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Characteristic stylistic and compositional features of the sculpture works of J.G. Pinsel and his students in Lviv

Abstract. In the 18th century in Western Ukraine, sculptural works played a significant role in the decoration of temples and residential buildings, especially in the architecture of Lviv buildings. The article was devoted to examining the characteristic artistic features of the baroque sculptures of J.G. Pinsel and his students F. Olenskyi and A. Osynskyi in the decoration of architectural buildings in Lviv. The research methodology consisted of a thorough study and plastic analysis of unique works of art, which impress with their greatness and unique beauty, and were the cultural heritage not only of a single territory but of the whole of Ukraine in a historical context. In the process of analysis, it was found that the brilliant sculptor J. Pinsel and his students F. Olenskyi and A. Osynskyi created unique masterpieces in Lviv, full of harmony and artistic perfection. Based on the analysis of the sculptural works of Pinsel and his students, the specific features of their artistic worldview in the creation of artistic sculptural works were determined. It had been established that sculptural works were saturated with plastic energy, expression of dynamic movement, expressive poses, unique silhouettes, and a peculiar geometric interpretation of draperies. The artistic value of the Lviv sacred sculptures of J.G. Pinsel and his students F. Olenskyi and A. Osynskyi, which were highly artistic works and belong to the artistic heritage of Ukraine, was determined. These sculptural works were an integral part of the world's cultural heritage, which arouses the interest of the international scientific community and the interest of tourists. The research results can be used in the history of Ukrainian art and in the educational process to prepare students of art historians and architects

Keywords: prominent sculptor; carvers apprentices; altar; structure of a statue; figure; plastic solution

INTRODUCTION

The rich historical and architectural artistic legacy of the city of Lviv constitutes a significant part of the cultural heritage of Ukraine. In the context of the study of late

Baroque sculpture in the decoration of sacred and public buildings in Lviv, special attention was paid to the work of the brilliant sculptor Johann Georg Pinsel and his students

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Frantsysk Olenskyi and Antonii Osynskyi, who formed the “Lviv school of sculpture”. The works of these outstanding artists play not only an important role in the decoration of buildings in Lviv but also demonstrate the aesthetic preferences and artistic worldview of masters who started a new direction in the plastic interpretation of sculpture of the late Baroque era. The problem of the research consists of the analysis of stylistic features and the identification of the characteristics of the plastic interpretation of their works and the influence of other sculptural schools on the formation of the artistic manner of Lviv Rococo sculpture. The relevance of this research was emphasised by the insufficient study of this topic and the need for a deeper understanding of the brilliant sculptors’ contribution to the development of art in the region. This will not only allow a better understanding of the history of Rococo sculpture in Lviv but will also make an important contribution to the pan-European history of art.

The phenomenal sculptural works of the outstanding sculptor J.G. Pinsel of the Rococo era were studied by Ukrainian and worldwide researchers, art critics, and scientists. In her thorough work, L. Chen (2022) highlighted the characteristic stylistic and compositional features of the highly artistic sculptural works of J.G. Pinsel of temples and roadside sculptures in Buchach. B. Mazur (2020), analysing the influence of Ukrainian sculpture on modern artistic culture, noted that Ukrainian sculpture was the driving force of the formation of the general culture of the individual. S. Pobozhii (2020), in his work, characterised Ukrainian sculptors by name and their role in the history of Ukrainian art. O. Stelmakh (2024), considering the creative heritage of the outstanding master of the Ukrainian Baroque of the 18th century – Joan George Pinsel – paid special attention to the analysis of the expressiveness of his sculptures, emphasising their role in the formation of national cultural identity. In her work, R. Shertiuk (2021) investigated the stylistic connection of the late Baroque sacral sculptural art of Volyn with European artistic trends, which was clearly visible in the building of the Roman Catholic order of PRs. C. Cassar Meli (2022), in her doctoral dissertation, analysed the influence of the Bernini style on the regional sculpture of the Late Baroque in Malta. M. Caroselli *et al.* (2021) reviewed the historical techniques used for the production of decorative stucco and high-relief compositions with an emphasis on technological aspects and materials. They also revealed certain specific technological approaches to the production and processing of high reliefs. The analysis of scientific works proves that the unique sculptural works of outstanding artists J. Pinsel, F. Olenskyi, and A. Osynskyi were little studied; therefore, there was a need for their thorough research.

The purpose of the research was to identify specific features and techniques of plastic interpretation of forms to determine the artistic value of unique works of art in the process of analysing the sculptural works of J. Pinsel, F. Olenskyi, and A. Osynskyi located in Lviv.

