

WOODCARVING IN GREECE

In Greece is preserved a great number of wooden crafts of high artistic quality, that are dated mainly in Post-Byzantine period, as in Byzantine period are conserved a few but very significant. The wood carvings are divided into ecclesiastical and secular. In ecclesiastical woodcarving, from which the most and also the most admirable examples are preserved, are included pulpits, shrines, despotic thrones, epitaphs, crosses, lecterns. The most representative work of ecclesiastical wood carving, however, is the templum. The wooden templum or the "wooden wall of icons" of the Post-Byzantine period, gradually emerged through an evolutionary course, the starting point of which was the chancel screen of the Early Byzantine period. In the Byzantine years the iconostasis are made mainly of marble but also of wood, while from the Paleologean period onwards the use of marble is limited and more and more wooden iconostasis are made. The wooden iconostasis are categorized into wood carved, written and mixed.



Lectern, 15th century
Monastery of Vatopedi, Mount Athos



Templum. 1814,
Monastery of Agios Stefanos, Meteora

In addition, from the 18th c. onwards secular wood carving is also flourishing, due to the rapid economic and cultural development. The ceiling, the mezzanines (fitted wardrobes) and the doors of the mansions follow a single decorative system, that prevails in the wider area of the Balkan Peninsula. Today in Greece, despite the industrialization, there are modern wood carvers and workshops, who continue the tradition of Post-Byzantine wood carving.

YOUNGMASTERS YOUNGMASTERS PROJECT

Young Masters - Traditional Touch in Wood Heritage: Master Hands-Young Minds Cooperation Project is under the chairmanship of Graduates and Members Society of Istanbul Zincirlikuyu Technical and Constructional Vocational High School in partnership with Istanbul University and European Centre for Byzantine and Post-Byzantine Monuments. The two main objectives of the Young Masters project are; to contribute to the survival of the wood arts, which are about to disappear, and to support the vocational education of young people. In this context, it was aimed to transfer the arts of wood carving and kundekari to future generations by establishing a "master-apprentice" relationship between "wood masters and vocational high school students". In the project, trainings with the participation of Zincirlikuyu ISOV Vocational and Technical Anatolian High School students are given with a holistic approach, with workshops, seminars on the importance of wooden cultural heritage and preservation methods, and technical trips. Artistic events and meetings are held in Istanbul and Thessaloniki to raise awareness about wood arts and to raise awareness of wood conservation.

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www.youngmastersproject.com
info@youngmastersproject.com
[gencustalarprojesi](https://www.instagram.com/gencustalarprojesi)



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**Grant Scheme for Common Cultural Heritage:
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Young Masters Shape the Future of Wood Art



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