

Šipan, Church of St. Mary / Polyptych of the Assumption of the Virgin Mary

The parish church of St. Mary in Pakljena on the island of Šipan is a single-nave stone structure with a rectangular apse, side chapel and sacristy. It was built in the 14th century along with the Benedictine monastery of St. Michael, and the present layout was achieved during the 16th century.

The polyptych on the high altar by Kristofor Krile Antunović, leading Dubrovnik painter in the second half of the 16th century, has been preserved. In 1529, Kristofor Antunović came to Dubrovnik from Ston, and was taught painting at the Dubrovnik workshop of the Venetian master Pietro di Giovanni. According to the contract from 1552 with commissioners Tomo Krivonosović and Tomo Stjepović Skočibuh, *Cristophorus Ragusinus* committed to make a polyptych modelled on Titian's polyptych, which was located in the Church of St. Lazarus in Dubrovnik at the time, but after an earthquake, it was moved to the Cathedral of the Assumption of the Virgin Mary. Titian's work was so popular that local buyers decided to obtain a copy not only for Pakljena but also for the Franciscan church on the island of Badija near Korčula. The altar had to be made in two years, and the painter committed to bring the altar and assemble it in the church. The contract fee was 82 ducats, a considerable amount at the time. Though we do not know what the whole Titian's polyptych looked like, it appears that the painter made some changes and used different iconographic solutions. There are additions and modifications added at a later date, probably from the 18th century, such as the saint figures on the lateral panels of the first level of the retable.

During the 19th century, more extensive repairs were made to the splendid retable from

Šipan. Rainwater increased the degradation and decay of the wooden support of the lavishly decorated architecture of the retable and panels of the polyptych. Rotten parts of the wooden support of the paintings were then strengthened with canvas patches, and the damaged parts of the retable were partially replaced by newer ones, with a more rough and simple design. The paintings were restored with overpainting and repolychromy (still commonly used at the time). A lunette portraying God the Father and angels playing instruments, that had suffered the most extensive damage, was almost completely painted over. The central altarpiece of the Assumption of the Virgin Mary had the least amount of interventions. The upper part of the composition featuring the Virgin Mary surrounded by angels was painted over, while limited overpainting and retouching of the colours of faded draperies was carried out on the figures of the Apostles around the grave of the Virgin Mary.

The conservation and restoration of the Šipan polyptych at the Croatian Conservation Institute is among the most complicated interventions on polychrome wooden altars. Due to the degree of damage and extremely bad condition of the wooden support on the retable architecture and panels, parallel work was carried out at the Department for Polychrome Wooden Sculpture and the Department for Easel Painting of the Division for Movable Heritage to achieve a holistic approach as well as uniform procedures and materials.

As part of the European Year of Cultural Heritage, conservation and restoration of the polyptych were presented at the largest local Feast of Our Lady of Mount Carmel (July 16th) in the Church of St. Mary in Pakljena.



Šipan, crkva sv. Marije / Poliptih Uznesenja Bogorodice

Župna crkva sv. Marije u Pakljeni na otoku Šipanu jednobrodna je kamena građevina s pravokutnom apsidom, bočnom kapelom i sakristijom. Sagrađena je u 14. stoljeću uz benediktinski samostan sv. Mihajla, a današnji oblik dobila je tijekom 16. stoljeća.

Na glavnom oltaru očuvan je poliptih Kristofora Krile Antunovića, vodećeg dubrovačkog slikara druge polovice 16. stoljeća. Kristofor Antunović u Dubrovnik je došao iz Stona 1529. godine, a slikarsku poduku dobio je u dubrovačkoj radionici venecijanskog majstora Pietra di Giovannija. Prema očuvanom ugovoru iz 1552. godine s naručiteljima Tomom Krivonosovićem i Tomom Stjepovićem Skočibuhom, *Cristophorus Ragusinus* obvezao se napraviti poliptih po uzoru na Tizianov, koji se tada nalazio u crkvi sv. Lazara u Dubrovniku, a poslije potresa je prenesen u katedralu Uznesenja Blažene Djevice Marije.

Popularnost Tizianova rada bila je tolika da su lokalni naručitelji odlučili pribaviti kopiju ne samo za Pakljenu nego i za franjevačku crkvu na Badiji kod Korčule. Rok za izradu oltara bio je dvije godine, a slikar se obvezao da će ga dopremiti i montirati u crkvu. Ugovorena naknada iznosila je 82 dukata, što je bio znatan iznos za onodobne dubrovačke prilike. Premda izgled cijelog Tizianova poliptiha danas nije poznat, čini se da je slikar ipak unio neke promjene i drugačija ikonografska rješenja. Na poliptihu se zamjećuju dodaci i prepravci iz više povijesnih intervencija, poput svetačkih likova dodanih na bočnim slikama prvog kata retable, vjerojatno u 18. stoljeću.

