

Iluminacije: arheološki crteži Krešimira Rončevića

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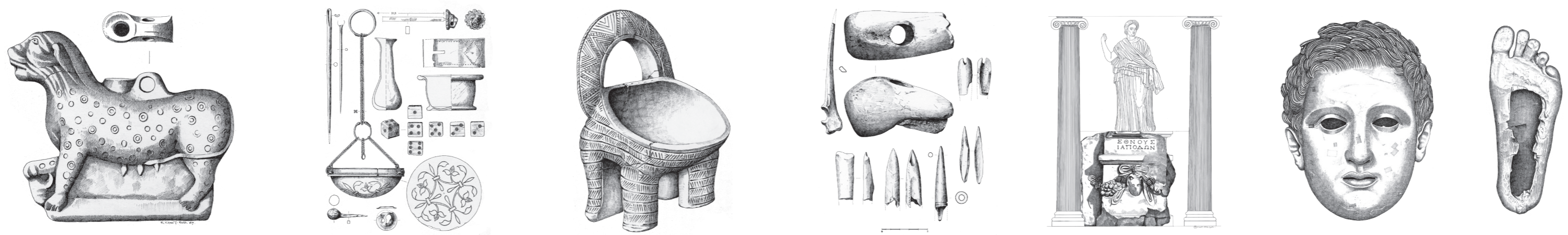
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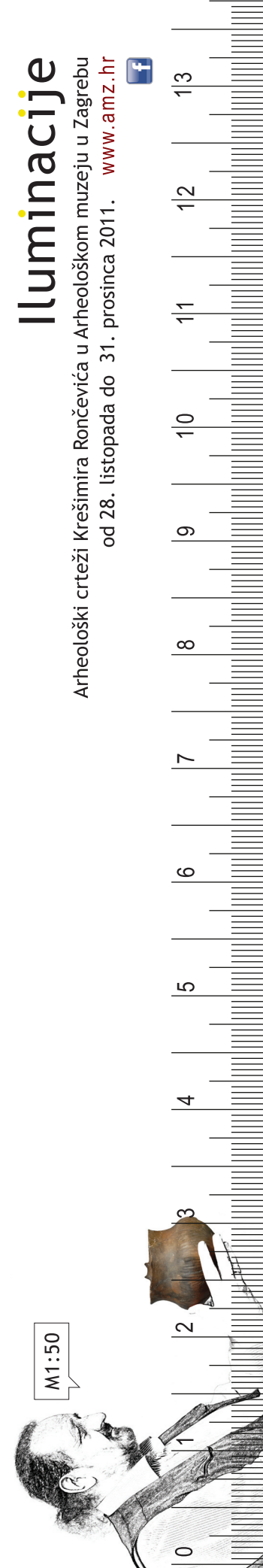
archaeological drawings of Krešimir Rončević



Arheološki crteži Krešimira Rončevića u Arheološkom muzeju u Zagrebu
od 28. listopada do 31. prosinca 2011. www.amz.hr

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Krešimir Rončević

Predgovor izložbi arheoloških crteža u zagrebačkom Arheološkome muzeju

A foreword to the exhibition of archaeological drawings in the Archaeological Museum in Zagreb

Arheologija u Hrvatskoj ima vrlo stare korijene koji, na stanovit način, sežu do davnih vremena Marulićevih sakupljačkih aktivnosti. Svakome tko se ozbiljnije njome bavio ili se s arheologijom samo usputno susretao poznato je, međutim, da se uz njezine stvarne početke, uz najranije djelovanje pionira hrvatske arheologije, važnim, gotovo nezaobilaznim segmentom u obradi spomeničke građe nametnuo crtež, u najranije vrijeme jedinstveni oblik vizualizacije i cjelovitog dokumentiranja spomeničke građe. U starim publikacijama ili prebiranjem po arhivskoj dokumentaciji najstarijih hrvatskih muzejskih institucija često smo u prigodi susretati se s crtežima ili jednostavnim skicama koje su, u nemogućnosti izrade kvalitetnijih likovnih ostvarenja, načinili sami arheolozi i stručnjaci različitih profila kojima crtanje nije bilo profesijom. Manjkavosti takvih crteža nije teško uočiti, ali je unatoč tomu njihovo značenje ponekad iznimno, rekao bih i nemjerljivo, budući da su često rijetka svjedočanstva o spomenicima koji su iz različitih razloga danas nedostupni, zagubljeni i nestali, ili su pak pretrpjeli tolika oštećenja da je na njima teško uočiti detalje koji su nekoć bili jasno raspoznatljivi. Kasnijim angažiranjem likovnih suradnika, poglavito onih sa sklonošću prema crtežu kao sredstvu likovnog izraza, načinjen je značajan iskorak te su u tom pogledu uspostavljeni znatno viši standardi. Zanimljivo je napomenuti da su se s više ili manje uspjeha u tom poslu okušala i neka istaknuta imena hrvatskog slikarstva.

Unatoč uznapredovalim tehnologijama crtež niti danas nije izgubio na značenju i još uvijek je nenadomjestiv dio cjelokupne arheološke dokumentacije. To se osobito odnosi na neke kategorije spomeničke građe, poglavito na

The origins of Croatian archaeology have deep roots that, in a way, reach to Marulić's days of collecting antiquities. Everyone who studied it, or merely encountered it in some way, knows that drawing, a unique form of visualization and documenting of archaeological monuments in the beginnings of the discipline, was an important, almost obligatory segment of the study of archaeological finds in this period. One often encounters in browsing through old volumes or archival documentation of earliest Croatian museums either drawings or simple sketches created by the archaeologists themselves, or various other specialist that were not professional artists, due to the impossibility of obtaining images of higher quality. The deficiencies of these images are easily recognized; however, their legacy is, occasionally, exceptional, I dare to say incomparable, since they often represent valuable information regarding the finds that are today, for various reasons, inaccessible, misplaced and lost or, on the other hand, damaged to the point when the details once easily recognizable on them are now hardly discernible. Later, with the engagement of artists, especially those inclined towards drawing as the form of their artistic expression, a significant breakthrough was achieved and, consequentially, significantly higher standards were attained. It is interesting to notice that certain prominent Croatian painters were engaged in this occupation, some more successfully than others.

Regardless of the development of more advanced techniques, drawing is still an important and, moreover, irreplaceable segment of archaeological documentation. This especially applies to certain categories of finds,

keramičke i staklene predmete, koji zahtijevaju iznimnu preciznost u oblikovanju predmeta i uočavanje karakterističnih detalja - profila, površinskih ukrasa i sličnog. Obrada građe i danas je, dakle, nezamisliva bez odgovarajućih ilustrativnih priloga, poglavito crteža, a u sve većoj mjeri i fotografija. Treba, ipak, imati u vidu činjenicu da su u zabludi svi oni koji misle da se fotografijom može u potpunosti nadomjestiti crtež. Iskusan i nadaren crtač, a upravo takav je i Krešimir Rončević, uočiti će, naime, i detalje koji su ljudskom oku i fotografskom aparatu teško dostupni. Crtež gotovo uvijek podrazumijeva težnju za reduciranjem, s linijom koja je sredstvo kojim se postiže željeni učinak. Arheološki crtež je, međutim, specifičan i zahtijeva sposobnost "odčitavanja" spomenika, odnosno uočavanja svih njegovih karakterističnih detalja, a podrazumijeva i visoki stupanj preciznosti u transponiranju zadanog motiva. U crtanju arheoloških artefakata nema, naime, mjesta improvizaciji. Osim vješte ruke i osjećaja za volumen i prostor u takvoj vrsti likovnog izražavanja nepoželjna je brzopletost, a bitni su strpljivost i sposobnost "otkrivanja" detalja koji se na prvi pogled mogu učiniti neuočljivima. Nije velik broj onih koji raspolažu takvim osobinama pa stoga ne treba čuditi što su pojedinci koji su ostavili osobito upečatljive tragove osigurali sebi dostojno mjesto u hrvatskoj, nazovimo ju tako, arheološkoj povijesti. Autori koji su svojim crtežima u tomu duboko involvirani - a među njima je nedvojbeno i Krešimir Rončević - integralni su dio te povijesti. Njihovo djelovanje stoga treba sagledavati u suodnosu s arheolozima, onima kojima su crtači poput Rončevića crtežima često pomogli u rješavanju različitih nedoumica i otkrivanju opserviranih nepoznanica.

Svoju je "arheološku" crtačku karijeru Krešimir Rončević u najvećoj mjeri izgradio djelujući u Institutu za arheologiju, a zatim i u Odsjeku za arheologiju zagrebačkog Filozofskog fakulteta. Još i prije - a s takvom je praksom i kasnije nastavio i do danas ju nije napustio - tijesno je surađivao s arheolozima različitih generacija i iz različitih sredina. Na taj je način osigurao sebi mjesto među privilegiranim, među onima koje će pamtili današnja, ali i nadolazeće generacije. Osim slikanja u ateljeima i kancelarijama on je znatan dio vremena provodio na terenima, na arheološkim istraživanjima diljem Hrvatske, od Zadra i Bribira, Vele spile i Kopačine, Kalnika, Privlake, Otoka i Starih Jankovaca, Dola na Hvaru, Garduna, Lobora, do Vučedola i niza lokaliteta u novije vrijeme istraživanih na trasama budućih autocesta. Rončević

more specifically, ceramic and glass objects, whose form requires an exceptional precision from the artist, while their depiction requires the recognition of characteristic details, such as profiles, surface ornaments, etc. The analysis of the finds is thus even today impossible without adequate illustrations, in the first place drawings, but also, increasingly, photographs. Nevertheless, one should keep in mind that all those believing that the photograph could completely replace the drawing are simply in error. An experienced and gifted artist, such as Krešimir Rončević, will, however, recognize the details hardly accessible to both the eye and the camera. The drawing almost always purports an inclination towards reduction, the line being the appliance for obtaining the anticipated objective. Archaeological drawing is, however, specific and demands the ability to "read from" the object, that is, to recognize all its characteristic details, while, in the same time, it also implies a high degree of precision in translation of the given motif. There is no place for improvisation in the drawing of archaeological artefacts. Together with a skilful hand and a sensibility for volume and space, one must not be hasty when dealing with this kind of artistic expression, but patient and susceptible to "discovering" details that may appear unrecognizable at first glance. Individuals with these abilities are not numerous; therefore, it is understandable that those that stamped their distinctive mark on the - let's call it thus - history of Croatian archaeology have actually secured for themselves an exceptional place in it. The authors deeply involved in archaeology with their drawings - Krešimir Rončević is undoubtedly among them - are an integral part of this history. Their work, therefore, should be analysed in the light of their cooperation with archaeologists - those to whom the artists like Rončević often helped with their drawings in solving various ambiguities and perceived difficulties.

His "archaeological" career as an artist developed mostly through the Institute of archaeology and, later, the Department of archaeology of the Faculty of Philosophy in Zagreb. Yet even before that he worked with archaeologists of different generations and from different cities, which is a practice he continued to employ and which he still employs. In this way he carved his place among the privileged, those that will be remembered by both the present and future generations. Besides the work he performed in ateliers and offices, he also spent a major part of his time doing fieldwork on archaeological sites throughout Croatia, from Zadar and Bribir, Vela spila and Kopačina, Kalnik, Privlaka, Otok and Stari Jankovci, Dol on the island of Hvar, Gardun, Lobor, to

nije, dakle, bio samo crtač u kabinetu, nego i suradnik u terenskim istraživanjima. U takvim je aktivnostima surađivao s mnogim najistaknutijim hrvatskim arheolozima, a s nekoliko uspješnih crteža brončanih i kamenih figuralnih kompozicija zadužio je i pisca ovih redaka.

O Krešimiru Rončeviću i njegovu likovnom stvaralaštvu mogli bismo raspravljati na različite načine. Doživljaj svijeta koji nas okružuje, ili koji je sam Rončević osmislio, kao i duhovnost koja ponekad zrači iz njegovih slika, temeljne su odlike njegova likovnog stvaralaštva koje su imali prigodu upoznati posjetitelji njegovih brojnih izložaba. Suzdržan u koloritu i precizan u modelaciji, "klasičan" u tematskom odabiru, ostvario je i cikluse u kojima su ponekad prepoznatljive primjese nadrealnog. To su, čini mi se, temeljne osobine njegova specifičnog i po mnogočemu osebujnog stilskog izričaja. Njime je postigao prepoznatljivost svojega slikarskog rukopisa, od kojega je, koliko je poznato piscu ovih redaka, odstupao samo u rijetkim prigodama. Rekao bih da je takvo slikarstvo ujedno i njegov svojevrsni *alter ego*, njegov drugi prozor u svijet, prožet maštom i dubokom misaonošću. Odmak od crteža svojevrsno je slikanje "za dušu". Crtež bi bio njegov drugi, paralelni svijet, a ono što nazivamo arheološkim crtežom je zbilja s kojom se svakodnevno susretao tijekom mnogih crtačkih godina. Premda bismo na prvi pogled mogli pomisliti da je u crtanju arheoloških artefakata kreativnost zanemariva i da u takvom crtežu nema ničega što bi bilo u koliziji s faktografskim, ili je bolje kazati "fotografskim" prenošenjem zadanoga motiva, Rončevićev crtež pokazuje da to ne mora biti pravilo te da i u takvom crtežu, premda mu je zadatak da što je moguće vjernije transponira sliku predmeta, ipak postoje razlike i da crtačka senzibilnost varira od predložka do predložka. I takav crtež nije, dakle, nužno lišen osobnog doživljaja i osebujne interpretacije: crteži se, čak i kad je riječ o istom predmetu, međusobno razlikuju pa je, na neki način, umjesno zaključiti da je svaki od njih personaliziran, usklađen s osobnim doživljajem svakog pojedinog predmeta. Upravo je Krešimir Rončević svojim crtežima arheoloških spomenika na najbolji način to i dokazao dosegnuvši zavidnu razinu preciznosti i prepoznatljivost stilskog izričaja.

