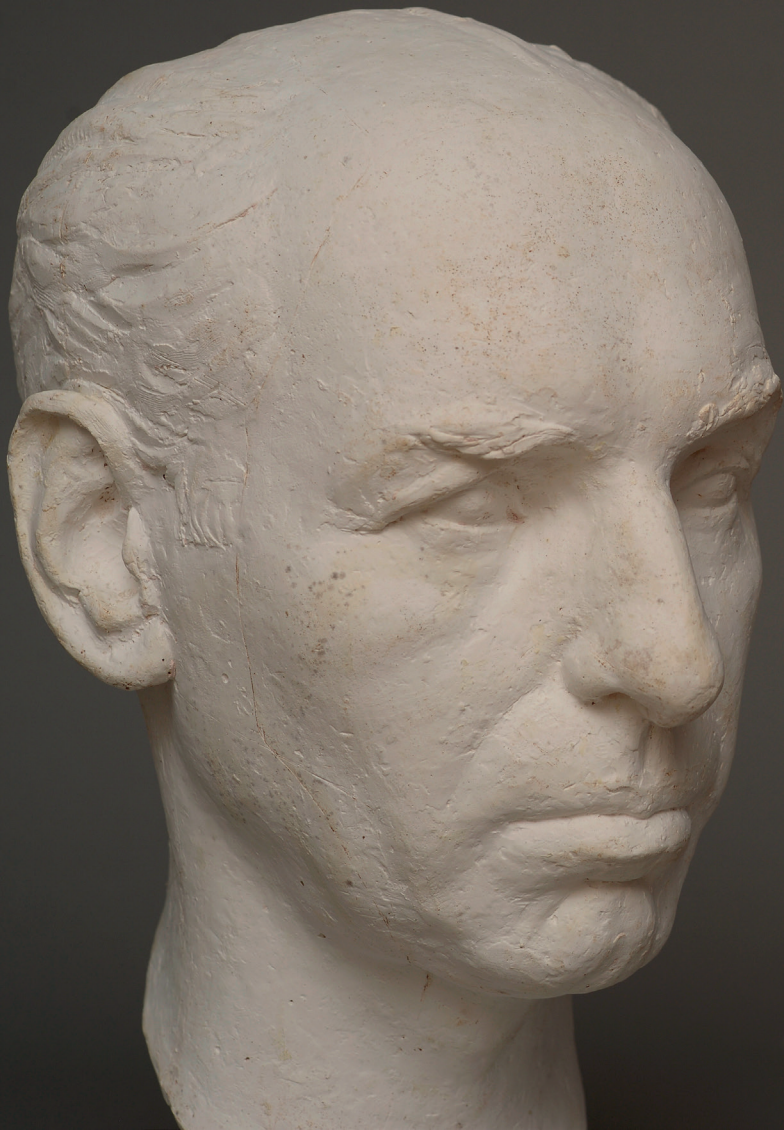




2. POGLED V ŠTOVIČKOV DEPO

Portretne plastike

27. marec 2018 – 3. marec 2019



Moški portret, 1939, MMK,VŠ-0000421

Portretne plastike

Sistematično predstavljanje obširne kiparske zbirke akademskega kiparja Vladimirja Štovička (1896–1989) se je začelo s prvo stalno razstavo v leta 2010 odprtem Mestnem muzeju Krško v t. i. Valvasorjevi hiši. Leta 2014 je bila stalna razstava prenovljena s postavitvijo, ki je Štovičkov opus razčlenila na posamezne teme iz različnih obdobij njegovega ustvarjanja. Odprla so se vprašanja datacije del, njihovo kronološko razporeditev namreč pogosto otežuje umetnikovo ciklično vračanje k raziskovanju nekaterih kiparskih tem. Razstava iz leta 2014 je Štovičkovo delo razvrstila po motivnih sklopih: portreti družine in sodobnikov, zgodovinski portreti (ki jih je izdelal po fotografskih in grafičnih predlogah), žanrske in socialne upodobitve ter akti.

