



program

programme

**MEDNARODNA
KONFERENCA
O RESTAVRIRANJU POLIKROMIRANE
LESENE PLASTIKE**

**14.-16. OKTOBER 2024
Narodna galerija, Ljubljana**

**INTERNATIONAL
CONFERENCE
ON POLYCHROMED
WOOD RESTORATION
14 - 16 OCTOBER, 2024
The National Gallery
Ljubljana, Slovenia**

Zavod za varstvo
kulture dediščine Slovenije
Center za konservatorstvo
Restavratorski center



Uvod

Intro

Tridnevna mednarodna konferenca o polikromirani leseni plastiki je namenjena predvsem konservatorjem, konservatorjem-restavratorjem in predstavnikom rimskokatoliške Cerkve, ki so tesno povezani z obnovami umetnin iz lesa, saj so te najpogosteje del cerkvene opreme. Na konferenci bodo med drugimi poudarki predstavljeni sodobni konservatorsko-restavratorski pristopi.

Kotizacije za konferenco ni-obisk konference je brezplačen. Vse obroke (2 x kosilo, večerja) plačate posamezno. Podrobnosti najdete v prilogi, v kateri je **PRIJAVNICA**.

Prevoz in ostalo prehrano si uredite sami. Tisti, ki se pripeljete v Ljubljano z avtom, lahko brezplačno parkirate na Poljanski cesti 40 ali na parkirišču pri nekdanji Tobačni tovarni na Tobačni ulici.

PREDAVANJA NA KONFERENCI BODO POTEKALA V ANGLEŠKEM JEZIKU.

Fotografija na prvi strani: Relief sv. Treh Kraljev iz začetka 16. stol. v cerkvi sv. Treh Kraljev na Brunku

Photo on the front page: early 16th century relief of The Adoration of The Magi in Church of The Adoration of The Magi on Brunk

The three-day international conference on polychrome wood sculpture is primarily aimed at conservators, restorers and representatives of the Roman Catholic Church who are intensively involved in the restoration of works of art made of wood that are part of church furnishings. The conference will present contemporary conservation and restoration approaches.

On the second day of the conference, after the lectures, we will go to Poljanska cesta 40 in Ljubljana, where we can have lunch together and exchange ideas in a relaxed atmosphere.

*Participation in the conference is free of charge. All meals (2 x lunch, dinner) are payable individually. For details, please refer to the attachment containing **REGISTRATION FORM**.*

You are responsible for your own transport and other meals. For those of you coming to Ljubljana by car, you can park for free on Poljanska cesta 40 or in the car park at the former Tobacco Factory on Tobačna street.

THE LECTURES AT THE CONFERENCE WILL BE HELD IN ENGLISH.

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Program

Programme

1. DAN

DAY 1

1. DAN

PONEDELJEK

14. oktober 2024

AVDITORIJ,

NARODNA

GALERIJA

LJUBLJANA

DAY 1,

MONDAY,

14th of October 2024

AUDITORIUM,

THE NATIONAL

GALLERY LJUBLJANA

9:00-9:30	Prihod, registracija in jutranja kava <i>Arrival, Registration and Morning Coffee</i>
9:30	Uvodni pozdrav Welcome and Introduction Martina LESAR KIKELJ, Zavod za varstvo kulturne dediščine Slovenije, vodja Restavratorskega centra / <i>Institute for the Protection of Cultural Heritage of Slovenia, Head of the Restoration Centre</i>
9:45-10:10	PREDAVANJE 1 / LECTURE 1 Uvod v problematiko varstva in ohranjanja lesene cerkvene opreme v Sloveniji <i>Introduction to the issues of protection and preservation of wooden church equipment in Slovenia</i> Robert PESKAR, Služba za kulturno dediščino,
10:10-10:35	PREDAVANJE 2 / LECTURE 2 Varstvo in ohranjanje lesene polikromirane plastike na Slovenskem: Kratek prispevek k zgodovini konservatorstva in nekateri sodobni izzivi <i>Protection and Preservation of Polychrome Wooden Sculpture in Slovenia: A Brief Contribution to the History of Conservation and Some Contemporary Challenges</i> Matevž REMŠKAR, Služba za kulturno dediščino, Območna enota Ljubljana ZVKD, Slovenija/ <i>Senior Conservator, Cultural Heritage Service, Ljubljana Regional Unit, Slovenia</i>
10:35-11:25	PREDAVANJE 3 / LECTURE 3 Vidimo samo tisto, kar vemo ali vemo samo tisto, kar vidimo <i>We only see what we know or we only know what we see</i> Elena HOLZHAUSEN, Dunajska nadškofija, Avstrija / <i>Archdiocese of Vienna, Austria</i>
11:25-11:45	Pavza <i>Coffee Break</i>

MODERATORKE
MODERATORS

Mateja Neža SITAR
Hana BRUS
Simona Menoni MURŠIČ

PONEDELJEK
14. oktober 2024
AVDITORIJ
NARODNA
GALERIJA
LJUBLJANA

MONDAY
14th of October 2024
AUDITORIUM,
THE NATIONAL
GALLERY LJUBLJANA



- 11:45-12:30 **PREDAVANJE 4 / LECTURE 4**
Polikromiran les na Hrvaškem: Tradicija, Institucionalna zaščita in spolzki koraki (vmes)
Polychrome Wood in Croatia: Tradition, Institutional Protection and the Slippery Steps (in Between)
Ksenija ŠKARIČ, Hrvaški restavratorski zavod / *Croatian Conservation Institute*
- 12:30-13:10 **PREDAVANJE 5 / LECTURE 5**
Oblike rekonstrukcije, vloga monitoringa za dolgoročno konserviranje in pomen komunikacije z naročniki
Preservation versus Reconstruction: how to avoid mine fields by anticipatory communication
Ulrike PALM, Zvezni urad za spomenike, Avstrija / *Federal Monuments Authority Austria*
- 13:10-13:50 **PREDAVANJE 6 / LECTURE 6**
Konservatorsko-restavratorski poseg na glavnem oltarju iz 18. stoletja v župnijski cerkvi v Šenčurju: Raziskave, načrtovan poseg in vsa presenečenja vmes
Project of Conservation-Restoration Interventions on the High Altar from the 18th Century in the Parish Church in Šenčur- Research, Planned Intervention, and All the Surprises in Between
Fani ORAŽEM, Restavratorstvo Kavčič, d.o.o., Slovenija / *Restoration Kavčič Ltd., Slovenia*
- 14:00-15:30 **Odmor za kosilo**
Lunch Break
- 16:00- 17:30 **TERENSKI OGLED / FIELD TRIP**
Cerkev sv. Nikolaja na Kurenu, Stara Vrhnika
St Nicholas Church, Kuren, Stara Vrhnika
- 17:30-19:00 **Druženje na Kmetiji odprtih vrat na Kurenu**
Socialising at the Open Door Farm in Kuren