MATERIALS AND METHODS

The methodological basis of the research was made up of general scientific (empirical, theoretical) and special professional methods (stylistic, artistic, and compositional analysis). On their basis, a comprehensive methodology was formed for studying the characteristic features of the sculptural work of J. Pinsel, F. Olenskyi, and A. Osynskyi in the city of Lviv. The most interesting Lviv works of art by the outstanding sculptor I. Pinsel were selected for the study – the sculptural composition of Yuri Zmieboryts on the attic of St George’s Cathedral, the figures of bishops Leo and Athanasius on the main portal of the cathedral, the “Crucifixion” from St Martin’s Church, and the figures of Atlantes on the facade of the tenement house. To compare plastic features and identify common features and differences, the sculptural works of his students F. Olenskyi were selected – the Mother of God from St Martin’s Church, Atlantes on the facade of the tenement house and the figure of Glory on the attic of the tenement house, the bas-reliefs of the Archangels on the deacon’s doors of the Assumption Cathedral and the sculptures of A. Osynskyi from the Dominican Church. Most of the literary sources used in the article were personally researched by the author in the city library.

The on-site survey of sculptural works conducted at the first stage of the research made it possible to identify a number of urgent problems of the phased research. The content of sculptural works and artistic qualities were revealed by the method of stylistic analysis. Using the method of art analysis, specific artistic features of the studied sculptural works were revealed, and their place in the art history of the Baroque era was clarified. Based on the analysis of the plasticity of the sculptural works of J. Pinsel, F. Olenskyi, and A. Osynskyi, it can be stated that it gravitates towards the late Baroque style. With the help of theoretical methods of analysis, systematisation, comparison, and generalisation, it was possible to trace the formation and development of the creative manner of performing sculptural works of J. Pinsel, F. Olenskyi, and A. Osynskyi. The compositional analysis of the researched sculptural works helped to reveal the three-dimensional form of the sculptural works of art and reveal the regularities of their composition. Stylistic and compositional analysis made it possible to study the individual features of the solution of sculptural works, studying their artistic value and forming the theoretical part of the study.

RESULTS AND DISCUSSION

Lviv’s late-baroque religious and residential buildings, decorated by the brilliant sculptors J. Pinsel, A. Osynskyi, and F. Olenskyi, were an outstanding achievement of not only Ukrainian but also world culture. These representative buildings with exquisite decorative finishes demonstrate the high aesthetics and artistic values of the Rococo era. His exceptional sculptural works, filled with great emotionality and expressive dynamics, decorate the sacred buildings of numerous cities and villages of Western Ukraine. Pinsel worked with Bernard Meretyk, a popular architect



of German origin at that time, who settled in Lviv in 1738. Together they created unique masterpieces of architecture and art of world importance. Genius sculptor of the 18th century. J.G. Pinsel, working in Lviv, left a great cultural and artistic heritage. He worked on the decoration of the main facade of St George's Cathedral in Lviv, built according to the project of the architect B. Meretyn in 1744-1764 (Chen, 2022) (Fig. 1), which was a highly artistic embodiment of the baroque desire for magnificence. The spatial composition of the cathedral was expressed by the cruciform volume formed by the high nave and transept. Due to the corner rooms, it was perceived in the plan as a three-nave church with an elongated altar part and narthex (babinets), which had the same width as the middle nave. The bath on a massive tetrahedron serves as an organising element to which other architectural volumes of the building were subordinated. The central part of the temple, which ends with a dome and was designed in the form of a high and rather massive tetrahedron, was an organising element to which the other architectural volumes of the building were subordinated, conveniently arranged in a monumental and at the same time light harmonised integrity. The combination of traditional features with baroque, smoothly elongated wall surfaces; architectural and sculptural solutions of the facade with flexible plastic; and rich gradations of light and shadow complement the overall impression of integrity and completeness. The rich plastic work of St George's Cathedral was harmoniously combined with monumental volumetric sculpture and decorative carvings. J. Pinsel executed the sculptural composition "George the Dragon-slayer" on the attic of the cathedral facade and two monumental statues of St Athanasius of Alexandria and Pope Leo I at the entrance portal of the temple.



