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« » [3, . 148–149].

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#### Summary

**Holovey V. The Phenomenological and Ontological Specificity of Sacred Art.** The article is devoted to philosophical and aesthetic analysis of phenomenological and ontological specificity of sacred art, lighting the structural features of pictorial representation of the sacred. Symbolic representation is considered as a key concept for understanding the phenomenological nature of the sacred image, its ontological status and functions. The significant methodological approaches to the lighting of antinomian spirit of sacred art and the specifics of its spatiotemporal parameters have been defined. The greatest fullness and intensity of aesthetic manifestation of the sacred achieved in holy images, the presence of the sacred actualized in unity of moments of expression and presentation. It's substantiated that transcendence is a generic indication of sacred art. The acts of transcending objectified in symbolic images, whose main purpose is to create the new ontological horizon, the higher level of reality. The figurative and symbolic representation of the sacred in art facilitates to the establishment and actualization of the relations "man – Absolute", whereby the phenomenon of the sacred as a given act of direct experience, comes to light on the socio-cultural level. The concepts of "sacred image" and "image of the sacred" have been distinguished. The main functional purpose of holy images is the representation of sacred absolute and its actualization in the dimension of human life. It is an ontological relationship between the art image and sacred archetype potentiates its ritual and sacred function, and consequently, the phenomenon of sacred art. **Keywords:** sacred art, phenomenology, ontology, symbolism, representation, culture, canon style.