2.DAN

DAY 2

2. DAN
TOREK
15. oktober 2024
AVDITORIJ
NARODNA GALERIJA
LJUBLJANA

DAY 2
TUESDAY
15th of October 2024
AUDITORIUM
THE NATIONAL
GALLERY LJUBLJANA

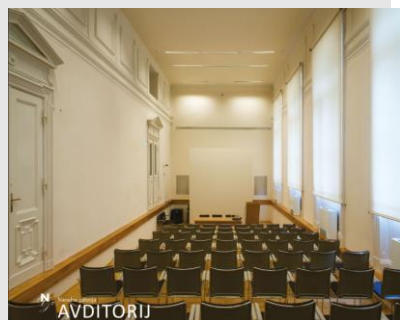
MODERATORJA
MODERATORS

Matevž REMŠKAR
Robert PESKAR

9:00-9:30	Prihod in jutranja kava <i>Arrival and Morning Coffee</i>
9:30-10:15	PREDAVANJE 1 / LECTURE 1 Restavriranje oltarjev, ki so bili restavrirani v 19.stoletju <i>The Restoration of the Altarpieces that were restored in the 19th Century</i> Emmanuelle MERCIER, Kraljevi inštitut za kulturno dediščino, Belgija / <i>The Royal Institute for Cultural Heritage, Belgium</i>
10:15-11:00	PREDAVANJE 2 / LECTURE 2 Restavriranje lesene plastike v severovzhodni Italiji od 1900 do 1980 <i>Restoration of wooden sculptures in North-East Italy from 1900 to 1980</i> Giuseppina PERUSINI, Univerza v Udinah, Italija / <i>University of Udine, Italy</i>
11:00-11:45	PREDAVANJE 3 / LECTURE 3 Glavni oltar v cerkvi sv. Petra in Pavla v nekdanjem dominikanskem samostanu Altenhohenau in zgodba o restavriranju <i>The High Altar in the former Dominican Monastery Church of St. Peter and Paul in Altenhohenau and the Story of it's restoration</i> Rupert KARBACHER, samostojni restavrator, Nemčija / <i>freelancer, Germany</i>
11:45-12:30	Kratka pavza <i>Coffee Break</i>
12:30-13:15	PREDAVANJE 4 / LECTURE 4 Različni konservatorsko-restavratorski pristopi na preslikanih polikromiranih lesenih oltarjih

TOREK
15. oktober 2024
AVDITORIJ
NARODNA GALERIJA
LJUBLJANA

TUESDAY
15th of October 2024
AUDITORIUM
THE NATIONAL
GALLERY LJUBLJANA



Different restoration approaches on repolychromed wooden altars

Saša DOLINŠEK, konservatorsko-restavratorska svetovalka na Oddelku za les, Zavod za varstvo kulturne dediščine Slovenije, Restavratorski center / *Consultant Conservator-restorer, Wood Department at Restoration Centre, Institute for the Protection of Cultural Heritage of Slovenia*

13:15-14:15

PREDAVANJE 5 / LECTURE 5

Zaščita naše kulturne dediščine: Sinergija preventivnega konserviranja in restavriranja /
Preserving Our Cultural Heritage: The Synergy of Preventive Conservation and Restoration
Preventive Conservation

Marjolijn DEBULPAEP, Kraljevi inštitut za kulturno dediščino, Belgija / *The Royal Institute for Cultural Heritage, Belgium*

14:15-15:00

OKROGLA MIZA / ROUND TABLE

Moderator Robert PESKAR, generalni konservator, Zavod za varstvo kulturne dediščine Slovenije / *Conservator General Institute for the Protection of Cultural Heritage of Slovenia*

16:00-

SKUPNO KOŠILO

GET-TOGETHER LUNCH, Poljanska c. 40, Ljubljana / Poljanska street 40, Ljubljana

SKUPNO **KOSILO**

GET-TOGETHER **LUNCH**

Po končanih predavanjih v Narodni galeriji, se bomo odpravili do Restavratorskega centra, kjer nas bo čakalo samopostrežno kosilo. V ceno kosila je vključena tudi pijača.

Možen bo tudi voden ogled restavratorskih oddelkov.

After the lectures in the National Gallery, we will either drive or walk to the Restoration Centre, where a buffet lunch awaits us. The price of lunch includes a drink.

Guided tours of the restoration departments are also available.



3.DAN DAY

3.DAN
Sreda, 16. oktober
2024
TERENSKI
OGLEDI

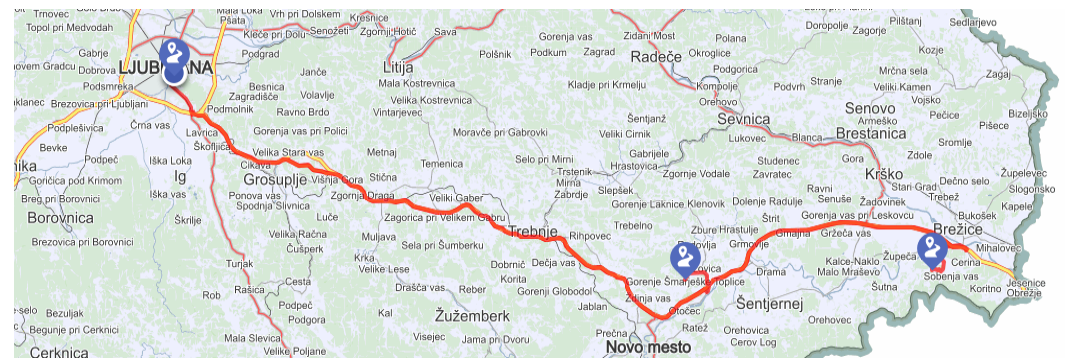
DAY 3
Wednesday,
16th of October
2024

FIELD
TRIP

MODERATORKA
MODERATOR

Ana KREVELJ

- 8:30- 9:00 **Zbor na parkirišču na Poljanski cesti 40, Ljubljana**
Meeting with coffee at the IPCHS-Restoration Centre in Poljanska Street 40, Ljubljana
- 10:00-12:00 **Podružnična cerkev sv. Štefana, Šmarješke Toplice**
St Stephen Church, Šmarješke Toplice
- 12:30-14:00 **Podružnična cerkev sv. Petra, Stankovo, Krška vas, Brežice**
St Peter Church, Stankovo, Krška vas, Brežice
- 15:00-17:00 **Kosilo /Lunch**
- 17:00 **ZAKLJUČEK KONFERENCE /END OF THE CONFERENCE**





Predavatelji

Lecturers

Robert PESKAR, generalni konservator, Služba za kulturno dediščino, Zavod za varstvo kulturne dediščine Slovenije

Dr. Robert Peskar je umetnostni zgodovinar, zaposlen na Zavodu za varstvo kulturne dediščine Slovenije od leta 1992, sprva kot konservator za umetnostno dediščino na zavodu v Novem mestu, kasneje kot direktor zavoda, nato kratek čas kot vodja območne enote v Novem mestu, od leta 2015 pa kot generalni konservator. Poleg izpolnjevanja rednih nalog s področja konservatorske teorije in prakse v Sloveniji, se s svojim delom posveča tudi raziskovalnim temam na področju srednjeveške umetnosti, zlasti razvoju gotske arhitekture, problematiki stenskega slikarstva in monografskim predstavitev najpomembnejših kulturnih spomenikov v Sloveniji. Doktoriral je leta 2005 s temo Arhitektura in arhitekturna plastika okoli leta 1400 v Sloveniji.