Figure 1. St George's Cathedral in Lviv by J. Pinsel
Source: authors' photo (2022)

The exquisite dynamic stone statuary "George the Dragon-slayer", made by J. Pinsel in 1761 (Shengera, 2019) (Figs. 2-3), impresses with the distinctive integrity of the dynamic composition, where many of its elements were "in the air" and were strengthened with special thin bayonet supports. It was characterised by perfect proportions, refined plasticity, and the excellence of composition. The sculptor realistically and energetically conveyed the strong tension of St George as a rider competing with the dragon, which was the personification of evil passions and sins of man. St George was represented as a warrior with a determined, concentrated expression on his face, a helmet on his head, and an interesting pose of two hands holding a spear and piercing the dragon's mouth victoriously. Geometrically interpreted, swirled in the air, as independent elements, the cut planes of the drapery of St George's clothes, the horse's tail and mane, which were inherent for Pinsel's rococo plastic manner, were related to the works of Czech sculptors Matthias Braun, Ignaz Franz Platzer, Lazar Widmann and Austrian sculptor Franz Anton Kuen (Hornung, 1976). The rearing horse that rises above a dragon with wings, a crest, paws, and a large toothy mouth, and on which Saint George was sitting depicted in a dynamic movement, was related to the work "Marly Horses" by the French sculptor Guillaume Coustou. However, J. Pinsel had his own peculiar and unique plastic interpretation of the characters of the statuary "George the Dragon-slayer", full of an emotionally saturated plot, sophisticated pictorial plasticity and expressive dynamics, geometrisation of clothing planes, characters' expressive features and facial expressions, and a wealth of artistically designed small elements.



Figure 2. Statuary St George the Dragon-slayer on the attic of the St George's Cathedral in Lviv
Notes: photo 1920-1930
Source: author unknown, from authors' collection



Figure 3. Composition George the Dragon-Slayer on St George's Cathedral facade (1761)

Source: The celebration of Lviv Day... (2024)

As opposed to the dynamic sculptural composition of George the Dragon-slayer, the figures of saint bishops Leo and Athanasius on the main portal of the cathedral were depicted in calm, dynamic poses (Figs. 4-5). They were made by J. Pinsel in 1759-1761 (Shengera, 2019). Representative figures of saints were organically inscribed in the architecture of the St George's Cathedral façade. The slightly curved postures of the saints emphasise the light movement of the characters due to the protruding legs. The curved folds of the draperies of richly decorated bishop's clothes picturesquely fit the bodies of the saints. In masterfully carved stone statues of Saints Leo I and Athanasius, one can read the Pinsel manner of interpreting images, manifestations of their deep spiritual virtues. In the statues of Saints Leo and Athanasius, the sculptor skilfully conveyed their rich spiritual life. St Athanasius' bent right hand holding the bishop's staff, the slight turn of the head dressed in a mitre, the picturesque strands of hair on the head and beard, and the focused look of the eyes reading the book held by the saint in his left hand emphasise the slight dynamic movement of the character. In the statues of Saints Leo and Athanasius, J. Pinsel demonstrated a new approach of a unique interpretation of the plasticity of forms, which was manifested in interesting angles of poses, rhythms of broken and curved folds of draperies of bishops' clothes with ornaments and religious symbols, and pictorial effects of light and shadow. In the interpretation of the curves of the exquisite poses of the figures, the perfectly designed facial expression, and the geometrisation of the picturesque draperies of clothes, his works were somewhat similar to the works of the Austrian sculptor Franz Anton Kuen and the Czech sculptor of Austrian origin Matthias Bernard Braun, as well as Severin Tischler (Hornung, 1976). The compositional and technical methods of Austrian and Czech sculptors influenced the formation of J. Pinsel's individual artistic style. Despite analogies in technical and

compositional methods, Pinsel was a distinctive master with his own special manner of plastic interpretation of forms, stylistic techniques, compositional unity, and spatial integrity (Prybieha, 1993).



Figure 4. J. Pinsel, St Leo

on St George's Cathedral facade in Lviv (1759-1761)

Source: authors' photo (2023)



Figure 5. J. Pinsel, St Athanasius

on St George's Cathedral facade in Lviv

Source: authors' photo (2023)

For the monastery church of St Martin of the Carmelite order in Lviv, J.G. Pinsel executed the "Crucifixion" (Figs. 6-7) and sculptures for the main altar. The church was built in 1736-1753 in the Baroque style according to the project of the architect Bernard Meretyn (Mankowski, 1937).



