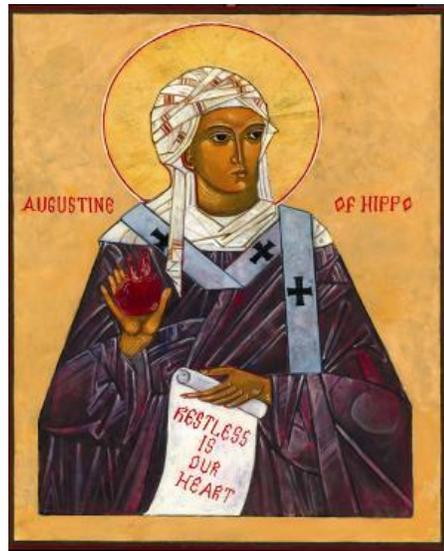


The Painting of Icons *

Fall Semester, 2015: R, 2:30-5:30 PM

Course # SAR 4007-001 (CRN #24286), Vasey Studio, 207
Fr. Richard Cannuli, OSA and Dr. Tina Waldeier Bizzarro

* satisfies Diversity 3 Requirement (non-Western cultures)



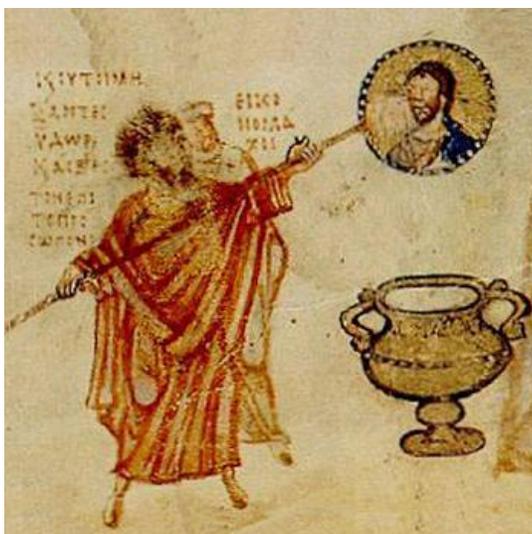
ICON OF ST. AUGUSTINE OF HIPPO, WRITTEN BY FR. RICHARD CANNULI, osa

Reading List:

- Baggley, John. *Doors of Perception: Icons and Their Spiritual Significance*. Crestwood, New York: St. Vladimir's Seminary Press, 1995. ISBN: 0-88141-071-3 (**Required—to be distributed in class**).
- Barasch, Moshe. *Studies in the History of An Idea*. New York: New York University Press, 1992 (ISBN: 0814712142, 9780814712146), Paperback.
- Forest, Jim. *Praying with Icons*. Maryknoll, NY: Orbis Books, 1997 (ISBN: 1 57075-112-9) (**Required**).

Weekly Readings: Dr. Bizzarro will give you a series of articles to be read during the course of the semester. Bring an empty flash drive with you on the first day of class.

Optional: Maguire, Henry. *The Icons of Their Bodies: Saints and Their Images in Byzantium*. Princeton: Princeton Univ. Press, 1996 (ISBN: 0-691-02581-9). (May be purchased online, if desired; not in bookstore).



Khludov Psalter (detail), 9th century. The image represents the Iconoclast theologian, John the Grammarian, and an iconoclast bishop destroying an image of Christ (State Hist. Mus., Moscow)

Course Description – Diversity 3:

[Diversity 3: Courses focus on the culture, economics, politics or ecology of societies and nations other than those of Western Europe and the United States and that emphasize power, privilege, and marginalization or a critical analysis of how these cultures define and express themselves.]

