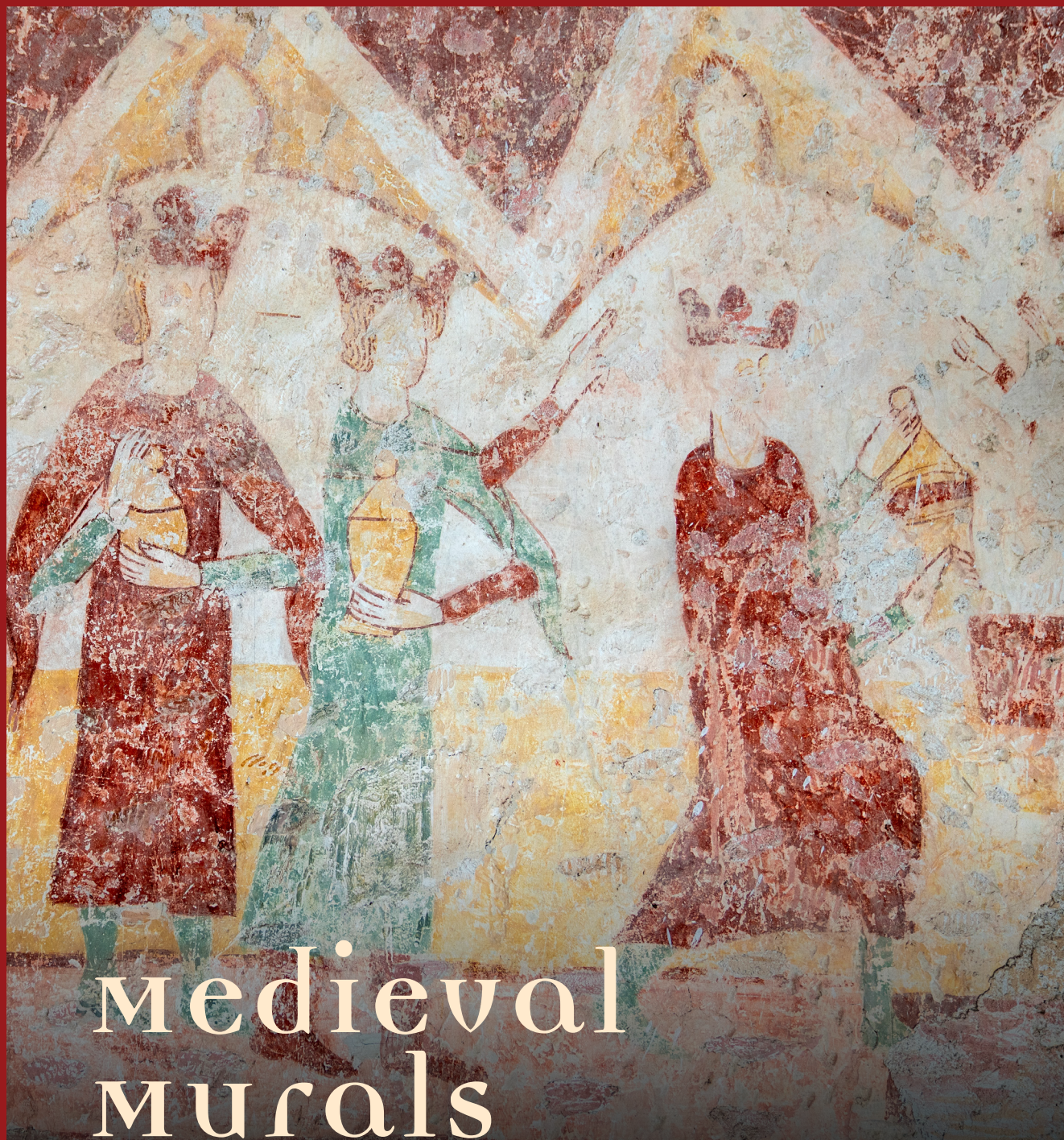
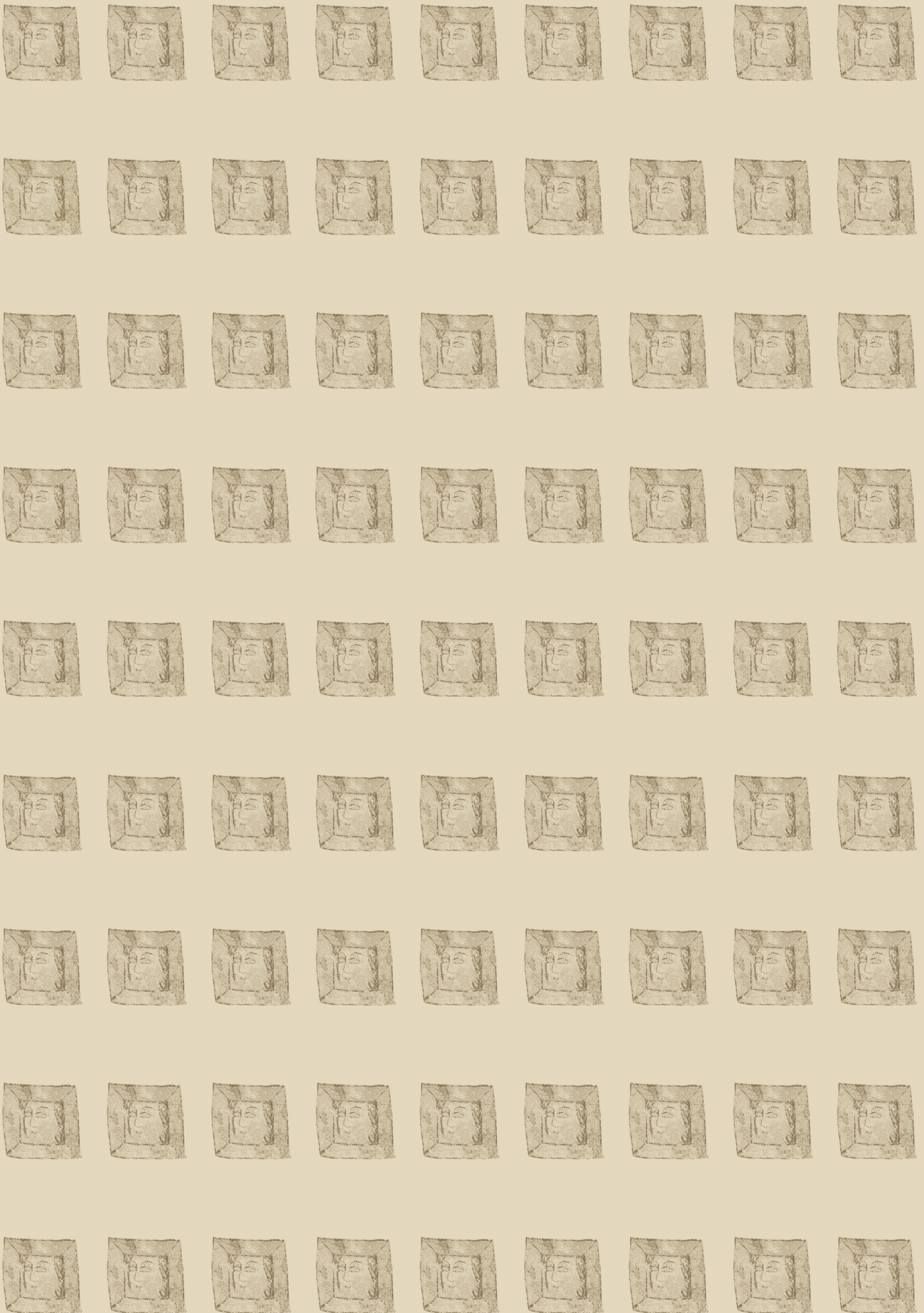