The church had a single nave, was rectangular in plan with a transept and a rectangular altar, and had a main facade characteristic of the Baroque. The curved lines of the pediment, deep niches decorated with flowerpots, and strong bracing with double pilasters give it a picturesque appearance. Of the sculptures preserved until 2024, only the “Crucifixion” sculpture, created by J. Pinsel in 1758-1759 for the side altar of the church, remains (Mankowski, 1937). As of 2024 it was located in the Johann Georg Pinsel Museum in Lviv. The master executed the late-Baroque sculpture “Crucifixion” from linden wood, depicting perfectly a still Jesus figure. Pinsel, orienting himself on Baroque models, conveyed the martyrdom of Christ the Saviour in a deeply naturalistic manner. The image of crucified Jesus on the cross depicts the suffering body, exhausted by tortures, with a lifeless face, a head thrown back, lowered and bent over the shoulder, wounded by a wreath of thorns, with wrinkles on the forehead, and penetratingly carved drooping hands with stiffened vessels that encircle the wrists. The sculptor depicted the feet crossed, where the feet were placed on top of each other and nailed with one nail, as was characteristic of the Western iconographic tradition. The swollen ribs of the bust, the modelled bandage on the hips that trembles in the air, and the anatomical structure of the legs with stiffened feet emphasise the spiritual suffering image and, at the same time, the outstanding sculptor’s awareness of the anatomically perfect structure of the body of Jesus, who endured terrible torment and died on the cross for the redemption of sinful people. The sculpture “Crucifixion” was emotionally saturated with an expressive realistic image of Jesus. The stylistic kinship of plastic modelling of the Crucifixion can be found in the Spanish sculptor Juan de Mesa y Velasco (1583-1627) of the Baroque era.



Figure 6. Interior of St Martin’s Church in Lviv
Source: I. Kotlobulatov (1908)



Figure 7. J. Pinsel “Crucifixion”
 from St Martin’s Church in Lviv
Source: authors’ photo (2022)

Besides sacred buildings, J. Pinsel performed sculptural works for the decoration of residential tenements in Lviv. In 1761, for the decoration of Zukhorovichivska tenement house No. 40 on Rynok Square, built in the 17th century and rebuilt in the second half of the 18th century, J.G. Pinsel created two balcony consoles with male torsos (Figs. 8-9). The building was made of bricks, elongated in plan, three-storeyed with an attic, had preserved an asymmetric three-part internal layout and vaulted ceilings in some rooms of the first floor, and belonged to the monuments of national importance. Some works during the reconstruction of the house were performed by B. Meretyn, who, before his death, instructed J. Pinsel to make sculptures of Atlanteans for its decoration. The figures of the Atlanteans, who support the balcony, were distinguished by an unusual interpretation of male figures. The perfectly designed muscles of the body and arms, with which the Atlanteans support the balcony, were highlighted in the expressive, haggard male torsos. The geometrised folds of the draperies on the hips complement the symmetrically placed bent bodies of the Atlanteans, the tense muscles of their arms and torsos. The correct proportions of the bodies of the Atlanteans testify to Pinsel’s anatomical awareness. The master successfully combined the intense expressiveness of the body with the bright individual features of the Atlanteans in sculptures. J. Pinsel quite originally designed the openwork head hair, which, as if from some internal force, creates a whole composition of intertwined, in-expression, individual, calmly twisted strands, which lie on its larger planes. Distinctive in technique and methods, the pencil compositions of the Atlanteans were harmoniously resolved and aesthetically decorate the facade of the building.



Figure 8. Tenement house No. 40 on Rynok Square in Lviv
Source: authors' photo (2024)



Figure 9. Consoles in the form of male torsos of house No. 40 on Rynok Square in Lviv
Source: authors' photo (2024)

Lviv sculptor of the late Baroque era Francisk Olenskiy was a student of the outstanding sculptor J.G. Pinsel. He was the son of Lviv bourgeois Andrzej Olenskiy. F. Olenskiy worked with various materials: limestone, stucco, marble and wood. Traditional linden remains the master's main material for making sculptures. He studied in Buchach until 1750 (Voznytskyi, 1995) and collaborated there on the interior decoration of the Church of the Holy Intercession together with J. Pinsel, who made two side altars, an ambon and antependia for the main altar. In the late 1750s, Olenskiy continued to work with J.G. Pinsel; therefore, the influence of Pinsel's manner was strongly felt in his works (Voznytskyi, 1995; Krvavych, 1998), which was manifested in the dynamic poses of the characters' bodies and the geometrisation of the interpretation of clothing draperies. A vivid example was St The Mother of God, which was made for the altar of St Martin's church in Lviv (Fig. 10). Olenskiy's figures were characterised by a short body;

the head and neck seem to be tucked into the shoulders (Voznytskyi, 1995). In the interpretation of the face, a special type had developed, with a slightly forward nose and upper lip. The external effect prevails in the plastic of the Mother of God sculpture; the theatricality of movement was felt in the pose of the figure. It was through external effects that the inner power of the sculptor's works was achieved.



