

POLYPTYCH OF ST. MARTIN BY VITTORE CARPACCIO FROM THE ZADAR CATHEDRAL

At the end of the 15th century, Martin Mladošić, canon, notary and archpresbyter of Nin, commissioned the polyptych from the great Italian Renaissance painter Vittore Carpaccio for the altar of St. Martin in the Cathedral of St. Anastasia in Zadar.

The polyptych consists of six paintings on wood, depicting individual saints arranged in two vertical registers. St. Martin is situated in the centre of the lower register, flanked by St. Anastasia and St. Simon, patron saints of Zadar. Paintings of St. Peter, St. Paul, and St. Jerome are arranged in the upper register. The authors signature is in the lower, left corner of the painting of St. Martin: *(vic)TORIS (c)ARPATTII (ve)NETTI OPUS*. A local master woodcarver, Ivan Korčulanin, constructed the decorative frame that once connected the paintings of the polyptych.

Conservation and technical research confirmed the chronology of interventions on the polyptych, from the separation of paintings in the 18th century, during the renovation of St. Anastasia's Church, first repairs and restorations, overcleaning, artificial patination and overpainting, to damage that occurred after World War II. Most of the damage was caused by high and sudden oscillations in humidity and temperature when the painting was relocated from a humid war shelter into a dry attic. Two restoration interventions, done in 1948 and 1963 at the Conservation Institute of the Institute of Visual Arts of the Croatian Academy of Sciences and Arts (former Yugoslav Academy of Sciences and Arts), were necessary to repair the extensive damage.

After the Homeland War (1991-1995), conservators, restorers and other heritage researchers were again interested in the polyptych, but it was extremely fragile and compromised.

Stratigraphic analysis of pigments, along with X-ray and infrared imaging, helped to better understand the painting technique of Vittore Carpaccio, i.e. his work process, from the initial drawings to the finished work. Researching the materials and tech-

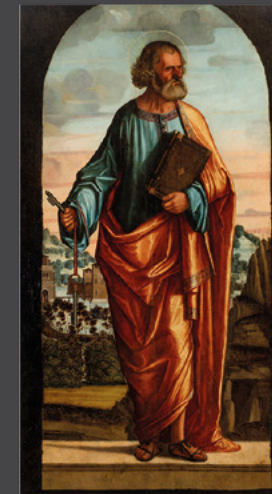
niques that were used was of paramount importance because the use of combined techniques, characteristic for the transitional period of Italian Renaissance painting, was observed on the Zadar polyptych. At the time, Italian Renaissance painting, influenced by Flemish innovations, started to gradually shift from traditional tempera painting to oil painting using drying oils as binders for pigments.

The polyptych paintings had an extremely dirty and darkened painted layer. It was impaired by smaller and larger remains of overpaint, as well as imprecise and unskilled retouching from previous restoration interventions. At the same time, large parts of the painted layer were cleaned too eagerly, causing the final varnish to be ruined. There were still visible traces of fire damage to the surface caused by cleaning the overpaint with flames during the 1924 intervention in Venice. The use of large amounts of wax in previous interventions proved inadequate and incompatible with the original material of the painting.

The main objective of the conservation was to stabilize the wood carrier, remove all subsequently added materials, and ultimately to reintegrate the damage to the painted layer with a complete retouching, guided by a concept based on the artistic and technological similarity to the preserved parts of the original.

Conservation and restoration research and work under the guidance of Jadranka Baković, consultant conservator-restorer, started in 2003 and lasted until 2016. Distinguished Italian experts Stefano Scarpelli and Giovanni Marussich, restorers from Florence, also took part in the project.

The conservation and restoration project of the polyptych was financially supported by the Ministry of Culture of the Republic of Croatia, and, in the beginning, it was funded by the Permanent Exhibition of Ecclesiastic Art (SICU) of the Benedictine Monastery of St. Mary in Zadar.



POLIPTIH SV. MARTINA VITTOREA CARPACCIA IZ ZADARSKE KATEDRALE POLYPTYCH OF ST. MARTIN BY VITTORE CARPACCIO FROM THE ZADAR CATHEDRAL

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Potkraj 15. stoljeća zadarski kanonik i notar te ninski arhiepiskop Martin Mladošić naručio je poliptih za oltar sv. Martina u zadarskoj katedrali sv. Stošije od velikoga talijanskog renesansnog slikara Vittorea Carpaccia.