Portret je bil že od začetka pomemben motiv kiparjevega ustvarjanja, enega prvih je izdelal leta 1913, še pred začetkom študija na praški likovni akademiji. V primerjavi z velikim številom plaket je ustvaril le malo plastik. Na občasni razstavi Portretne plastike je predstavljenih 14 doprskih portretov, datiranih med leti 1913 in 1975. Gre za realistične upodobitve moških, žensk in otrok, ki jih je umetnik ustvaril po živih modelih. Večina upodobljencev je

članov umetnikove družine (npr. *Jaroslav Štoviček, 1913; Vladka Štoviček, 1943*) in prijateljev (npr. *Slavko Smerdel, 1975*). Moški portretiranci razkrivajo svoja karakter in razpoloženje, ki ga umetnik dosega z bolj razgibano površino materije in s preciznim izdelovanjem potez posameznega obraza (npr. *Moški portret, 1939; Tone Čebular, 1975*). Iz ženskih portretov razbiramo notranjo umirjenost, ki se kaže v polno oblikovanih, v daljavo zazrtih očeh (npr. *Ženski portret, 1927; Ga. Urbanc, 1929*). Klasicistično zglajenost ženskih obrazov razgibavajo v modne pričeske urejeni lasje. Lasje pa niso samo Štovičkova likovna izrazna sestavina, temveč hkrati pomagajo pri dataciji del. Otroški v mavcu izdelani portreti so izgubili idealizacijo in sanjavo liričnost, ki smo jo zasledili pri iz marmorja izklesanih *Hčerki trgovca Mayerja (1940)* in *Zaspanki (1943)*. Po drugi svetovni vojni izdelani otroški portreti postanejo realistični in kljub njihovi rosnosti delujejo zrelo (npr. *Marjetka, 1956; Portret dečka, 1956; Doprsni dekliški portret, 1968*).

Vse predstavljene plastike so mavčni odlitki in del velike zbirke, ki jo je leta 1976 umetnik v trajno last podaril Občini Krško, ta pa jo je zapala v hrambo, skrb, raziskovanje in predstavljanje Kulturnemu domu Krško, enoti Mestni muzej Krško. Od leta 2012 Štovičkova zbirka

domuje v novih depojih. Vsako leto je za odlivanje v bron ali konservatorsko-restavratorski poseg obranih nekaj motivno povezanih del in predstavljenih na občasnih razstavah.

Nina Sotelšek, višja kustosinja

Surov, površinsko nezaščiten mavec je neposredno izpostavljen vplivom okolja, v katerem je hranjen ali razstavljen. Okolje in uporaba predmetov pustijo v daljšem časovnem obdobju na porozni površini materiala sledi v obliki »poškodb«, ki spremenijo zunanjo podobo likovnega dela.

Te vidne spremembe so lahko površinske nečistoče, madeži, odrgnine, odlomljeni deli, vreznine, označbe, sledi uporabe (na primer za namene odlivanja oziroma izdelovanja kalupov) in tudi sledi prejšnjih restavratorskih posegov. Medtem ko nam te vidne spremembe in poškodbe neizmerno veliko povedo o zgodovini samega predmeta (ohranjanju in vzdrževanju dobrega stanja), pa vse niso sprejemljive za reprezentančno predstavitev umetnin.

Za integracijo likovnih del v razstavne zbirke so nujni konservatorsko-restavratorski posegi. Cilj tokratnih posegov za namen muzejske predstavitve je bil kipom povrniti njihovo izvirno podobo. Za lažje prepoznavanja



Doprni portret deklince, 1968, MMK;VŠ-0000128

nje osnovne silhuete ter nadaljnje rokovanje in vzdrževanje predmetov sta bili glavni vodili konserviranja ohranjenih in dopolnitev manjkajočih delov. Pri tem je bilo pomembno, da se ohranjeni deli prepoznavno ločijo od na novo dodanih.

V smislu načrtovanega se lahko na določenih kipih z natančnim opazovanjem razbere različne barvne odtenke med ohranjenimi deli izvirnega kipa in novimi snežno belimi dopolnitvami. Te informacije še vedno nakazujejo osnovno zgodovino kipa, le brez prekomernih nečistoč. Razstavna postavitve omogoča tudi neposredno primerjavo med surovim, nezaščitenim mavcem in površinsko obdelanim, patiniranim mavcem (*Tone Čebular, 1975*). Ob tem lahko ugotavljamo, ali se izpovedna moč portreta spremeni z dodano barvno plastjo ali pa se z njo izgubijo oblikovne podrobnosti. Najlepše pa je edinstvenost Štovičkovih umetnin vidna s primerne razdalje, ki omogoča ugledati celoten kip. Takšno opazovanje preprečuje tudi morebitne poškodbe predmetov (na primer zdrse ali padce) in pripomore k daljši življenjski dobi umetnin in njihovemu ohranjanju za prihodnje rodove.

mag. Maja Ivanišin, konservatorica restavratorica



Jaroslav Štoviček, 1913, MMK;VŠ-0000423

Portrait Sculptures

The systematic presentation of the extensive sculpture collection of academy-trained sculptor Vladimír Štoviček (1896–1989) began with its first permanent exhibition at the Krško Town Museum, in the so-called Valvasor House, upon its opening in 2010. The permanent exhibition was updated in 2014 with a display that divided Štoviček's body of work into separate subject areas within the different periods of his creative oeuvre. Questions as to how his works should be dated appeared given that their chronological assessment is often made difficult because of the artist's cyclical returning to the exploration of various sculptural themes. The 2014 exhibition classified Štoviček's work by motif: portraits of family members and contemporaries, historical portraits (made following photographic and printed models), genre and social depictions, as well as nudes.