We will learn to write an icon in the Russo-Byzantine technique with all-natural materials--tempera paints, a gesso-covered birch board, sable brushes, gold leaf, clay, and stand oil (natural linseed oil polymerized by heating)--as tools, following early Christian painterly formulae. As well, we will investigate the composition, make-up, meaning, symbolism, color coding, and theological content of the iconic image—from its Early Christian beginnings through its current status within Orthodoxy as well as the influence of this prototype in modern popular culture. The early Christians in the Middle East, who first fashioned these icons were a splinter group, a new and dissenting cult of believers in the Christ, who threatened the fabric of the Roman Empire. As well, their crafting images of the face of Christ and his holy family of saints was a threat to the Judaic, aniconic (or anti-image) tradition out of which they developed as well as to the later (7th century) neighboring Islamic tradition, which also forbade images of the godhead. We will try to understand how these early Byzantine Christians wielded and lost power—over and over: through the establishment of the Christian sect in the early Byzantine Empire; through the political turmoil of Iconoclastic Controversy (726-843) when most icons in the Eastern Empire were destroyed; through the Great Schism of 1054 which separated the Eastern Orthodox and Roman Catholic churches; through the defeat of Constantinople by the Ottoman Turks in 1453 as well as the mid- to late-twentieth century era of Communism when icons were banned and went underground; through the attempts of the late Pope John Paul II to re-unite the Orthodox and Roman Catholic churches through the return of the icon of Our Lady of Kazan (an icon of the Virgin as protector of Russia, a *palladium* of the highest stature within the Russian Orthodox Church to Russian Patriarch Alexis II in August, 2004). The icon has acted as sacred liturgical object, as pawn, and as symbol of religious and national identity--in the force field of power relationships within the Eastern Orthodox church as well as between the Roman Catholic and Orthodox churches.

Course Goals:

We will attempt to arrive at an understanding of the icon both intellectually--through the study and analysis of the history of the tradition, its spiritual process, its formal characteristics and language, and its social, cultural, and artistic milieu; and physically--by the programmatic crafting of an icon in the Russo-Byzantine tradition. Finally and ultimately, we will apply these historical and physical modes of inquiry to an understanding of iconic imagery within twenty-first century visual culture such as in film, advertising, internet—in order to understand how this type of imagery is cross-cultural, powerful, and privileged.

Course Guidelines and Requirements:

Attendance is *mandatory*. Each week, we will progressively increase our understanding--physical as well as intellectual--of the icon and the iconic tradition. Class meets only once per week in the studio where we will craft and study icons. Most information will be verbally and visually transmitted, which makes recuperating class time almost impossible. There will be one midterm test, a written analysis of the thinking of the Early Church Fathers, and one research paper due at the end of the semester (see syllabus). Additionally, each student will create his/her own icon, which will be his/hers at the end of the semester. Do not be concerned; no artistic talent is necessary for this process—you will learn the techniques slowly and carefully. Your grade for the course will be based upon: attendance, weekly assignment grades, midterm grade, final paper grade, and diligence in application and seriousness of purpose in the creation of the icon. There may be additional **workshops** scheduled, if there is additional time necessary to complete the writing of the icons. You are required to attend as many of these as you need to complete your icon. Students missing two or more classes risk unsuccessful completion of this course.

Office Hours, etc:

Fr. Richard's office hours will be from noon to 1:30 PM on R, before class and by appointment. His office is in Vasey 207, in the room behind the Painting Studio. His e-mail address is: Richard.cannuli@villanova.edu

Office Hours, etc:

Dr. Bizzarro will meet with any of you, either after class on R or on Wednesday, by appointment, in the room behind the Painting Studio (Vasey, 207). She is available on Tues, after 1:30 pm, if these times don't work for you. Her telephone number is: 610-664-5092, and her e-mail address is: rosieselavy@yahoo.com. Do **not** send Dr. Bizzarro messages to her Villanova e-mail address; she will never see them. Both Instructors will endeavor to meet your needs and to understand your perspective; please try your best to do the same with us.

Cell Phone Use: In order to be able to receive campus-wide safety or weather alerts, cell phones may be left on **vibrate only** during class. Absent prior permission from the Instructor(s), **students may not acknowledge other**

messages or phone calls, nor may they send text messages during the class period.

Student Needs:

Students of all learning types and students with physical disabilities are welcome in this course. If you have any concerns at all regarding your progress and/or success in this course, please make an appointment with Fr. Richard and Dr. Bizzarro. They are available during their office hours and will make a special appointment to available to you. If you have a special need of any type, please communicate with Fr. Richard and Dr. Bizzarro so that they may work together. Their e-mail addresses are:

Dr. Tina Waldeier Bizzarro: rosieselavy@yahoo.com (not the VU email system)

Fr. Richard Cannuli: richard.cannuli@villanova.edu

Vasey Hall is handicap accessible. There is an elevator to the second floor studio. Fr. Richard and Dr. Bizzarro can meet with you in the office behind the Studio.

Academic Integrity:

Academic integrity is very important to the intellectual climate at Villanova University. Violations of academic integrity can not be tolerated and may result in failure of this course and/or suspension or expulsion from the University.

Academic dishonesty includes, but is not limited to: plagiarism, fabrication of data, information or citations, multiple submissions of work in different courses, and cheating on examinations and assignments.