Poliptih se sastoji od šest slika na drvu s prikazom pojedinačnih figura svetaca raspoređenih u dva reda. U donjem središnjem dijelu je titular poliptiha, sv. Martin, okružen zadarskim svecima zaštitnicima - sv. Stošijom i sv. Šimunom. U gornjem dijelu poliptiha prikazani su likovi sv. Petra, sv. Pavla i sv. Jeronima. Autorov potpis nalazi se na donjem, lijevom rubnom dijelu slike sv. Martina: *(vic)TORIS (c)ARPATTII (ve)NETTI OPUS*. Izrada ukrasnog okvira koji je izvorno povezivao slike poliptiha u cjelinu povjerena je domaćem majstoru Ivanu Korčulaninu. Konzervatorsko-restauratorskim i tehničkim istraživanjima utvrđen je kronološki slijed intervencija na poliptihu, počevši od razdvajanja slika u 18. stoljeću tijekom obnove crkve sv. Stošije, preko prvih popravaka i restauratorskih radova, pretjerano revnog čišćenja, umjetnog patiniranja i preslikavanja do njihova teškog oštećenja nakon Drugog svjetskog rata. Najveći dio oštećenja nastao je zbog izlaganja slika poliptiha djelovanju velikih i naglih oscilacija vlage i temperature tijekom premještanja iz vlažnog ratnog skloništa u suhi potkrovnji prostor. Za saniranje oštećenja bile su potrebne dvije restauratorske intervencije, koje su provedene 1948. i 1963. godine u Restauratorskom zavodu Instituta za likovne umjetnosti JAZU-a u Zagrebu.

Nakon posljednjeg rata (1991.-1995.) poliptih se ponovno našao u središtu zanimanja konzervatora, restauratora i ostalih istraživača baštine, no tada je zamijećeno izrazito krhko i ugroženo stanje slika.

Stratigrafske analize pigmenta te RTG i IRR snimke pomogle su u rasvjetljavanju slikarske tehnike Vittorea Carpaccia, odnosno procesa njegova rada, od pripremnog crteža do završnog oblikovanja. Istraživanja materijala i tehnike bila su iznimno

važna jer je upravo na zadarskom poliptihu poznata primjena kombiniranih tehnika karakterističnih za prijelazno razdoblje talijanskog renesansnog slikarstva, koje je pod utjecajem flamanskih inovacija baš u tom razdoblju postupno prelazilo s tradicionalnog slikanja temperom na uljno slikarstvo uporabom sušivih ulja kao veziva za pigmente. Slike poliptiha zatečene su s izrazito nečistim i potamnelim slikanim slojem. Narušavali su ih manji i veći ostaci preslika te neprecizni i nevjешti retuš iz prethodnih restauratorskih intervencija. Istovremeno su veliki dijelovi slikanog sloja stupnjevito prečišćeni, pri čemu su dijelom stradale završne lazure. Još uvijek su bili vidljivi tragovi opožarenih površina izazvanih čišćenjem preslika plamenom tijekom intervencije iz 1924. godine u Veneciji. Upotreba velike količine voska, koji se koristio u prethodnim radovima, pokazala se neprimjerenom i nekompatibilnom s izvornim materijalima slike.

Prioritetni cilj radova bio je stabiliziranje drvenog nosioca, uklanjanje svih naknadno dodanih materijala te u konačnici reintegracija oštećenja slikanog sloja cjelovitim retušem, čija se koncepcija temelji na što većoj slikarskoj i tehnološkoj bliskosti s očuvanim dijelovima originala.

Konzervatorsko-restauratorska istraživanja i radovi pod vodstvom konzervatorice restauratorice savjetnice Jadranke Baković počeli su 2003. te su s prekidima trajali do 2016. godine. U realizaciji su sudjelovali i istaknuti talijanski stručnjaci Stefano Scarpelli i Giovanni Marussich, restauratori iz Firence.

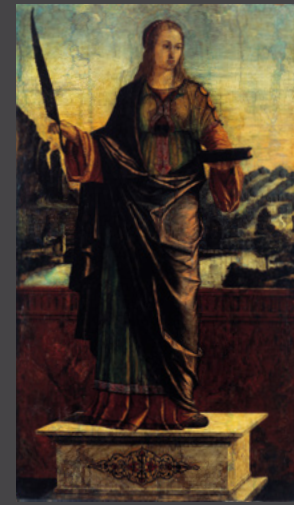
Projekt konzerviranja i restauriranja poliptiha financiran je sredstvima Ministarstva kulture Republike Hrvatske, a u prvim godinama bio je potpomognut i sredstvima Stalne izložbe crkvene umjetnosti (SICU) zadarskih benediktinki sv. Marije.



Sv. Martin – stanje prije, tijekom i nakon radova / St. Martin - before, during and after conservation and restoration



Sv. Šimun – stanje prije, tijekom i nakon radova / St. Simeon - before, during and after conservation and restoration



Sv. Stošija – stanje prije, tijekom i nakon radova / St. Anastasia - before, during and after conservation and restoration