Tijekom 19. stoljeća na raskošnom su šipanskom retable izvedeni opsežniji popravci. Djelovanje oborinske vode pospješilo

je degradaciju i truljenje drvenog nosioca raskošno dekorirane arhitekture retable i slika poliptiha. Natruli dijelovi drvenog nosioca slika ojačani su tada platnenim zakrpama, a oštećeni dijelovi retable dijelom su zamijenjeni novima, grublje i jednostavnije izrade. Slike su obnovljene (za to vrijeme još uvijek ubičajenim) postupkom preslikavanja i repolikromacije. Gotovo je potpuno preslikana luneta s prikazom Boga Oca i anđela svirača, koja je bila i najoštećenija. Na središnjoj oltarnoj pali Uznesenja Bogorodice bilo je najmanje intervencija. Obnovom je preslikan gornji dio kompozicije s prikazom Bogorodice okružene anđelima, dok je na likovima apostola oko Bogorodičina groba bilo tek ograničenih preslika-retuša na bojama izbljedjelih draperija.

Konzervatorsko-restauratorski radovi na šipanskom poliptihu, izvedeni u Hrvatskom restauratorskom zavodu, predstavljaju jednu od najsloženijih intervencija na polikromiranim drvenim oltarnim cjelinama. Zbog stupnja oštećenosti i izrazito lošeg stanja drvenog nosioca na arhitekturi retable i slika, radovi su se istovremeno provodili na Odsjeku za polikromiranu drvenu skulpturu i na Odjelu za štafelajno slikarstvo Službe za pokretnu baštinu u Zagrebu, s ciljem cjelovitog pristupa te ujednačenih postupaka i primijenjenih materijala.

U sklopu Europske godine kulturne baštine tijekom i rezultati konzervatorsko-restauratorskih radova na poliptihu predstavljeni su i na najvećoj lokalnoj „festi“ na otoku Šipanu: Danu Gospe od Karmena (16. srpnja) u crkvi sv. Marije u Pakljeni.



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KONZERVATORSKO-RESTAURATORSKI RADOVI

Konzervatorsko-restauratorski radovi na poliptihu bili su u prvoj fazi usredotočeni na konsolidaciju oslabljene strukture drvenog nosioca, oštećene djelovanjem vlage i crvotočaca. Odignuti i nestabilni dijelovi oslika fiksirani su na nosilac te su uklonjene naslage nečistoća sa svih površina. Poseban izazov bio je pronaći način postizanja stabilnosti konstrukcije cijelog retabla a da se pritom očuvaju njezini izvorni dijelovi. Pri konsolidaciji su primijenjeni različiti postupci i materijali, ovisno o stupnju oštećenja i specifičnim problemima na pojedinim dijelovima retabla. Ipak, najzahtjevnijim su se pokazali radovi na konsolidaciji crvotočnog i propalog drvenog nosioca na slikama. Drvo je bilo u tako lošem stanju da je potpuno izgubilo nosivu funkciju. Na dvije bočne slike na prvom katu retabla te na dijelu lunete s prikazom Boga Oca izveden je stoga izuzetno složen postupak transfera slikanog sloja na novi, posebno pripremljen, drveni nosilac. Ujedno je na luneti i slici *Sv. Franjo i sv. Sebastijan*, s obzirom na stupanj oštećenja, stara fiksna parketaža zamijenjena novom, fleksibilnom, kojom je omogućena kontrola promjena drvenog nosioca pri manjim oscilacijama relativne vlažnosti zraka.

Poseban problem bili su i grubi i nevješto izvedeni preslici na oštećenim dijelovima retabla i na slikama. Laboratorijskom analizom utvrđeno je da je preslik izveden kazeinskom temperom, koja se iznimno teško raslojava i uklanja pa su preslici stanjeni ili tek djelomično uklonjeni. Izvedene su potom rekonstrukcije nedostajućih dijelova preparacije i opsežne rekonstrukcije slikanog sloja.

Nakon završetka radova osmišljen je nov način montaže i pričvršćivanja retabla na zid crkve. Izrađena je posebna nosiva potkonstrukcija, koja omogućava jednostavnu demontažu poliptiha. Oplata ujedno tvori i higroskopsku barijeru između zida crkve i drvenog nosioca pa retabl više nije izložen izravnim utjecajima vlage iz vanjskog zida crkve.

