgical experience.



A2: The Greek Inheritance

We may have heard that Byzantium was an originally a Greek colony, but few of us realise how many of the skills of classical Greece, in geometric composition, freehand brush painting and mosaic were carried over to the early Church.



A3: The Jewish Inheritance

This unit explores the ambivalent relationship with images among Israelites - both iconographic precursors and contexts in which images were completely forbidden, which form the basis for Christian distinction between icon and idol.



A4: Rome: Empire & Icon

This unit explores how both the Roman diocesan structure and the tradition of using visual images, such as the Emperor portraits to publicise its values, prepared the Empire to accept the icon as a means of preaching the Gospel.



A5: Alexandria to Sinai: the First Icons

This unit explores not only how the late Graeco-Egyptian mummy portraits techniques transfer into the principles and palette of the icon, but the importance of the Jewish diaspora around Alexandria as precursor to monastic Egypt.



A6: Relics, Pilgrimages & Icons

This looks at the importance of relics and pilgrimages to the Holy Land and other sites in setting the main characteristics of iconography. Simple images, which had to be immediately recognised, on relic and holy oil containers were essential.

Part B: Studying Scripture Through Icons



B1: The Old Testament in Icons

This unit introduces patristic interpretation and typology and its translation into Old Testament 'types' in writing recognisable icons of Old Testament figures. It includes exercises exploring the ways in which composition reinforces the scriptural text.



B2: Icons of Incarnation

This unit continues exploring the relation between biblical exegesis and icon composition, as a living art. It introduces chiasmus as a method in Scripture and icon, and continues exercises in understanding the icon as scriptural exegesis.



B3: Icons of Ministry & the Transfiguration

This unit continues our study of the composition of the icon as a method of scriptural exegesis, as we follow the icons of Christ through icons of ministry. There is a special section on Gregory of Sinai's exegesis of the Transfiguration.

B4: Iconography of the Passion

This unit explores in depth the relationship between the iconography of the passion and the four gospels, and the way the scenes are designed to link in a continuous narrative. Including the Passion icons of the Mother of God.



B5: Icons of Paschaltide

This unit explores the basis for the Anastasis icon, and the importance of the literal content of the four Gospels in icons of the post resurrection appearances, together with the presence of Mary in icons of the Ascension and Resurrection which point us towards the birth of the Church.



B6: St. Paul the Iconographer

Paul is not at first someone you would associate with iconography, but -look again! He is a verbal iconographer who lays the foundations for both theology and image in the early Fathers, and a number of significant icons are built on his foundations.



Part C: Iconography of the Councils

C1: Verbal Iconographers in the Fathers

In the early Church a new language is developed as insight into what it means for God to be made flesh develops. This unit explores how the verbal iconography of the early Church Fathers became a language of sacrament and liturgy.



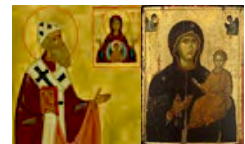
C2: Nicea I - Composing an Iconography of the Trinity

Although there is a big gap between the Council of Nicea in 325CE and Rublev's icon in the 1400s, the icon is the culmination of a long process of theological and iconic growth. The unit concentrates on how the theology 'makes' the icon.



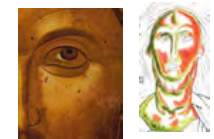
C3: Ephesus - Composing the Iconography of the Mother of God

This section deals with both the long tradition of icons of Our Lady and the iconographic impact of the Council of Ephesus. There is a section on icons of the childhood of the Theotokos and icons attributed to St. Luke.



C4: Chalcedon - Composing the Iconography of the Face of Christ

Chalcedon is at the heart of any theology of the icon - how to develop an artistic technique which, by its method alone, witnesses to the paradox of the two natures? This unit explores both the historical council and its implications for the painter.



C5: The 5th Ecumenical - Ideology & Iconography I

This unit, starting in Justinian's reign, explores the international situation surrounding the Empire and its implications, with the parallel doctrinal conflicts within the Church, as a key point in the emergence of later regional icon schools.



C6: The 6th Ecumenical - Ideology & Iconography II

The confrontation of Wilfred and Cuthbert at Whitby, parallels the time of Pope Martin's imprisonment after meeting Maximos the Confessor. Latin disappears from Byzantine liturgy at Sergios' reforms. What makes an icon a character portrait?

