The sources of research and historical and cultural features of church painting in the Ukraine of the second half of the XX century. The Ukrainian church art of the second half of XX century is unexplored, but we have found numerous monuments of monumental painting and icon painting in 1950 – 1980’s, being special approaches to distribute Christian culture in times of prohibition by Communists (folk art, nonconformist artists, etc.), methods of preservation of monuments. The artists’ memories, witnesses of events, interviews with relatives of artists, art historians, who study religious culture of certain regions (they can delve in detail into the local art information), private and museum collections, archives, bibliographical studies, research papers and monographs on related topics, newspapers, etc. become the sources of research. The church art revival has many problems so the examination of artistic centers and educational institutions in the sphere of church painting will determine their positive and negative aspects of the process.

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ideological. This is not true because many peoples and countries in Europe are trying to defend the right of their own traditional way, considering it not only a thing of the past, but the basis for the future. For example, the Ukrainian church is discussing only now the association of its different faiths and is looking for the ways to eliminate the Orthodox denomination, which is controlled by Moscow. For centuries of its existence the Ukrainian church art had its unique appearance among the Orthodox churches range. And it can become again one of the components for the separation of the Ukrainian church, nation and state from the rest. It is important, that everyone has the opportunity to develop freely within their own cultural, historical and religious traditions.

However, the task is complicated for the Ukrainian church culture by many factors. The church art of the second part of XX century has been developing specifically in terms of communist totalitarianism and it was not till that time the subject of deep study of art research. It is considered that in Soviet times there was no religious art and that is why the Ukrainian church art is talked about before the first part of XX century in the context of Western Ukraine and others, but the second part of XX century remains as terra incognita. Even well known researchers of Ukrainian art agree very often with such definition. This is an example, concerning allegations of D. Stepovyk about main field of religious art of iconography in Ukraine: “It is clear that under these conditions of no progress forward in the development of art icons could be considered, particularly in areas under the Bolshevik regime...” [11, p. 99]. We have discovered a number of interesting cases, determining appropriate causal evolutionary relationships in the formation of religious subjects including fine arts and religious art of the second part of XX century.

It is incorrect to talk at this time about the absence of religious art and the existence of different religious art and culture in the Soviet Ukraine before the “adjustment” it’s necessary. We have investigated the numerous monuments of church murals and icons of 1950 – 1980’s, special ways of broadcasting of Christian culture in times of prohibition by Communists, conservation methods and more. The sources are artists’ memories, interviews with relatives of artists, art historians who study religious culture of certain regions (they can delve in detail into the local art information). You can find these facts only by field studies (surveys of witnesses, interview, searches the archives, biographical research) or by examining scientific articles, monographs and articles on tangential topics in the press and so on.

For example, many famous artists have been well-known during “Pre-Soviet times” and in the 50 – 60-s they did not want to choose the socialist realism path and completed the commissions of church communities (renewed, painted churches, etc.). For example, O. Kravchenko engaged in semi-legal iconography and painting murals churches – in Zolochiv (1956) Obrotshino (1958), Yavorov near Kosovo (1958) [7, p. 171]. He was a student of the famous artist M. Boychuk, then released from teaching for “formalism.” The well-known Carpathian artist M. Zoriat, the graduate of Krakow Academy of Fine Arts (1955 – 1965) served wall paintings in churches of Carpathians, particularly in the villages Mizun, Zalukva, Old Kryvotuly, in the cities – Tysmenytsia, Bolekhiv [1, p. 103, 104]. Note his works on biblical subjects marked a subtle psychological, they reviewed influences of expressionism (“Crucifixion”, “Christ in a crown of thorns,” “Esse Homo”).

The a priest’s son from the village Deleva of Tlumach District, D. Ivantsev, a student of the Krakow Academy of Fine Arts, turned to religious subjects. In the second half of 1950-th he secretly executed paintings of churches in the villages Stinka in Buchach district, Koropets in Monastyrskyi area (Ternopil region), Nemiroff of Lviv region, Kniahunyn (now within the city Ivano-Frankivsk). The important achievements of the artist are complex of iconographic paintings Introduction Blessed Virgin church in the village Deleva (1958). Master performed for this small wooden church, two of the twelve tracks on festive theme, “Christmas” and “Resurrection”. The interesting composition of master was depicted in the vault of the church “Was born in Bethlehem – died in Ukraine.” Its story was repeated with some changes in oil painting under the same name in 1993 [13]. The religious theme was continued in the works of masters “Golgotha,” “Christ of the Ukrainian village”, “Moses,” “Our Pietra”.