Izdavač: Hrvatski restauratorski zavod, www.h-r-z.hr / Za izdavača: dr. sc. Tajana Pleše / Stručni tim: 2008. – 2013.: Romana Jagić, Edo Anušić, Tomislav Bajić, Veljko Bartol, Aleksandar Bezinović, Želimir Borić, Bojan Braun, Josip Brekalo, Siniša Cvetković, Ana Dumbović, Marina Đurović, Davor Filipčić, Ana Marija Franić, Dragutin Furdj, Suzana Kolić Gunjača, Lana Lalić, Sanda Milošević, Jadranka Mlinar, Domagoj Mudronja, Maja Postonjski, Slobodan Radić, Irina Šadura, Ivica Vršić; 2014. – 2018.: Stela Grmoljez Ivanković, Orest Šuman, Veljko Bartol, Stela Cunjak, Siniša Cvetković, Jelena Čurić, Marijana Fabečić, Davor Filipčić, Ana Marija Franić, Dragutin Furdj, Azra Grabčanović, Tomislav Jakopaš, Dubravko Jurčić, Marija Kalmeta, Elio Karamatić, Margareta Klofutar, Iva Koci, Lana Lalić, Matija Marić, Nena Meter Kiseljak, Sanda Milošević, Domagoj Mudronja, Ines Palčić, Ivana Sambolić, Melanija Sobota, Maša Štrok / Fotografije: Ljubo Gamulin, Jovan Kliska, Nikolina Oštarijaš, Jurica Škudar, Goran Tomljenović / Autori teksta: dr. sc. Višnja Bralić, Stela Grmoljez Ivanković, Orest Šuman / Lektura: Rosanda Tometić / Prijevod: Nataša Đurđević / Grafičko oblikovanje i priprema za tisak: Ljubo Gamulin / Tisak: Novi val d.o.o. / Naklada: 500 primjeraka / Zagreb, srpanj 2018.

CONSERVATION AND RESTORATION

The first phase of conservation and restoration of the polyptych was focused on the consolidation of the weakened structure of the wooden support damaged by moisture and wormholes. Raised and unstable parts of the painted layer were fixed to the support, and dirt deposits were removed from all surfaces. A special challenge was to stabilize the entire retable construction, while preserving its original parts. Different processes and materials were applied during consolidation, depending on the degree of damage and specific problems on individual parts of the retable. Nevertheless, the most challenging was the consolidation of the rotten wooden support covered with wormholes. The wood was in such a bad condition that it could no longer function as a support. An extremely complex process of transferring the painted layer to a new, specially prepared, wooden support was carried out on the two lateral panels on the first level of the retable and on the part of the lunette depicting God the Father. On the lunette and the painting of *St. Francis and St. Sebastian*, with regard to the degree of damage, the old fixed cradling was also replaced with a new, flexible one, which enabled the control of changes in the wooden support due to minor oscillations in relative humidity.

Rough and unskilled overpaint on the damaged parts of the retable and panels presented a special challenge. Laboratory analysis determined that the overpaint was done using casein tempera, which is extremely difficult to spread and remove, so the overpaint was thinned or only partially removed. Missing parts of the preparation layer and extensive reconstructions of the painted layer were then carried out.

After the work was completed, a new way of mounting and attaching the retable on the church wall was designed. A special supporting substructure was created, enabling simple dismantling of the polyptych. The panelling also creates a hygroscopic barrier between the church wall and the wooden support, so the retable is no longer directly exposed to moisture from the outer wall of the church.

Publisher: Croatian Conservation Institute, www.h-r-z.hr / For the publisher: Tajana Pleše, PhD / Expert team: 2008 – 2013: Romana Jagić, Edo Anušić, Tomislav Bajić, Veljko Bartol, Aleksandar Bezinović, Želimir Borić, Bojan Braun, Josip Brekalo, Siniša Cvetković, Ana Dumbović, Marina Đurović, Davor Filipčić, Ana Marija Franić, Dragutin Furdj, Suzana Kolić Gunjača, Lana Lalić, Sanda Milošević, Jadranka Mlinar, Domagoj Mudronja, Maja Postonjski, Slobodan Radić, Irina Šadura, Ivica Vršić; 2014 – 2018: Stela Grmoljez Ivanković, Orest Šuman, Veljko Bartol, Stela Cunjak, Siniša Cvetković, Jelena Čurić, Marijana Fabečić, Davor Filipčić, Ana Marija Franić, Dragutin Furdj, Azra Grabčanović, Tomislav Jakopaš, Dubravko Jurčić, Marija Kalmeta, Elio Karamatić, Margareta Klofutar, Iva Koci, Lana Lalić, Matija Marić, Nena Meter Kiseljak, Sanda Milošević, Domagoj Mudronja, Ines Palčić, Ivana Sambolić, Melanija Sobota, Maša Štrok / Photos: Ljubo Gamulin, Jovan Kliska, Nikolina Oštarijaš, Jurica Škudar, Goran Tomljenović / Authors: Višnja Bralić, PhD, Stela Grmoljez Ivanković, Orest Šuman / Proofreading: Danijel Lončar / Translation: Nataša Đurđević / Graphic design and prepress: Ljubo Gamulin / Printed by: Novi val d.o.o. / Edition: 500 copies / Zagreb, July 2018