Nije ostalo nezamijećeno da je od svojih najranijih crteža do recentnih ostvarenja Rončević, na neki način, stilski "evoluirao", prilagodivši raniji način crtanja drugačijim, suvremenim trendovima: u sve većoj mjeri crtež i liniju nastojao je, naime, nadomjestiti toniranjem povr-

Vučedol and a number of sites excavated recently on the highway corridors. Thus, Rončević was not only an indoor-working artist, but also an associate in archaeological excavations, during which he cooperated with a number of most prominent Croatian archaeologists. He has also indebted the author of this text with several well-executed drawings of bronze and stone figural compositions.

One could discuss Krešimir Rončević and his artistry in several ways. The experience of the world that surround us, whether created by Rončević himself, together with the spirituality that occasionally emanates from his paintings, are the main characteristics of his artistic ability, as witnessed by the visitors of his numerous exhibitions. Restrained in his use of colour and precise in modelling, "traditional" in his selection of themes, he, on the other hand, occasionally passed through periods characterised with perceptible, albeit sporadic, admixtures of surrealism. These are, it would seem, basic features of his specific and, in many ways, characteristic style, which allowed him to create a recognisable artistic handwriting. To my knowledge, he only rarely deviated from this handwriting. I would say that this form of painting is in the same time his alter ego, at least in a matter of speaking, his other window to the world, imbued with imagination and deep contemplation. A certain respite from the drawings was offered to him when he painted "for his own personal enjoyment". The drawing would represent his other, parallel universe, while that what we call an archaeological drawing would represent the everyday reality which he experienced during his many years as a drawing artist. Although one would be inclined to think that creativity is irrelevant in drawing of archaeological artefacts and that in this type of drawing there is nothing in collision with the factual – perhaps it is better to style it photographic – translation of the given motif, Rončević's drawings clearly prove that this does not have to be the rule; moreover, that there are differences even in this type of images, although their function is to translate as correctly as possible the true representation of the object; finally, they prove that the artist's sensibility varies relative to his models. Thus, this type of drawing is not necessary deficient in personal experience and distinctive interpretation. The drawings are different from each other, even when the artefact they represent is one and the same, and, therefore, it seems appropriate to conclude that each and every one of them is personalized and correlated with the artist's personal experience of each individual object. Krešimir Rončević was precisely the artist that most competently

šine, vjerojatno u želji da predmetu “udahne” dodatnu dimenziju, onu koju ranijom tehnikom nije mogao postići. U mnoštvu crteža što ih je svih proteklih godina i desetljeća načinio, počevši od kraja šezdesetih godina protekloga stoljeća, izdvojio bih dvije zasebne cjeline koje su, čini mi se, obilježile njegovo ranije, odnosno novije crtačko djelovanje: sredinom sedamdesetih godina obiman zadatak obavio je pripremvši crtanu građu namijenjenu monografiji “Antički grad na istočnom Jadranu”, dok je u novije vrijeme golem trud uložio “skidajući” bezbrojne detalje na znamenitoj brončanoj statui atleta prethodno otkrivenoj u lošinjskom podmorju.

Na izložbi u zagrebačkom Arheološkom muzeju nije, dakako, bilo moguće prikazati cjelokupni Rončevićev opus s crtežima arheološkog materijala. Sam autor, u suradnji s kustosicom izložbe Jacquelinom Balen, načinio je odabir koji, prema arheološkoj metodologiji, kronološkim slijedom objedinjuje crteže iz razdoblja pretpovijesti, antike i srednjeg vijeka, dok je za potrebe kataloga odabrano 28 crteža poredanih slijedom njihova nastajanja. Na taj način moguće je pratiti razvoj njegova crteža i stilske promjene o kojima je prethodno bilo riječi.

Dužnost mi je naposljetku zahvaliti autoru izložbe što je arheolozima, ali i svima ostalima koji cijene njegov umjetnički angažman, omogućio uvid u dio važnog i nadasve zanimljivog segmenta njegova raznolikog stvaralaštva, kolegici Jacqueline Balen koja je tom izložbenom projektu osigurala okvire koje zaslužuje te Srećku Škrinjariću koji je brinuo o pripremi izložbenog kataloga i drugih tiskanih materijala. Zahvaljujem, također, i Hrvatskom restauratorskom zavodu i njegovu ravnatelju Ferdinandu Mederu na suglasnosti za izlaganje odabranih crteža tzv. Hrvatskog Apoksiomena. Naposljetku, ali ne i najmanje važno, zahvalnost dugujemo i Gradskom uredu za obrazovanje, kulturu i šport Grada Zagreba koji je financijskom potporom omogućio realizaciju izložbe.

proved this point with his drawings of archaeological finds, obtaining a remarkable level of precision together with creating a recognisable artistic style.

It is apparent that Rončević's style, in a way, “evolved” from his earliest drawings to the most recent ones, adapting his earlier technique to other, more modern trends. He increasingly tried to replace the sketch and the line by toning of the surface, probably wanting to give an additional dimension to the object, one that he could not achieve with the techniques he employed earlier. Among the vast quantity of his drawings, created during the years and decades starting from the late 1960s, I would like to emphasize two groups that, as it seems to me, characterize his earlier and later periods. During the mid-1970s he produced a large number of drawings for the book “Greek and Roman city on the Eastern Adriatic shore”, while lately he invested enormous effort in “translating” numerous details from the remarkable bronze statue of an athlete discovered in the waters around the island of Lošinj.

It was, naturally, not possible to display Rončević's complete work on the drawing of archaeological material in this exhibition in the Archaeological Museum in Zagreb. The author himself, together with the curator of the exhibition Jacqueline Balen, has made a selection of drawings that, using archaeological methodology, combines the drawings pertaining to Prehistory, Classical Antiquity and the mediaeval period. Furthermore, he selected 28 drawings for the exhibition catalogue arranged chronologically according to the date of their creation. In this way it is possible to follow the development of his drawing techniques and stylistic changes we have mentioned earlier.

In the end, it is my obligation to thank the author of the exhibition for allowing the archaeologists – but also everyone appreciating his artistic ability – an insight into a section of this important and interesting segment of his manifold artistic creation; also, I would like to thank Jacqueline Balen, who ensured that this project received the importance that it deserves, and also Srećko Škrinjarić, who prepared the catalogue and other printed materials. I would also like to thank the Croatian Conservation Institute and its director Ferdinand Meder for their permission to display selected drawings of the so-called Croatian Apoksiomenos. Last but not least, I would like to thank the City of Zagreb's Office for Education, Culture and Sports that made the realisation of the exhibition possible with its financial support.

Arheološki crteži Krešimira Rončevića

Archaeological drawings of
Krešimir Rončević

Kada 42 godine, puno radno vrijeme provedete za radnim stolom zagledani u kameni, keramički, koštani, metalni ili stakleni artefakt iskopan nedavno ili vrlo davno iz nekoga arheološkog sloja, bez obzira na to koje kvalitete bio i pokušavate ga crtežom što realnije prikazati, pitate se jeste li svoj život zaista usmjerili kako treba. Posebno, kada se to često nastavi i nakon radnog vremena, uz noćnu svjetiljku, a da pritom u tom životu ima optimizma, šale, gastronomije, mnogo prijatelja i nikad, nikad kuknjave ili samosažaljenja. Neki mogu i postaviti pitanje - zašto?

Možda bi ovdje trebalo primijeniti riječi enciklopedista Tomislava Ketiga koje sam nedavno pročitao: "Znanost i umjetnost dvije su temeljne evolutivne sile. Znanost, šireći spoznaje, čini ljude moćnijima, a umjetnost duhovno bogatijima." I upravo crtežima, pomažući da se zagonetke arheološke znanosti što bolje prosvijetle, činiti ih utemeljenijima.

I tako na crtež pod Rončevićevom rukom čeka sve više znanstvenika, ne samo arheološki usmjerenih.

Kada su prije stoljeća i pol crteži konkretnih predmeta počeli sve češće popunjavati arheološke knjige i časopise, izgledalo je da će takav oblik prezentacije arheološke građe prestati ili barem jenjati s prvom pojavom fotografije. I s pojavom digitalnih fotoaparata, kad se zaboravilo na to što znači štedjeti film i na nemogućnost snimanja u lošim uvjetima, jednako tako nastavilo se i s arheološkim crtežom. Fotografija je svjedočanstvo nalaza, a crtež svjedočanstvo vješte ruke je njegova interpretacija.

When one spends 42 years employed for a full-time at a writing desk looking at stone, pottery, bone, metal or glass artefacts, excavated recently or long time ago in an archaeological layer, regardless of their quality, and tries to depict them as faithfully as possible in a drawing, one certainly starts to wonder whether he has spent his life doing the right thing. Especially when the work often continues, under a night lamp, after working hours. Moreover, when this kind of life is accompanied by optimism, jokes, gastronomy, a number of friends, and is never attended by complaining or self-pity. Someone could ask the question – why?

I have recently had the chance to read the words of the encyclopaedist Tomislav Ketig that, perhaps, seem proper on this occasion: "Science and art are two basic forces of evolution. Science, dispersing knowledge, makes people more powerful, while art makes them spiritually richer". Precisely by drawings, helping in solving the riddles of archaeology, art makes the knowledge more substantiated.

That being so, more and more scientists, not only archaeologists, wait in line for a drawing made by the hand of Rončević.

When drawings of concrete objects started appearing in archaeological books and journals a century and half ago, it seemed that this form of presentation of archaeological material would cease to be used, or would at least be used more sparingly, with the appearance of photography. Again, with the appearance of digital cameras, when economical use of films and the impossibility of taking photos in adverse weather conditions were forgotten, the drawing of archaeological objects

I kao da se još držimo Goetheova tumačenja "Što ne mogu nacrtati, nikada neću stvarno razumjeti".

Rončevićev nadasve korektan crtež ima osobnost. Nema dotjerivanja predmeta crtežom, osim ako onaj koji ga je donio ne želi idealno stanje radi potkrepljenja kakve teorije. Kako keramika čini gotovo 90 posto svih arheoloških nalaza, ona mu je najčešće u rukama. Događa se često na njegovu stolu da keramiku koju je dobio na crtanje, a već je prošla i tretman restauracije i lijepljenja, dodatno pospaja i načini znatno "cjelji" predmet. Njegovo iskusno oko uočiti će taj spoj jer nitko ne potroši toliko vremena na svakom komadu kao crtač. Postaviti dio predmeta na crtež da se najuočljivije dobije njegova prava vrijednost, tj. položaj fragmenta u odnosu na cjelinu koja nedostaje, ključno je umijeće bez kojega crtač i nema potrebu stvarati. O tome ovisi oblik i volumen stvarnoga predmeta, radi kojeg se crtež primarno i radi. Ostali metalni, kameni i koštani nalazi znatno su rjeđi (a osim stakla koje je izuzetno rijetko) i manje lomljivi pa je s keramičkim fragmentima i najviše posla.

I kada na stol dobije čitav pregršt sićušnih slomljenih artefakata, Rončević će ih šutke izuzetno vjerno i pedantno nacrtati, kao da time nekom želi pokazati da s njima ne može pomicati znanstvene domete, kao ni pomoći prezentaciji svoga istraživačkog rada, a ni lokaliteta.

A njegovih crteža, pune su table, stotine i stotine tabli u najvećem dijelu publikacija hrvatske arheologije. I zamislite, ima još nekoga tko još uvijek crta na svom radnom mjestu, a bio je na terenu s legendarnim Grgom Novakom (rođenim 1888. god.) dogovarajući se o crtanju slojeva i predmeta iz Grapčeve spilje. A počeo je Rončević još kao završeni srednjoškolac javivši se na jedan oglas Janka Beloševića 1969. godine za crtanje arheološke dokumentacije na istraživanjima u Ninu. I ostao je, isprva u Institutu za arheologiju, a do danas na Odsjeku za arheologiju Filozofskog fakulteta. Godinama je na brojnim lokalitetima vodio dokumentaciju, od terenskih crteža, iskopanih građevina i grobova do pojedinačnih predmeta od kojih, nažalost, mnogi još nisu objavljeni. Suićev "Antički grad na istočnom Jadranu" iz 1975. pokazuje koliko je raznolikih crteža, tuđih i svojih, uskladio u jednu izuzetnu publikaciju.

Danas je naš autor razmjerno rijetko izravno na iskopu, jer su uz njega stasali brojni mladi vješti crtači i zamijenili ga na terenu, ali voli otići i upoznati lokalitet iz kojeg će kasnije izvlačiti civilizacijsku poruku preko njegovih artefakata.

continued to be practised. The photograph is a demonstration of the find, while the drawing is a demonstration of a skilful hand and the object's interpretation.

We still hold onto Goethe's statement: "What I cannot draw, I will never be able to truly understand".

Rončević's precise drawings have personality. He does not augment the object in his drawing, unless its possessor wants to present the object's ideal form to substantiate a theory. Since pottery represents almost 90 percent of all archaeological finds, he found it most often in his hands. It often happened that the pottery that had arrived on his desk for drawing, already restored and glued, became additionally joined and thus much more complete. His experienced eye spotted this juncture because nobody spends so much time working with every piece as the artist who draws it. The positioning of the piece of an object onto the drawing, so that its true value – its relation to the missing whole – is recognized, is the most important skill, the lack of which makes the artist's need to create actually superfluous. The form and volume of the concrete object depends on this skill, the actual reason for the drawing being made in the first place. Metal, stone and bone artefacts are encountered rather less frequently and also less fragile (except for glass, which is extremely rare), so pottery fragments make the majority of work for the artist.

When he encounters a number of small fragmented artefacts on his desk, Rončević quietly draws them with great precision and meticulousness, as if he tries to prove that one cannot advance scientific achievements or help in presentation of one's scientific work or the site itself.