Robert PESKAR, Cultural Heritage Service, Institute for the Protection of Cultural Heritage of Slovenia

Robert Peskar, PhD, is an art historian who has been employed at the Institute for the Protection of Cultural Heritage of Slovenia since 1992, initially as a conservator for sacral heritage at the Institute in Novo Mesto, later as director of the Institute, then for a short time as head of the regional unit in Novo Mesto, and since 2015 as general conservator. In addition to fulfilling regular tasks in the field of conservation theory and practice in Slovenia, he also devotes his work to research topics in the field of medieval art, especially the development of Gothic architecture, the problems of wall painting and monographic presentations of the most important cultural monuments in Slovenia. He received his PhD in 2005 with the topic Architecture and architectural plastic around 1400 in Slovenia.

Matevž REMŠKAR, Zavod za varstvo kulturne dediščine, Služba za kulturno dediščino, Območna enota Ljubljana, Slovenia

Matevž Remškar je umetnostni zgodovinar, zaposlen kot višji konservator na Zavodu za varstvo kulturne dediščine Slovenije. Pri svojem delu združuje praktične konservatorske izzive z osnovnimi raziskavami spomenikov in konservatorsko teorijo. Leta 2023 je prejel stanovsko Steletovo priznanje za konservatorske naloge pri izvedbi konservatorsko-restavratorske obnove in revitalizacije baročne oltarne opreme in stenskih poslikav v cerkvi sv. Jurija v Šenčurju. Na Univerzi v Ljubljani pripravlja doktorsko disertacijo na temo dubrovniškega slikarstva v prvi polovici 15. stoletja. V raziskavah se osredotoča predvsem na poznosrednjeveško umetniško produkcijo v Sloveniji in na Jadranu.

Elena HOLZHAUSEN, Dunajska nadškofija, Avstrija

Elena Holzhausen je od leta 2009 odgovorna konservatorica in vodja umetniškega oddelka dunajske nadškofije.

Odgovorna je za ohranjanje cerkva in posvetnih stavb, popis umetniških del ter uveljavljanje sodobne umetnosti v cerkvenih ambientih. Je pobudnica in kustosinja projektov sodobne umetnosti v aktivno uporabljenih cerkvenih prostorih, ki pritegnejo pozornost medijev. Znanstveno se osredotoča na avstrijsko umetnost 18. in 19. stoletja z raziskavami predmetov uporabne obrti v cerkvah, interierjev, baročnega slikarstva, pa tudi na vprašanja spomeniškega varstva, sodobne umetnosti in vrtov. Elena Holzhausen je študirala umetnostno zgodovino, germanistiko, vzhodnoazijsko umetnostno zgodovino in japonologijo na univerzah v Würzburgu, Heidelbergu in na Dunaju. Z dunajsko Tehnično univerzo sodeluje pri interdisciplinarnem raziskovalnem projektu o znanstvenem preučevanju in razvoju 3-D tiskanih dodatkov za restavriranje predmetov iz slonovine. Poleg navedenega je bila članica projektne svetovalega odbora mednarodnega raziskovalnega projekta, namenjenega preučevanju kiparske družine Straub. Je članica delovne skupine za teorijo in poučevanje konserviranja spomenikov s sedežem na univerzi RWTH Aachen.

Matevž REMŠKAR, Institute for the Protection of Cultural Heritage of Slovenia, Cultural Heritage Service, Ljubljana Regional Unit, Slovenia

Matevž Remškar, art historian and senior conservator at the Institute for the Protection of Cultural Heritage of Slovenia, combines practical conservation challenges with fundamental art historical research and conservation theory. In 2023, he was honoured with a significant professional recognition for his achievements for his work on the conservation project of the Baroque altarpiece and wall paintings in the Church of St. George in Šenčur. His research focuses mainly on late medieval art production in Slovenia and the Adriatic region. His doctoral studies at the University of Ljubljana focus on painting in Dubrovnik in the first half of the Quattrocento.

Elena HOLZHAUSEN, Archdiocese of Vienna, Austria

Elena Holzhausen has been Diocesan Conservator and Head of the Art Department of the Archdiocese of Vienna since 2009.

Her area of responsibility includes the preservation of churches and secular buildings, the inventory of art assets, and the implementation of contemporary art. She initiates and curates contemporary art projects in actively used church spaces that attract media attention. Her scientific focus is on the Austrian 18th and 19th centuries with investigations into objects of religious use, interiors, baroque paintings, but also questions of monument preservation, contemporary art and gardens. Elena Holzhausen studied Art History, German Studies, East Asian Art History and Japanese Studies at the Universities of Würzburg, Heidelberg and Vienna. She works with the Vienna University of Technology for an interdisciplinary research project about the scientific study and development of 3-D printed additions for the restoration of ivory objects. In addition, she was a member of the project advisory board of an international research project dedicated to studying the Straub family of sculptors. She is a member of the Working Group on Theory and Teaching of Monument Preservation, based at RWTH Aachen University.

Ksenija ŠKARIĆ, Hrvaški restavratorski zavod, Hrvaška

Ksenija Škarić se je rodila leta 1966 v Zagrebu. Leta 1990 je diplomirala iz kiparstva na Akademiji za likovno umetnost Univerze v Zagrebu. Od leta 1994 je zaposlena na Inštitutu za restavriranje umetniških del, ki je bil leta 1997 vključen v Hrvaški restavratorski zavod. Že od začetka strokovnega delovanja se je posebej posvečala konserviranju-restavriranju polikromirane lesene plastike. Svoje znanje je izpopolnjevala na tečajih ICCROM: *Mednarodni tečaj o tehnologiji konserviranja lesa* leta 2004 na Norveškem in *Deljenje konservatorskih odločitev* leta 2006 v Italiji, pa tudi samostojno, s podporo *Gabo Trust Grant* leta 2008 v Avstriji. Leta 2014 je doktorirala na Oddelku za umetnostno zgodovino Fakultete za humanistične in družbene vede Univerze v Zagrebu z disertacijo *Polikromija in polikromanti na oltarjih 17. in 18. stoletja na severozahodu Hrvaške*. Bila je glavna urednica več strokovnih publikacij, med drugim recenzirane znanstvene revije Portal. Kot svetovalka konservatorica-restavratorica je bila vodja konservatorskih projektov na Hrvaškem in mednarodnega projekta *Po sledeh družine Straub*.

