

## Activities Report July-November 2022

Giulia Bordi

The main activity carried out before, during and after mission 14-22, July 2022 was researching historical photographic and graphic documentation and reading studies and scientific reports on the murals of the Church of the Nativity of the Virgin in Gelati Monastery.

On the photo-documentation front, the photo campaign carried out in 2006 by Dror Maayan as part of the project 'Medieval Georgia in a cross-cultural Perspective', which is stored in the photo library of the Kunsthistorisches Institut in Florenz, was consulted (<http://photothek.khi.fi.it/>).

In Georgia, possible archives were identified for consultation, such as that of the Chubinashvili National Research Center of Georgian Art Studies and Heritage Preservation, although since the photographic archive burnt down in 1960, it is likely to have documentation only after this date. It was not yet possible to visit the archive as the first mission focused on field work in Gelati.

On the archival front, too, research into the documentation of restorations has begun in close cooperation with the National Agency for Cultural Heritage Preservation of Georgia, which is also helping us on the archives front the Patriarchate of Georgia. A sifting of most of the publications and journals concerning Gelati was also carried out in order to trace art-historical information and information related to the conservation of Gelati's paintings and mosaics.

On the 14-22, July 2022 mission, my contribution was to:

- provide the restorers with the photographic basis on which to map the restoration work;
- assist them in studying the techniques of execution;

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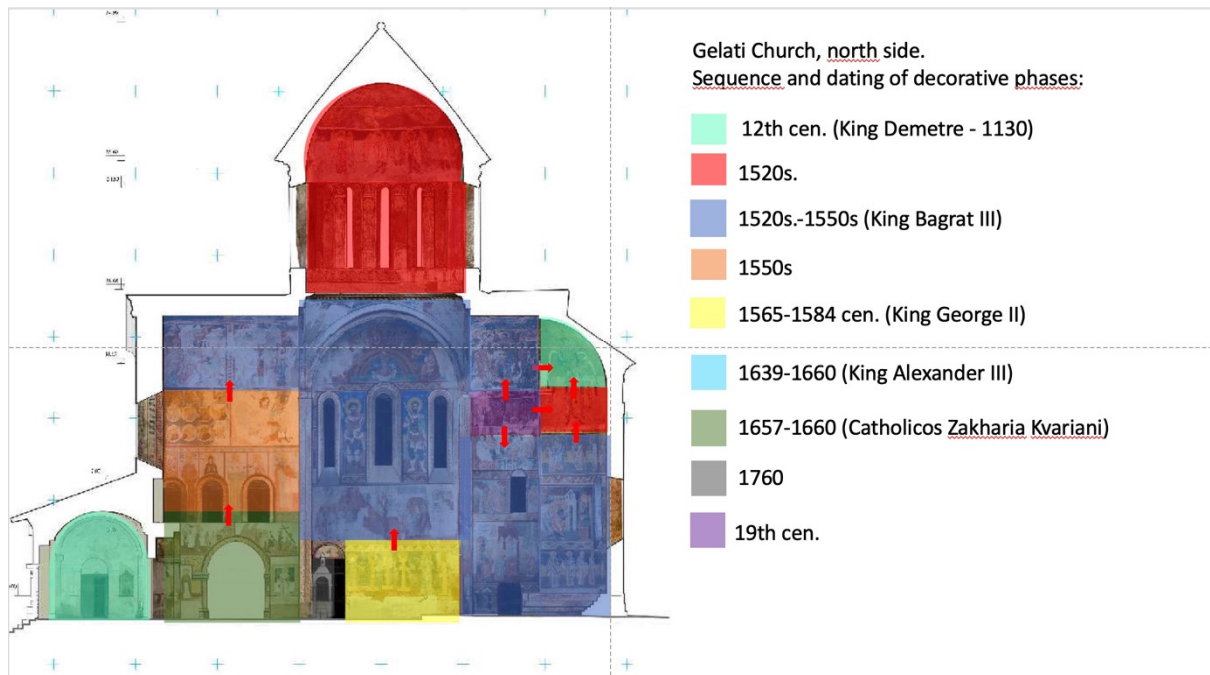
- discuss the choices to be made during the work and at key stages of the intervention concerning the aesthetic of murals following consolidation and cleaning work.

I also made reference maps useful to distinguish the various execution phases of the paintings with a chronological scanning of the phases throughout the church (see attached pictures).

My awareness of both eastern and western medieval wall-paintings was useful in seeking parallels in terms of the dating of the paintings under examination, execution techniques and materials, since Gelati's later painting phases, such as those on the west wing of the church, have not yet been studied in depth.

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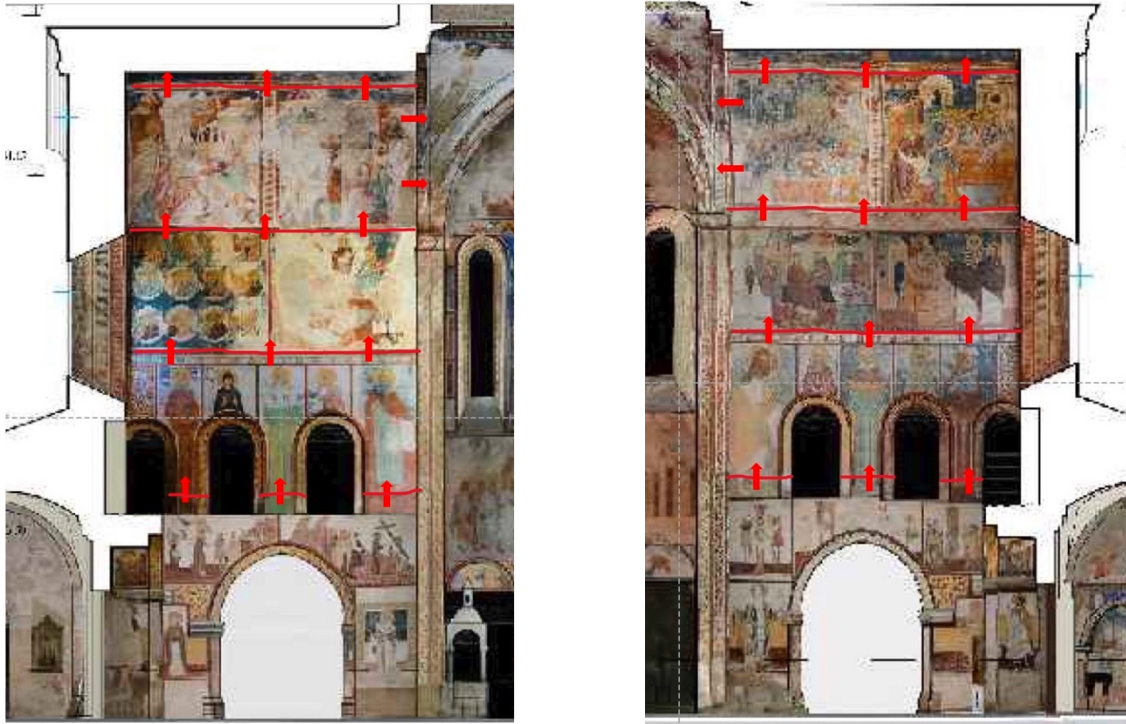
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1. Gelati Church, north side. Mapping of sequence and dating of decorative phases.

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2. Gelati Church, north and south side. Mapping of “pontate” sequence.

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