Hundreds and hundreds of plates with his drawings fill the greatest part of the publications in Croatian archaeology. Try to imagine anyone still actively drawing that was doing fieldwork with the legendary Grga Novak (born in 1888), arranging the sketching of layers and objects from the Grapčeva cave. Rončević has started already as a high school graduate, answering an ad of Janko Belošević in 1969 for drawing of archaeological documentation on the Nin excavations. He has remained in archaeology ever since, at first at the Institute of archaeology and later – until the present day – at the Department of archaeology of the Faculty of philosophy. He documented numerous sites during subsequent years, consisting of field drawings, excavated constructions and graves, to individual objects, many of which, unfortunately, remain unpublished. Suić's "Greek and Roman City on the Eastern Adriatic" (1975) shows how

Kako sve više vremena može posvetiti crtežu arheoloških predmeta, u njima traži nove doseg. Plohe unutar nacrtanih predmeta – kako bi naglasio promjene zakrivljenja na njima – nikada nije ispunjavao najbržim i najmanje zahtjevnim načinom da se to postigne - križanim linijama. Ipak, radi sve većih zahtjeva u tisku, kao poruku na izložbenom plakatu, naslovnici publikacije ili trajno izloženom crtežu u muzeju, sve se češće odlučuje za toniranje predmeta ili cijele plohe na kojoj je crtež. To su novi efekti kojih se ranije klonio, upravo da iz njih ne progovori slikar, što je primarno u duši. Jer slika i dulje nego crta.

Kada sam za potrebe nekih izložbi trebao otvoriti iscrtane plohe raznih posuda, njegov je crtež njima dao novu dimenziju jer su se mogle sagledati cjelovite poruke iz davnine, a istodobno i odbaciti nagađanja kako su neke oštećene posude stvarno izgledale. Naravno, toniranje im je dalo i veći efekt u plohi koja je bazično crna, a na koju je nanesen izvorni bijeli inkrustirani crtež.

Naposljedku, možda je Rončević najveću priču ispričao svojim crtežom prateći mjesecima skidanje morskoga taloga i konzerviranje "Apoksiomena". Zabilježio je svaki detalj oštećenja, ali i nevolja lijevača koji je prije više od 2000. godina pokrpavao ne baš posve savršeno lijevanje bronce, za vrhunski proizvod koji je na kraju nastao. Točnije, dvije godine je crtao faze konzervacije i zabilježio ih na 64 table A3 formata. Tako je u gotovo čitavoj monografiji, bez teksta na njima, u omjeru 1:1 prikazana svaka pojedinost "Apoksiomena" izuzetno važna za svjetsku priču o iznimnoj dokumentaciji spomenika i njegove restauracije. I važan detalj u biografiji crtača.

Takav je eto moj prijatelj Krešimir Rončević koji je crtežom ovjekovječio najveći dio hrvatske arheologije.

he arranged a number of different drawings, his own as well as other artists', into a single extraordinary publication.

Rončević is today rarely on the very excavation site, because he has educated a number of skilful young artists that have replaced him, but he still likes to venture outside and inspect the site in person, so that he can later draw a cultural message from its artefacts.

Because he can devote more time to the actual drawing of archaeological objects, he seeks new challenges in his work. He has never filled the planes inside the drawn objects – in order to emphasize the change in curvature – with criss-cross lines, the fastest and easiest way to achieve the effect. Nevertheless, because of the ever increasing press requirements, he more often chooses to tone the object or the entire plane with the drawing, as a message on the exhibition board, publication's title page or a permanently exhibited drawing in a museum. Previously he abhorred these new effects, precisely not to reflect the painter's spirit, which he primarily is – he started painting even before he started drawing.

When I needed to spread out the decorated planes of various vessels for the requirements of some exhibitions, his drawing gave them another dimension, because they enabled the complete messages from ancient times to be observed. In the same time, his drawings made the speculations on the true form of damaged vessels futile. Naturally, the toning gave them a more emphasized effect on a basically black plane, with an original white incrustated decoration.

Finally, perhaps the greatest Rončević's story is the one he narrated with his drawings depicting the months of cleaning from marine deposits and conserving of the "Apoksiomenos". He has documented every detail of various impairments, but also the perplexities encountered by the craftsman who, more than 2000 years ago, tried to mend the not so perfectly cast bronze, for the high quality product eventually manufactured. More precisely, he was documenting the phases of conservation for two years, creating 64 plates in the A3 format. Thus every detail of the "Apoksiomenos", extremely important for the world-famous story of the extraordinary well-documented monument and its restoration, was presented in an almost complete monograph – without text – at full scale. It is also an important detailed in an artist's biography.

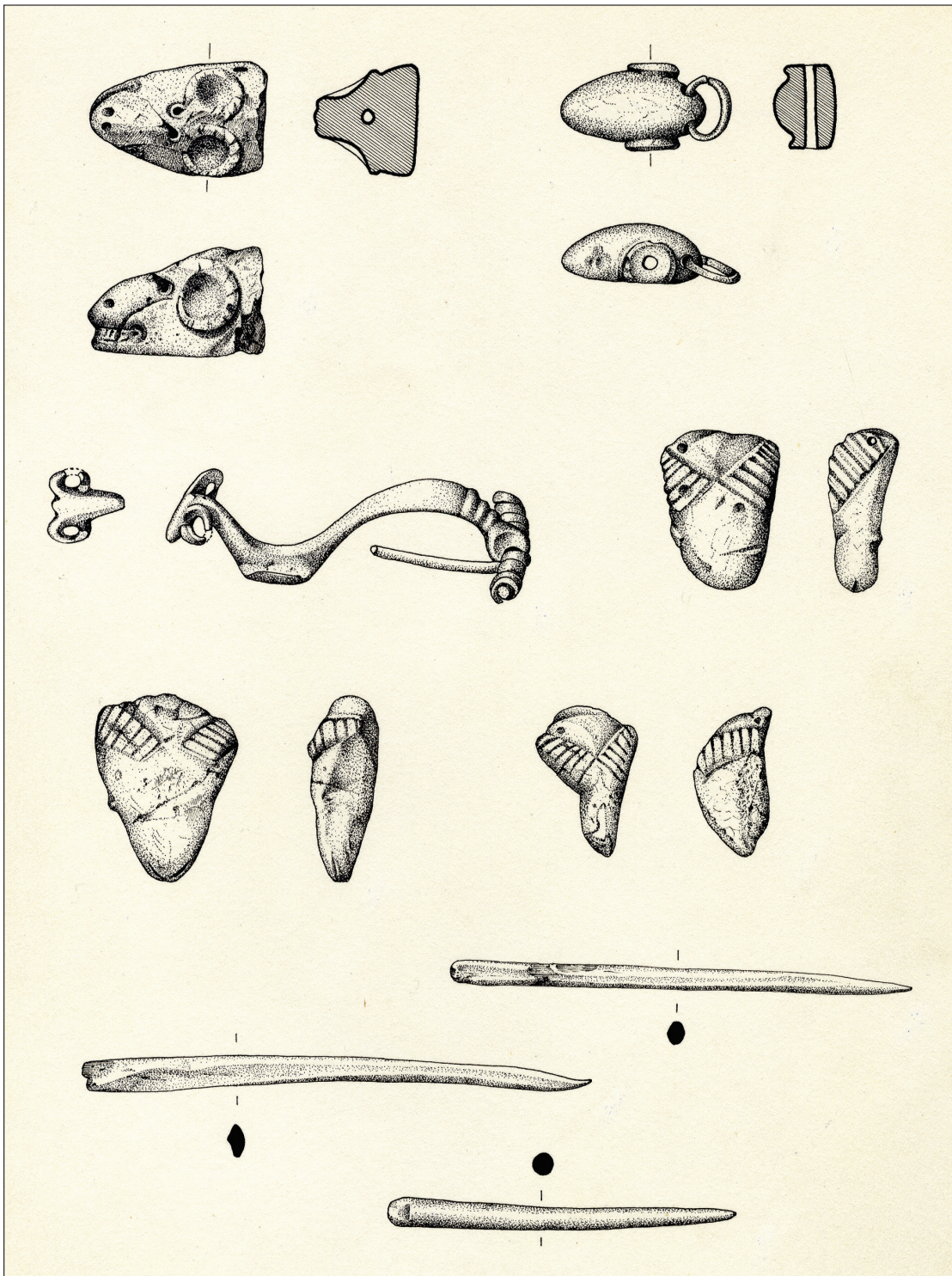
This is a short portrait of my friend Krešimir Rončević, the artists who perpetuated with his drawings the major part of Croatian archaeology.



arheološki crteži
archaeological drawings

1969. – 2011.