Ulrike PALM, Avstrijski zvezni urad za spomenike na Dunaju

Ulrike Palm je študirala restavriranje in konserviranje slik in lesenih skulptur na Akademiji za likovno umetnost na Dunaju. V drugem magistrskem študiju na Univerzi uporabnih umetnosti na Dunaju se je osredotočila na umetniško izobraževanje, kuratorstvo in umetniški menedžment. Kot samostojna in zaposlena konservatorica je sodelovala pri različnih restavratorskih projektih, kot denimo pri konserviranju/restavriranju gotskih knežjih soban na gradu Hohensalzburg v Salzburgu ter pri restavratorsko-raziskovalnem projektu gotskega retabla Lichtenstern v deželnem muzeju v Stuttgartu (Nemčija). Trenutno vodi oddelek za leseno polikromirano plastiko pri Zveznem spomeniškem uradu Avstrije - Oddelek za konserviranje in restavriranje na Dunaju. Znotraj svojega dela vodi različne restavratorske projekte in svetuje samostojnim restavratorjem ter lastnikom spomenikov po vsej Avstriji. Pripravlja tudi publikacije, ki so namenjene oblikovanju standardov na področju konserviranja, restavriranja in spremljanja stanja spomenikov v Avstriji.

Ksenija ŠKARIĆ, Croatian Conservation Institute

Ksenija Škarić was born in Zagreb in 1966. She graduated in sculpture at the Academy for Fine Arts, Zagreb University, in 1990. Since 1994 she has been working at the Institute for Restoration of Works of Art which in 1997 was included into the Croatian Conservation Institute. From the very beginning she was focusing on conservation-restoration of polychrome wooden sculpture. She went on brushing her skills with ICCROM courses: *The International Course on Wood Conservation Technology* in 2004 in Norway and *Sharing Conservation Decisions* in 2006 in Italy, but also on her own, supported by the *Gabo Trust Grant* in 2008 in Austria. In 2014 she took her PhD at the Department for Art History of the Faculty of Humanities and Social Sciences, Zagreb University, with the thesis *Polychromy and Polychromers on the 17th and 18th century Altars in northwest Croatia*. She was editor-in-chief of several professional publications, including the peer-reviewed academic journal Portal. As a consultant conservator-restorer she was a project manager of conservation projects in Croatia, as well as the international project *Tracing the Art of the Straub Family*.

Ulrike PALM, Austrian Federal Monuments Office in Vienna

Ulrike Palm studied restoration and conservation of paintings and wooden sculptures at the Academy of Fine Arts in Vienna. In another master's degree at the University of Applied Arts Vienna, she focused on art education, curation and art management. She has worked as a freelance and employed conservator on various restoration projects, such as the conservation/restoration of the Gothic Princes Chambers of Castle Hohensalzburg in Salzburg and the restoration and research project on the Lichtenstern Gothic retablo in the Landesmuseum Stuttgart (Germany). Now she is heading the Wooden Polychrome Sculpture Section at the Federal Monuments Authority Austria - Dept. of Conservation and Restoration in Vienna. There she leads various restoration projects and advises freelance restorers as well as owners of monuments throughout Austria. She also works on publications that are intended to create standards in conservation, restoration and monitoring of monuments in Austria.

Frančiška ORAŽEM, Restavradorstvo Kavčič d.o.o., Oddelek za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani

Po zaključenem študiju umetnostne zgodovine na Filozofski fakulteti se je leta 2016 zaposlila v družinskem podjetju Restavradorstvo Kavčič d.o.o., ki že vrsto let uspešno deluje na področju konserviranja-restavriranja lesene plastike in je za svoje delo leta 2019 dobilo stanovsko priznanje Mirka Šubica. V sklopu svoje zaposlitve daje velik poudarek ozaveščanju naročnikov in splošne javnosti glede pomena ohranjanja naše kulturne dediščine, predvsem z različnimi predstavitvami izvedenih projektov restavratorske delavnice. Od leta 2023 je vključena v Delovno skupino za leseno plastiko Zavoda za varstvo kulturne dediščine Slovenije. Raziskovalno se ukvarja predvsem s področjem kiparstva in oltarne arhitekture 17. stoletja na Kranjskem. Tej temi se je posvetila tudi v svoji doktorski disertaciji, ki jo pripravlja na oddelku za umetnostno zgodovino na Filozofski fakulteti v Ljubljani, kjer je trenutno delno zaposlena kot raziskovalka.

Emmanuelle MERCIER, Kraljevi Inštitut za kulturno dediščino, Belgija

Emmanuelle Mercier je magistrirala na Univerzi Paris I Panthéon-Sorbonne iz znanosti in tehnike restavriranja kulturnih dobrin (1997), nato pa na Univerzi v Liègu doktorirala s temo *Polikromija lesenih skulptur iz doline Meuse iz 13. stoletja* (2008). Od leta 1998 je zaposlena kot znanstvena sodelavka na Konservatorsko-restavratorskem oddelku Kraljevega inštituta za kulturno dediščino (KIK-IRPA), leta 2008 pa je postala vodja *Studia za polikromirano leseno skulpturo*. Od leta 2012 predava na Ecole Supérieure des Arts Visuels de La Cambre v Bruslju (*Zgodovina polikromirane skulpture in Konserviranje polikromirane skulpture*) in od leta 2016 na Ecole du Louvre v Parizu (*Restavriranje 19. stoletja v Belgiji in dejanski proces odločanja*). Leta 2023 je bila izvoljena za naslovno članico belgijske Kraljeve akademije znanosti, literature in lepih umetnosti. Je članica belgijske Kraljeve arheološke akademije in dejavna kot strokovna članica na seji za zaščito premičnih kulturnih predmetov dediščine pri ministrstvu Valonije-Bruseljske federacije. Bila je pomočnica koordinatorice delovne skupine ICOM-CC " Kiparstvo, polikromija in arhitekturna dekoracija (2014-2023). Na

Frančiška ORAŽEM, Restoration Studio Kavčič Ltd, Department of Art History at the Faculty of Arts, University of Ljubljana,

After completing her studies in art history at the Faculty of Arts in 2016, Frančiška Oražem was employed by the family business Restavradorstvo Kavčič Ltd, which has been successfully operating in the field of conservation and restoration of wooden sculptures for many years. In 2019, the company was honored with the Mirko Šubic Award for its work.

She attaches great importance to sensitizing clients and the general public to the importance of preserving our cultural heritage through various presentations of the restoration company's completed projects. Since 2023, she has also been active in the working group for wooden sculpture of the Institute for the Protection of Cultural Heritage of Slovenia.

Her research focuses mainly on 17th-century sculpture and altar architecture in Carniola, which was also the topic of her doctoral thesis at the Department of Art History at the Faculty of Arts in Ljubljana, where she currently works as a part-time researcher.

Emmanuelle MERCIER, The Royal Institute for Cultural Heritage, Belgium

Emmanuelle Mercier obtained her master degree in Sciences and Techniques of Restoration of Cultural Properties at the Université Paris I Panthéon-Sorbonne (1997) followed by a Ph.D. thesis on the *Polychromy of Wooden Sculpture from the Meuse Valley from the 13th century* in the University of Liège (2008).

