

Yuriy Biryulyov

**STYLISTIC EVOLUTION OF THE LVIV SCULPTURAL
AND ARCHITECTURAL ENSEMBLES
IN THE 19TH AND EARLY 20TH CENTURIES**

*Lviv Polytechnic National University
12, Bandery str., 79013Lviv, Ukraine, Yuriy.biryulov@gmail.com*

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Abstract. This research is focused on art-stylistic, formative and technological peculiarities of the sculptural works of Lviv from the 19th to early 20 centuries. It analyzes the character of interaction of architecture and sculpture as a phenomenon of the synthesis of spatial arts.

Key words: sculpture, style, carving studio, tombstones, bas-relief, architectural décor, composition, linear painting, form.

1. Introduction

The phenomenon of the sculpture connected with the architecture of Lviv lied in the complexity of its poly-ethnic structure; the accretion of themes and motives, enriched by various national and religious traditions; and also in the local cultural achievements. Today, the necessity of the research, restoration and conservation of these unique sculptural landmarks is of paramount importance. The study of the stylistic evolution of sculpture in the domain of Lviv architecture has not been the subject of the art history science yet and is suggested for consideration for the first time.

2. Basic Theory

Owing to the methodological application of aesthetic and critical analysis of the art, we have shown peculiarities of the formal structure of the works, interaction of the means of artistic expression and conceptual system of some artists. Historical developmental stages of the works, as well as their technological and stylistic changes in time have been brought to light and compared. Furthermore, the relationships between various artistic techniques and variants of plastic modeling have been studied at various stages of sculptural form creation.

Purpose of the article – to highlight the stylistic evolution peculiarities of Lviv sculpture, especially plastic art of the 19th and early 20th centuries, along with the formation of art languages within each historical period.

3. Results and Discussion

The first half of the 19th century is the age of development of Classicism in Lviv sculpture. This period was a significant moment in art. At the time, the Lviv sculptural school established itself as a brilliant artistic phenomenon of European importance. The artists transitioned to Classicism, which flourished from 1800 to the 1840s. The eminent representatives of Lviv Classicism were Hartmann Witwer, Anton and Johann Schimsers, their follower Paul Eutele and the master of the architectural plastics, Fryderyk Bauman. Their creative heritage is mostly full presented at the Lychakiv cemetery, where they have installed about 100 tombstones [1, 15–16; 2]. Some buildings in Lviv and in the Lviv region have been decorated with reliefs and statues.

Thus, in 1809, H. Witwer created the tombstone of Julianna Sivietlich of the Schragners family. The woman's figure is remarkable for its exquisite form and modeling. The face with classical antique features is filled with melancholic beauty. The sculptor has chiseled refined details: the hairstyle, the thin hand, the delicate foot and the garment detail, and a tunic with a fibula on the shoulder. The plastic arrangement of the folds of fabric enhances the sensual image of the work. This tombstone is a testament to high level of technique, keen attention to anatomical details (especially of the face and hands) and the poetic enchantment with the beauty of the human body. The masterpieces of H. Witwer also include the four statues that decorate the fountains in the Rynok (Market) square. They are symmetrical allegories of two elements: water, as Neptune and Amphitrite, and earth, as Diana and Adonis. Only slightly inspired by the fountain figures of the Austrian Martin Fischer, these masterpieces are an expression of the mature creativity of a skillful, experienced sculptor. They are remarkable for their perfect composition, tranquil motion, elevated monumentality and attention to detail.

Among the best works of A. Schimser between 1820 and 1825 are the two monuments in Lychakiv cemetery. Each of the original compositions consist of three figures. The first tombstone is erected on the common tomb of the three related families – the Breuers, Trenkels and Weigls (Fig. 1). The allegoric composition represents the procession to the land of Hypnos, God of eternal sleep; of the deceased young woman; and of the lamenting youth, supposedly the Genius of Life. Next to it is the tombstone on the grave of Julianna Nevather (Schabinger). Here again, the composition of three figures portrays the departure to the other world, except of three other characters: a young woman (the deceased Julianna herself), the Goddess of Night and the Genius of Death. Both those scenes from Lychakiv became a novelty in the sepulchral plastic art. They are marked by the tranquil and solemn rhythm of natural human movement and general sentimental mood. Their conceptual orientation and technique are also reminiscent of H. Witwer's works. Yet A. Schimser's chisel is less meticulous and subtle. The folds of garments are interpreted especially in a less decorative manner than that of Witwer – they are laconic and massive, in line with the direction of the figures' movement.