Off-Site Visits:

This class will visit, as a group and accompanied by Fr. Richard and Dr. Bizzarro, a Russian Orthodox church in the neighborhood called St. Herman of Alaska's Russian Orthodox Church—date to be specified after our first class meeting. We will not only witness an Orthodox service and the role of the icon within it, but we will also have a conversation with the Fr. John Perich, Pastor, an historian and an icon expert.

The Painting of Icons *

Fall Semester, 2015: R, 2:30-5:30 PM

Course # SAR 4007-001 (CRN #24286), Vasey Studio, 207
Fr. Richard Cannuli, OSA and Dr. Tina Waldeier Bizzarro

Syllabus * ** (Assignments from readings will be given at each class. Please be attentive to these assignments; some are noted, but dates may vary. Please type assignments to be handed-in.

(M, 24 Aug '15: Villanova Classes Begin)

1. R, 27 Aug '15: Introduction to Course: "The Painting of Icons"
Description, Requirements, Readings, Goals, Student
Questionnaire, **Read Entire Syllabus & Bring Questions on
Syllabus to Class on R, 3 Sept.** Instructors' Introductions: How
We Came to Icons.

Presentations: Fr. Richard and Dr. Bizzarro: An
Introduction to the Materials of the Icon. Explanation of Materials,
Transfer of Drawing, Etching, and Application of Clay.

Assignment: View Film: "Byzantium: From Splendor to
Ruin" (on reserve at Falvey Library); hand in film questionnaire on
R, 30 Jan; read Forest, "Intro.", pp. xiii-xx.; read Baggley, Preface,
pp. xi-xii; Chap 1, "A Way In," pp. 1-5; and, have a good look at
the map and chronology in Baggley to understand the
Eastern/Western Roman Empires in the early Byzantine period.
From materials on website: read, "Angel" sheet; Michael material;
"Notes on Symbolism in the Icon", Notes on the Icon Process (pp.
17- 21); Color Chart (p. 22); Greenspan article (pp. 23-4). Take
notes; be prepared to discuss readings in class (10 Sept); **READ
ENTIRE SYLLABUS; COME TO CLASS ON R, 3 SEPT WITH
QUESTIONS/COMMENTS. BRING FLASH DRIVE TO CLASS NEXT
WEEK TO RECEIVE A PERSONAL COPY OF MANY OF THE
READINGS FOR THE COURSE.** Fill out Student Questionnaire
(attached) and bring to class next week.

(F, 28 Aug '15: Last Day for Requesting Satisfactory/Unsatisfactory Grade)

(Sun, 30 Aug '15: Last Day for Drop/Add)

2. R, 3 Sept '15: **Dr. Bizzarro:** What is an icon? What are its formal
characteristics? How does it transmit meaning? What are the
painterly and symbolic codes?
Introduction and Characteristics--beginning with what we under-
stand regarding modern, popular icons. Discussion of paper
assignment and first week's readings.

Fr. Cannuli: Application of Second Layer of Clay and
Sanding and Burnishing—Theological Meaning?

Assignment: Read Forest, A Short History of Icons, pp. 3-11; & Qualities of the Icon, pp. 12-16; read Baggley, Chap. 2, "Historical Background: Beginnings and Early Developments," pp.6-20. From website material, read: article entitled, "Seeing Icons as Windows into Heaven" (p. 28); article on Our Lady of Kazan Icon. Take notes! **Iconic Image Due on R, 10 Sept '15; bring image to Class for discussion/approval.**

Due today: Student Questionnaire--completed

3. R, 10 Sept '15: **Dr. Bizzarro:** Meaning and Language of Icons: A short history of the theology. Christianity—an upstart religious sect based on the revelation of God to man—which threatened the Byzantine Empire. The Politics of Eastern and Western Empires and Churches. In-class discussion of Our Lady of Kazan and other assigned articles.