She has been working as a scientific assistant at the Conservation-Restoration department of the Royal Institute for Cultural Heritage (KIK-IRPA) since 1998 and became head of the Polychrome Wooden Sculpture studio in 2008.

She is a lecturer in the Ecole Supérieure des Arts Visuels de La Cambre in Brussels since 2012 (*History of polychrome Sculpture and Conservation of Polychrome Sculpture*) and in the Ecole du Louvre in Paris since 2016 (*19th Restoration in Belgium and Actual Decision Making Process*).

In 2023, she was elected titular member of the Royal Academy of Sciences, Letters and Fine Arts of Belgium. She is a member of the Royal Academy of Archeology

področju umetnostne zgodovine se raziskovalno posveča zgodnjerednjeveški in srednjeveški polikromirani leseni skulpturi in oltarnim nastavkom, zlasti povezavi med slogovnim in tehničnim razvojem; na področju konserviranja-restavriranja jo zanimata predvsem metodologija in deontologija.

Giuseppina PERUSINI, nekdanja profesorica na Univerzi v Vidmu, Italija

Giuseppina Perusini je leta 1978 diplomirala iz umetnostne zgodovine na Univerzi v Trstu. Delala je kot restavratorka, specializirana za leseno kiparstvo. Leta 1989 je postala raziskovalka na oddelku za muzeologijo ter umetnostno kritiko in restavracijsko na Univerzi v Vidmu. Še vedno se je posvečala študiju lesene plastike, a se je kasneje znanstveno osredotočila na zgodovino restavriranja v 19. stoletju in študiju *Prvega evropskega restavratorskega priročnika*, ki ga je leta 1827 v Heidelbergu izdal Christian Koester ter njenemu prevodu v italijanščino. Leta 2002 je postala izredna profesorica na Univerzi v Vidmu, kjer je poučevala zgodovino umetniških tehnik in restavracijska ter diagnostiko in tehnike restavriranja. Organizirala je številne nacionalne in mednarodne konference.

Rupert KARBACHER, nekdanji restavrator na Oddelku za kiparstvo Bavarskega državnega urada za spomeniško varstvo, sedaj samostojni restavrator na Bavarskem, Nemčija

Rupert Karbacher se je rodil leta 1952 v Berchtesgadnu. Diplomiral je kot magistrski študent na Akademiji za likovno umetnost v Münchnu (1979) in delal kot svobodni umetnik (slikar). Do septembra 2017 je bil zaposlen v restavratorski delavnici Bavarskega državnega urada za spomeniško varstvo (oddelek za kiparstvo).

of Belgium and as active as an expert member in the session of protection of movable cultural property for the ministry of Wallonia-Brussels Federation. She was assistant coordinator of the ICOM-CC working group «Sculpture, Polychromy and Architectural Decoration (2014-2023) Her areas of research in Art History are Early Medieval and Medieval Polychrome Wood Sculpture and Altarpieces in particular the link between stylistic and technical evolution; her areas of interest in Conservation-Restoration are the Methodology and Deontology.

Giuseppina PERUSINI, former professor at the University in Udine, Italy

Giuseppina Perusini graduated in art history at the University of Trieste in 1978. She worked as a restorer specializing in the field of wooden sculpture. In 1989 she became researcher for the sector of Museology and Art Criticism and Restoration at the University of Udine. She was still involved in wooden sculpture studies but later she dedicated herself to the history of restoration in the 19th Century and to the study of the European restoration manuals: first to the manual of Christian Koester published in Heidelberg in 1827 and then to the manual of Horsin-Deon, published in Paris in 1851, that she both translated into Italian. In 2002 she became an associate professor at the University of Udine, where she was teaching History of artistic techniques and restoration and Diagnostics and restoration techniques. She organized many national and international conferences.

Rupert Karbacher, former restorer at the Department for Sculpture in Bavarian State Office for Monument Protection, now free-lance restorer in Bavaria, Germany

Rupert Karbacher was born in 1952 in Berchtesgaden. He graduated as a master student at the Academy of Fine Arts in Munich (1979) and worked as a freelance artist (painter). He was employed at the restoration-workshop of the Bavarian State Office for Monument Protection (Department for sculpture) until September 2017.

Aktivno se je ukvarjal s svetovalno dejavnostjo samostojnim restavratorjem, predvsem pri delu na terenu - pretežno v cerkvah - kjer je opravil pregled številnih kipov in pripravil program dela za samostojne restavratorje. S svojim delom se je posebej posvečal umetniškim delom iz 18. stoletja, usposabljanju pripravnikov in študentov pripravnikov ter sodeloval pri različnih strokovnih publikacijah. Sodeloval je tudi v mednarodnem projektu *Po sledih umetnosti družine Straub*, in sicer s kolegi iz Avstrije, Hrvaške in Slovenije. Od upokojitve septembra 2017 dela kot svobodni restavrator.

Saša DOLINŠEK, Zavod za varstvo kulturne dediščine Slovenije, Restavratorski center

Leta 2004 je diplomirala na Akademiji za likovno umetnost v Ljubljani, smer restavratorstvo. Od leta 2004 je kot konservatorka-restavratorka zaposlena na Oddelku za les na ZVKDS, Restavratorskem centru v Ljubljani. V letih od zaposlitve se je specializirala na področju polikromirane lesene plastike ter sodelovala oziroma samostojno vodila več konservatorsko-restavratorskih projektov. Med leti 2017-2019 je sodelovala pri mednarodnem projektu *Po sledih družine Straub*, od februarja do maja leta 2023 se je strokovno usposabljala na Kraljevem inštitutu za kulturno dediščino v Belgiji.

Marjolijn DEBULPAEP, Kraljevi Inštitut za kulturno dediščino, Belgija

Marjolijn Debulpaep je magistrirala iz umetnostne zgodovine in je konservatorka-restavratorka slik. Na različnih tečajih ICCROM in INP se je specializirala za preventivno konserviranje. Leta 2001 je začela delati na Kraljevem inštitutu za kulturno dediščino (KIK-IRPA) v Bruslju, kjer je leta 2007 ustanovila enoto za preventivno konserviranje, ki jo vodi še danes. V tej vlogi vodi skupino svetovalcev in znanstvenega osebja, ki sodeluje z ustanovami na področju kulturne dediščine, da bi zagotovila trajnostni dostop do njihovih zbirk. Muzejem, arhivom, knjižnicam, cerkvam in kulturnim ustanovam po vsej Belgiji svetuje pri različnih vprašanih preventivnega ohranjanja. Med drugim koordinira različne raziskovalne projekte na področju preventivnega ohranjanja, kot je ARTGARDEN, na podlagi katerega je bilo izdelano spletno orodje za podporo pri odločanju na področju preventivnega ohranjanja zgodovinskih predmetov iz mešanih medijev

In addition to on-site consulting activities concerning the work of freelance-restorers-predominantly in churches-examination of numerous sculptures and in connection with this preparation of service descriptions for the freelance restorers. The focus was on works of art from the 18th century. Training of interns and student trainees, various publications. Participation in the international project: „Tracing the Art of the Straub Family” with colleagues from Austria, Croatia and Slovenia. Since retirement in September 2017 he is working as free-lance restorer.