Figure 10. Mother of God. St Martin's church in Lviv, F. Olenskiy (1770)
Source: authors' photo (2022)

After the loss of his teacher, J.G. Pinsel, Francisk Olenskiy became more individualised. In 1772, the master completed another work in Lviv – the Atlanteans under the balcony (Fig. 11) and the figure of Glory on the attic of building No. 3 on Rynok Square (Voznytskyi, 1995) (Fig. 12). Atlanteans were depicted in bent postures and in light military armour, through which the muscles of the body were visible. Inclined heads with a distinctive interpretation of faces and elongated necks add dynamic movement to the statues (Bahley & Chen, 2024). They support the balcony with one hand while resting on the torso with the other, and the body's curvature adds lightness to the figures. Sculptor F. Olenskiy perfectly designed the muscles of the arms and bodies and angles of the heads of the Atlanteans' sculptures. The dynamic sculptural composition "Glory" in the attic of the house was emphasised by the solemnity and splendour of a female figure blowing a trumpet (Fig. 13). The spectacular and expressive posture of an energetic female figure was enriched with picturesque folds of drapery clothes beautifully enveloping her body and was placed in the surroundings of military paraphernalia with draperies swirling in the air. F. Olenskiy seductively conveys natural female beauty through open breasts, arms and legs. In 1773, he married in Lviv Marianna Polyanska, daughter of Lviv caster Teodor Polyanskiy. In 1780, F. Olenskiy received from his wife's father, Teodor Polyanskiy, a plot of land and a yard in the Halytskyi suburb of Lviv (Shengera, 2019). In 1789, he bequeathed half of his estate to his son, Joseph Olenskiy, the future Lviv sculptor.



Figure 11. Atlanteans supporting the balcony of building No. 3 on Rynok Square in Lviv. F. Olenskyi (18th century)
Source: authors' photo (2024)

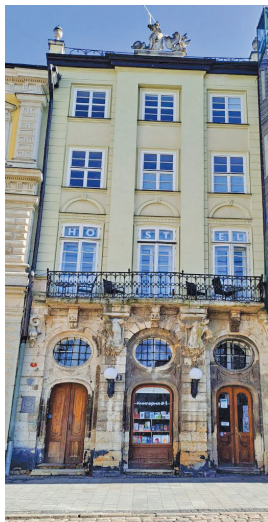


Figure 12. Building No. 3 on Rynok Square in Lviv
Source: authors' photo (2024)



Figure 13. Figure of Glory on the attic of building No. 3 on Rynok Square in Lviv. F. Olenskyi (18th century)
Source: authors' photo (2024)

In 1773, in Lviv, F. Olenskyi, together with the Lviv sculptor Mykhailo Filevych, worked on the creation of the main altar and iconostasis for the Renaissance Orthodox Church of the Assumption of the Blessed Virgin Mary on Pidvalna Street (Fig. 14) (Shengera, 2019). The unique Assumption Church, made of white hewn stone, was built in 1591-1629 according to the project of the architect Pavlo Rymlianyyn with the participation of local architects Wojciech Kapinos and Amvrosii Prykhylnyi, due to the order of the Lviv Brotherhood in the style of the Italian Renaissance, based on the traditions of Ukrainian wooden church construction with a domed finish. The Church of the Assumption of the Blessed Virgin Mary was a three-nave basilica in plan, elongated from west to east with a semicircular apse. It was crowned by three domes with lanterns above the altar, nave, and narthex. The ensemble of the church consists of the 66-metre-high Korniyak bell tower, the Chapel of the Three Saints, and the church of the Assumption of the Blessed Virgin Mary itself. In the opinion of the authors of this study, the church was an architectural masterpiece of the Ukrainian Renaissance of European and world significance. Elements of the Renaissance order system were used in the architectural decoration of the church facades: the walls were divided by Tuscan pilasters into symmetrical fields, each of which was inscribed with blind semicircular arches with rhythmically placed windows with archivolts. A Doric frieze in which triglyphs alternate with metopes stretches under the energetically outlined large cornice. The fields of the metopes of the Doric frieze were filled with stone-carved, stylised rosettes and story bas-relief compositions on biblical and evangelical themes. The entrances to the temple were decorated with unique Renaissance portals – real masterpieces of Ukrainian Renaissance art.