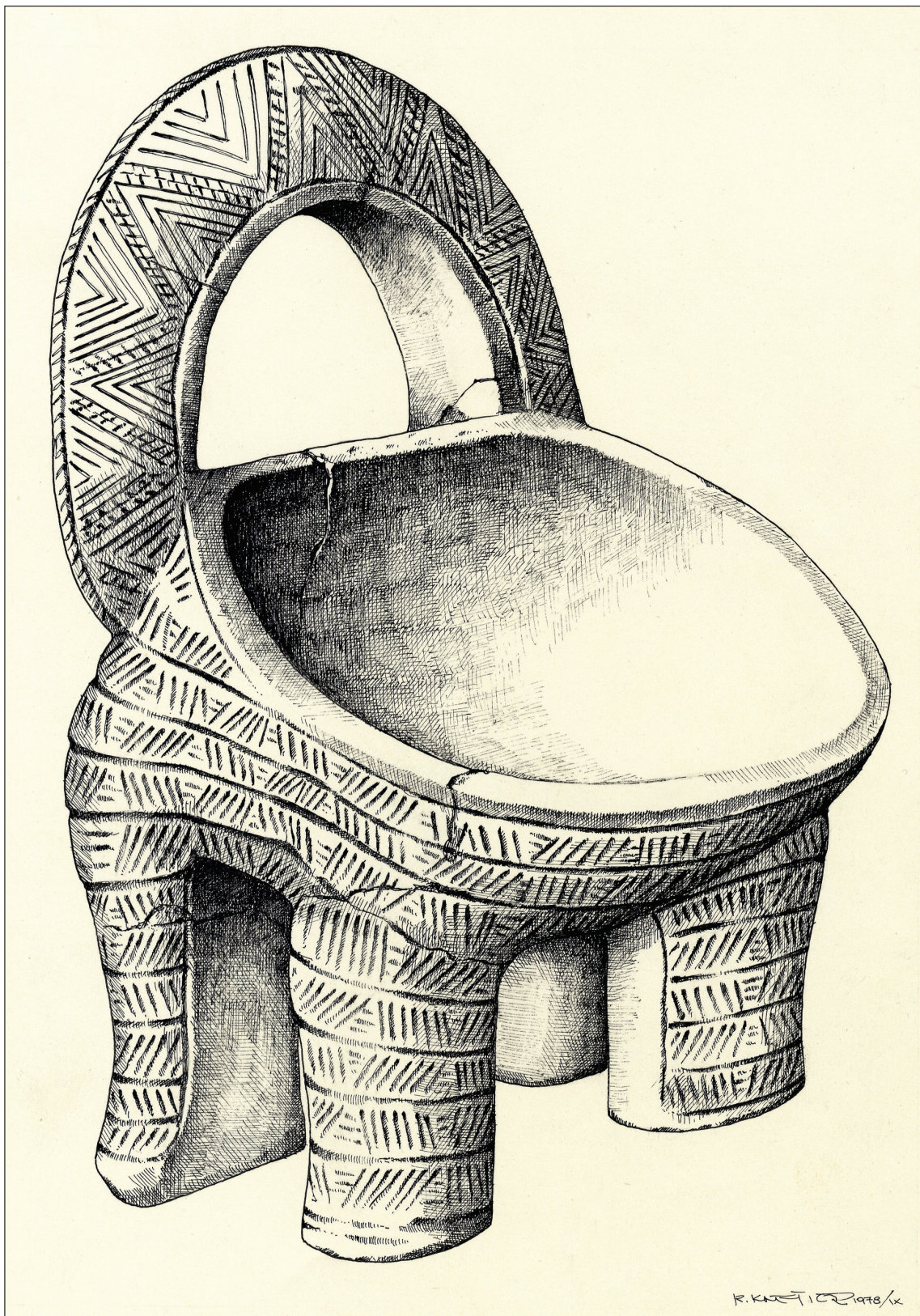


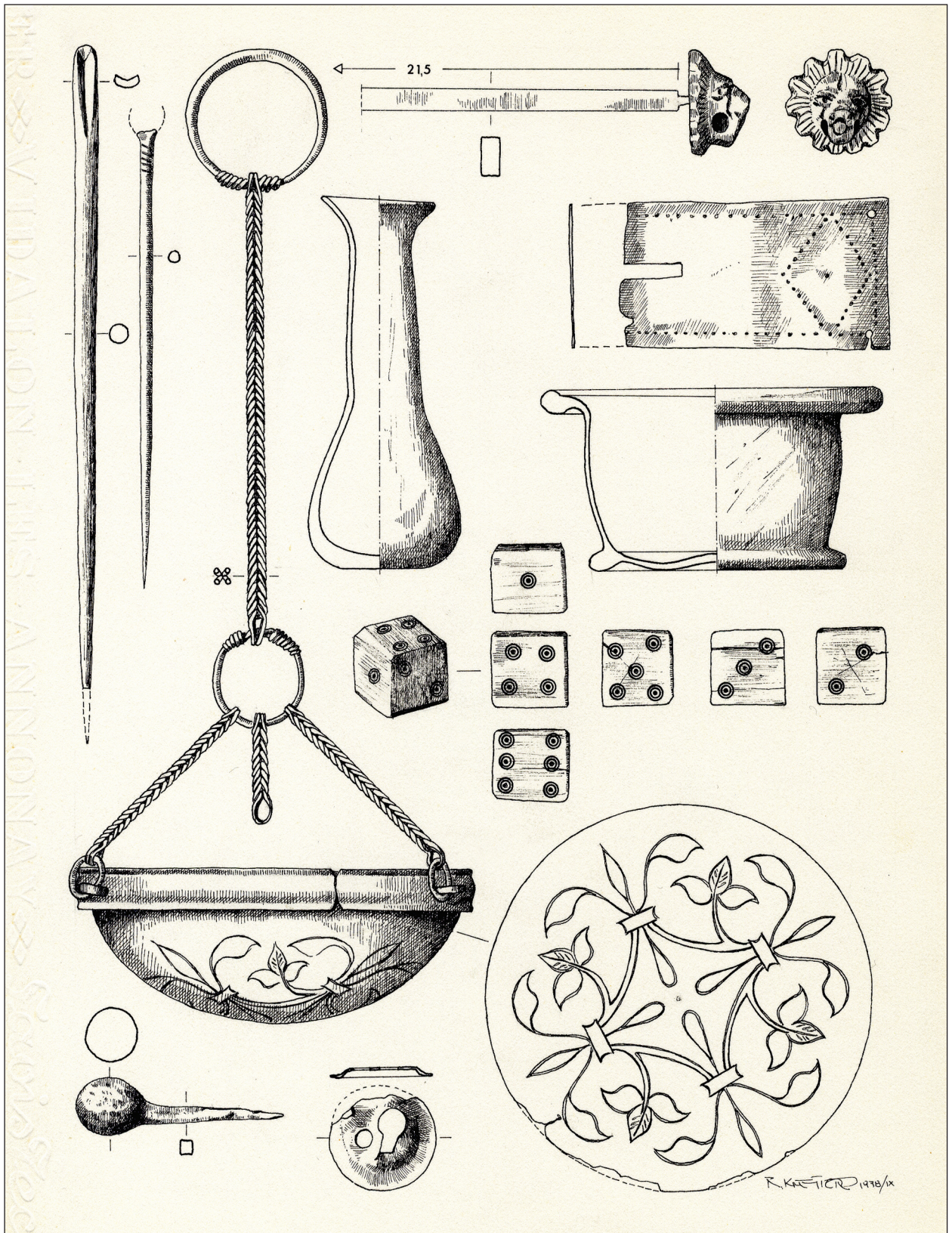
Autor u prvim godinama crtanja koristi tehniku sjenčanja točkanjem. Veliki broj crteža nije vraćen iz tiskare. Prikazani crteži dio su projekta akademika Mate Suića "Stočarstvo antičkih Ilira" koji nije uspio završiti zbog bolesti i smrti.

In his first years as a drawing artist the author mostly used stippling technique for shading. A large number of drawings were never returned from print. The drawings displayed here are a part of the project conducted by the member of Croatian Academy Mate Suić, "The cattle-breeding of ancient Illyrians" which was never finished due to the researcher's illness and death.

Crtanje arheoloških predmeta u perspektivi bili su zahtjevi nekih autora i izdavača za boljim približavanjem predmeta čitatelju.

Drawing of archaeological finds in perspective was requested by some authors and publishers in order to make the reader more familiar with the objects.



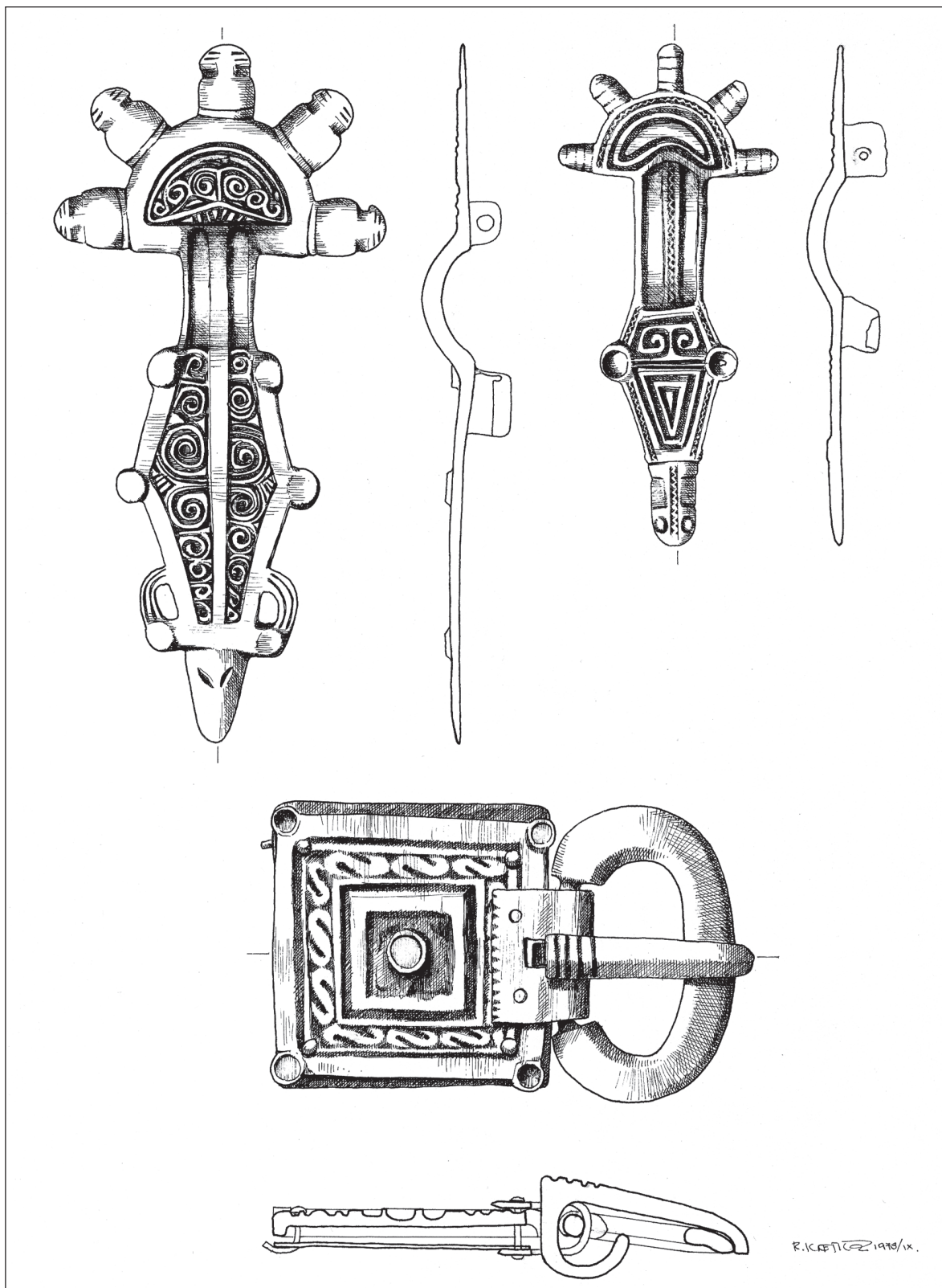


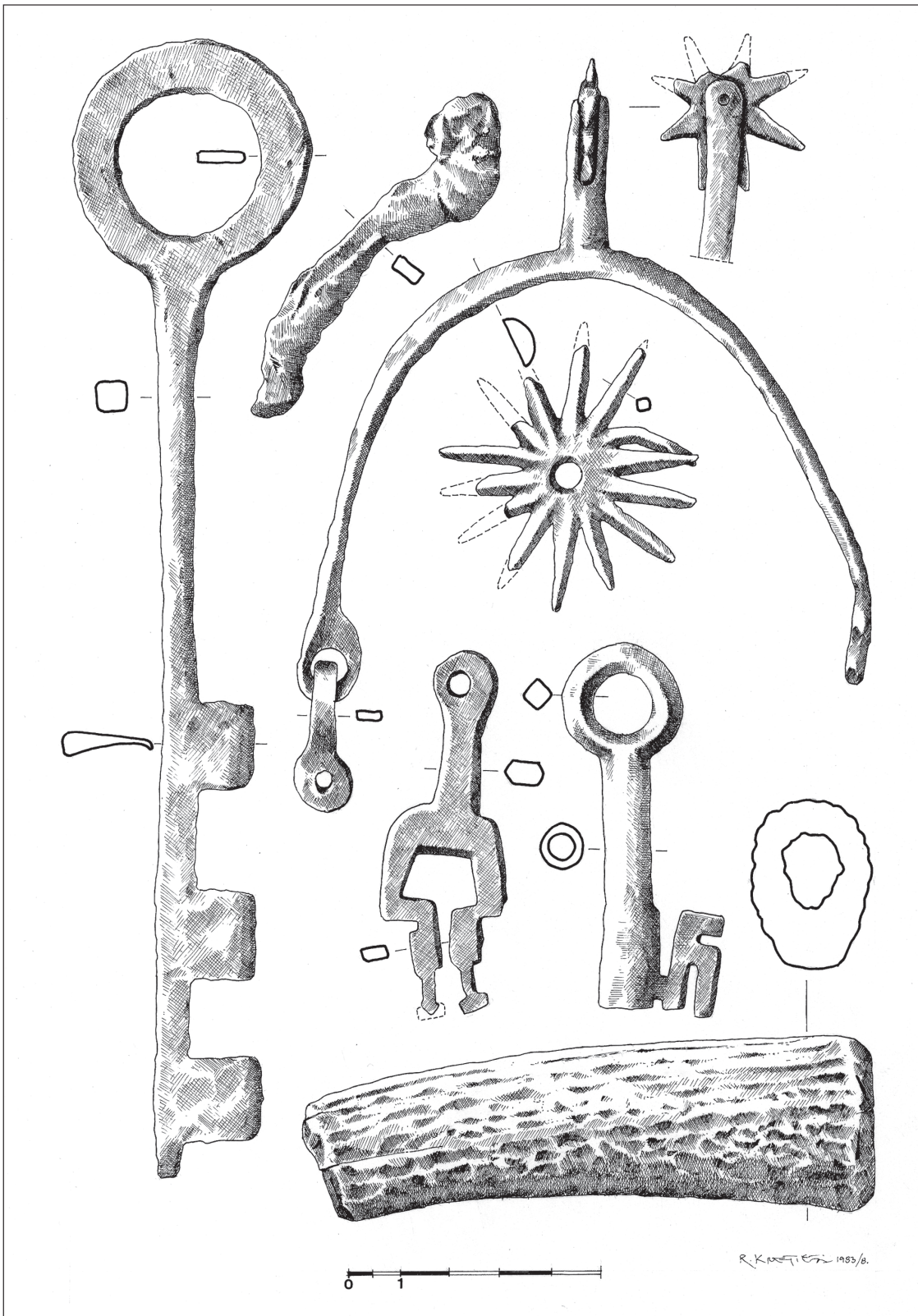
Akademik Mate Suić angažirao je autora na crtanju naj-reprezentativnijih arheoloških nalaza iz fundusa Arheološkog muzeja u Zadru za knjigu "Prošlost Zadra".

The member of Croatian Academy Mate Suić has hired the author for drawing the most important archaeological finds kept in the Archaeological museum in Zadar for his book "The history of Zadar".

U knjizi „Prošlost Zadra“ akademika Mate Suića objedinjen je najreprezentativniji arheološki materijal od prapovijesti do srednjeg vijeka.

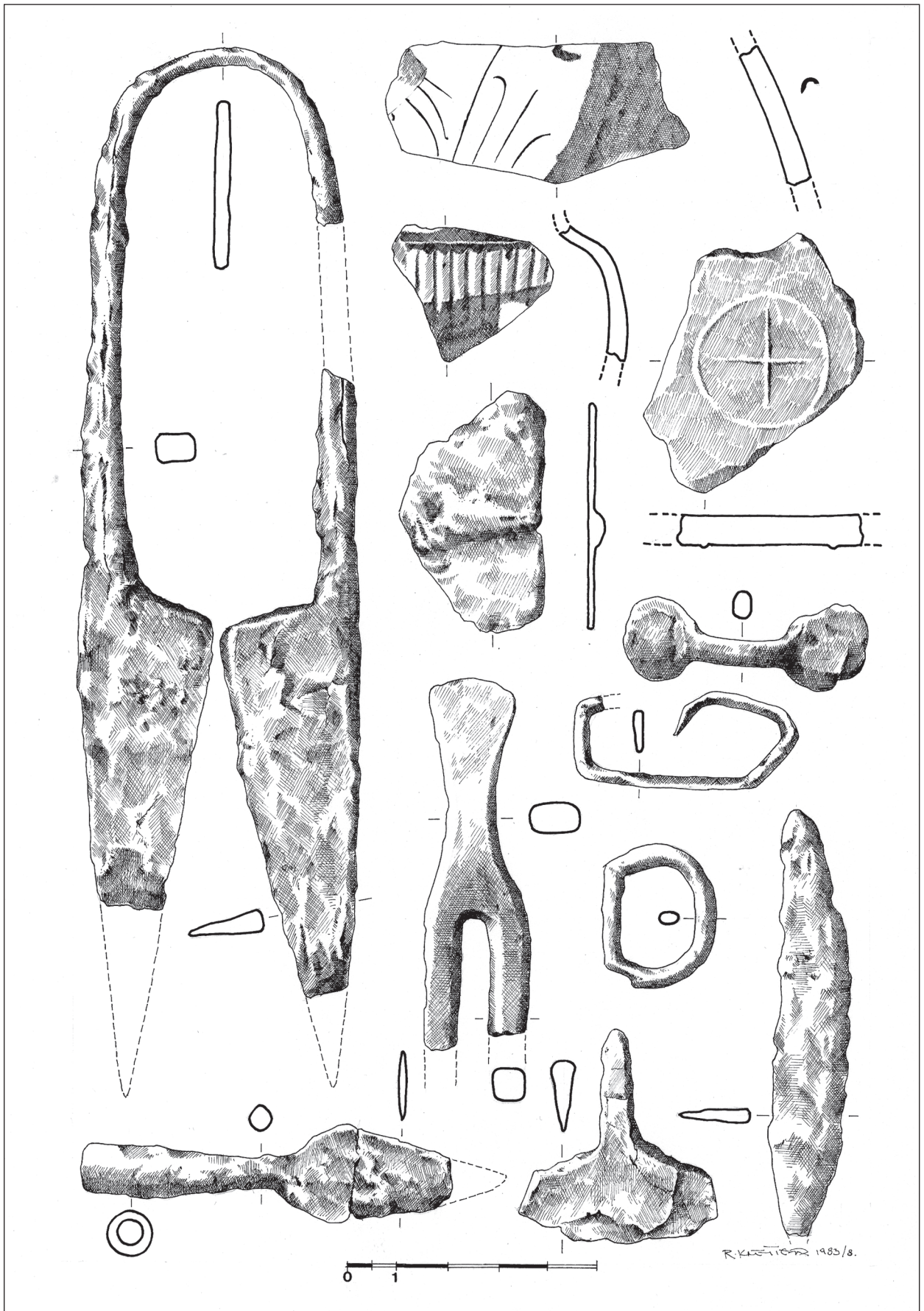
The most important archaeological finds from prehistoric to mediaeval period were presented in the book “The history of Zadar”; the author of the book is the member of Croatian Academy Mate Suić.