Saša DOLINŠEK, Institute for the Protection of Cultural Heritage of Slovenia, Restoration Centre

In 2004, she graduated from the Academy of Fine Arts in Ljubljana, majoring in restoration. Since 2004 she has been working as conservator-restorer in the wood department of the IPCHS Restoration Centre in Ljubljana. In the years since she started working there, she has specialised in the field of polychrome wood sculpture and has participated in or independently led several conservation-restoration projects. From 2017-2019 she participated in the international project Tracing the Art of the Straub Family and from February to May 2023 she received professional training at the Royal Institute for Cultural Heritage in Belgium.

Marjolijn DEBULPAEP, The Royal Institute for Cultural Heritage, Belgium

Marjolijn Debulpaep has a Master Degree in Art History and is a paintings conservator-restorer. She specialized in preventive conservation through various ICCROM & INP courses. In the year 2001 she started to work at the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels, where she created the Preventive Conservation Unit in 2007, which she still heads today. In this role, she leads a team of preventive conservation advisors and scientific staff who work with heritage institutions to ensure sustainable access to their collections. She advises museums, archives, libraries, churches and cultural institutions all over Belgium on a range of preventive conservation issues. She also coordinates research projects in preventive conservation, like ARTGARDEN, which led to an online decision support tool for preventive conservation of historical mixed-

(<https://agato.kikirpa.be/home>). Izvaja obsežne raziskave in ocene ter razvija dejavnosti usposabljanja v Belgiji (ocena tveganja, ocena vrednosti, IPM, RE-ORG). Ima vodilno vlogo pri razvoju strategij RE-ORG v Belgiji in tujini, projektu, s katerim bi z reorganizacijo skladiščenja pomagali sprostiti potencial v depojih/skladiščih hranjenih zbirk (<http://reorgbelgium.kikirpa.be/index.php/share-org/>). Je pomočnica koordinatorke delovne skupine ICOM-CC za preventivno konserviranje.

media objects (<https://agato.kikirpa.be/home>). She conducts broad-based research and assessments, and develops training activities in Belgium (Risk Assessment, Value Assessment, IPM, RE-ORG). She has a leading role in developing RE-ORG strategies in Belgium and abroad, to help unlock the potential of collections in storage through storage reorganization (<http://reorgbelgium.kikirpa.be/>). She is assistant-coordinator of the ICOM-CC Preventive Conservation Working Group.

Lokacije

Locations

NARODNA GALERIJA LJUBLJANA *THE NATIONAL GALLERY*



Lokacija in povezava

Location and link:

[Narodna galerija, Prešernova ulica 24, 1000](#)

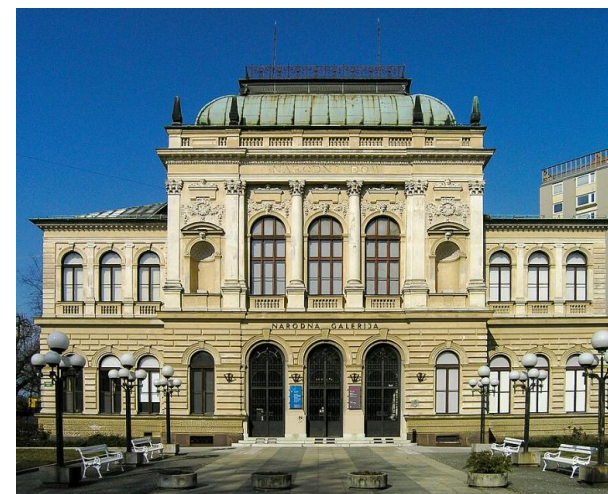
[Ljubljana](#)

Narodna galerija je osrednja nacionalna ustanova za starejšo umetnost v Sloveniji, ki hrani največjo zbirko likovnih del na slovenskem ozemlju od visokega srednjega veka do 20. stoletja.

Mednarodna konferenca o polikromirani leseni plastiki bo potekala v sodobno opremljeni predavalnici, imenovani Avditorij. Avditorij s 70 sedišči ima samostojen vhod s Prešernove ceste 22 in predprostor za manjšo pogostitev med odmorom.

Več o Narodni galeriji najdete na spletni strani: www.ng-slo.si

The National Gallery is the most important art museum in Slovenia and houses the largest collection of works of art from the Late Middle Ages to the 20th century. The international conference on polychrome wood sculptures will be held in a modern lecture theatre, the Auditorium. The 70-seat auditorium has a separate entrance from Prešernova Street 22 and a foyer for a small banquet during the break. More information about the National Gallery can be found on the website: www.ng-slo.si/en.



CERKEV SV. NIKOLAJA NA KURENU, VRHNIKA *CHURCH OF ST NICHOLAS*



Lokacija in povezava

Location and link:

[Cerkev sv. Nikolaja, Stara Vrhnika, 1360
Vrhnika](#)

Gotska cerkev sv. Nikolaja (ali sv. Miklavža) leži na hribu nad Staro Vrhniko, od koder je čudovit razgled na Ljubljansko barje. Podružnična cerkev je bila zgrajena v 16. stoletju. Ladjo členita lesena stebra, ki podpirata poslikan leseni strop. Strop je sestavljen iz 120 pravokotnih polj, na katerih so naslikani geometrijski, figuralni in rastlinski ornamenti. Poslikava stropa slogovno odzvanja premik od poznogotskih dekorativnih načel k renesančnemu slogu.

Na glavnem oltarju sta ohranjeni letnici, ki pričata o nastanku (1686) in obnovi (1872) oltarja. Stranska oltarja sta iz 18. stoletja (na enem je ohranjena letnica 1770). V cerkvi so ohranjeni ostanki fresk s prizori iz Kristusovega življenja iz sredine 16. stoletja. Cerkev je bila kot dragocen dokument slovenske sakralne umetnosti leta 1988 razglašena za kulturni spomenik.

STANJE LESENE OPREME V CERKVI: Gotski strop je bil okoli leta 2000 demontiran in restavriran na način popolne rekonstrukcije poslikave. Vsi trije oltarji so preslikani, pod polikromacijo in kredno podlogo ni videti ostankov starejših barvnih plasti.

Na vhodni steni v ladji je oltar iz poznega 18. stoletja, ki ima enako drugotno polikromacijo.



The Gothic Church of St Nicholas is located on a hill above Stara Vrhnika, with a magnificent view of the Ljubljana Marshes. The branch church was built in the 16th century. The two-part nave is divided by two wooden pillars supporting a painted wooden Gothic ceiling. The ceiling consists of 120 rectangular panels on which geometric, figural and floral ornaments are painted. The ceiling reflects the transition from the late Gothic principle to the Renaissance style. The main altarpiece preserves the year of its construction, 1686, and the year of its restoration, 1872. The two side altars date from the 18th century (one bears the date 1770). The church preserves the remains of frescoes of the Passion, the Resurrection and the Nativity from the mid-16th century. As a valuable document of Slovene sacral art, the church was declared a cultural monument in 1988. .