Edited by
Mija Oter Gorenčič



medieval murals

new perspectives
and research approaches





Založba ZRC

OPERA INSTITUTI ARTIS HISTORIAE

MEDIEVAL MURALS
NEW PERSPECTIVES AND RESEARCH APPROACHES

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church of St Cantianus in Vrzenec, Slovenia
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EDITED BY

MIJA OTER GORENČIČ

LJUBLJANA 2024

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MEDIEVAL MURALS

NEW PERSPECTIVES AND RESEARCH APPROACHES

PREFACE

The monograph at hand is one of the results of the national programme titled *Umetnost na Slovenskem v stičišču kultur* (Art in Slovenia at a Cultural Crossroads, P6-0061) and the research project *Transformacije – iz materialnega v virtualno. Digitalni korpus stenskega slikarstva – nove razsežnosti raziskav srednjeveške umetnosti v Sloveniji* (Transformations – from Material to Virtual. Digital Corpus of Mural Painting – New Dimensions of Medieval Art Research in Slovenia, J6-2587), financed by the Slovenian Research and Innovation Agency. Medieval mural paintings represent one of the most precious parts of artistic heritage and a crucial source for studying the culture of the relevant times and places, everyday life, and beliefs. They are also helpful for the reconstruction of religious practices and sometimes even historical events. Even the most fragmented remains of medieval murals make for a crucial methodological tool for reconstructing the buildings' architectural history.