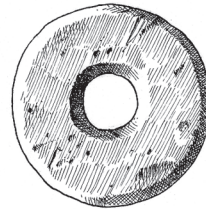
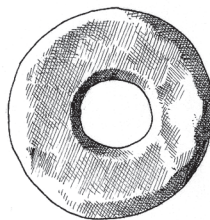
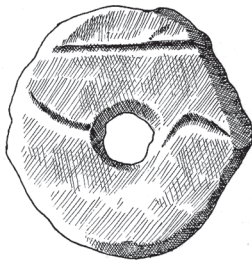
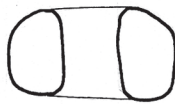
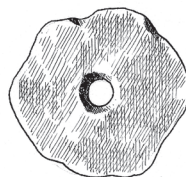
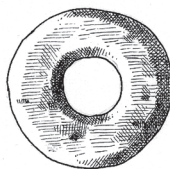
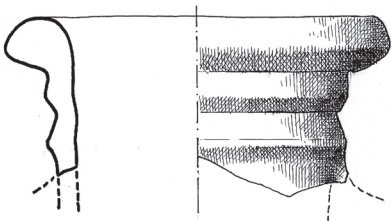
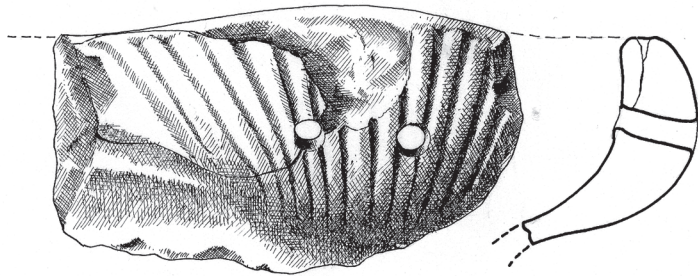
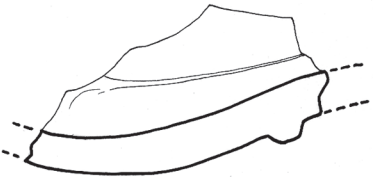
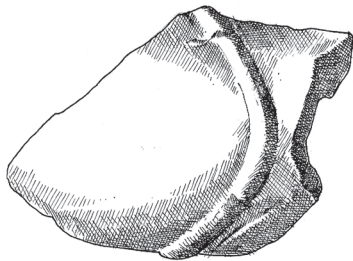
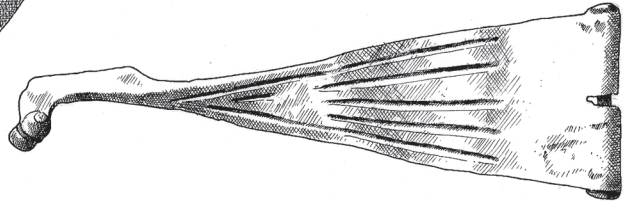
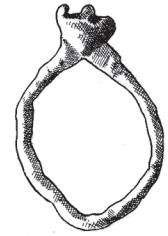
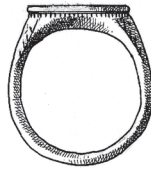
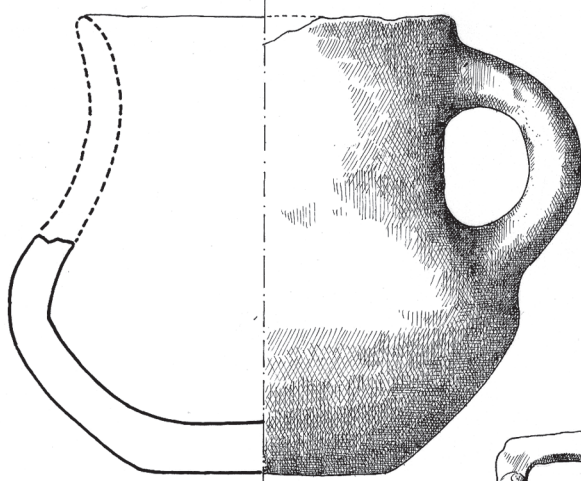




Na Bribirskoj glavici (Antička Varvaria) akademici Mate Suić i Stipe Gunjača angažiraju autora za crtanje arheoloških predmeta i arhitekture.

Members of Croatian Academy Mate Suić and Stipe Gunjača have hired the author to make drawings of archaeological finds and architecture at Bribirska glavica (Roman Varvaria).





R. KRETZ 1985/8.

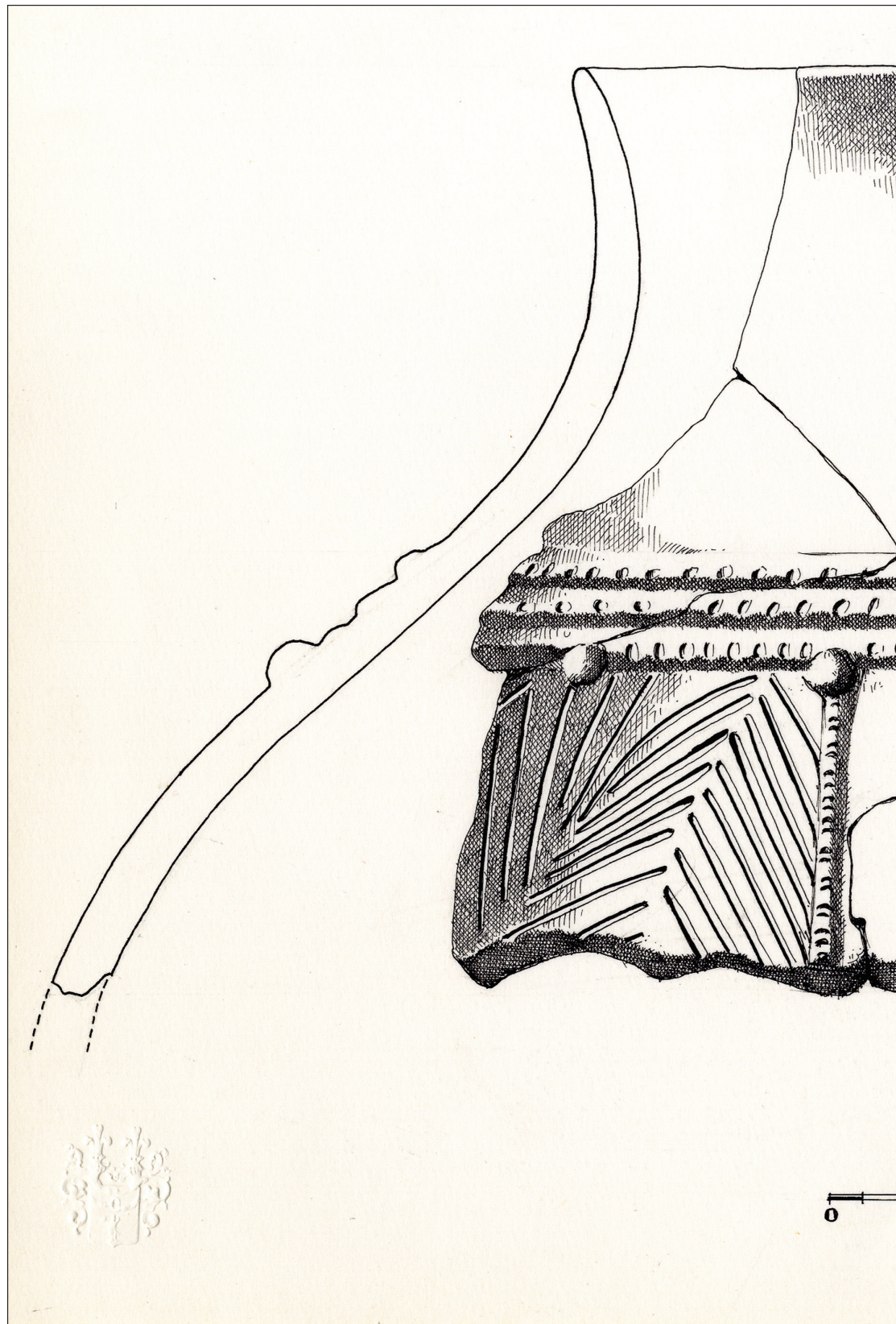
Autor na terenu provodi svaki srpanj u razdoblju od 1975. do 1986. godine. Radno vrijeme, zbog velike vrućine, uglavnom je bilo od 4 do 11 sati prije podne.

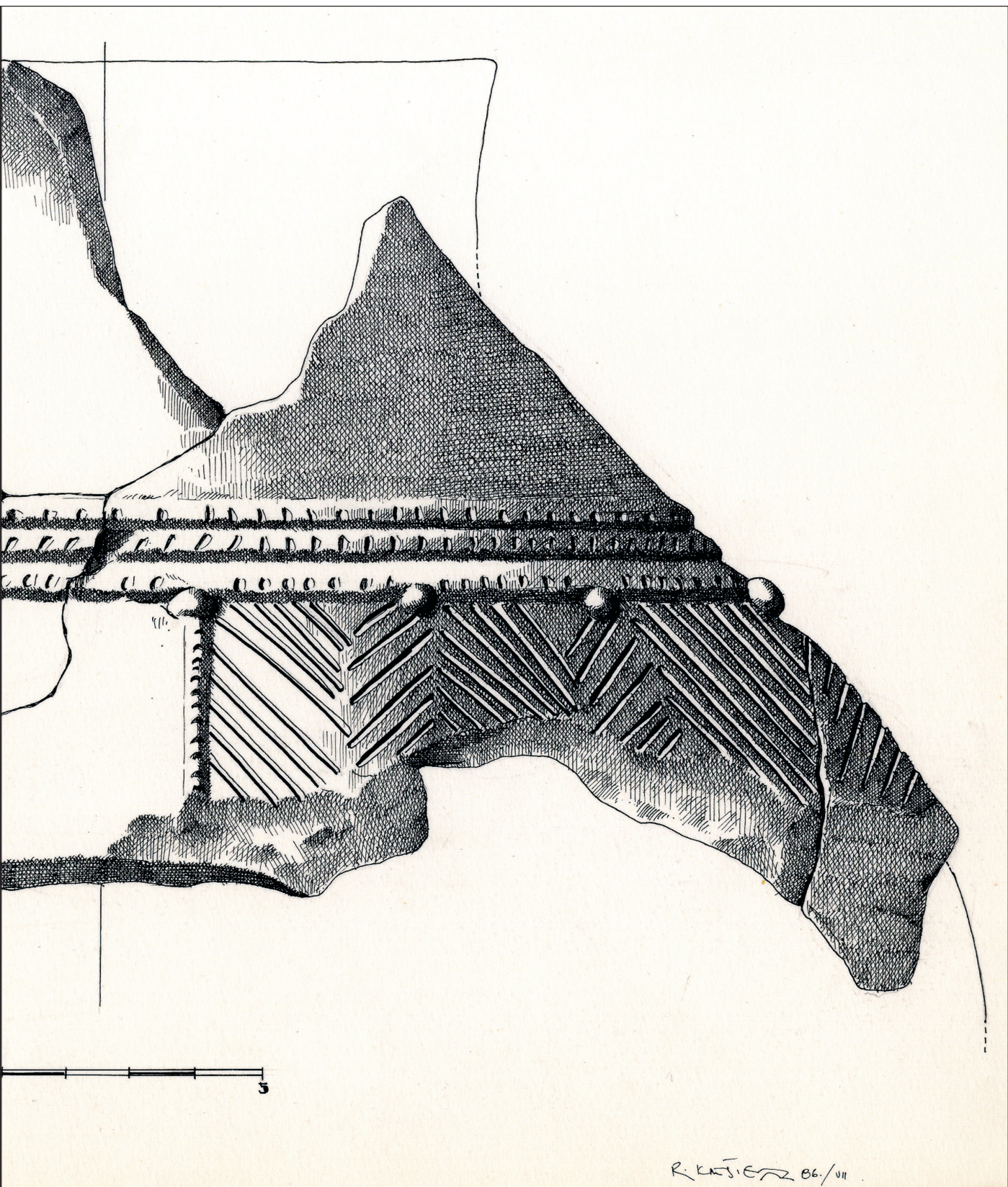
He has spent every June from 1975 to 1986 doing fieldwork on this site. Work hours were mostly from 4 to 11 AM because of the heat.