Fr. Cannuli: "Enters the Holy Spirit": The Gilding Process and Its Meaning within the Icon

Assignment: Forest, pp. 23-40. From website materials, read: article, "Patron Saints of Art" (on *santeros/as*); Baggley, Chap. 2, "Historical Background: The Triumph of Orthodoxy. .." pp. 21-32. Screen DVD, "Sacred Space: Art. Architecture and the Role of the State." Respond to questions at bottom of film sheet; due, R, 17 Sept. From reading materials, read: article, "Keepers of the Faith" (pp. 38+); write up main ideas in Article and be prepared to discuss next week in class; **hand-in report.**

Due today: **Choice of iconic image** for paper (image required) and film questionnaire ("From Splendor to Ruin")

(R, 10 Sept '15 - Su, 13 Sept '15: *St. Thomas of Villanova Celebration*)

4. R, 17 Sept '15: **Dr. Bizzarro:** Purpose of Icon: Both an end and a means. Truth is not revealed in the content of the message but in the mode of receiving—The Liturgical and Social Environment of Icon from the early Byzantine Empire through the Great Schism of 1054

Fr. Richard: Chaos/Color: Application of *Roscruzsh* pigment and Its Meaning

Assignment: Forest, pp. 53-104.

Due today: Film questionnaire ("Sacred Space," DVD); written report on "Keepers of Faith" article.

(Sa & Su, 19 - 21 Sept '15: *Parents' Weekend*)

5. R, 24 Sept '15: **Dr. Bizzarro:** History of the Icon: Its link to portraiture its dogmatic basis, the Iconoclastic Controversy; Discussion of Aksum article; In-Class Discussion of assigned article.

Fr. Cannuli: Lines Re-Drawn; First Highlights—Symbolic Meaning of Highlighting.

Assignment: Forest, pp. 105-146; Baggley, Chap. 4, "Biblical Language: Verbal and Visual Imagery," pp. 33-42.

Prepare for Midterm Exam on R, 8 Oct. '15.

6. R, 1 Oct '15: **Dr. Bizzarro:** Geo-Politics of the Byzantine Empire: The Politics of Privilege and Its Reverse;

Fr. Cannuli: Complete First Highlights; Discussion of Spirituality of St. Michael and of the Icon Painter.

Assignment: Baggley, Chap. 6, "Spirituality of the Icon Painter," pp. 54-76.

Prepare for Midterm Exam on R, 8 Oct, '15.

7. R, 8 Oct '15: **Midterm Examination** (will take-up first half of class time). (Exam will include all readings, film, and class discussions to date.)

Fr. Richard: Writing the Icon: Complete First Highlight—The Divine Presence within the Image.

Assignment: Baggley, Ch.5, "Biblical Interpretation" pp.43-53.

(M – Su, 12 – 18 Oct '15: Fall Recess; M, 19 Oct. '15: Classes Resume)

(W, 21 Oct '15: Midterm Grades Due)

8. R, 22 Oct '15: **Fr. Cannuli:** Writing the Icon: First Float—the Meaning of Layering the Paint.

Dr. Bizzarro: The Iconostasis—the Political and Liturgical Hierarchies of Saints, Bishops, and the Holy Family within the Byzantine Empire and within the architecture of the Orthodox Church.

Assignment: Prepare rough draft of paper. Dr. Bizzarro and Fr. Cannuli will read and evaluate your paper, if handed in two weeks (at least) before due date (R, 19 Nov.); Baggley, Chap. 7, "The Visual Language of Icons," pp. 77-86 and Chap. 8, "Icons and Their Environment," pp. 87-98.

(F, 23 Oct: Advising for Spring Semester '16 Begins)

9. R, 29 Oct '15: **Dr. Bizzarro:** Preliminary Discussion of **Early Christian Church Fathers'** Material. Over the centuries, debate about the nature and status of images of God and sacred figures has upset the established order and shaken societies to their core. Out of this debate, an identifiable doctrine has emerged of the image in general and of the divine image in particular. Today, we will examine these historical arguments, from the period of Late Antiquity and Early Christianity in the East and West.

Fr. Cannuli: Writing the Icon: Second Highlight--

Modifying the Light from within.

Assignment: Work on final paper, **due R, 19 Nov.**

10. R, 5 Nov '15: **Dr. Bizzarro:** Icons of Mary—A Special Place within Iconography. Main Types of Icons; Revisiting the *tchin* and *deisis* Hierarchy of the Iconostasis; the Royal Doors
Fr. Cannuli: Writing the Icon: Floating and Last Highlights—Meaning.
Assignment: Article on Church Fathers—in packet; write synopsis of this article, and prepare for in-class discussion on R, 3 Dec.'15. Do the synopsis assignment as best and as carefully as you can; it will form part of your grade.

(W, 11 Nov '15: Last Day for Authorized Withdrawal without Penalty)

11. R, 12 Nov '15: **Fr. Cannuli:** Writing the Icon: Last Floats and "Catching-up" with Icon Writing Process.
Assignment: Continue working on final paper due R, 19 Nov.