Ever since the beginnings of discovering and researching medieval mural paintings in the territory of today's Slovenia, a close connection between the preserved materials in the neighbouring countries as well as in more distant art centres has been recognised. New discoveries and research advances have only confirmed this, with more and more masters, artistic directions, and workshops being identified and defined. Nevertheless, most of the research has only been published in Slovenian, making it difficult for foreign researchers to understand. Thus, one of the goals of the research project *Transformations – from Material to Virtual. Digital Corpus of Mural Painting – New Dimensions of Medieval Art Research in Slovenia* was to create a bilingual, Slovenian-English digital online database with an overview and presentation of all known mural paintings in Slovenia until circa 1380. In the coming years, we hope to expand this database with a digital corpus of murals until around 1500. Although the creation of digital databases is currently also taking place elsewhere in the broader European area, no representative corpus of medieval murals for an entire country exists for now. In this regard, the project group sees two significant advantages of the Slovenian territory. The first advantage stems from the fact that in geographic terms, Slovenia is a small country, relatively manageable in terms of an overview of the preserved mural paintings. Due to the country's modest size, it is possible to explore its entire territory and re-analyse the already known medieval murals relatively quickly while simultaneously

systematically recording new discoveries and presenting everything in a comprehensive digital corpus. The second advantage is Slovenia's exceptional geographical location. The country lies at the heart of Europe and represents an area where knowledge and cultures have been exchanged at the crossroads of the Germanic, Slavic, and Romance worlds. This has resulted in a unique artistic heritage, further supporting the rationale for creating such a corpus, as it will be of profound significance for the broader European territory. We have given the digital corpus a universal title, *Corpus picturarum muralium medii aevi*. The choice of the Latin language was deliberate, supporting the vision of ultimately creating a global online database of medieval mural paintings. Such a database would not only facilitate comparison and reveal many temporal, iconographic, stylistic, commissioning, and other connections but also provide a better overview of the possibilities for collaborative research into medieval murals in the broader European area. Moreover, digital corpora are also advantageous because they represent crucial research tools for extracting previously overlooked patterns and phenomena and are widely accessible to interested professionals and the general public.

Joint publications are one of the ways of bringing together medieval mural painting researchers. The present monograph includes twelve studies by researchers from the broader European area on the selected medieval mural paintings from the end of the 12th to the middle of the 15th century, and it also focuses on the reception of these murals in the 20th century. The contributions provide several new datings and attributions and reveal many new discoveries in the fields of iconography, stylistic connections, models, mobility of artists and workshops, commissioning backgrounds, and reception. They also raise new questions and describe the modern methodological approaches to studying these precious art materials. Some of the research also extends to the technical analyses of medieval murals and their restoration and conservation.

Five studies focus on selected art monuments and resolve concrete iconographic and stylistic issues. Consequently, they also address the question of the temporal placement of the chosen murals. Sara Salvadori dedicated her work to a series of scenes from the Virgin Mary's childhood, painted in the church of Notre-Dame in Vieux Pouzauges (Bas-Poitou, France). Although these are probably the earliest depictions from the apocryphal gospels in today's French territory and simultaneously the earliest iconographic cycle of this kind in Western European painting outside Italy, the murals in question have so far only been examined sporadically in the relevant literature. The author identifies the textual and visual sources, searches for iconographic models, and offers reflections on the dissemination of Marian iconography. Sara Turk Marolt's contribution focuses on the mural paintings in the church of St Maurus in Arcano Superiore (Friuli, Italy). After the 1976 earthquake, three layers of murals were discovered in the church. Based on the depicted donor, stylistic and iconographic features, dress culture, and comparative analysis, the author establishes that the second and third layers of murals were created much earlier than suggested in the earlier literature. Gorazd Bence focuses on the mural paintings in the nave of the old Church of