It should be noted and Transcarpathian painter J. Bokshay. He became one of the founders of the new sacred art in the Carpathian region in the twentieth century, combining a tradition of Baroque illusory painting with decorative Byzantine art and breathing into it the signs of national romanticism [10, p. 147]. The artist depicted historical events of that time in his painting of the iconostasis and altar of the church of St. Nicholas in the village Dorobratovo in Irshava district. The iconostasis completed in 1948 and is the last iconostasis, for the Greek Catholic Church in Transcarpathia in 50 – 80th years of XX century [10, p. 147]. The artist brought the real people of that time in some allegory, inscriptions and images of the apostles, including discern the features of Blessed Bishop Teodor Romzha.

I. Yizakevych was one of those figures (being an artist, a painter, a restorer and a teacher at the same time). The creativity of iconographer I. Yizakevych is fruitful and sincere, based on deep knowledge of the processes of Ukrainian religious art. His brush owns a very large number of icons and murals of churches in the beginning of the XX century. Being an experienced artist, he painted the churches secretly in the Soviet time (the icons for churches in Kiev: Pkovska church in Kurevinka, Pkovska church in Podil, the icons of the iconostasis of St. Makarius Church).

There were several artistic and cultural factors, that helped to preserve and “semi-legally” relay Christian art from the Western Ukraine to the rest of its territory for the second part of XX century. There were several artistic and cultural factors, that helped to preserve and “semi-legally” relay Christian art from the Western Ukraine to the rest of its territory.
for the second part of XX century. The domestic icons (oleographic, photographic, and painted on the glass) were popular at the time. They were performed by artisanal way, were sold by semi-legally on the agricultural fairs [5, p. 513]. Christmas and Easter cards were considered as underground “style.” These were the prints of graphic works of local artists, photocopies of icons in 1950 – 1980 years, which also were made secretly. The memorial thread should be noted as a way to broadcast a continuous tradition of Christian culture in the totalitarian Soviet time in Ukraine (mainly in the western part of the country). We can say, that in the works of leading Western centers of national works with stones were intertwined the national tradition, the Byzantine iconographic canon and Western artistic influences in the second part of XX century. These monuments are an integral part of the national artistic heritage and Christian culture (in the form of statues of Our Lady of Lourdes and Fatima, children’s tombstones with statues of figures of children-angels, “oak” crosses, complemented by relief crucifix, marked features of primitive art) [12, p. 10].

Carols, nativity scenes, could not be prohibited completely in times of totalitarianism. This treasure of folk art had been tried to attach to the Soviet holidays and symbols, changing Christian motives into Soviet ones. However, the redesigned versions of Christmas carols were not accustomed it was particularly noticeable in Western Ukraine. Throughout the Soviet era (even illegally) Nativities and carols have been there as a statement of Christian and national opposition to the regime.

The negative, in general, the process of Ukrainian emigration to different countries in the twentieth century became the alternative way of maintaining traditional Ukrainian religious art and culture in the Diaspora. The ways of synthesis and transformation of traditions of church murals and icons of Diaspora should be considered. Some images of attractions can be found in the works, referred to us by D. Stepovyk [11]. The others sources do not have enough illustrations, although containing the valuable information. Such gaps and putting them into the context of existing stylistic trends in the national church art will impede the scientific interpretation of these works. The researches and conservations of memories are important in the study of Ukrainian church art in times of atheistic Soviet regime. The traditional development of religious art became almost impossible then, and the problem of saving was the most important.

In this case, in 1950 – 1990 years, such figures as the L. Chlenova, V. Degtyarev, H. Logvin, V. Melnyk, L. Milyaeva, V. Ovsiychuk, V. Sventytska, B. Voznytsyi, O. Sidor, P. Zholotovskiy and many others stand out particularly. They examined the old churches, independently sought icons, church utensils, kept those works for museums, took care of their restoration, studied, took into custody of state, etc. This activity was quite dangerous at that time and undesirable for the authorities. The restoration of monuments of religious art deserves a special study in Soviet times. The museum workers and the art conservators engaged by the returning of valuable works of antiquity to cultural exchange. It was also an indirect training of painters and people, who knew icons in Soviet times. You can get the information about this work only with a help of interview of witnesses of those events and some articles in scientific collections.

A less known material layer is a research of works of artists of the sixties. It reveals basic aspects of broadcasting and development of Christian motives in the unofficial art of the Soviet era for the scientists. The movements of resistance to the system enhanced in 1960 – 1980 years. The dissidents and nonconformists went out into the arena of Ukrainian art, next to the official “Soviet masters”. O. Holubetc remarked: “To create a strong spiritual foundation and restore the lost connection of generations had to find new, relevant contemporary forms of artistic expression. The excellent examples existed side by side, but according to the noise of ‘new conjuncture’ they often seemed to be overlooked. It took a lot of time until the universal recognition came back and a statement of great importance for Ukrainian culture and art took place by artists such as M. Bidniak, F. Gumeniuk, O. Zalyvaka, C. Zvirynskyi, E. Lysyk, I. Marchuk, V. Patyk” [4, p. 129].