The decorative-monumental forms – such as decorative design of residential, public and administrative buildings, decor of churches, sepulchral plastic art – generally prevailed in Lviv throughout this entire period of time. With the occasional exceptions, the portrait and narrative indoor sculpture has not attracted any serious attention of the artists yet. The Lviv artists from the 1800 to 1840s strengthened their regular links with western countries, travelling across the continent and studying in the best studios and academies (including in Vienna, Munich, and many Italian cities). They also absorbed progressive inventions of the best masters of the European classicism, including A. Canova and B. Thorvaldsen. The new trends and technical innovations spread widely and quickly into the sculptures of Lviv. Local plastic art reacted in this manner to international art novelties, supplementing them with its own ideas.



Fig. 1. A. Schimser.
Tombstone of the Breuers, Trenkels
and Weigls families. 1820–1825

From the 1850s to 1870s, Romanticism was established in Lviv sculpture. The themes of spiritual sense of being, the complexity of human psyche and the history of the nation and state renaissance took root in Lviv's artistic outlook. Poetic, sentimental and patriotic ideas embodied Classic, Neo-Gothic and new Baroque styles. The items exemplary of these trends were the late works of Paul Eutele, the gravestones of the atelier of Leopold Schimser, monumental and easel sculptures of Cyprian Godebski (especially ones for the Military Invalids' House) and his follower Abel Maria Perier, and the works of Parys Filippi – which gathered a lot of pupils and followers in his workshop [3, 62–81].

The most important work of P. Filippi in the Lychakiv cemetery is the tombstone-monument of Maria Miączyńska (1867, sandstone), portraying a young woman in the lap of Thanatos in the grotto, symbolizing the other world. The ideas of romanticism and even early symbolism are rather expressive in the figurative structure of the monument. The sculptural techniques of this work are amazing with their perfection and refinement, especially of details of the female figure and her garments. The sorrowful, elegiac and sensual works of Filippi combined in them romantic content with the refined techniques of academic neoclassicism. Distinctive motives of romanticism – melancholy, dreams, silence – prevailed. The gesture of the angel of Miączyńska's tombstone – calling for silence and calmness – serves as the emblem of the entire heritage of this artist.

From 1858 to 1860, Godebski and Perier executed the sculptural decoration of the Military Invalids' House in Lviv in Kleparivska street. This architecture was built, according to the plans of the eminent Viennese architect, Theophil Hansen, in the trends of the 19th century general European romantic Round-arch style (*Rundbogenstil*). The artists had successfully reconciled the architect's plans to the details of numerous sculptures, which – by their stylistics and monumentality – were inspired by architecture.

For highly artistic work, the best example of romantic synthesis of the spatial arts in Lviv in the 1850s to 1860s is the Neo-Gothic tombstone-monument carved in stone on the grave of the Armenian Archbishop Samuel Cyryl Stefanowicz by Eutele, circa 1859 [4, 265] (Fig. 2). The statue of the Archbishop, with realistic facial features, rests on the sarcophagus, under the masterfully executed canopy. This monument is proof that Eutele was familiar with the sarcophagus of Kazimierz, the Great at Wawel Cathedral and the Italian and French sculpture of the 1840s to 1850s. A perfect interaction of the plastic and architectural elements in this work demonstrates collaboration with the architect – this, probably, was Wincent Rawski Senior.

A short period between the 1870s and 1900s has been the most significant, filled with important events and rich in the works of prominent artists. The works of the Lviv sculptors developed widely on a stylistic, thematic and genre level, supported with advanced theory and art criticism. In the works of Tadeusz Wiśniowiecki and Stefan Jarzymowski, Neo-Romantic motifs encouraged the earliest forms of symbolism. Kazimierz Ostrowski was the first to move from Romanticism to Realism. The echo of Romanticism co-existed with naturalistic and Neo-Baroque tendencies of Tadeusz Barącz's and Julian Markowski's works.

As seen in the works of Tomasz Dykas, Tadeusz Błotnicki, Stanisław Roman Lewandowski, and Juliusz Bełtowski, realism – the dominating method of those days – reached its peak, through compositional perfection and precision of lines.