12. R, 19 Nov '15: **Dr. Bizzarro:** Iconoclasm & The Icon—The Politics of the Church Bishops and the Monastic Orders—Privilege and Power versus Monastic and Liturgical Tradition—Who won out?
Fr. Cannuli: Writing the Icon: Final Lines
Re-drawn and *ovjivki*.
Assignment: Complete reading of Early Christian Fathers' material and write a summary of all of their ideas—**to be discussed in class on R, 3 Dec, '15** (after Easter Break).

Icon Papers Due Today

(T, 24 Nov '15: Thanksgiving Recess Begins after Last Class Today.

(M, 30 Nov '15: Classes Resume)

13. R, 3 Dec '15: **Dr. Bizzarro:** Final In-Class Discussion of Early Christian Fathers' Material; be prepared.
Fr. Richard: Completing the Writing of the Icon: Staff, Lightning, Michael's Name
Due: Early Christian Fathers Material – Synopsis (typed)

14. R, 10 Dec '15: Last Class for "The Painting of Icons"
Fr. Richard: Completion of Icon; Demonstration of Oiling Technique and Discussion of **Blessing of Icon**
Dr. Bizzarro: Concluding Remarks

F, 11 Dec '15: Reading Day

Sa, 12 Dec – F, 18 Dec '15: Final Examinations (no exams on Su, 13 Dec)

**** There will be additional workshop days scheduled to complete the icon throughout the semester. Be attentive to scheduled workshop days, to be announced during class time.**

The Painting of Icons – Paper Assignment

Dr. Tina Waldeier Bizzarro & Fr. Richard Cannuli, OSA
Fall Term, 2015

Modern Icon Paper Assignment:

Choose a modern-day, popular icon (20th-21st C) from: a magazine (cover, article), a book, a TV clip, a film. Capture it.

1. Analyze and explore its iconic qualities i.e. formally, what makes this image iconic; investigate its formal characteristics such as color, line, perspective (or lack thereof), composition, scale, etc.
2. Discuss the idea/object being sold, marketed and its history
3. Tell how the icon has been used within its contemporary context i.e. it has been portrayed thusly to what end? Explore how iconic characteristics relate to their modern context; how the iconic characteristics of your image define its meaning, deliver meaning, phrase meaning; how our society is defined by its icons, and how our icons are defined societally. *Finally, speak to the power and privilege this type of image wields today and yesterday.*

Due Date for Final Paper: R, 19 November, 2015

Student Questionnaire

“Every human is at the same time, like all other humans, like some other humans, like no other humans.” Cyld Kluckhohn, Anthropologist

Name:

Graduation Date:

P.O. Box:

E-mail address:

Mailing Address:

Telephone:

Good time to call:

Major (dream):

Minor (dream):

Languages you speak:

Languages you read:

Native language:

List a block of time (2 to 3 hrs) when you are free to visit museums/churches/exhibitions:

Do you have a car?

Accommodates how many?

Why are you taking this course?

Have you taken other history of art or studio art courses?
Which?

Is there anything you would like us to know?

Do you have any special needs?

Tell Us something about yourself.

What other courses are you taking here at Villanova? Are any of them “Diversity” courses?

What high school did you attend: Where is it?

What sorts of jobs/volunteer experiences have you had?

Do you have any family/relatives/friends who went to Villanova?

What sort of music do you like?

What is your favorite movie? Why?

Who is your favorite movie star—male and female?

Do you like to read? What are some of your favorite books?

Who is your hero? heroine?

What is your favorite TV program?

Do you daydream? What are some of your favorite daydreams?

How do you define success?

What is really important to you?

What are you good at?

What do you wish you were good at?

What has been your most enjoyable learning experience?

Your least enjoyable learning experience?

Respond to the question: "I'd like to be thought of as ___?"

___ smart

___ engaging

___ caring

___ creative

___ wealthy

___ cool

(rank the above 1 – 6, with 1 being the highest or first choice)

If you had one day to go anywhere in the world, where would you go?

Is there anyone in world history you would like to meet? Why?

Do you have a tattoo? What is it? Why did you take this course? What do you expect to learn? Have you painted before? What sort of thing?

What do you expect to learn from this course on the Icon?

Have you painted before? What sort of thing?

Tell us anything you would like here:

Please bring this form—completed--to class on R, 3 September, 2015.
Thank you for sharing with us!