the Assumption of the Virgin Mary in Turnišče, considered one of Slovenia's most notable painted medieval sacral interiors. He analyses the portrayal of a hunt, as this motif's iconography has not yet been completely resolved. Bence's contribution examines whether the depiction truly involves the hunt for the miraculous stag in connection with the legend of the origin of the Hungarians, as suggested by the earlier literature, or whether the preserved scene could be identified as a part of the legend of St Giles. Mija Oter Gorenčič discusses the previously completely overlooked mural in the Romanesque chapel at Turjak Castle (Slovenia). Her contribution provides the first iconographic and stylistic presentation of the preserved painting, featuring several peculiarities while simultaneously revealing a remarkably high quality of execution, which can even be associated with the so-called Viennese Ducal workshop. Meanwhile, Katarina Richter discusses two medieval churches located in Camporosso in Valcanale, Italy – the smaller church of St Dorothy and the larger parish church of St Giles – as, to date, the relevant literature has been quite unclear in this regard. The author resolves some of the open questions, especially regarding the age and function of the church of St Dorothy, drawing on the recent discovery of several layers of medieval mural paintings.

Anna Kónya addresses a unique topic by exploring late Gothic murals that imitate winged altarpieces. She mainly focuses on examples from medieval Transylvania but also includes comparative materials from the broader Central European area, while examining the ways of adapting and transferring three-dimensional objects into the painting medium.

Two studies raise the question of national or regional corpora of medieval mural paintings. Susanne Kaun and Elisabeth Andersen investigate the medieval murals in Norwegian stone churches. 159 of these have been preserved, of which at least 33 feature preserved fragments of medieval paintings. The authors present the frequency of iconographic and decorative motifs and address the issues of style and temporal placement. They also raise the question of the authenticity of the murals after the restoration works, which, in many cases, make the correct interpretation of these paintings difficult. Meanwhile, in her contribution, Patrícia Monteiro explores the reasons for the missing inventory of medieval mural paintings in Portugal and the lack of interest in this sort of artistic heritage and its preservation. She also presents some of the oldest Portuguese medieval murals.

Three articles focus on the technical aspects of mural paintings. The complete understanding of an artwork requires not only its iconographical and stylistic evaluation but also an insight into its material reality. The materials and painting processes employed can be identified using invasive and increasingly also non-invasive analytical techniques, which are being rapidly developed worldwide. The latter are based on various chemical and physical principles. Some of these techniques may be used *in situ*, while others require small samples that are subsequently analysed in a laboratory. The acquired information is vital for restorers, conservators, and art historians, as it enables them to more realistically evaluate the state of the murals and make more informed decisions regarding

their preservation and restoration while simultaneously facilitating the discovery of the stylistic connections between the painters and/or workshops. Anabelle Križnar, Katja Kavkler, and Sabina Dolenc present the results of the technical analyses of medieval mural paintings in Slovenia until the year 1380, carried out to date. They researched the pigments, painting techniques, and painting processes used for everything from preparatory drawings to final modelling. In their contribution, Mateja Neža Sitar, Ajda Mladenović, Vlasta Čobal Sedmak, Martina Lesar Kikelj, Simona Menoni Muršič, and Anita Klančar Kavčič address a highly problematic aspect of the evaluation and exploration of medieval murals based on visual assessment alone. The present-day appearance of medieval mural paintings results from degradation processes, ageing materials, and historical interventions. Therefore, any analysis urgently requires an assessment of the original and subsequently added elements, which can only be achieved by investigating the material and technical aspects of the murals. Based on many years of experience, the authors clearly demonstrate that collaboration between art historians-conservators and conservators-restorers is essential to ensure the correct interpretation of mural paintings. In her contribution, based on the example of the church of St Cantianus in Vrzenec (Slovenia), Anita Klančar Kavčič reveals that the many conservation and restoration interventions that have been carried out have made a crucial contribution to the evaluation, interpretation, and perception of the preserved murals. The selected example clearly demonstrates the need for thoughtful, analytical, and restrained approaches, which, on the one hand, allow for the preservation of the original mural and, on the other hand, ensure a clear distinction between the new and the authentic. The author also raises the question of re-restoration.

The monograph's final contribution focuses on the issue of reception. Katarina Mohar discusses copies of frescoes from Slovenia at Yugoslav medieval art exhibitions during the 1950s. In Yugoslavia after World War II, medieval art became an essential foundation on which the new state based its ideology and geopolitical position. The more notable means of cultural diplomacy included the major exhibition titled *L'art médiéval yougoslave*, organised in 1950 at the Palais de Chaillot in Paris, followed by several further exhibitions where the Yugoslav organisers sought to present the shared history of the Yugoslav republics to the global public during the Cold War while simultaneously legitimising their position within the bloc division of the world. By analysing the selected exhibitions and the context of their organisation, the monograph thus also brings significant insights into the previously often overlooked question of the interpretation and instrumentalisation of medieval art in the 20th century.