The followers of Realism, Academism and Neo-Baroque were Anton Popiel, the artist of A. Mickiewicz's monument, and another sculptor, Piotr Wojtowicz (Petro Viytovych), nicknamed “Bernini of Lviv”, who was Ukrainian by birth. Anton Popiel was one of the most famous and most productive Lviv sculptors of the late 19th and early 20th century [5]. In his works, the influences of Academism, Verism and of the Neo-Baroque style were very apparent. At the end of the 19th century, these styles began to prevail in sculpture, especially those associated with architecture. The rich artistic output of Popiel primarily proved his talent for monumental sculpture. He made many architectonic sculptures in Lviv that skillfully combined with the buildings. The majority of them had been cast in a mixture of cement and hydraulic lime. He also carved in sandstone and in “artificial stone”. In the stylistics of those allegoric works, the Vienna Neo-Baroque style dominated, demonstrated through energetic modeling and dynamic movement of the figures. The best architectonic sculptures by Popiel should be considered: the figures on the facade of Hotel George (1899–1900), the statue of “The Tragedy” in the facade niche, the figures of muses Clio and Eutherpe, the tympanum of the City Theatre in Lviv (1898-1899), as well as the statues of “The Industry” and “The Trade” at the facade of the Railway Station (1902-1903). The particular characteristics of Popiel's sculptures were manifested through many of his chiseled monuments, such as the monument to Józef Korzeniowski in Brody (1896-1898), the monument to Kornel Ujejski in Lviv (1901, presently in Szczecin), and the monument to Tadeusz Kosciuszko in Washington (1907–1910). The monument to Adam Mickiewicz in Lviv (1898–1904) became

the most successful sculpture. Popiel has also chiseled several commemorating plates, architectural structures, and memory busts of eminent people, such as the epitaph of Leon and Jadwiga Sapieha in the Latin Cathedral in Lviv (1905–1907). The relief portrait busts and plaques by Popiel were characterized by near-photographic resemblance, realistic precision of details, and, at times, emphatic psychological characteristics (portrait of the painter Jan Styka, 1892). His reliefs were soft and painterly, with Neo-Baroque allegories and dynamics – most notably in his well-known group “The Dance” (1905). In the field of religious sculpture, the altar with the Pieta group in the sepulchral chapel of the Potocki Princes in Lancut (1904–1905) should be regarded as the most successful.

One of the most important monumental buildings of Lviv is the Opera House (former City Theatre), located in the very heart of the city. The building is crowned with three groups of figures cast in bronze, with the allegory of Fame in the middle (Fig. 3). The author of these figures, as well as of many other sculptures in the churches of Lviv and on the facades of town houses was Piotr Wojtowicz (Viytovych) [6, 189–210]. The artist, born in Przemyśl (Peremyshl), studied sculpture under the supervision of Leonard Marconi in Lviv (1882) and in the Academy of Fine Arts in Vienna (1883–1890). During his studies, he created the statues “The Slave” (1885, plaster), “Perseus with the head of Medusa” (1887, bronze), “Throwing the Spear” (1887, plaster), “After the Bath” (1887, bronze) and “Rape of the Sabine” (1890, plaster). They were all artistically mature works, mastered in the spirit of Vienna Academism, characterized with perfectly rendered anatomic details and excellently caught movement. Especially the group of the “Rape of the Sabine”, for which Wojtowicz was awarded with a two-year internship in Rome, strikes with strong expression of a dynamic, but compound and synthetic composition. The sculpture also earned a gold medal at the Exhibition of Contemporary Art in Lviv in 1894. This success prompted the artist to settle down in Lviv. Since then, the style of Wojtowicz’s sculptures stayed nearly unchanged until the end of his life. The specific combination of Baroque dynamics and theatricality, with naturalistic perfection, led to the artist’s nick-name, the “Bernini of Lviv”. Precision in details, subtle academic modeling and a tendency toward expressiveness originated from the Vienna New-Baroque style.

During 1899 to 1900, Wojtowicz created the statues on the fronton and inside the above mentioned City Theatre (Opera House). At the beginning of the 20th century, he created the figures on the facade of the railway station and on the front of the Museum of Art Industry. He also produced the statue of St. Florian crowning the Fire Station building, six allegoric figures on the front of a town house at 19 Sykstuska Street (now Doroshenko Street) and the atlantes on the building at 11 Romanowicz Street (now Saksaganski Street). The architect Teodor Talowski had engaged the sculptor to decorate the facade and interior of St. Elisabeth Church in Lviv. From 1908 to 1910, he created the “Crucifixion” group on the facade, before creating the three altars from 1913 to 1917, which included a huge altar of St. Joseph. The altar was composed of several dozen figures – these were original, monumental masterpieces. Unfortunately, they were destroyed after 1945. The architectural sculpture of the last third of the 19th century reflected its “free choice” of various historical stylistic prototypes.



