

SIXTY YEARS OF THE CONSERVATION WORKSHOP IN ZADAR

At the end of 1957, the Institute of the Yugoslav Academy of Sciences and Arts (JAZU) in Zadar founded its conservation unit (later named Atelier). Zadar thus became the third centre for conservation after Zagreb (1948) and Split (1954). That same year, the building in the park of the JAZU Institute was renovated and the first works of art were brought in for conservation. This is where Ivan Tomljanović and Mario Kotlar, academic painters and former employees of the JAZU Restoration Institute in Zagreb, continued restoring works of art.

From 1981, on the initiative of Miljenko Domijan, director of the Institute for the Protection of Cultural Monuments in Zadar, the Atelier continued operating under the auspices of the Institute as a Conservation workshop.

During the Homeland War in Croatia, the Workshop found refuge in the building of the Permanent Exhibition of Church Art (SICU) in Zadar. For years, the two institutions have been successfully cooperating in the rescue and conservation of cultural treasures from Zadar.

Zadar Conservation workshop moved to a new location in 1999 thanks to the city of Zadar, which provided the building, the financial support of the Croatian Ministry of Culture used for the restoration of the chapel of St. Roch, and the reconstruction project created and led by the Conservation Department in Zadar.

In 2006, the Workshop became one of the departments of the Croatian Conservation Institute, the central public institution for conservation and restoration in the Republic of Croatia.

Conservation and restoration of paintings on canvas and wood, polychrome sculptures and metal objects, as well as other cultural goods of exceptionally valuable and rich Dalmatian cultural heritage, are being carried out at the Zadar Department for Conservation.

Since the foundation of the Zadar workshop, more than eight hundred works of art have been conserved and restored. The artwork came from the Zadar region, as well as from all over Croatia, however most

came from the coast (from Istria and Kvarner to Dalmatia and Boka Kotorska). Conservation requires extreme patience, skill, knowledge and education. They include the review and documentation of existing condition, conservation and restoration, as well as preventive protection. An interdisciplinary approach is applied through all procedures.

Over the decades, conservation and restoration was carried out on many works of art of local and foreign masters (Paolo Veneziano, Juraj Čulinović, Blaž Jurjev Trogirani, Petar Jordanić, Juraj Petrović, Vittore Carpaccio, Petar de Riboldis, Mateo Moronzon, Girolamo i Francesco da Santacroce, Domenico Tintoretto, Jacopo Palma Mlađi, Zorzi Ventura, Mateo Ponzoni, Carlo Ridolfi, Bernardino Ricciardi, Antonio Carne, Giovanni B. A. Pitteri, Bartolomeo Litterini, Francesco Salghetti-Drioli, Celestin Medović, Vlaho Bukovac, Ferdo Kovačević...) from the 13th to the 20th century.

Among all the work that has been carried out, a special place belongs to the conservation of the most important work of medieval goldsmith craft preserved in Croatia – the chest of St. Simeon, created in Milan by Francesco di Antonio da Sesto in 1380. In addition, a number of other valuable paintings and sculptures by unknown authors, icons of Veneto-Cretan, Venetian, Russian and Serbian origins have been conserved and restored.

Since the foundation of the Zadar workshop, its employees have established contacts with renowned foreign experts and institutions from Italy. Along with their own achievements and research, they continue to work on refining restoration technologies based on the balance of traditional and contemporary approaches. The acquired knowledge and experience is passed on to new generations, and the students of conservation from Zagreb, Split and Dubrovnik are provided with professional training.

At the Zadar Department for Conservation, there are currently five permanent staff members (Jadranka Baković, Rita Antiščin, Aleksandar Kotlar, Šime Vitori, Sonja Đuraš) and two restorers working as part of their professional training (Lucija Fradelić, Vanda Krstinić).



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ŠEZDESET GODINA RESTAURATORSKE RADIONICE U ZADRU

Institut Jugoslavenske akademije znanosti i umjetnosti u Zadru osnovao je potkraj 1957. godine svoju restauratorsku jedinicu (poslije preimenovanu u Atelje). Zadar je tako postao treće središte kontinuirane restauratorske djelatnosti nakon Zagreba (1948.) i Splita (1954.). Tim je povodom iste godine uređena zgrada u parku Instituta JAZU-a i preuzete su prve umjetnine na restauriranje. Svoju restauratorsku praksu u njoj su nastavili akademski slikari Ivan Tomljanović i Mario Kotlar, dotadašnji djelatnici Restauratorskog zavoda JAZU-a u Zagrebu.

