

Marij Pregelj pod drobnogledom

Nastajanje in reševanje umetnin Marija Preglja

Marij Pregelj Up Close

Creation and preservation of Marij Pregelj's paintings

25. april – 27. maj 2018

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Moderna galerija v Ljubljani /

Museum of Modern Art in Ljubljana, Cankarjeva 15, Ljubljana

Razstava Oddelka za restavracijsko UL ALUO in Oddelka za konserviranje-restavriranje MG+MSUM z naslovom *Marij Pregelj pod drobnogledom* je zaključni del večletnega projekta, katerega cilj je bilo raziskovanje načina dela ter konserviranje-restavriranje umetnin velikega slovenskega slikarja. Raziskovalno delo je temeljilo tako na naravoslovnih preiskavah, kot na empiričnih preizkušanjih. Obseg dela je presegal možnosti ene ustanove, saj je šlo za priprave na veliko retrospektivno razstavo, zato se je Konservatorsko-restavratorskemu oddelku Moderne galerije že leta 2014/15 pridružil Oddelek za restavracijsko UL ALUO, ki je v okviru projektov *Po kreativni poti do praktičnega znanja* (PKPZ) ter rednih programov v sodelovanju z UL FKKT, ZVKDS RC in Narodno galerijo v Ljubljani prispeval kadrovske in finančne podpore za uresničitev zastavljenih ciljev. Projekte sta sofinancirali Republika Slovenija in Evropska unija iz Evropskega socialnega sklada. Razstava s študijami detajlov, s predstavitev konserviranih-restavriranih slik Marija Preglja, z opisi, grafičnimi in fotografskimi ponazoritvami našega dela ter s pomočjo projekcije prikazuje dogajanje v konservatorsko-restavratorskih ter naravoslovnih ateljejih zgoraj omenjenih ustanov v zadnjih letih. Z odprtjem razstave se začne *11. Konservatorska-restavratorska transverzala*, ki povezuje slovenske dogodke povezane z nastajanjem, ohranjanjem in reševanjem naše kulturne dediščine z vsemi dogodki, ki se odvijajo v sklopu Evropskega leta kulturne dediščine 2018.

Naravoslovne preiskave so v pomoč pri spoznavanju slikarjeve tehnologije in pri odločitvah o konservatorsko-restavratorskih posegih. Izkazalo se je, da je slikar tehnologijo odlično obvladoval in da je večina slik na platnenih nosilcih v precej dobrem stanju, vendar pa se je v obširnem opusu nabralo tudi precejšnje število slik, ki so zaradi okolja, v katerem so se nahajale v nekem trenutku svojega obstoja, utrpeli vrsto manjših, ponekod pa tudi večjih poškodb. Možnosti za odvzem vzorcev umetnin in preiskave le-teh so bile omejene, saj gre pri tem za poseg v površino umetnine, ki bi bil pri slikah s popolnoma nepoškodovanimi barvnimi plastmi nedopusten. Naravoslovne preiskave in izdelava tehnoloških študij, od katerih so nekatere zato nastale na podlagi opazovanja, in le nekatere s pomočjo presekov slikovnih plasti, so bile izhodišče za načrtovanje in izvedbo konservatorsko-restavratorskih posegov na izbranih umetninah.

Pričujoča razstava osvetljuje le del priprav na retrospektivno razstavo, ki vključuje tudi veliko umetnin na papirju. Da bi vsaj delno prikazali tudi tovrstno problematiko, je v osrednjem delu predstavljeno zelo problematično delo na papirju, ki je zaradi velikega formata in neustrezne hrambe pomenilo še posebej zahtevno nalogo, ki še ni popolnoma zaključena. Prav to pa omogoča nazornejšo predstavitev in vpogled v delo konservatorjev-restavratorjev.

The exhibition prepared by the Department for Restoration of the University of Ljubljana, Academy of Fine Arts and Design (UL ALUO) and the Department for Conservation-Restoration of the Museum of Modern Art and Museum of Contemporary Art Metelkova (MG+MSUM) entitled *Marij Pregelj Up Close* is the final part of a several-year-long project, the aim of which was to investigate the methods of creating and conserving-restoring the works of art of this great Slovenian painter. The investigations were based on both scientific research and empirical tests. The scope of the work required for the preparation of a large retrospective exhibition exceeded the capabilities of individual institutions; therefore, already in 2014/15, the Department for Conservation-Restoration of MG+MSUM was joined by ALUO's Department for Restoration, contributing human resources and financial support for the set goals within the projects *Taking a Creative Path towards Practical Knowledge (PKPZ)* and within its regular programmes, in cooperation with the Faculty of Chemistry and Chemical Technology, Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia and the National Gallery in Ljubljana. These projects were co-financed by the Republic of Slovenia and European Union, through the European Social Fund. The exhibition, including studies of details, a display of conserved-restored paintings by Marij Pregelj, descriptive, graphic and photographic presentations of our work and a video projection, shows the activities in the conservation-restoration and science studios of the above institutions in previous years. With the opening of the exhibition, we start *the 11th Conservation-Restoration Transversal*, integrating the Slovenian events presenting the creation, conservation and restoration of our cultural heritage with all the other events carried out within the European Year of Cultural Heritage 2018.

The scientific research helped us to understand the painter's technology and make decisions regarding the conservation-restoration procedures. It turned out that the painter mastered the technology and that most of the paintings on canvas were in pretty good condition; however, his large portfolio also included a number of paintings that suffered several minor, and also major, damaged areas due to the environment in which they were stored at a particular period of their existence. The possibilities for taking samples from the artworks and their investigation were limited as such actions involve interference with the surfaces of the paintings that would have been unacceptable in the cases of completely undamaged paint layers. Scientific research and technological studies, most of which were, consequently, carried out on the basis of observation and only a few on the basis of the cross-sections of the paint layers, provided the foundation for planning and implementing the conservation-restoration procedures on the selected works of art.

This exhibition highlights only a part of our preparations for the retrospective exhibition, which also includes several works of art made on paper. In order to at least partly show the challenges associated with this type of artwork, a highly fragile painting made on paper takes up the central position in the exhibition. Due to its large format and inappropriate storage, the treatment of this item was especially challenging and it has not even been entirely completed. However, this particular case allows a clear presentation of and an insight into the work of conservators-restorers.

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