CONDITION OF THE WOODEN ARTWORK IN THE CHURCH: *The Gothic ceiling was dismantled around the year 2000 and restored in the form of a complete reconstruction of the paintings. All three altars were painted over so that no remains of the older layers of paint can be seen under the polychrome and chalk-painted underpainting. On the entrance wall there is an altar from the late 18th-century with the same secondary polychromy.*



ZAVOD ZA VARSTVO KULTURNE DEDIŠČINE SLOVENIJE, LJUBLJANA

INSTITUTE FOR THE PROTECTION OF CULTURAL HERITAGE OF SLOVENIA



Prostori Zavoda za varstvo kulturne dediščine Slovenije (kratko ZVKDS) so v nekdanji vojaški kasarni, zgrajeni leta 1891.

ZVKDS se ukvarja z varstvom in raziskovanjem kulturne dediščine, z upravljanjem s kulturno dediščino in mednarodnim sodelovanjem ter izobraževanjem in ozaveščanjem, pa tudi s sodelovanjem z lokalnimi skupnostmi. ZVKDS od leta 2014 vodi generalni direktor Jernej Hudolin.

ZVKDS sestavljajo Center za konservatorstvo, Restavratorski center, Služba za kulturno dediščino, Center za preventivno arheologijo in Služba za razvoj. Restavratorski center ima več oddelkov, kot so Oddelek za projektiranje, Oddelek za naravoslovne raziskave, Oddelek za štafelajno slikarstvo, Oddelek za stensko slikarstvo in mozaike, Oddelek za les, Oddelek za kamen in štukaturo, Oddelek za kovino, keramiko in druge materiale, Oddelek za dokumentiranje in knjižnico ter Oddelek za splošne zadeve.

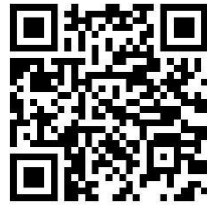
Služba za kulturno dediščino ima sedem območnih enot, ki prostorsko pokrivajo celotno državo. Ukvarja se z evidentiranjem dediščine in spomenikov, njihovo valorizacijo in postopki povezanimi z njihovo razglasitvijo.

The premises of the Slovenian Institute for the Protection of Cultural Heritage (IPCHS for short) are located in a former barracks dating back to 1891. IPCHS deals with the protection of cultural heritage, cultural heritage research, education and awareness-raising, cooperation with local communities, cultural heritage management and international cooperation. Jernej Hudolin has been Director General of the IPCHS since 2014. The IPCHS consists of the Conservation Centre, the Restoration Centre, the Cultural Heritage Service, the Centre for Preventive Archaeology and the Development Service. The Restoration Centre has several departments, such as Design Department, Department of Natural Sciences Research, Department for Easel Paintings, Department of Wall Painting and Mosaics, Department of Wood, Department of Stone and Stucco, Department of Metal, Ceramics and Other Materials, Documentation Department and Library, and General Affairs Department. The Cultural Heritage Service has seven regional units that cover the whole country and deal with the registration of heritage and monuments, their valorisation and the procedures related to their declaration. As part of their administrative duties, they issue cultural protection conditions and consents or opinions for interventions.

Lokacija in povezava / Location and link:
[ZVKDS, Poljanska cesta 40, 1000 Ljubljana](#)



**CERKEV SV.
ŠTEFANA,
ŠMARJEŠKE TOPLICE**
*CHURCH OF ST
STEPHEN*



Lokacija in povezava / *Location and link:*

[Cerkev sv. Štefana, Šmarješke Toplice
14, 8220 Šmarješke Toplice](#)

Cerkev sv. Štefana stoji na hribu, nedaleč stran od Šmarjeških Toplic, ki so znane po svojem termalnem kopališču. Podružnična cerkev z romansko ladjo (okence na jugu), h kateri sta bila sredi 18. stol. prizidana nov prezbiterij in zvonik, je v virih omenjena šele 1526.

K srednjeveški ladji sta bila ob barokizaciji v sredini 18. stol. prislonjena tristrano zaključen in banjasto obokan prezbiterij ter zvonik z značilno baročno obliko strehe. Močno predelan glavni oltar je v osnovi še iz 18. stol., stranska oltarja iz ok. leta 1880 sta skromno obrtniško delo.

Predstavlja tipično podružnično cerkev, ki se je arhitekturno preoblikovala in večala skozi zgodovinska obdobja. Umetnostozgodovinsko ostaja odprto vprašanje ali je bil kdaj k romanski ladji prizidan gotski prezbiterij, ki so ga kasneje barokizirali, na katerega bi bilo mogoče odgovoriti s stavbnimi in arheološkimi raziskavami. Vsekakor je imela cerkev prvotno raven lesen strop, ki je bil okoli 1500 poslikan, a so kasneje posamezne poslikane deske uporabili pri postavitvi pevskega kora. V prejšnjem stoletju so vaščani sami obnavljali cerkev in so pevski kor obdali z lesenim opažem, pod katerim so bili nedavno odkriti ostanki poslikanega stropa.

STANJE LESENE OPREME V CERKVI: Gotski strop, ki je bil skrit pod lesenim opažem iz 80ih let 20.stoletja je dobro ohranjen, medtem ko na korni



ograji in ograji stopnic niso bili odkriti prvotne barvne plasti, le zelo nekvalitetna poslikavo. Poleg gotskega stropa, ki ga je konservatorica Ana Krevelj iz OE Novo mesto pred kratkim odkrila, cerkveno opremo predstavlja še glavni oltar iz 18. stoletja in dva stranska oltarja iz okoli 1880. V zastekljeni niši na vhodu je lesen polikromiran kip sv. Štefana.

V cerkvi je visoka relativna vlažnost, zato so v preteklosti nestrokovno odbili omete v spodnjem delu sten. Leta 2023 je bila okoli cerkve izvedena drenaža. Polikromacija na oltarjih je v zelo slabem stanju, saj zaradi dolgotrajne visoke vlage odstopa in odpada od lesenega nosilca. Glavni oltar je bil v osnovi iz 18. stoletja, kasneje pa predelan, zato na njem najdemo od dve do tri barvne plasti. Na kipih so na nekaterih mestih pod barvnimi sloji ostanki pozlate.

Stranska oltarja imata dve barvni plasti, putti in osrednji del niše imajo zelo plastični barvni sloj. Oltarja sta nekoč krasili slike na platnu, ki so ju umaknili na steno, v niši pa postavili novejši kip Lurške Matere Božje in sv. Florijana.

VPRAŠANJA: Kaj in kako prezentirati pevski kor? Kako obravnavati gotski strop? Kako pristopiti k reševanju propadajočih kipov na oltarjih? Kako rešiti problem prekomerne vlage v prostoru?