Na inicijativu Miljenka Domijana, tadašnjeg ravnatelja Zavoda za zaštitu spomenika kulture u Zadru, Atelje je od 1981. godine nastavio s djelovanjem pod okriljem Zavoda kao Restauratorska radionica.

U vrijeme Domovinskog rata Radionica je pronašla utočište u prostorijama Stalne izložbe crkvene umjetnosti u Zadru, s kojom se i inače održava dugogodišnja uspješna suradnja u spašavanju, konzerviranju i restauriranju zadarskoga kulturnog blaga.

Zahvaljujući Gradu Zadru koji je ustupio prostor, financijskoj potpori Ministarstva kulture Republike Hrvatske kojom je obnovljena kapela sv. Roka, te projektu obnove koji je izradio i vodio Konzervatorski odjel u Zadru, Restauratorska radionica je 1999. godine smještena u nove radne prostore.

Restauratorska radionica je 2006. godine postala jedan od odjela Hrvatskog restauratorskog zavoda, središnje javne ustanove za konzervatorsko-restauratorsku djelatnost u Republici Hrvatskoj.

U Restauratorskom odjelu u Zadru provode se konzervatorsko-restauratorski radovi na slikama na platnu i drvu, na polikromiranoj skulpturi i predmetima od metala te na drugim kulturnim dobrima iznimno vrijedne i bogate dalmatinske kulturne baštine.

Od osnutka ove zadarske radionice konzervirano je i restaurirano više od osam stotina umjetnina ne samo iz zadarske regije nego i iz cijele Hrvatske, a

najviše iz priobalja (od Istre i Kvarnera do Dalmacije i Boke kotorske). Konzervatorsko-restauratorski radovi zahtijevaju iznimno strpljenje, vještinu, opreznost, znanje i naobrazbu.

Aktivnosti uključuju provjeru i dokumentiranje zatečenog stanja, rad na samom predmetu kulturne baštine te preventivnu zaštitu. U svim se djelatnostima primjenjuje interdisciplinarni pristup.

Tijekom desetljeća konzervirana su i restaurirana brojna djela domaćih i stranih majstora (Paolo Veneziano, Juraj Čulinović, Blaž Jurjev Trogirani, Petar Jordanić, Juraj Petrović, Vittore Carpaccio, Petar de Riboldis, Mateo Moronzon, Girolamo i Francesco da Santacroce, Domenico Tintoretto, Jacopo Palma Mlađi, Zorzi Ventura, Mateo Ponzoni, Carlo Ridolfi, Bernardino Ricciardi, Antonio Carne, Giovanni B. A. Pitteri, Bartolomeo Litterini, Francesco Salghetti-Drioli, Celestin Medović, Vlaho Bukovac, Ferdo Kovačević i drugi) od 13. do 20. stoljeća.

Među izvedenim radovima posebno mjesto zauzima restauriranje najvažnijeg rada srednjovjekovnog zlatarstva očuvan u Hrvatskoj – škrinje sv. Šimuna, koju je 1380. godine u Zadru izradio Franjo iz Milana. Osim navedenih, konzerviran je i restauriran niz drugih vrijednih slika i skulptura nepoznatih autora, ikona italokretskog, mletačkog, ruskog i srpskog podrijetla.

Od osnutka zadarske radionice djelatnici su uspostavljali kontakte s renomiranim inozemnim stručnjacima i institucijama iz Italije. Uz vlastita postignuća i istraživanja kontinuirano rade na usavršavanju restauratorske tehnologije temeljene na ravnoteži tradicionalnog i suvremenog pristupa. Stečeno znanje i iskustvo prenose na nove generacije, a polaznicima restauratorskih studija u Zagrebu, Splitu i Dubrovniku omogućavaju stručno usavršavanje.

U zadarskom restauratorskom odjelu trenutačno je zaposleno pet djelatnika (Jadranka Baković, Rita Antiščin, Aleksandar Kotlar, Šime Vitori, Sonja Đuraš) i dvije restauratorice na stručnom usavršavanju (Lucija Fradelić, Vanda Krstinić).