Mija Oter Gorenčič

SREDNJEVEŠKE STENSKÉ POSLIKAVE

NOVE PERSPEKTIVE IN RAZISKOVALNI PRISTOPI

PREDGOVOR

Pričujoča monografija je eden od rezultatov nacionalnega programa *Umetnost na Slovenskem v stičišču kultur* (P6-0061) in raziskovalnega projekta *Transformacije – iz materialnega v virtualno. Digitalni korpus stenskega slikarstva – nove razsežnosti raziskav srednjeveške umetnosti v Sloveniji* (J6-2587), ki ju financira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije. Srednjeveško stensko slikarstvo predstavlja enega najdragocenejših sklopov umetnostne dediščine in je izjemno pomemben vir za študij kulture časa in prostora, vsakdanjega življenja, verovanj, rekonstrukcijo religioznih praks in včasih celo zgodovinskih dogodkov. Še tako fragmentarni ostanki srednjeveških stenskih poslikav so poleg tega tudi pomembno metodološko sredstvo za rekonstrukcijo gradbene zgodovine stavb.

Že na samem začetku odkrivanja in raziskovanja srednjeveškega stenskega slikarstva na ozemlju današnje Slovenije je bila prepoznana tesna vez ohranjenega gradiva tako s sosednjimi deželami kot tudi z oddaljenejšimi umetnostnimi centri. Nova odkritja in napredek v raziskavah sta to samo še potrjevala, prepoznanih in definiranih je bilo vse več mojstrov ter umetnostnih smeri in delavnic. Kljub temu pa je večina raziskav ostala objavljena le v slovenskem jeziku in s tem težko razumljiva tujim raziskovalcem. Cilj projekta *Transformacije – iz materialnega v virtualno. Digitalni korpus stenskega slikarstva – nove razsežnosti raziskav srednjeveške umetnosti v Sloveniji* je bil tako koncipirati dvojezično, slovensko-angleško digitalno spletno bazo s pregledom in predstavitvijo vseh znanih stenskih poslikav v Sloveniji do okoli leta 1380; v naslednjih letih jo želimo nadgraditi z digitalnim korpusom poslikav do okoli leta 1500. Čeprav je v širšem evropskem prostoru ustvarjanje digitalnih baz v delu, reprezentančni korpus srednjeveških stenskih poslikav za neko celotno državo vendarle še ne obstaja. Projektna skupina vidi na tem področju za slovenski prostor dve veliki prednosti. Prvo predstavlja dejstvo, da je Slovenija geografsko majhna država in je z vidika pregleda nad ohranjenimi stenskimi poslikavami precej obvladljiva. To majhnost lahko izkoristimo prav v prid temu, da v relativno kratkem času raziščemo celotno ozemlje in na novo analiziramo že znane srednjeveške poslikave, hkrati pa sistematično evidentiramo tudi nova odkritja in vse skupaj ponudimo v celovitem digitalnem korpusu. Druga prednost pa je njena izjemna geografska lega. Slovenija leži v samem centru Evrope, ki je območje transferja znanja in kultur na preseku germanskega, slovanskega in romanskega sveta. To je botrovalo svojevrstni

umetnostni dediščini, kar še dodatno govori v prid smotrnosti izdelave tovrstnega korpusa, saj bo le-ta velikega pomena za širši evropski prostor. Digitalnemu korpusu smo dali univerzalni naslov *Corpus picturarum muralium medii aevi*. Namenoma smo izbrali latinščino z vizijo, da se v prihodnosti ustvari globalna spletna baza srednjeveškega stenskega slikarstva. Ta bi omogočila ne le lažje primerjanje in razkrivanje časovnih, ikonografskih, slogovnih, naročniških in drugih povezav, marveč tudi boljši pregled nad možnostmi skupnih raziskav srednjeveških stenskih poslikav v širšem evropskem prostoru. Prednost digitalnega korpusa je poleg tega ne samo v širši dostopnosti zainteresirani strokovni in laični javnosti, temveč je tudi pomembno raziskovalno orodje, preko katerega je lažje izluščiti prej spregledane vzorce in pojave.