V cerkvi sv. Štefana se nam torej odpira veliko zanimivih vprašanj, predvsem glede preventivnega konserviranja in konservatorsko-restavratorskih posegov v prihodnosti.

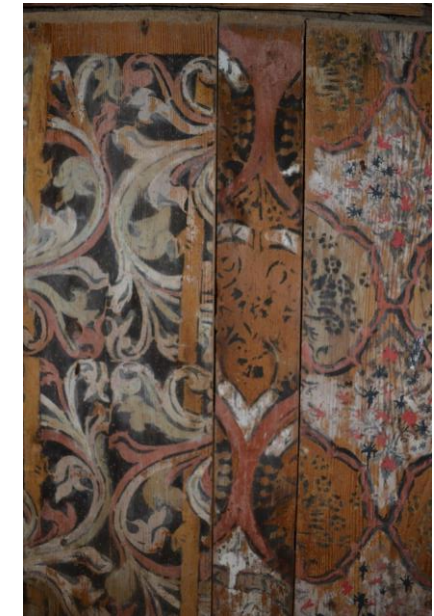
St Stephen's Church is located on a hill not far from Šmarješke Toplice, which is famous for its thermal baths. The Romanesque-style nave (south window), to which a new presbytery and bell tower with a characteristic Baroque roof were added in the mid-18th century, is first mentioned in sources in 1526. The heavily remodeled main altar dates mainly from the 18th century, while the two side altars from around 1880 are modestly crafted. This is also a typical branch church that has grown over the course of historical epochs. It remains an open question whether the Gothic presbytery was ever added to the Romanesque nave and later baroqueised. In any case,



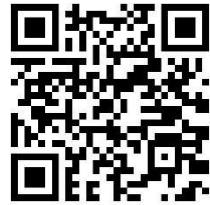
it originally had a flat wooden ceiling. The wooden ceiling was painted around 1500 - later the individual painted boards were used to build the choir stalls. In the last century, the villagers rebuilt the church themselves and surrounded the choir with wooden panelling. The remains of the painted ceiling have now been discovered underneath.

CONDITION OF THE WOODEN ARTWORK IN THE CHURCH: The Gothic ceiling, which was hidden under wood panelling from the 1980s, is well preserved, while no original layer of paint was found on the cornice and stair railings, only very poor-quality paintwork. In addition to the Gothic ceiling, which was recently discovered by the conservator Ana Krevelj from the IPCHS Novo mesto Regional Unit, the church also has a main altar from the 18th century and two side altars from around 1880. In the glazed niche at the entrance there is a wooden polychrome statue of St. Stephen. There is a high level of relative humidity in the church, which is why the plaster in the lower part of the walls was removed unprofessionally in the past. In 2023, a drainage system was installed around the church. The polychromy on the altars is in a very poor condition as it is peeling off the wooden plinth due to the persistently high humidity. The main altar is essentially from the 18th century, but was rebuilt later so that it has two to three layers of paint. In some places on the statues, we found remnants of gilding under the layers of paint. The side altars have two layers of paint, the putti and the central part of the niche have a very vivid layer of paint. The altars were once decorated with paintings on canvas, which were removed from the wall and a newer statue of Our Lady of Lourdes and St Florian was placed in the niche.

QUESTIONS: What and how should the choir be presented? How should the Gothic ceiling be treated? How should the dilapidated statues on the altars be saved? How to solve the problem of excessive humidity in a room? The Church of St Stephen's therefore raises many interesting questions, particularly with regard to preventive conservation and possible restoration interventions.



CERKEV SV. PETRA, STANKOVO *CHURCH OF ST PETER*



Lokacija in povezava/

Location and link:

[Cerkev sv. Petra,
Stankovo, 8262 Krška
vas \(Brežice\)](#)

Stankovo je naselje v vinorodnem okolišu nad Krško vasjo. Sredi vinogradov in zidanic se nahaja cerkev sv. Petra. Vas se omenja že leta 1295, cerkev kot podružnico župnije v Čatežu navaja šele Valvasor. Cerkev v današnji podobi je verjetno nastala v času 17. stoletja oz. pred letom 1639, s katerim je datiran stranski oltar.

Župnik si od 1980-ih prizadeva za obnovo oz. konservacijo. STANJE LESENE OPREME V CERKVI: Pomembni so trije oltarji tipa t. im. zlatih oltarjev iz 17. stoletja.

Glavni oltar (1670-90) izjemno bogat in kvaliteten po izdelavi. Oltar je trenutno zaščiten z leseno konstrukcijo, saj statično ni stabilen. Pred sanacijo v 90ih letih 20. stoletja se je cerkev pogrezala, kar je vplivalo tudi na glavni oltar, na katerega se je naslonil obok in podrl atiko. Danes je cerkev zaradi sanacije dokaj suha, je pa prekomerna vlaga v preteklosti povzročila odpadanje delov oltarja. Leseni nosilec je poškodovan od delovanja lesnih škodljivcev. Oltar ima dve plasti poslikave.

Stranska oltarja z letnico 1639 in letnico obnove 1849 imata nekvalitetno poslikavo, pod katero je le v majhnih delih ohranjena prvotna poslikava.

VPRAŠANJA: Kako pristopiti k restavriranju stranskih oltarjev, kadar imamo ohranjeno samo izjemno nekvalitetno



drugotno polikromacijo, prvotna polikromacija pa je ohranjena le v fragmentih. Kako se lotiti restavriranja glavnega oltarja, ki ga je potrebno najprej premakniti naprej proti ladji, da pridobimo prostor za atiko, ki jo je potrebno ponovno postaviti na vrhu oltarja?

Stankovo is a village in the wine-growing region above Krška vas, near the Croatian border. The church of St. Peter is surrounded by vineyards and cottages. The village is mentioned as early as 1295, but it was not until Valvasor that the church was mentioned as a branch of the parish in Čatež. The church in its present form was probably built in the 17th century or before 1639, which is the date of the side altar.

CONDITION OF THE WOODEN ARTWORK IN THE CHURCH: *There are three altars of the type of the so-called golden altar type from the 17th century. The main altar (1670-90) is extremely rich and of high quality workmanship. The altar is currently protected by a wooden structure as it is structurally unstable. Before the renovation in the 1990s, the church was sagging, which also affected the high altar, which was leaning against the vault and the attic was demolished. Today, the church is quite dry due to the renovation, but in the past, excessive moisture caused parts of the altar to fall off. The wooden beam has been damaged by wood pests. The altar has two layers of painting. The two side altars, which date from 1639 and were rebuilt in 1849, have poor-quality paintwork, under which only small parts of the original polychromy remain.*

QUESTIONS: *How to approach the restoration of the side altars when only the extremely low-quality secondary polychromy has been preserved and the original polychromy is only preserved in fragments. How to approach the restoration of the main altar, which first has to be moved forward towards the nave to make room for the attic, which has to be reattached to the altar?*



Zapiski

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