Fig. 2. P. Eutele. Tombstone of the Archbishop Samuel Cyril Stefanowicz. Circa 1859

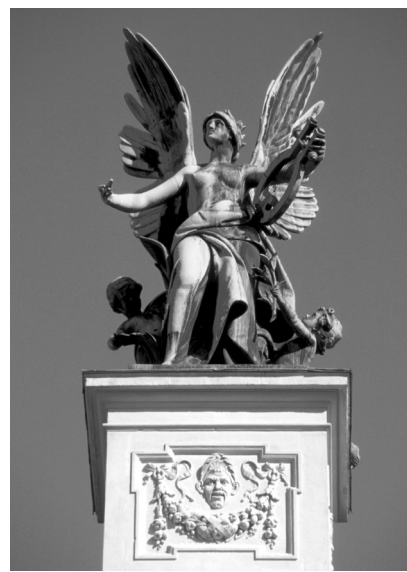


Fig. 3. P. Wojtowicz. Music. Statue on the fronton of the Opera House. 1899–1900

The monumental plastics combined with the architectural style of Historicism demonstrated an advanced skill level in such buildings as the Lviv Polytechnical University, Galician Sejm (Parliament), the Galician Savings Bank, pavilions of the General Regional Exhibition, the Noble Casino and the City Theatre (the Opera House today) [7]. Masters of ornamental sculpture, Leonard Marconi and Piotr Harasimowicz, who headed large workshops, achieved excellent synthesis with buildings. The workshops of Henryk Perier, Ludwik Tyrowicz, Teobald Orkasiewicz and other leading masters contributed to the ensembles of the Lychakiv and the Yaniv cemeteries.

The sculptured attics played the most significant role in the decor of buildings in the 1870s to 1900s. They were predominantly built according to the classical triangular plan with three figures, as exemplified by the buildings of the Polytechnical University and of the Diet of Galicia. A study of the austere plastic forms of the Polytechnical University's main facade reveals a noticeable predisposition to the classical buildings of the Italian Renaissance. The facade is noted for its well-balanced, proportionate grouping of architectural masses, as well as its artistic properties of the simple geometrical spaces. Symmetrical side wings link together in the middle of the facade, accentuating the main axis by the entrance portico of the Corinthian order – monumental, six-columned, with a developed entablature. The pediment is crowned with a stone sculptured group carved by Leonard Marconi (1876). Allegoric figures representing engineering science, architecture and mechanics (machine building) – the three predominant faculties of the period – thus describe the designation of the building (Fig. 4).

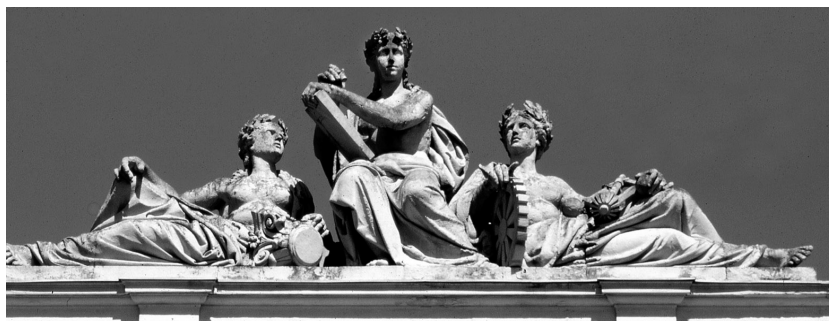


Fig. 4. L. Marconi. Group on the attic of the building of the Polytechnical University. 1876

An example of the effective interaction of architecture and monumental plastic art is another edifice in Lviv built in the Neo-Renaissance style – the former Diet (Sejm) of Galicia, now I. Franko National University of Lviv. It was built during 1877 to 1881, according to the plans of Julius Hochberger and influenced by the official Viennese architecture in the 1870s. The mandatory decor plan of the building envisaged a detailed narrative-allegoric definition of the main monumental sculptures. For example, the central composition of the attic had to symbolize the legislation that took Rus (Galician Ukraine) and Poland (Western Galicia) under patronage. The stylistics of the works was restricted as well: they had to be in line with the character of architecture and the function of the Parliament, and they had to be produced in the spirit of academicism and late classicism [8].

Produced during the period from 1880 to 1882, the artists who sculpted the main figures won a contest. The main figures made of hard sandstone were carved by Teodor Rygier. In 1881, he installed the large (4×7 m) group “Lawmaking patronage of Galicia,” which represented Galicia, Dnister (Galician Ukraine) and Vistula (the Polish part of the province) (Fig. 5).



