

Sylwia Krzemińska-Szołtysek

Art History Institute, University of Wrocław

The Sepulchral art in Upper Silesia between 1520 and 1740

The subject of the dissertation are works of sepulchral art located in the historical Upper Silesia, founded in the years 1520-1740. They have not been the subject of a comprehensive study so far. Although in Upper Silesia there are many works of significant ideological and artistic values, in the literature of the subject they were discussed on the margins of other works or on the margins of works from Lower Silesia. In addition, in post-war publications these works were analyzed according to topographical criteria inadequate until they were created. Such situation puts the researcher before a difficult task, it is necessary to change the existing territorial optics. It is necessary to take into account works located both in the Polish and Czech area of Upper Silesia. On the basis, it will be possible to create artistic topography of Upper Silesian sepulchral at the time of their creation.

The scientific goal of the doctoral dissertation will be an inventory, comprehensive typological, formal-workshop and iconographic analysis of a group of works founded in Upper Silesia in the years 1520-1740 and showing them on a wider background of European art. There is a lack of a comprehensive study, the subject of which would be sepulchral art in Upper Silesia in the years 1520-1740. We find fragmentary information about individual works of sepulchral art in countless sources. Therefore, it is necessary to combine in one elaboration of the current literary output of German, Polish and Czech researchers. In addition, the state of research should be reviewed and supplemented with new findings. It will also be important to try to recreate monuments not preserved on the basis of source mentions and sets of photographs.

Among the works of sepulchral art in Upper Silesia, various types of monuments can be found: epitaphs, tombstones, epitaphs and tombstones with images of the dead (with figures: standing, lying, kneeling, portraits), epitaphs and heraldic-inscription tombstones.

The purpose of typological analysis will be to present the genesis and types of sepulchral works characteristic of individual Upper Silesian duchies and their European connotations.

The workshop analysis will show the artistic face of the Upper Silesian sepulchral: sources of inspiration, formal transformations, artists and intersecting in Upper Silesia the influence of

various sculptural centers, mainly Czech, Silesian and German.

As part of this analysis, it is planned to: characteristics of the artists who performed the works (a list of artists and previous attribution proposals, verification, setting new ones, supplementing the oeuvre creators with new works), discussion of the formal and stylistic face of the Upper Silesian sepulchral art (inspirations, influences, focus on the material and technique of execution, local specificity - the wide use of marble and cast iron).

Preliminary research in the area indicates, that in the Upper Silesia we have reflections from Saxony. A particularly important problem will be to trace the role of Dresden in shaping the Renaissance sepulchral sculpture in Upper Silesia. Some of excellent sepulchral works in Upper Silesia are probably based on graphics of Hendrick Goltzius. So an important element of the analysis will be the reception of Dutch graphics (especially by Hendrick Goltzius) in the sepulchral sculpture, which is located in Upper Silesia and also on the European province of the modern day.

The challenge of the researcher of the Silesian sculpture is often the problem of the authorship of works. The situation is similar in the studies on Upper Silesian sepulchral art. Few works are signed and we have not many references with the names of the artists in sources.

Therefore, a direct view of the work is necessary. On the basis, the way of developing works is analyzed and attempts are made to attribute already known workshops or creates new artistic personalities. The method that enables the above action is called stylistic-formal and comparative analysis. As part of this method, the artist's individual style is tried to be seen. In shaping the artistic expression of the works, the material and the technique of their implementation are also very important (traces of tools and secrets of the workshop of the creators of sepulchral art).

On the basis of source mentions, an attempt will be made to reconstruct the cost of performing sepulchral works in Upper Silesia. The aim of the work will also be to outline Upper Silesian sepulchral art against the background of European tradition until 1740 and to indicate typical and original ideas in its conception.

Main question:

What is the role of Dresden in the shape of the face of sepulchral sculpture in Upper Silesia?

Comparison objects, basis of sculpture in the Internet, sources for the history of sculpture in archives and other institutions.

Additional question:

How does the reception of Hendrick's Goltzius works look like in sepulchral art in the European province of the modern days?