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**Religious Art of the Basilian Order in Ukrainian's territories of the "long" 19<sup>th</sup> century.  
Outcomes of the Political and Ecclesiastical transformations**

The aim of my project seeks to examine the religious art (broadly defined as visual practices of worship) within development and activity of the Ukrainian Uniate Church in the frame of historical and political circumstances of the "long 19<sup>th</sup> century". I will investigate the ways in which Ukrainian religious art, especially under the patronage of the Basilian order, have been dependent on current theological changes adopted by the Uniate church through the 18<sup>th</sup> century. It was a process of the approximation of Ukrainian religious (both icon and mural) paintings to the Roman catholic subjects and samples. Mentioned changes in the church decoration and the conception of the liturgical space were quite active implemented by Basilians order. From the 17th century Ukrainian iconography and church architecture was open to Western influences, though guided by Byzantine models of past centuries.

But that period was also marked by the crucial political changes – as E.Hobsbawm argued from the "age of Revolutions" to the "age of Empires" (from *Hobsbawm,2010*). These changes were particularly distinctive for the Ukrainians, partitioned between Austrian and Russian Empires. Two Empires intruded upon the Uniate Church matters.

One of the objectives of my research is the analysis how religious art was becoming a visual factor in the practice of the powerful Empire idea implementation. If the Habsburg's Empire approach was to make Uniate clergy and local laity their allies, on the contrary the Russian Empire perceived Ukrainian Uniate Church (and Basilians, as the most influential part of the clergy) almost as a representatives of the national liberation movement and tried to eliminate national traditions of worship, including visual representation of ecclesiastical subjects.

Therefore I will try to compare changes in the Uniate religious art depending on the mentioned preconditions, because only describing one example with reference to other we can embrace all transformations.

These issues partly correlate with the post-colonial methodology in general (B. Ashcroft, G. Griffiths, H. Tiffin 2006) and in art studies in particular (E.Said, *Culture and Imperialism*,

1993). Revealing the issue of identity in Ukrainian religious art we should appeal to concept of Holy Russia (studied by D. Tschizhewskij 1959, W.K.Lang 2003, V.Lepakhin 2013). My research is based on the publications such historians as J.-P. Chimka (1999), L.Wolff (2003), D. Blackbourn (1991), L.Berezhnaya (2013). Also I find reasonable to use of A. Lidov's considerations on the hierotopy concept.

I would like to represent one of the aspects of my research on the 4<sup>th</sup> International Forum for Doctoral Candidates in East European Art History that is "*Precursors of the Ukrainian religious art historiography and issues of the national identity and imperial politics.*" The sources, which appeared about 1870 and were describing the monuments of religious architecture and art on the ethnic Ukrainian territories notably reflected these interrelations. Moreover, in such sources an artistic features have been considered in the light of political views and preferences of authors who were loyal either to the Russian or to the Austro-Hungarian empires. So I try to outline how the art historiography have faced with the political and ideological aspirations.