Ena od poti povezovanja raziskovalcev srednjeveškega stenskega slikarstva so tudi skupne objave. Pričujoča monografija prinaša 12 študij raziskovalcev iz širšega evropskega prostora o izbranih srednjeveških stenskih poslikavah od konca 12. do sredine 15. stoletja, posveča pa se tudi njihovi recepciji v 20. stoletju. Prispevki ponujajo več novih datacij in atribucij, številna nova odkritja s področja ikonografije, slogovnih povezav, vzorov, prehajanja umetnikov in delavnic, naročniškega ozadja in recepcije, odpirajo pa tudi nekatera nova vprašanja in razkrivajo sodobne metodološke pristope k raziskovanju tega dragocenega umetnostnega gradiva. Nekaj raziskav sega tudi na področje tehničnih analiz srednjeveških stenskih poslikav ter njihovega restavriranja in konserviranja.

Pet študij obravnava izbrane umetnostne spomenike in razrešuje konkretna ikonografska in slogovna vprašanja, posledično pa se ukvarjajo tudi z vprašanjem časovne umestitve izbranih stenskih poslikav. Sara Salvadori se posveča slikarskemu ciklu s prizori iz Marijinega otroštva v cerkvi Naše Gospe v cerkvi v Vieux Pouzaugesu (Bas-Poitou, Francija). Čeprav gre verjetno za najstarejše upodobitve iz apokrifnih evangelijev na ozemlju današnje Francije in hkrati najzgodnejši tovrstni ikonografski cikel v zahodnoevropskem slikarstvu zunaj Italije, je bila poslikava v literaturi doslej obravnavana le sporadično. Avtorica identificira pisne in vizualne vire, išče ikonografske vzore in ponuja tudi razmislek o širjenju marijanske ikonografije. Sara Turk Marolt je svoj prispevek posvetila analizi stenskih poslikav v cerkvi sv. Mavra v Arcanu Superiore (Furlanija, Italija). Po potresu leta 1976 so v cerkvi odkrili tri sloje stenskih poslikav. Avtorica na podlagi upodobljenega donatorja, slogovnih in ikonografskih posebnosti, oblačilne kulture in primerjalne analize razkriva, da sta drugi in tretji sloj poslikav nastala precej prej, kot je predlagano v starejši literaturi. Gorazd Bence se posveča obravnavi stenske poslikave v ladji stare cerkve Marijinega vnebovzeta v Turnišču, ki velja za eno najpomembnejših poslikanih srednjeveških sakralnih notranjščin v Sloveniji. Osredotoča se na ikonografsko še ne dokončno razrešen motiv upodobitve lova. V prispevku preverja, ali gre pri tem res za lov na čudežnega jelena v navezavi na legendarno izročilo o izvoru Madžarov, kot je predlagala dosedanja literatura, ali pa bi ohranjeni prizor lahko prepoznali za del legende sv. Egidija. Mija Oter Gorenčič obravnava doslej povsem spregledano poslikavo romanske kapele na gradu Turjak (Slovenija). Prispevek prinaša prvo ikonografsko in slogovno predstavitev ohranjene poslikave. Ta kaže več posebnosti,

hkrati pa razkriva izjemno visoko kvaliteto izvedbe, zato jo morda lahko povežemo celo s tako imenovano Zgornještajersko vojvodsko delavnico. Katarina Richter pa obravnava srednjeveški cerkvi v Žabnicah v Kanalski dolini (Camporosso in Valcanale, Italija), in sicer manjšo cerkev sv. Doroteje in večjo župnijsko cerkev sv. Egidija, o katerih je v literaturi precej nejasnosti. Avtorica razrešuje nekaj odprtih vprašanj, zlasti o starosti in funkciji cerkve sv. Doroteje, pri čemer se nanašanja na nedavno odkritje več plasti srednjeveških stenskih poslikav.

Svojevrstno tematiko odpira Anna Kónya, ki v svojem prispevku raziskuje poznogotske stenske poslikave, posnemajoče krilne oltarne nastavke. Osredotoča se predvsem na primerke iz srednjeveške Transilvanije, vključuje pa tudi primerjalno gradivo iz širšega srednjeevropskega prostora. Ob tem raziskuje načine prilagajanja in prenosa tridimenzionalnega v slikarski medij.