Figure 14. Iconostasis of the Church of the Assumption in Lviv
Source: photo by L. Chen (2024)

The main altar and the low three-tiered iconostasis attract attention in the interior of the church (Fig. 14). The original solution of the central altar of the Church of the Assumption in the semicircular apse impresses with its dynamic and unique artistic perfection. Examining the compositional scheme of the altar's construction, a synthesis of the arts can be observed, where painting and polychrome decorative motifs were organically combined with a plot-gilded sculptural composition. It was accentuated by six columns of the composite order on sophisticated high plinths and designed in the form of three arches around arched windows, completed by dynamic plot sculptural compositions. In the centre of each arch was an arched window with stained glass made by the artist Petro Kholodnyi. The central part of the altar was emphasised by a window with the stained glass of the Intercession of the Mother of God, above which a dynamic sculptural composition of Jesus Christ – the one God in three hypostases in the bishop's vestment – was placed. Christ was depicted as the first hierarch in heavenly glory, around whom angels hover, honouring him. In the skilfully carved figure of Christ and angels, one can read an expressive and at the same time calm manner of interpreting the image of God as if he were alive, hovering in the air above the throne. The drapery folds of his bishop's robes flicker and sway in the air, creating the impression of dynamic movement. The side arch compositions of the main altar were represented by the image of angels in dynamic movement, holding the icon in an oval decorative frame, harmoniously complementing the altar composition.

The low three-tiered iconostasis of the Church of the Assumption was made in 1773 in the Rococo style (Fig. 14) and installed on the site of the original iconostasis created by the artist Fedir Senkovych. It was a synthesis of arts peculiar to the late Baroque Rococo style, which combines bas-relief compositions on the deacon's gate, carving, and icon painting in Rococo openwork frames. In the deacon's door, Olenskyi repeats the motif of the archangel Gabriel from the Church of the Holy Intercession in Buchach and adds an image of Michael to the pair, based on the graphic model that was used in the creation of the same figure in the central altar in Monasteryyska. The gilded rococo bas-reliefs of the deacon's door with graceful bas-relief figures of the archangels Michael and Gabriel, bending in strange poses, with geometrised draperies enveloping the body, complemented by rocaille ornamentation, make a wonderfully captivating impression (Fig. 15). Although Olenskyi was a student of J.G. Pinsel and inherited the techniques of geometrising forms from him, especially in the composition of dynamic draperies enveloping the body with sharp lines in the figures of saints, his works had differences manifested in stylistics. He conveys the nature of the characters more naturalistically in calm poses. The influence of classicism was already felt in his plastics, where the baroque dynamic movement was lost and poise, solemnity, and harmony prevail.



Figure 15. Deacon's gates

Notes: author – F. Olenskyi

Source: photo by L. Chen (2024)

Antonii Osinskyi was one of the most outstanding artists of Rococo sculpture in Lviv. He was a native of Lviv. Antonii Osinskyi married Rosalia Poleiovska, sister of the Lviv sculptors Matvii, Petro and Jan Poleiovskyi (Shengera, 2019). The influence of J. Pinsel's manner was felt in his works. He worked with various materials: limestone, marble, and most of all with linden wood. According to D. Krvavych (1998), A. Osinskyi worked in J. Pinsel's workshop and took over his experience of stylistic manners. His wooden sculptures in the Dominican Church in Lviv were marked by spirituality, elegance, refined forms, anatomical knowledge, and aesthetic lightness (Fig. 16). The sculptural works were characterised by exquisite forms and virtuosic execution of wood carvings, which include influences from the art of the Czech Republic and Austria, as well as indirect connections with Bavaria and Franconia. Antonii Osinskyi was distinguished by his unique ability to embody the aesthetic ideals of Rococo through the elegance and lightness of forms. In his sculptural works, in addition to Pinsel's manners, influences from various European regions were reflected due to the fact that he had contacts with various masters from southern Germany and Austria, which were manifested in the stylisation of forms and the imposition of picturesque draperies on the figure, adding expressiveness.

In the sculptures of the saints in the Dominican church, an incredible sense of plasticity and composition can be observed, which at the same time emphasises the picturesque interpretation of the geometrised draperies and makes the works unique and aesthetically attractive. The creators of these highly artistic works of Lviv carving were orientated on Western European models (Bochnak, 1931). These sculptural works were filled with mysticism and dynamic



plasticity, which testifies to the master's understanding of form and movement. The arrangement of the figures, the composition, the anatomical proportions of the saints, and the deep, prayerful expression on the faces testify to the fact that Osinskyi was knowledgeable in religious topics and skilfully depicted the emotional state of the saints not only figuratively but also spiritually.