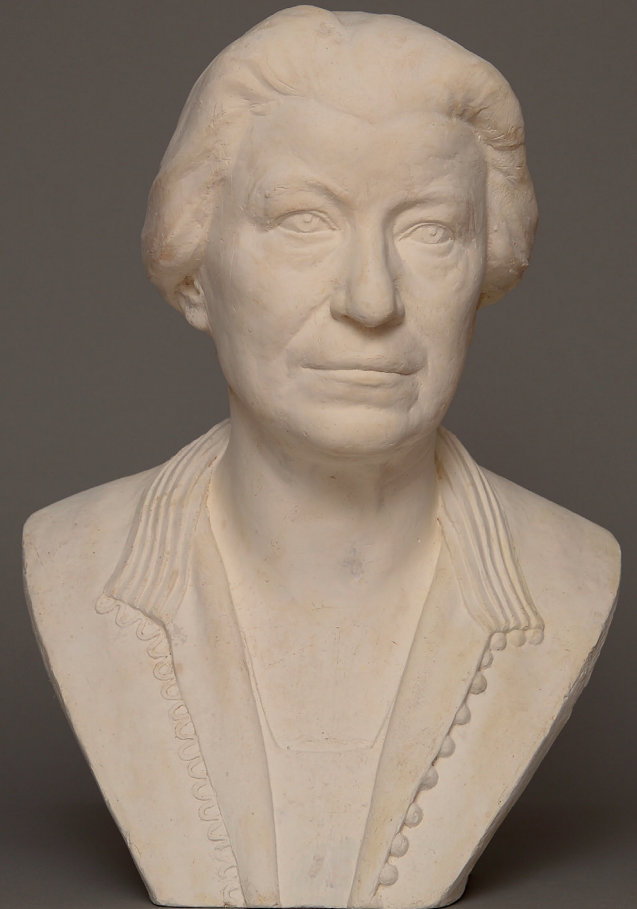
From the very beginning, the portrait was an important motif in the sculptor's work, the first of which he produced in 1913, even before he embarked upon his studies at the Academy of Fine Arts in Prague. Compared to the large number of plaques, he created only few sculptures. The temporary exhibition *Portrait Sculptures* presents 14 portrait busts dated between 1913 and 1975. These are realistic depictions of men, women and

children that the artist created by working with life models. Most of the depicted are members of the artist's family (e.g. Jaroslav Štoviček, 1913; Vladka Štoviček, 1943) and friends (e.g. Slavko Smerdel, 1975). The men portrayed disclose their character and mood, which the artist achieves by working the material into a more animated surface and through a precise execution of the features of each individual face (e.g. *Portrait of a Man*, 1939; *Tone Čebular*, 1975). The female portraits can be discerned as possessing an inner calm that can be seen in the fully-formed eyes gazing into the distance (e.g. *Portrait of a Woman*, 1927; *Mrs Urbanc*, 1929). The classicist smoothness of the female facial features is made more dynamic by the hair, which has been arranged into fashionable hairstyles. But hair is not only a constituent of Štoviček's artistic expression, it also comes as a helping hand in dating the works. The portraits of children in plaster have lost the idealised and dreamily lyrical air that could be found in the *Daughters of Merchant Mayer* (1940) and *Sleepyheads* (1943) carved out of marble. After the Second World War, his portraits of children become realistic and gain an air of maturity despite their flush of youth (e.g. *Marjetka*, 1956; *Portrait of a Boy*, 1956; *Portrait Bust of a Girl*, 1968).

All the presented sculptures are plaster casts and are part of the large collection that

the artist donated to the Municipality of Krško in 1976. The latter entrusted Krško Cultural Centre – the unit of the Krško Town Museum – with their preservation, care, research and presentation. The Štoviček Collection has been housed in new depots since 2012. Every year, some works of related motif are selected to be cast in bronze or undergo conservation-restoration treatment before being presented in temporary exhibitions.