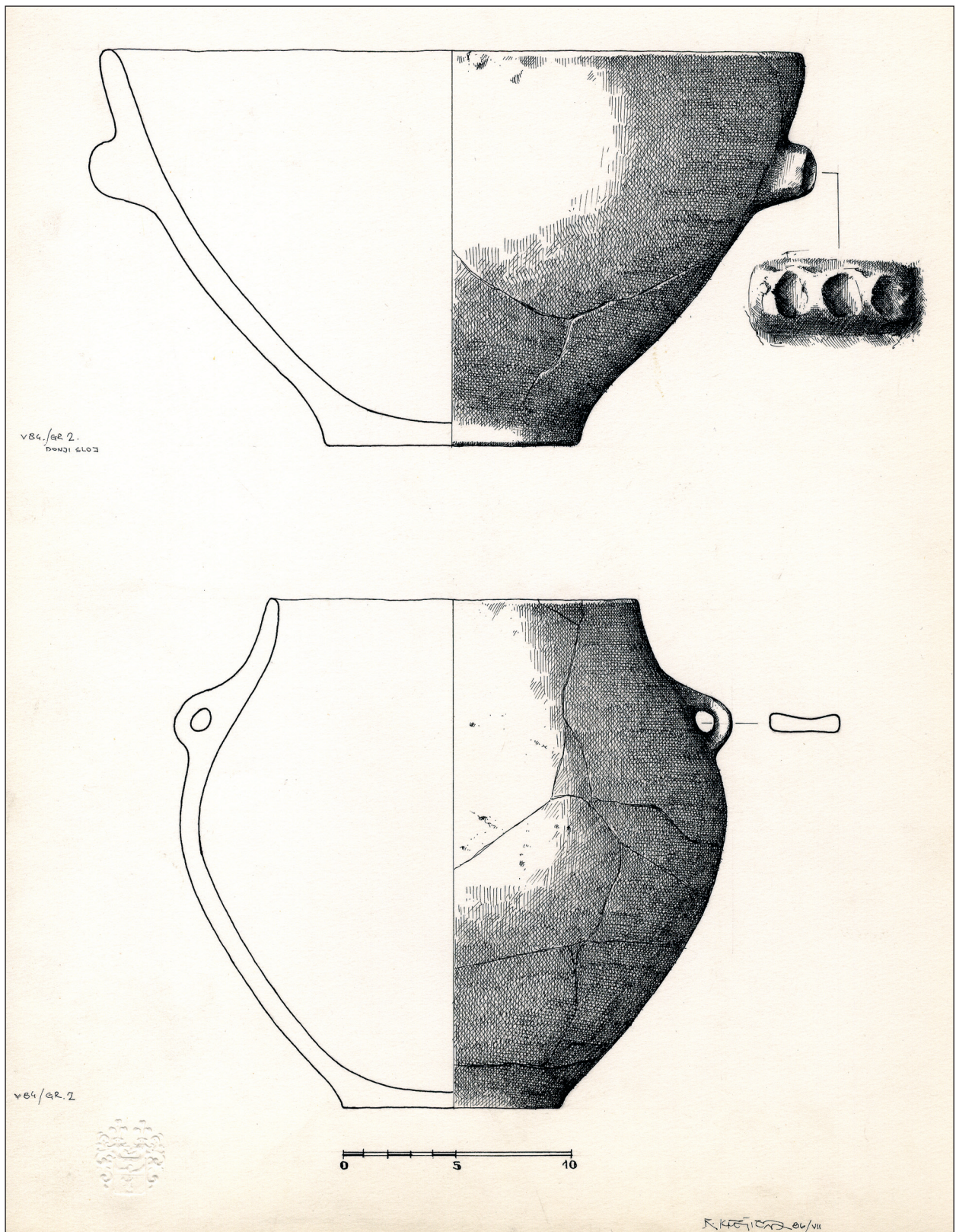


Od 1985. godine voditelj istraživanja arheološkog lokaliteta "Vučedol" prof. dr. Aleksandar Durman angažirao je autora na crtanju arheološkog materijala.

The author was hired to draw archaeological finds by prof. dr. Aleksandar Durman, who conducted archaeological excavations on the site of Vučedol starting in 1985.

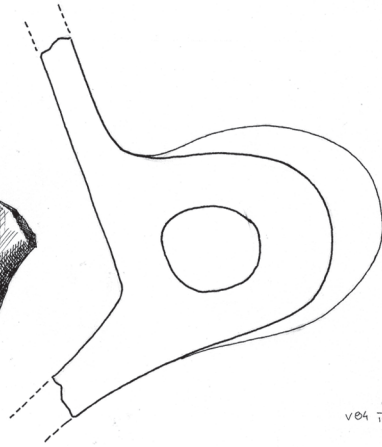
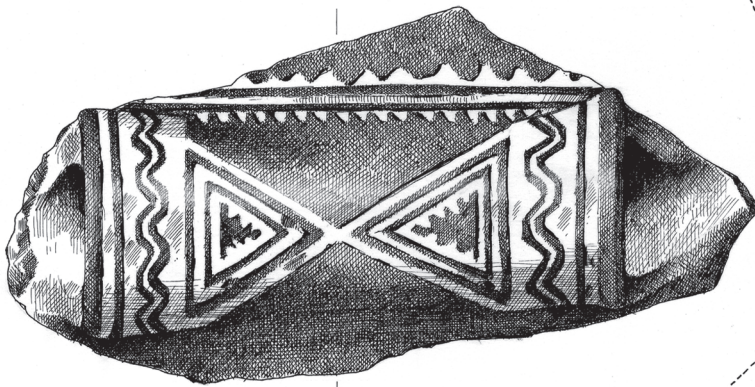




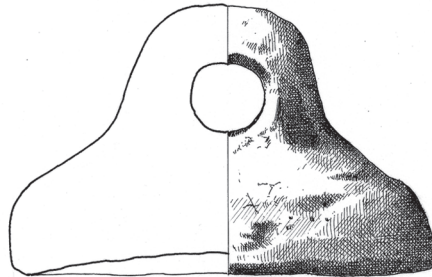


Crtanje je i danas u tijeku, a nacrtano je 500 tabli arheološkog materijala badenske, kostolačke, vučedolske i vinkovačke kulture.

This job is still in progress, with ca. 500 plates of drawings of archaeological finds affiliated to Baden, Kostolac, Vučedol and Vinkovci culture already made.



V 84 $\frac{94}{108}$ SA 400A



V 84 $\frac{131}{108,60}$



R. K. 157 06/W

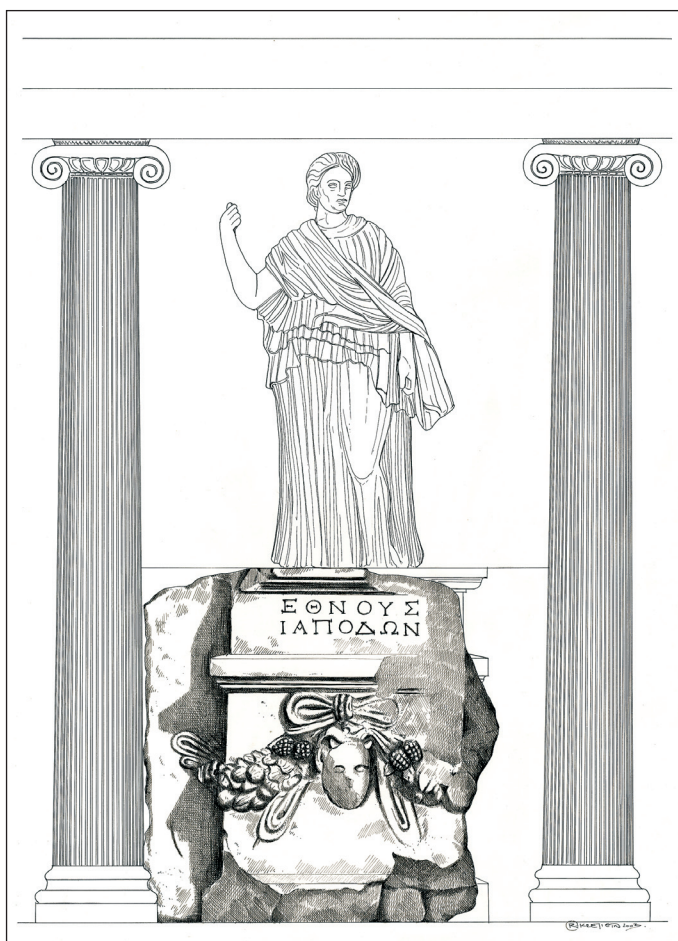


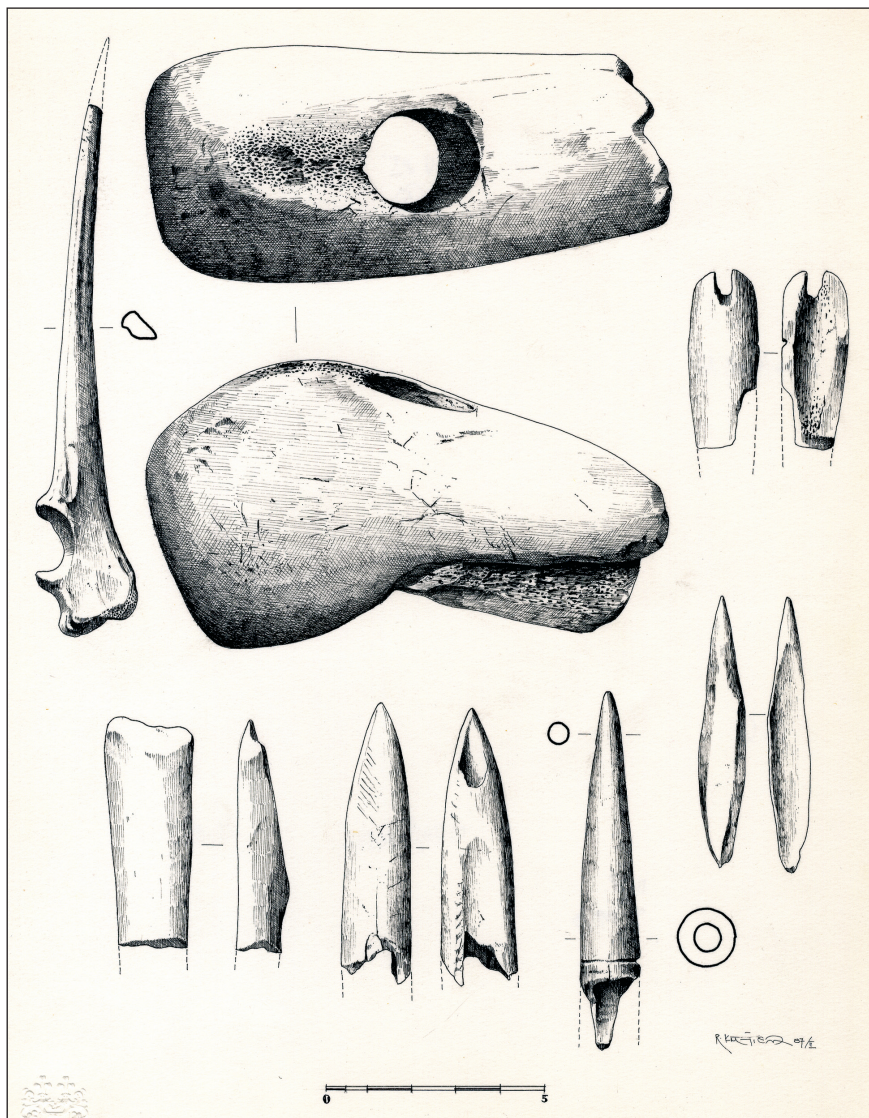
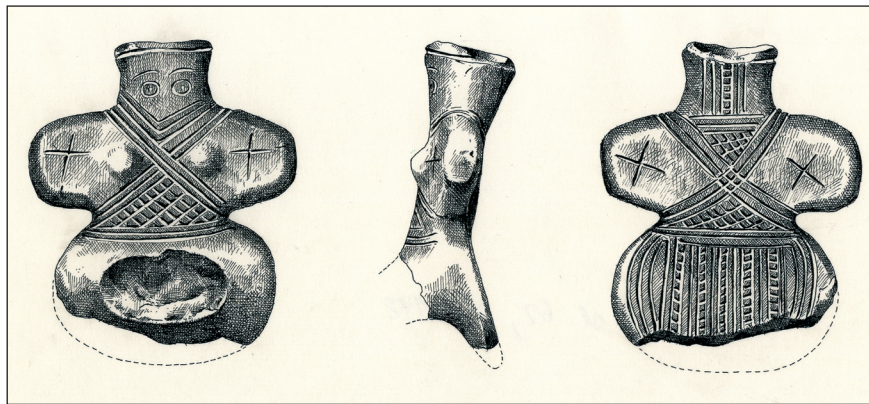
Crtanje idoloplastike autoru je uvijek bilo veliki izazov, ali i veliko zadovoljstvo i veselje.

The drawing of statues has always presented a great challenge, but also a great satisfaction and joy, for the author.

Crtanje arheoloških predmeta u muzejima, samostanima i privatnim zbirkama te prijedlozi rekonstrukcija pojedinih arheoloških spomenika činili su posao zanimljivim.

The drawing of archaeological finds kept in museums, monasteries and private collections, together with suggestions for reconstructions of certain monuments have always kept the job interesting.