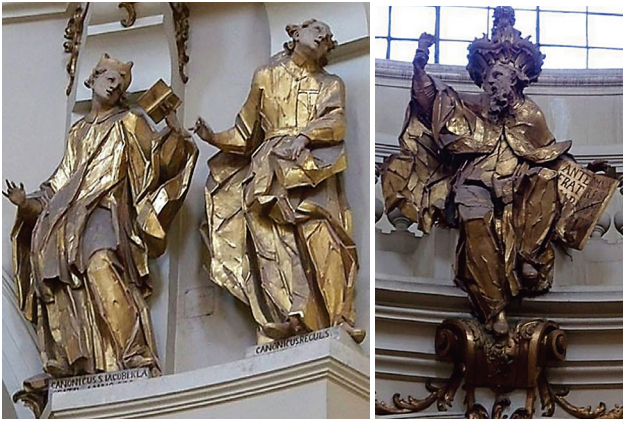


Figure 16. Sculptures in Dominican Church in Lviv

Notes: author – A. Osinskyi

Source: authors' photo (2024)

Therefore, the period of the highest rise of Lviv sculpture falls on the 18th century, when talented, highly professional artists J.G. Pinsel and his students F. Olenskyi and A. Osinskyi, who left a bright mark in the artistic culture of Lviv, appeared in the creative artistic environment (Lylio, 2017). Their sculptural works were a phenomenon in the sculptural art of the Rococo era, which had not yet been properly studied and appreciated (Sieve, 2008). All the above-considered works of sculptural art had high artistic value. The protection of the artistic sculptural masterpieces of Johann Georg Pinsel and his students Francisk Olenskyi and Antonii Osinskyi, as a historical and cultural heritage of Ukraine, was a priority task of the Ukrainian state.

The unique works of the enigmatic and brilliant sculptor J.G. Pinsel were poorly studied, and therefore there were various assumptions regarding the manner of their execution and characteristic stylistic, compositional, and plastic features. There were many hypotheses about the origin of the talented artist and his education. Researchers of J.G. Pinsel's work claim that he was of aristocratic origin and received a European education (Krvavych, 1991; Stetsko, 2010). J. Pinsel worked in Lviv during the late Baroque era and created perfect works of art, which, in terms of their artistic image, unique plasticity, and perfect anatomical structure, can be in the same row as the outstanding works of Michelangelo Buonarroti, Lorenzo Bernini, and the Prague sculptors Braun. The Polish researcher T. Mankowski (1937) characterised Pinsel as an exponent of a peculiar direction of expressive dynamics with his bold treatment of material, dramatic image of characters, and peculiar geometric interpretation of draperies.

M. Ghembarovych (1968) and D. Stepovyk (1991), in their works, conducted a thorough analysis of Baroque sculpture in Ukraine and in the historical context, suggesting that a similar treatment by Pinsel of the drapery of characters can be found in Byzantine mediaeval frescoes.

G. Logvin (1982), analysed the art of the Baroque era, recognised the works of the sculptor Pinsel as outstanding artistic masterpieces of the 18th century. He compared Ukrainian Baroque sculpture with world examples of this style, emphasising the uniqueness of Ukrainian Rococo works with exquisite carvings. B. Voznytskyi (2005) most thoroughly studied Pinsel's work, collecting his works during the creation of the museum of the same name in Lviv. V. Stetsko (2010), researching the works of J. Pinsel, noted the virtuoso technique of wood and stone carving and new approaches in the interpretation of plasticity of forms, which contributed to the emergence of a new stylistic direction of Rococo art. Y. Ostrowski (1996), studied and analysed Pinsel's works in the European context, expressed his hypotheses regarding the German origin of the artist, his education, and his creativity. The Polish researcher Z. Hornung (1976) put forward an assumption about the stylistic and ideological kinship of the sculptural works of J.G. Pinsel with the sculpture of the Czech school of the first half of the 18th century, namely, the works of Matias Braun, Jan Kwatainer, Ignat Plätzer, and Lazar Widman. He claimed that the plastic of the works of John Georg Pinsel was close to the relief plastic of Austrian masters and emphasised the influence of Italian and South German plastic.