Dve študiji odpirata vprašanje nacionalnih oziroma regionalnih korpusov srednjeveških stenskih poslikav. Susanne Kaun in Elisabeth Andersen se posvečata srednjeveškim stenskim poslikavam v norveških kamnitih cerkvah. Teh je ohranjenih 159, od tega jih ima vsaj 33 ohranjene fragmente srednjeveških poslikav. Avtorici predstavljata pogostost ikonografskih in dekorativnih motivov, posvečata pa se tudi vprašanjem sloga in časovne umestitve. Pri tem izpostavljata še vprašanje avtentičnosti poslikav po izvedenih restavratorskih posegih, saj ti marsikje otežujejo pravilno interpretacijo. Patrícia Monteiro pa v svojem prispevku raziskuje razloge za manjkajoči inventar srednjeveških stenskih poslikav na Portugalskem in pomanjkanje zanimanja za to umetnostno dediščino in njeno ohranitev. Ob tem predstavlja nekaj najstarejših portugalskih srednjeveških stenskih poslikav.

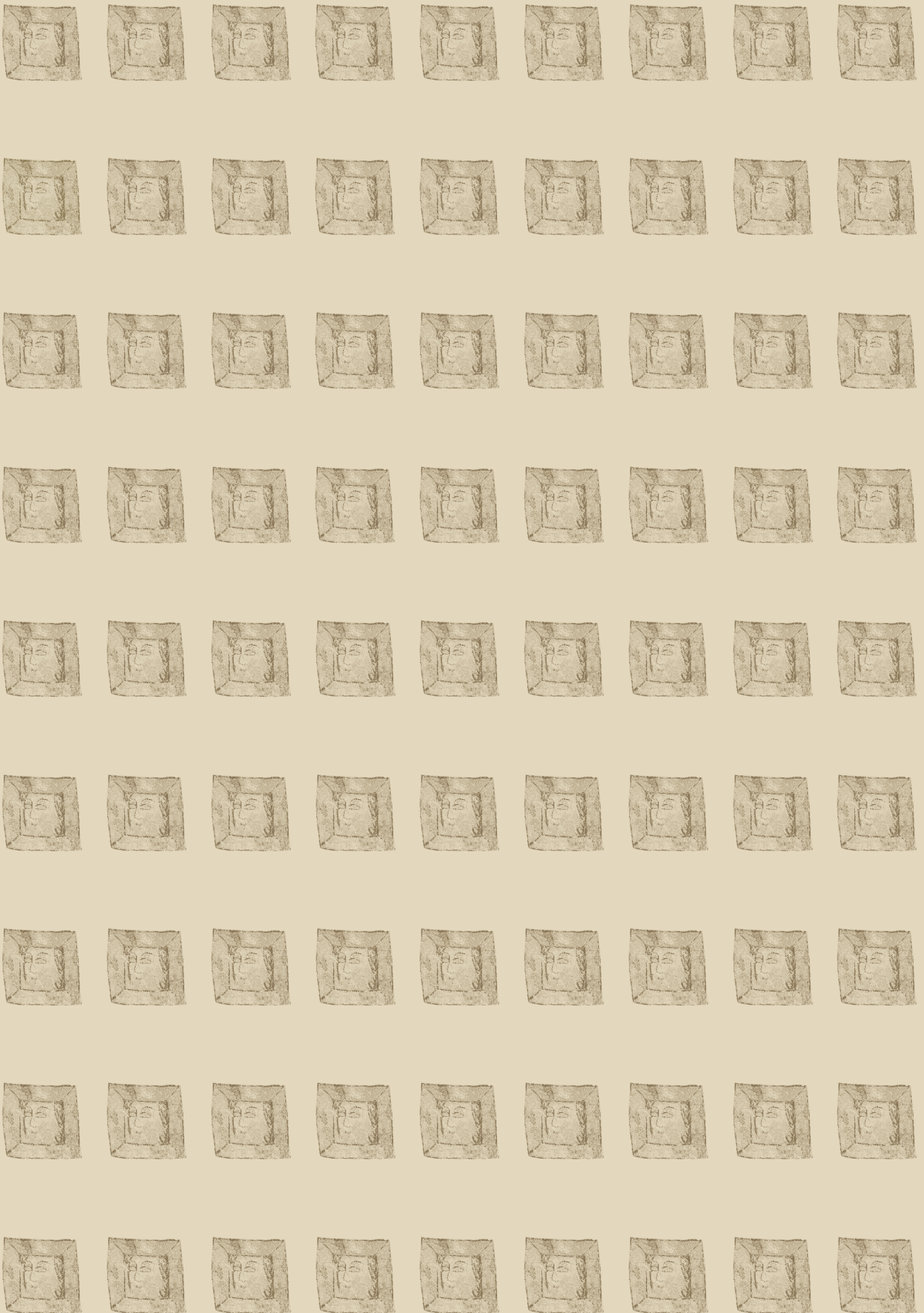
Trije članki se posvečajo tehničnim vidikom stenskih poslikav. Za celostno razumevanje umetnine namreč ni dovolj le njeno ikonografsko in slogovno ovrednotenje, marveč tudi vpogled v njeno materialno realnost. Uporabljene materiale in slikarski postopek je mogoče spoznati prek analitičnih tehnik, tako invazivnih kot vse pogostejše neinvazivnih, ki so v velikem razvoju povsod po svetu. Te delujejo na različnih kemičnih in fizikalnih principih, nekatere se lahko uporabijo *in situ*, za druge so potrebni manjši vzorci, ki se naknadno analizirajo v laboratoriju. Pridobljene informacije so potrebne tako za restavratorje in konservatorje kot tudi za umetnostne zgodovinarje, saj omogočajo realnejše ovrednotenje stanja poslikav in ustrežnejše odločanje o načinu njihovega ohranjanja in prezentiranja, hkrati pa omogočajo tudi lažje odkrivanje slogovnih povezav slikarja in/ali delavnice. Anabelle Križnar, Katja Kavkler in Sabina Dolenc predstavljajo rezultate doslej opravljenih tehničnih analiz srednjeveškega stenskega slikarstva v Sloveniji do leta 1380. Raziskovale so uporabljene pigmente, slikarske tehnike in slikarski postopek od pripravljalne risbe do končnega modeliranja. Mateja Neža Sitar, Ajda Mladenović, Vlasta Čobal Sedmak, Martina Lesar Kikelj, Simona Menoni Muršič in Anita Klančar Kavčič v svojem prispevku obravnavajo izjemno problematičen vidik vrednotenja in obravnave srednjeveških stenskih poslikav zgolj na podlagi vizualne presoje. Današnja podoba srednjeveških stenskih poslikav je namreč rezultat degradacijskih procesov, staranja materialov in historičnih posegov. Pri