Fig. 5. T. Rygier. Allegoric group on the attic of the former Diet of Galicia. 1881

This monumental, reserved composition of figures was altered by the sculptor more than once, as he searched for a harmony with the building's architecture [9, 172–173]. The plastic clarity prevails in the two allegoric groups created by Rygier – “Education” and “Labor” as well. These were installed in front of the pylons of the main entrance in March 1882. The softness of lines and delicate carving indicate an influence of Neo-Florentism. Rygier was awarded a prize of the Academy of Fine Arts of Florence.

New materials appeared for the creative work of sculptors and monumentalists in Lviv in the 1890s. Concrete, Roman cement (which were widely used for the decoration of buildings), gypsum plaster and terra cotta became more common for the decorative and indoor sculptures.

The artists of Lviv continued traditions of the regional artwork with stone from the quarries of Lviv region and Podolia. Family, inherited masonry-sculptural workshops were held sometimes for a century. Local woodcarving was also a traditional art here, particularly iconostasis carving, which was structurally and stylistically characteristic of Byzantine and Neo-Byzantine pattern.

After 1900, the development of the Lviv sculpture underwent considerable changes. The Rodinian tendencies prevailed in these changes of academic-naturalistic canons. In the modern sculpture of 1900 to 1918, Secession (Art Nouveau), Symbolism and Impressionism spread in the works of Stanisław Kazimierz Ostrowski, Luna Drexler, Kazimiera Małaczyńska, Wojciech Przedwojewski, Józef Chmieliński, as well as Ukrainian artists such as Hryhoriy Kuznevych, Mykhaylo Parashchuk, Vasyl Lysyk, Mykhaylo Havrylko, among many other masters. The author believes that largely thanks to those masters, Lviv became a centre of crystallization of new artistic orientation at the beginning of the 20th century. Based on Lviv's sculptural designs, faience statuettes had been produced since 1912 at a factory in the village of Patsykiv (Pacykow) near Stanislav (now known as Ivano-Frankivsk). The distinctive features of the Patsykiv faience were its pure ceramic mass, baked for three times, and a thin, even layer of spray-paint. Art Nouveau influences were evident in the refined lines and colors of these products. Representations of dancing women were the “specialty” of the factory's manager, Stanislaw Czapek. In the works of Luna Drexler, popular in Lviv at the beginning of the 20th century, color did not imitate a body's complexion. Rather, it was conventional, aiming to augment the expression and the similarities between three-dimensional sculpture and decorative art. This often determines the character of an interior. For the same purpose, the surfaces and asymmetrical solid shapes were used.

Preserving elements of their objective perception and reproduction of reality (which was understandable from the standpoint of the specific character of the means of artistic expression), Lviv sculptors advanced towards a subjective transformation and individual vision of the world. Along these lines, sculpturing began to resemble paintings of the early 20th century, manifested by the sketchiness of techniques. Imagination of the artist became the catalyst of form creation. They expressed an emotional-figurative genesis of sculptures through symbolic content, spontaneous modeling of spaces and surfaces, and impressionistic-modernistic fluctuation of contours. Inner emotions and aspirations were decisive of the final product. Instead of the accuracy of static forms and literary plots, sculptors of the new generation longed to create dematerialized spaces with enigmatic, multivocal content.

Various stylistic trends from the 1900s to 1910s found the meeting points between the elements of artistic morphology. Modernistic exquisite forms and fluctuating movement of lines expressed content, imbued with symbolism. Vibrating, unstable, open modernistic forms and lines were the symbols of boundlessness, volatility of life and the eternal life cycle. At the same time, they corresponded to the eccentric reductions of the objects, diffusing spaces with light. The impressionistic spontaneity and the grasp of the transient wave existed in the sculptures, in their purest form without invasion into the daily life of dreams and symbols.

The decorators, particularly the renowned Zygmunt Kurczyński, achieved a considerable success in creating perfect sculptural-architectural ensembles [10]. The perfect solution to problem of integrating sculpture and architecture was found in the building of the Chamber of Commerce and Industry at Akademicka Street (now Shevchenko Avenue) in Lviv. The Chamber of Commerce and Industry was built by Alfred Zachariewicz from 1908 to 1910. The main conference hall constitutes the centre of the entire complex. The interior walls, covered with green marble, are divided by white pilasters crowned in the capitals by a series of sculptures. These were designed by Zygmunt Kurczyński (1909) (Fig. 6).