Nina Sotelšek, Senior Curator



Ženski portret, 1929, MM(K)Š-0000435

Plaster, with its coarse and unprotected surface, is directly exposed to the environmental conditions in which it is stored or exhibited. The environment and the use of objects leave traces in the form of "damage" on the porous surface of the material over a long period of time, causing changes to the outside appearance of the artwork.

These visible changes can take the form of surface impurities, stains, grazes, broken parts, incisions, markings, traces of use (for example for the purpose of casting or making moulds), as well as traces of previous restoration treatment. While these visible changes and damage have much to tell us about the history of the object itself (whether it was preserved and kept in good condition), not all are acceptable for the representative presentation of artworks.

Conservation and restoration treatment is vital when integrating artworks into collections for exhibition. The aim of the treatment for the purpose of a museum presentation was, in this case, to restore the sculptures to their original appearance. In order to more easily identify the basic silhouette and the subsequent handling and maintenance of the objects, the main guidelines were the conservation of the preserved and the addition of the missing parts. In doing so, it was important for the preserved parts to be distinguished from the newly added ones.

In terms of planning, different colour hues can be detected in certain sculptures through careful observation of the preserved parts of the original sculpture and the new snow-white additions. These details still indicate the basic history of the sculpture, only without any excessive impurities. The exhibition layout also provides a direct comparison between the coarse, unprotected plaster and the surface-treated, patinated plaster (Tone Čebular, 1975). Here, we can try to determine whether the expressive power of the portrait changes with the added colour layer, or whether its formal details are lost through it. However, the uniqueness of Štoviček's artworks can be seen most beautifully from a suitable distance which allows the sculpture to be seen as a whole. Such observation also prevents possible damage to the objects (for example, slips or falls) and contributes to a longer lifetime of the artworks and their preservation for future generations.

mag. Maja Ivanišin, Conservator Restorer



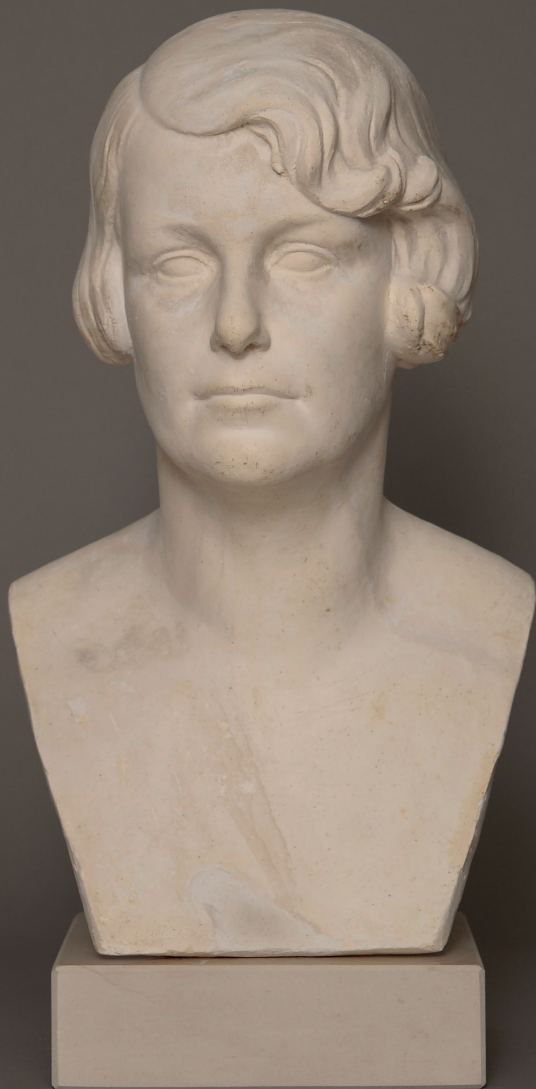
Tone Čebular, 1975, MMK;VŠ-0000416



Ga. Urbanc, 1929, MMK;VŠ-0000425



Vladka Štoviček, ok. 1943, MMK;VŠ-0000130



Ženski portret, 1927, MMK;VŠ-0000436



Ženski portret, dat. ni, MMK;VŠ-0000414



Ženski portret, dat. ni, MMK;VŠ-0000437



Slavko Smerdel, 1975, MMK;VŠ-0000138

Seznam del

Doprsni portret deklice,
1968, plastika, mavec, 44 x 26.5 x 23 cm, sign.
desno spodaj, inv. št. MMK;VŠ-0000128

Vladka Štoviček,
ok. 1943, plastika, mavec, 45 x 23 x 34 cm, sign.
ni, inv. št. MMK;VŠ-0000130

Slavko Smerdel,
1975, plastika, mavec, 51.8 x 20 x 25 cm, sign.
desno spodaj, inv. št. MMK;VŠ-0000138