Studies of the works of Franciscus Olenskyi and Antony Osynskyi were highlighted in the works of B. Shengera (2019), who emphasises that they were expressions of expressive dynamics, which were manifested in the interpretation of the forms of characters. F. Olenskyi's works were characterised by the impressiveness and expressive posture of the female figure, which envelops the picturesque folds of drapery clothes with open arms and legs. He also makes men's torsos more elongated. F. Olensky was characterised by a special type of interpretation of the face developed by him, with a slightly protruding nose and upper lip (Bahley & Chen, 2024). Unlike J. Pinsel, F. Olensky conveys the character of the characters more naturalistically in calm poses. A. Osynskyi's works were noted for their slenderness, complex hand gestures, sophistication and elegance of forms, and spirituality of the image of the characters. In his works, he emphasised the transfer of spirituality to the character. The arrangement of the figures, the composition, the anatomical proportions of the saints, and the deep, prayerful expression of the faces testify to Osynsky's knowledge of religious themes. He figuratively conveyed the emotional and spiritual state of the saints. All the works of J. Pinsel, F. Olenskyi, and A. Osynskyi were characterised by the richness of the artistic language, a new approach in the plastic interpretation of forms, harmony, the energy of movements, and emotional transfer of the image of the characters, which became a new stylistic direction in the Rococo art of the 18th century.





CONCLUSIONS

The Lviv sculptural works of the outstanding Ukrainian sculptor Johann George Pinsel belong to a peculiar direction of expressive dynamics in carving, which contributed to the emergence of a new style of pictorial plasticity in Rococo art. This was expressed in the subtle emphasis on individual forms and the geometric interpretation of draperies as if swirling in the air, in the expressive features of the faces, and in the expressive manner of the realistic interpretation of sculptural compositions, united by a rich plot, which testifies to the high skill of the outstanding and mysterious sculptor J.G. Pinsel. He created his own unique style of a peculiar interpretation of the plasticity of sculptural works and his own Lviv school of sculpture and a symbol of Western Ukrainian sculptural art. His talented students F. Olen-skyi and A. Osynskyi continued to work in the expressive Pinsel style and created a number of unique works of art.

The sculptural works of F. Olen-skyi were characterised by the stylistic features of the plastic solution: the influence of classicism was felt in his plastic, where the baroque dynamic movement was lost. His figures were more squat,

with a neck and head that seem to be drawn into the shoulders and a face with a slightly forward nose and upper lip. A. Osinsky's sculptures were characterised by the modelling of faces with expressive features and facial expressions and a detailed head, which was the main accent. Instead, in Pinsel's works, the head was the completion of the work, to which the entire composition was reduced. In Pinsel's works, the emotions of the characters were poured out, and a dialogue with the creator and the world was reflected, while in the works of A. Osinsky, inner experiences, asceticism, and prayerfulness were emphasised. The results of the research can be used for further art studies.

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Характерні стилістичні та композиційні особливості скульптурних творів Й. Г. Пінзеля та його учнів у м. Львові

Анотація. У XVIII ст. у Західній Україні скульптурні твори відігравали значну роль в оздобленні храмів і житлових споруд, особливо в архітектурі львівських будівель. Стаття була присвячена дослідженню характерних художніх особливостей барокових скульптур Й. Г. Пінзеля та його учнів Ф. Оленського і А. Осинського в оздобленні архітектурних споруд м. Львова. Методологія дослідження полягала у ретельному вивченні та пластичному аналізі унікальних творів мистецтва, які вражають своєю величчю та неповторною красою і були культурним надбанням не лише окремої території, а й усієї України в історичному контексті. У процесі аналізу з'ясовано, що геніальний скульптор Й. Пінзель та його учні Ф. Оленський і А. Осинський створили у м. Львові неповторні шедеври, сповнені гармонії та мистецької довершеності. На основі аналізу скульптурних творів Пінзеля та його учнів визначено особливості їхнього мистецького світогляду у створенні художніх скульптурних творів. Встановлено, що скульптурні твори були насичені пластичною енергією, вираженням динамічного руху, виразними позами, неповторними силуетами, своєрідним геометричним трактуванням драпіровок. Визначено мистецьку цінність львівської сакральної скульптури Й. Г. Пінзеля та його учнів Ф. Оленського і А. Осинського, які є високохудожніми творами і належать до мистецької спадщини України. Ці скульптурні твори стали невід'ємною частиною світової культурної спадщини, що викликає інтерес міжнародної наукової спільноти та зацікавленість туристів. Результати дослідження можуть бути використані в курсі історії українського мистецтва та в навчальному процесі для підготовки студентів мистецтвознавців та архітекторів

Ключові слова: видатний скульптор; учні-різьбярі, вівтар; структура статуї; фігура; пластичне вирішення