A frieze composed of six panels and painted by Feliks Wygrzywalski encircled three walls. The compositional layout of its sculptures and paintings is tailored to the structure of the interior and emphasizes the room's characteristic tectonic transparency and precise rhythm. The paintings and bas-reliefs present the philosophical reflections on the meaning of life. These are symbolic representations of human existence. They constitute the two separate series. However, a visual aesthetic perception is ultimately achieved in unison, thus creating a new synthetic and artistic image. Accumulating the functional and aesthetic tasks of architecture, monumental art lent a unique artistic quality to this interior.

The complex of the T. Balaban Insurance Company and the Bank of Lviv may be regarded as a successful implementation of an architectonic and sculptural design. It was built in 1908-1910 on Valova Street by Alfred Zachariewicz in cooperation with Z. Kurczyński. The artists had carefully considered the unification of the sculptures with the building. Bas-reliefs were produced so as to give the impression of having been carved directly on the wall. They fused the sculptures with the wall, texturally and technically. The profiles of figures, symbolizing various states of the human psyche, have smooth, melodiously bent contours and elegant lines; they supplement the simple but "sophisticated" architectural divisions. As a result of close cooperation and mutual understanding, Zachariewicz and Kurczyński achieved excellent results with their final product. Their fruitful collaboration manifested itself in approximately twenty architectural-artistic ensembles in Lviv [11, 235-245, 271-289].

Harmonious interaction with the architectural space was characteristic of the monumental sculptures of the early 20th century. They were often filled with a sophisticated allegoric, fabulous-topical content. The form of sculptural attics essentially changes, in comparison to the preceding period. These forms become diverse patterns, creating important symbols for architecture (Fig. 7).



Fig. 6. Z. Kurczyński. Melancholy. Sculpture in the former Chamber of Commerce and Industry. 1909



Fig. 7. T. Orkasiewicz. Relief on the pediment of the house n. 54 of Tarnavs'kyi Street. 1913

Compared to the 19th century, sculptured portals, facade relief and decorations of the entrance space of the buildings are interpreted in a new and different way. Cement, concrete and especially artificial stone – a new material – are widely used for the monumental decorations.

Stylistic evolution accelerated in both monumental and indoor plastic art of Lviv in the years leading up to World War I. As a result, they attained a special degree of sophistication.

Early Expressionism, pioneered by Gustaw Gwozdecki, was developed from grotesque and non-logical Secessionist means of expression. After 1910, the influence of Neo-Classicism and the Bourdelle stylization of Archaism increased. Instead of dematerialization of spaces and fluctuating contours, artists readily worked with geometric planes and acute and angular contours, longing for the tectonic completeness in their works. The first cubist experiments emerged in Lviv, notably after the arrival of Yevhen Sahaydachny [12, 160–161].

4. Conclusions

Based on this analysis, it is reasonable to claim that in the 19th and the early 20th centuries, Lviv has played an important role in the development of sculpture in Western Ukraine. The artistic style tendencies, from Classicism during the first half of the 19th century to the first avant-garde styles of the early 20th century arose and developed according to defined laws and within certain historical periods.

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Юрій Бірюльов

СТИЛІСТИЧНА ЕВОЛЮЦІЯ СКУЛЬПТУРНО-АРХІТЕКТУРНИХ АНСАМБЛІВ ЛЬВОВА XIX – ПОЧАТКУ XX СТ.

***Анотація.** Досліджено художньо-стильові, формотворчі і технологічні особливості творів скульпторів Львова XIX – поч. XX ст., проаналізовано їх взаємодію з архітектурою на основі синтезу просторових мистецтв. Висвітлено історичні етапи генезису і формування у львівській скульптурі різних стильових напрямів: класицизму, романтизму, реалізму, академізму, неоренесансу, необароко, імпресіонізму, символізму, сецесії, неокласицизму, експресіонізму, кубізму. Розкрито типологію та жанровий тематизм львівської пластики, як станкових та прикладних, так і монументальних творів. Показано, що монументально-декоративна скульптура вступала у функціональну, композиційну, тектонічну та змістову координацію з архітектурою. З'ясовано, що у XIX – на початку XX ст. Львів відіграв визначну роль у розвитку скульптури на західноукраїнських землях.*

***Ключові слова:** скульптура, стиль, каменярска майстерня, нагробний пам'ятник, барельєф, архітектурний декор, композиція, лінійний рисунок, форма.*