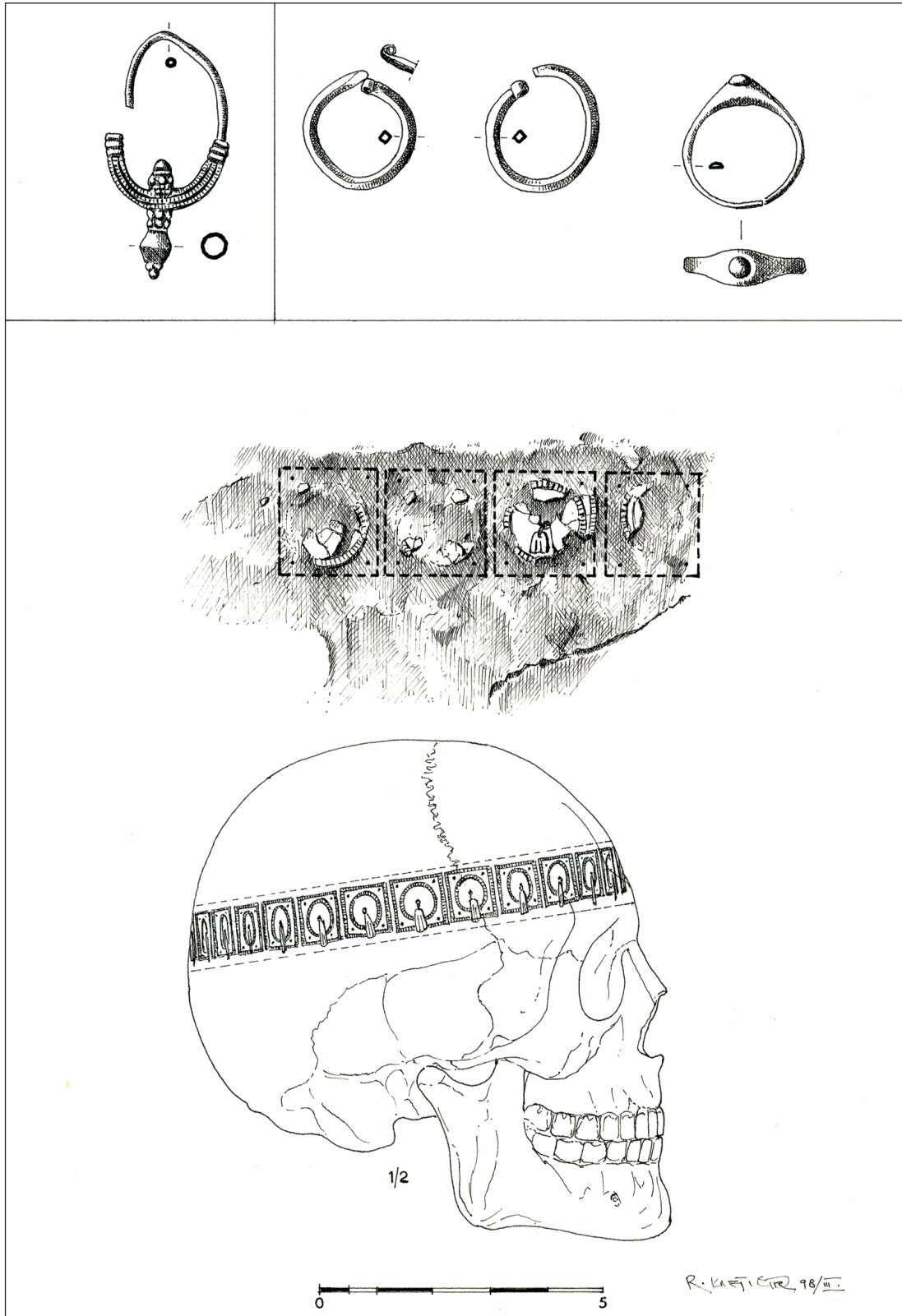


Crtanje koštanih predmeta tražilo je i odgovarajuću crtačku tehniku koja će približiti vjerodostojnost materijala gledatelju.

The drawing of objects made from bone has always demanded an adequate drawing technique that would make the credibility of the material more familiar to the reader.

Tragovi materijalne kulture pri istraživanju grobova često su slabo očuvani te rekonstrukcija u crtežu u mnogome pomaže sagledavanju cjeline.

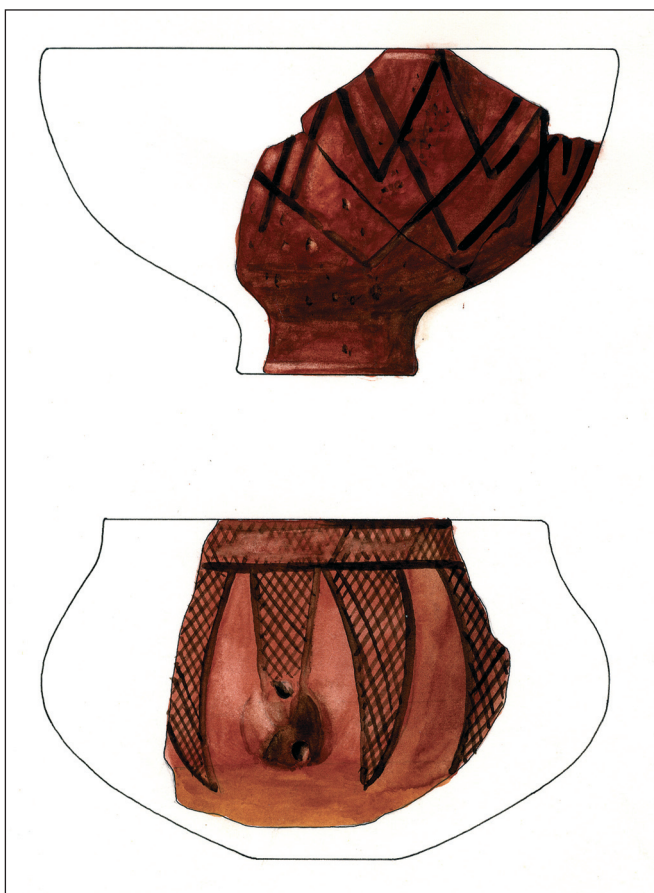
The traces of material culture encountered in excavations of graves are often poorly preserved; thus the reconstruction is a significant assistance in the evaluation of the whole.

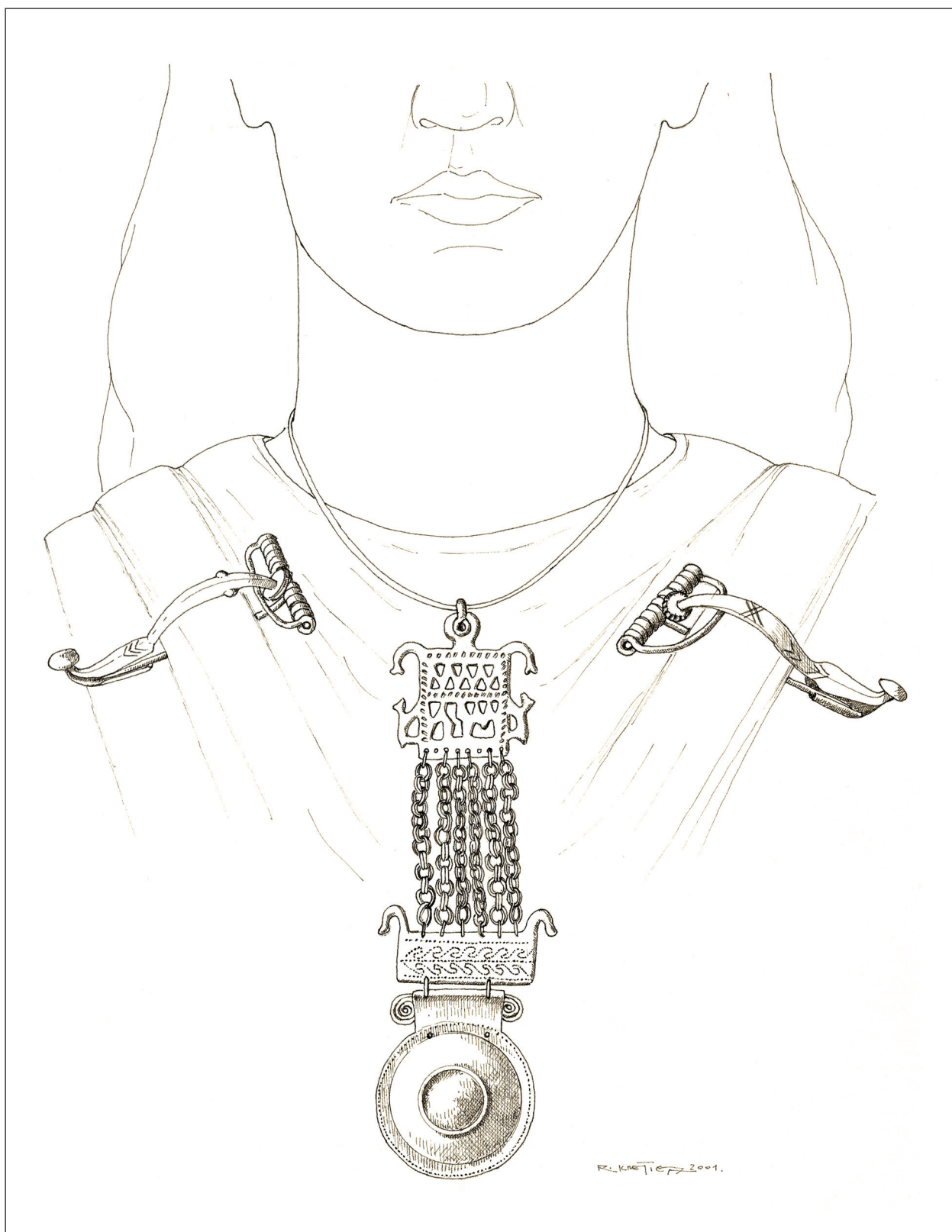




Idealne rekonstrukcije prema pronađenim fragmentima arheoloških istraživanja danas su potrebni kod postavljanja izložbi te monografskih objava. One su autora navele na upotrebu boje (akvarel).

Ideal reconstructions based on fragments recovered in archaeological excavations are today required for exhibitions and publications. They have led the author to use colours (aquarelle).





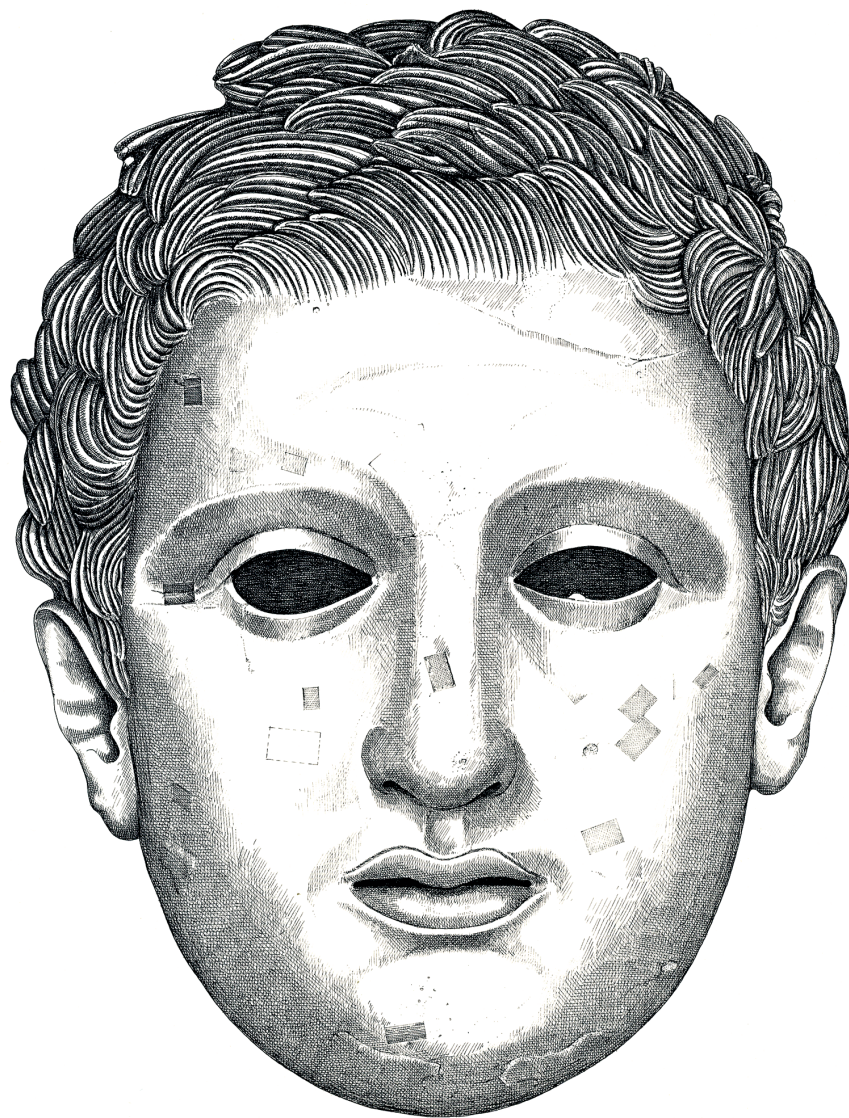
Rekonstrukcije predlažu gdje i na koji način su u prošlim vremenima nošeni nakiti i oružje ili na koji je način pokojnik bio sahranjen.

The reconstructions suggest where and in what way jewellery and weapons were worn in former times, as well as the way in which the deceased was buried.

Crtanje pojedinih arheoloških predmeta iziskivalo je mnogo vremena i koncentracije, no, rezultati su uvijek bili nagrada za uloženi trud.

Drawing of certain archaeological finds was often both time-consuming and demanded a complete concentration, but the results were always a reward for the effort.