obravnavi je tako nujno pridobiti tudi oceno o originalnih in dodanih partijah, kar omogoča le raziskava materialne in tehnične plati poslikave. Avtorice na podlagi večletnih izkušenj jasno pokažejo, da je za pravilno interpretacijo stenskih poslikav nujno tudi sodelovanje umetnostnega zgodovinarja-konservatorja in konservatorja-restavratorja. Anita Klančar Kavčič pa v svojem prispevku na primeru cerkve sv. Kancijana na Vrzdencu (Slovenija) razkriva, da so številni izvedeni konservatorsko-restavratorski posegi ključno prispevali k vrednotenju, interpretaciji in percepciji ohranjenih stenskih poslikav. Izbrani primer jasno kaže nujnost premišljenih, analitičnih in zadržanih pristopov, ki po eni strani omogočajo ohranjanje originalne poslikave, po drugi strani pa tudi jasno distinkcijo med novim in avtentičnim. Pri tem odpira tudi vprašanje re-restavriranja.

Zadnji prispevek v monografiji sega na področje recepcije. Katarina Mohar obravnava kopije fresk iz Slovenije na jugoslovanskih razstavah srednjeveške umetnosti v petdesetih letih 20. stoletja. V Jugoslaviji je po drugi svetovni vojni srednjeveška umetnost postala pomemben temelj, na katerem je nova država utemeljevala svojo ideologijo in geopolitično pozicijo. Eno od pomembnih sredstev kulturne diplomacije je predstavljala leta 1950 v Palais de Chaillot v Parizu organizirana velika razstava *L'art médiéval yougoslave*, ki ji je sledilo še več nadaljnjih, s katerimi so jugoslovanski organizatorji želeli v času hladne vojne globalni publiki predstaviti skupno preteklost jugoslovanskih republik, hkrati pa legitimirati svojo pozicijo znotraj blokovske delitve sveta. Z analizo izbranih razstav ter konteksta njihove organizacije monografija tako prinaša pomemben vpogled tudi v doslej večkrat spregledano področje interpretacije in instrumentalizacije srednjeveške umetnosti v 20. stoletju.

Mija Oter Gorenčič







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