Vladka Štoviček,
1943, plastika, mavec, 26 x 17.5 x 18 cm, sign. ni,
inv. št. MMK;VŠ-0000393

Ženski portret,
dat. ni, plastika, mavec, 44 x 24.5 x 25 cm, sign.
ni, inv. št. MMK;VŠ-0000414

Tone Čebular,
1975, plastika, patinirani mavec, 44 x 26 x
30 cm, sign. desno spodaj, ob strani, inv. št.
MMK;VŠ-0000416

Portret dečka,
1956, plastika, mavec, 26.4 x 17.6 x 19.5 cm, sign.
levo spodaj, ob strani, inv. št. MMK;VŠ-0000419

Moški portret,
1939, plastika, mavec, 37.2 x 20.3 x 23.2 cm, sign.
zadaj, inv. št. MMK;VŠ-0000421

Jaroslav Štoviček,
1913, plastika, mavec, 43.4 x 28.4 x 21.7 cm, sign.
desno spodaj, inv. št. MMK;VŠ-0000423

Marjetka,
1956, plastika, mavec, 26.7 x 19.2 x 17.2 cm, sign.
zadaj, inv. št. MMK;VŠ-0000424

Ga. Urbanc,
1929, plastika, mavec, 46.5 x 29.5 x 22.5 cm, sign.
desno spodaj, inv. št. MMK;VŠ-0000425

Ženski portret,
1929, plastika, mavec, 40.5 x 31.8 x 24.3 cm, sign.
desno spodaj, inv. št. MMK;VŠ-0000435

Ženski portret,
1927, plastika, mavec, 29 x 25.4 x 38.5 cm, sign.
levo spodaj, inv. št. MMK;VŠ-0000436

Ženski portret,
dat. ni, plastika, mavec, 38.5 x 25 x 26 cm, sign.
levo spodaj, inv. št. MMK;VŠ-0000437

List of works

Portrait Bust of a Girl,
1968, sculpture, plaster, 44 x 26.5 x 23 cm, sign.
bottom right, inv. no. MMK;VŠ-0000128

Vladka Štoviček,
cca. 1943, sculpture, plaster, 45 x 23 x 34 cm, sign.
none, inv. no. MMK;VŠ-0000130

Slavko Smerdel,
1975, sculpture, plaster, 51.8 x 20 x 25 cm, sign.
bottom right, inv. no. MMK;VŠ-0000138

Vladka Štoviček,
1943, sculpture, plaster, 26 x 17.5 x 18 cm, sign.
none, inv. no. MMK;VŠ-0000393

Portrait of a Woman,
dat. none, sculpture, plaster, 44 x 24.5 x 25 cm, sign.
none, inv. no. MMK;VŠ-0000414

Tone Čebular,
1975, sculpture, patinated plaster, 44 x 26 x
30 cm, sign. bottom right, on the side, inv. no.
MMK;VŠ-0000416

Portrait of a Boy,
1956, sculpture, plaster, 26.4 x 17.6 x 19.5 cm, sign.
bottom left, on the side, inv. no. MMK;VŠ-0000419

Portrait of a Man,
1939, sculpture, plaster, 37.2 x 20.3 x 23.2 cm, sign.
back, inv. no. MMK;VŠ-0000421

Jaroslav Štoviček,
1913, sculpture, plaster, 43.4 x 28.4 x 21.7 cm, sign.
bottom right, inv. no. MMK;VŠ-0000423

Marjetka,
1956, sculpture, plaster, 26.7 x 19.2 x 17.2 cm, sign.
back, inv. no. MMK;VŠ-0000424

Mrs Urbanc,
1929, sculpture, plaster, 46.5 x 29.5 x 22.5 cm, sign.
bottom right, inv. no. MMK;VŠ-0000425

Portrait of a Woman,
1929, sculpture, plaster, 40.5 x 31.8 x 24.3 cm, sign.
bottom right, inv. no. MMK;VŠ-0000435

Portrait of a Woman,
1927, sculpture, plaster, 29 x 25.4 x 38.5 cm, sign.
bottom left, inv. no. MMK;VŠ-0000436

Portrait of a Woman,
dat. none, sculpture, plaster, 38.5 x 25 x 26 cm, sign.
bottom left, inv. no. MMK;VŠ-0000437



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Naslovnica / Cover

Vladka Štoviček, 1943 (zgoraj levo / top left)

Marjetka, 1956 (zgoraj desno / top right)

Portret dečka, 1956 (spodaj levo / bottom left)



ŠTOVIČEK 1951



mestni
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