Such artists as A. Zalyvaka, V. Zadorozhnyy, V. Fedko and partially F. Gumenyuk and I. Marchuk exude by the creative interpretations of traditional Christian themes among the others famous artists of Ukraine, of the second part of XX century. For example O. Zalyvaka, who lived and worked almost all the time in Western Ukraine (excluding time spent in Soviet prisons). The artist feels very well the outside space, in other words, the religious constant of world existence. The high standards of creativity did not let Ukraine turn into rootless territory. It was a kind of “ethics efforts” of Sixties [9, p. 82]. “Ukraine was of their church; the feeling the elbow, sacrifice in the name of friendship and shared ideas, thoughts of purity, consistency of actions remained unshakable moral norm”, – says O. Petrova, the critic, art known researcher of Ukrainian art of the second half of the twentieth century [9, p. 82]. His innovation was atypical in understanding of the historically formed plot. O. Zalyvaka kept sacred of folk painting, although he was risky experimenting with techniques [8, p. 55]. The Christian iconography got a new sound on the following principles in its creative interpretation.

Very often the artist embodies the image of the Virgin, as is typical for the traditional domestic church painting. The iconography of his paintings is quite extensive on the subject: Sign, Intercession, Oranta too. The Light figure of the Virgin (“Virgin”; 1980-th) was showed on a dark blue background with a very sad face and drooping downward hands. The background is anguished, like a stormy sea, by “classic” planes of O. Zalyvaka. Another canvas “Pieta” is decided alike. The Virgin is a young woman in national dress, and the plane completed lyrical background-silhouettes of trees (“Pieta”, 1985). The Virgin Intercession has a mourning face of because of sorrow and sufferings. It represents not only the
Various communities, the dominance in the temples of kitsch, an ignorance of the clergy and members of religious in Ukraine, a lack of specialists in this field of art, this is a different denominational politics of church painful ones among them [3, p. 59]. In our opinion, revival of religious art in Ukraine. There are the most contradictions and negative trends in the context of the really rightly alarmed critics, scientists” [3, p. 59].

We can see the Christian perspective study subjects, as organizing a large number of undiscovered works of the Sixties, the definition of aesthetic and intellectual and spiritual orientation of paintings and semantic accents in the context of Ukrainian art of that time. The materials from the museums’ collections of Kyiv, Lviv, Odesa, Kharkiv, Uzhhorod, Ivano-Frankivsk and so are the sources for the analysis of such information. However, we realize that most of the works that will be involved in the study are in private collections and for their search it will be spent a lot of time and effort. There is no at present a special intelligence, which reveals the evolution of religious themes of Ukrainian art of the second half of XX century. Therefore, relevant information can be found only partially in scientific articles about this period in the field of cultural studies, history, literature and more.

The issue of religious art today is complex and urgent. Key aspects of the revival and transformation of religious art in the twentieth century should be studied comprehensively. The famous artist R. Vasylyk (a founder of the first Ukrainian Department of sacred art in Lviv Academy of Arts) indicates on the events at the end of XX century: “...in the early 1990-th in newly built churches the chaos began. Instead of icons – strange paintings were hung by electric garlands and gold paper or plastic flowers. The curiosity was that kitsch that was liked by the communities, because it seemed of somehow perfect. It is a collective image of Christian virtues. It is a loving mother, wife, sister merciful, sensitive companion of life and, finally, Deputy of Christian people to God. The Master created sacred things and in the art of ceramics. A relief icon of the Virgin Hodegetria is among them. O. Zalyvakha often said that Christ and the Virgin Mary have to be Ukrainian in some way, to be closer to ordinary people so often wore them in folk costumes. They are shown such a way in this little icon. The two even pieces of the master are one option iconicographic Virgin and Christ in the Ukrainian attire. They can be interpreted as traditional iconostasis icons [6, p. 14].

The study of latent existence of religion and religious art require the involvement of memories of certain regions. These facts can be found, mostly, but only through field studies (interrogation of witnesses, interview, searches the archives, biographical studies) or by studying scientific articles and press. Such researches have discovered the works of famous artists J. Bokshay, D. Ivantsev, I. Yiza-kevych, O. Kravchenko, J. Lukavetskyi, M. Zoriy and others. The search and systematization of the works are necessary for determining the aesthetic and intellectual as well as spiritual orientation, the style of paintings with religious themes of artists-nonconformists V. Fedka, F. Gumenyuk, I. Marchuk, V. Zadorozhnyi, O. Zalyvakha and others. The direct examination of contemporary art centers and schools will give the opportunity to determine objectively the advantages and disadvantages of each side in the context of development in Ukrainian church Fine Art of the XXI century.
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