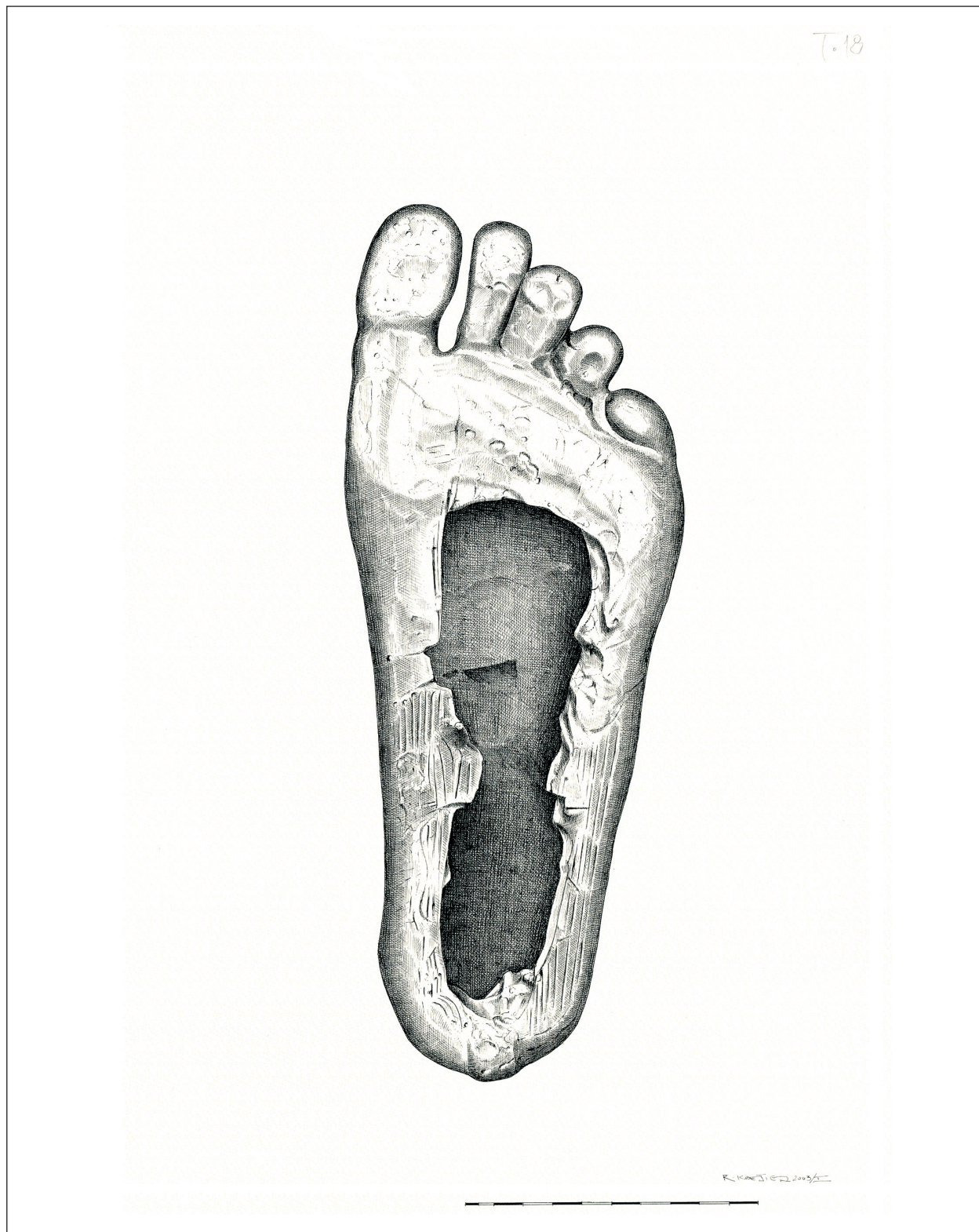
R. Klobučar 2009. g.

Crtanje „Hrvatskog Apoksiomena“ trajalo je oko dvije godine. Crtan je u mjerilu 1:1 i sabran u atlas koji sadrži 64 crteža A3 formata.

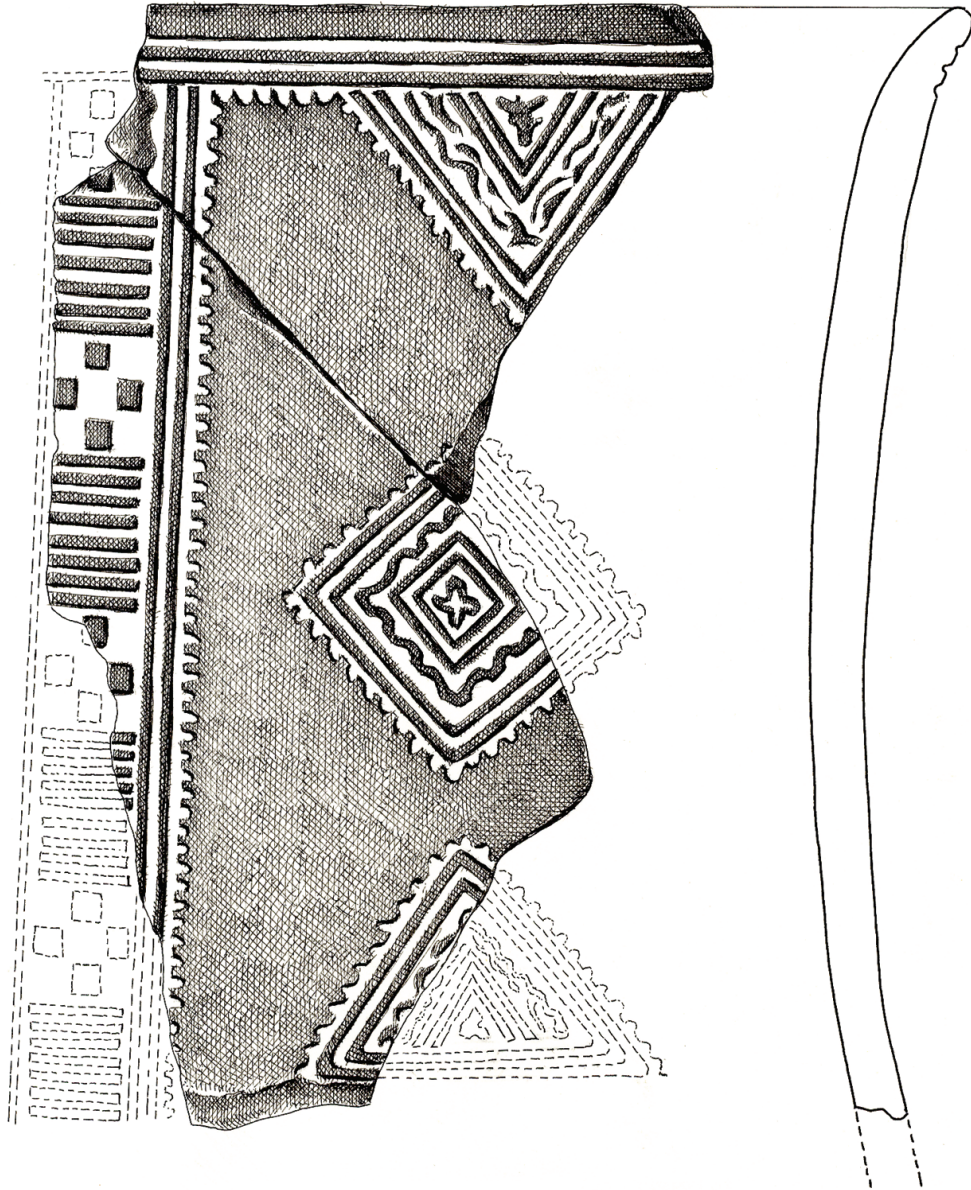
The drawing of “Croatian Apoxyomenos” took ca. two years. It was drawn to scale and 64 A3-format drawings were collected in an atlas.

Na skoro svakom od tih crteža, crtanim sjenčanjem ukrštenim linijama, povučeno je između 60.000 i 118.000 linija, ovisno o složenosti crteža. Originalni atlas čuva se u Hrvatskom restauratorskom zavodu Ministarstva kulture Republike Hrvatske.

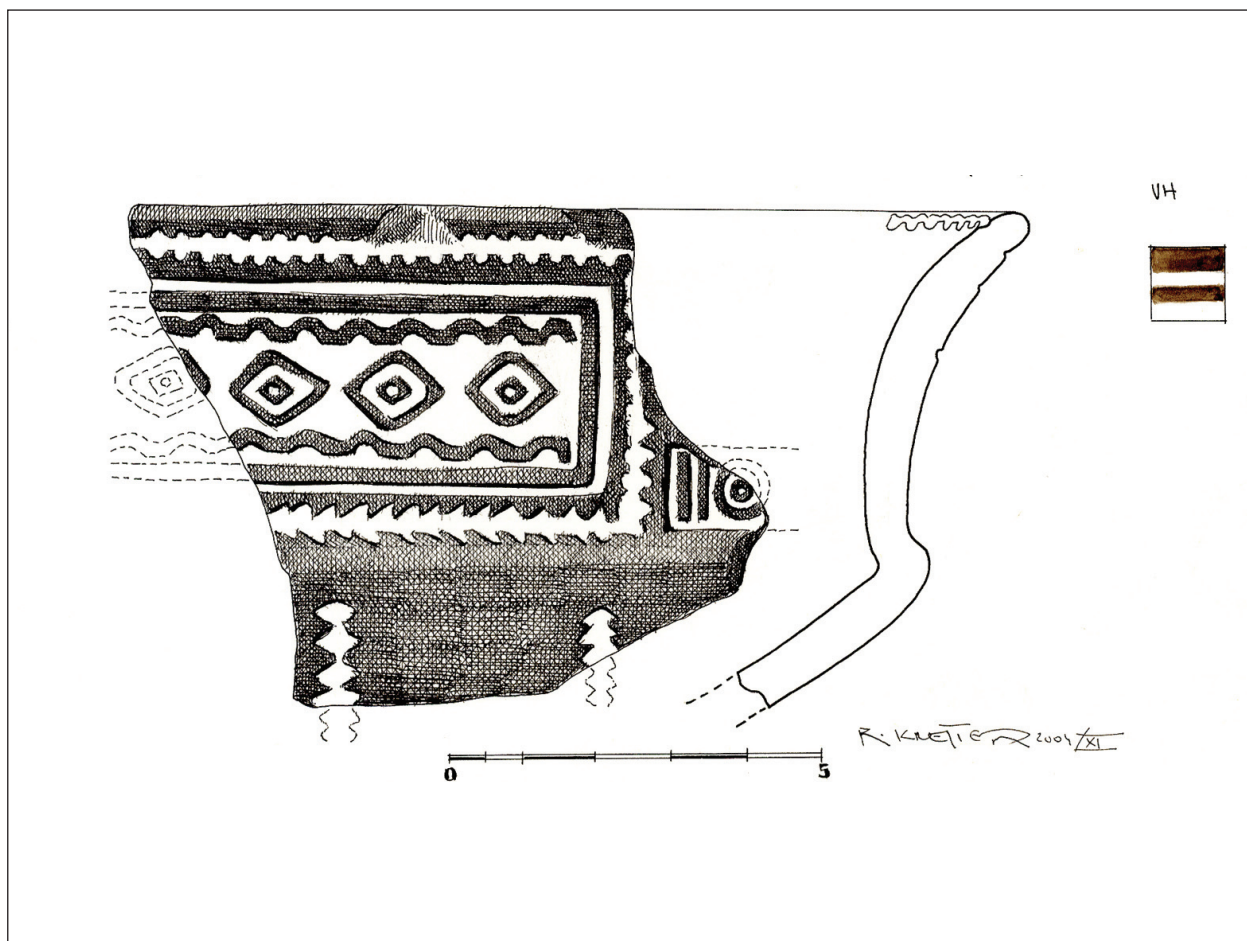
Between 60 and 118 thousand lines, depending on the complexity of the sketch, created by hatching, were drawn in order to create almost all of the drawings. The original copy of the atlas is kept in the Croatian Conservation Institute of the Ministry of Culture of the Republic of Croatia.



UH



R. KLEINER 2009 XI

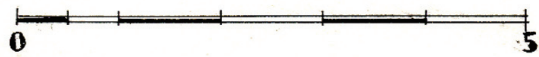


Crtanje arheološkog materijala s arheološkog lokaliteta „Vinkovci – Hotel (Tell Tržnica)“ trajao je dvije godine, a nacrtano je 125 tabli.

The drawing of archaeological finds from the archaeological site of “Vinkovci – Hotel (the Tržnica Tell)” took two years, with 125 plates made in total.



VH $\frac{172}{171}$



R. KUETIEROS II

VH $\frac{172}{171}$





A





B

Vučedolska dvojna posuda iz Vinkovaca u vrhu je najljepših i najzanimljivijih posuda vučedolske kulture.

The Vučedol double bowl from Vinkovci is among the most beautiful and important vessels of the Vučedol culture.



Korištenjem akvarela autor napušta sjenčanje ukrštenim linijama. Približava gledatelju pojedini arheološki predmet, no i dalje insistira na osnovnom crtežu u tušu i velikoj preciznosti.

With watercolour painting the author abandoned the hatching technique. He makes an archaeological find more familiar to the viewer, but still insists on the basic ink drawing and meticulous precision.

KRATKA BIOGRAFIJA KREŠIMIRA RONČEVIĆA

1969.

Prvi arheološki teren - Sv. Križ u Ninu, voditelj prof. dr. Janko Belošević.

1971.

Crtanje na arheološkom terenu Ždrijac kod Nina, voditelj prof. dr. Janko Belošević; honorarni rad u Arheološkom muzeju u Zadru i Zagrebu.

1972. - 1989.

Zaposlen kao crtač u Arheološkom institutu na Filozofskom fakultetu u Zagrebu.

1989.

Prelazi s Arheološkog instituta na Odsjek za arheologiju Filozofskog fakulteta u Zagrebu.

A SHORT BIOGRAPHY OF KREŠIMIR RONČEVIĆ

1969

His first fieldwork – Sv. Križ in Nin; director of the excavations prof. dr. Janko Belošević.

1971

Drawing of archaeological finds at the site of Ždrijac near Nin; director of the excavations prof. dr. Janko Belošević; works as a contractor for archaeological museums in Zadar and Zagreb.

1972-1989

Employed as a drawing artist at the Faculty of Philosophy in Zagreb.

1989

Transfers from the Archaeological Institute to the Department of Archaeology of the Faculty of Philosophy in Zagreb.



1992. - 1996.

Boravi u Melbourneu, Australija.

1996. - 2000.

Nastavlja raditi na Odsjeku za arheologiju Filozofskog fakulteta u Zagrebu; započinje s vježbama crtanja arheološkog materijala za studente kao izborni predmet u okviru Katedre za metodologiju, kod prof. dr. Aleksandra Durmana.

2000. - 2004.

Boravi u Milanu, Italija.

2002. - 2004.

Crta brončani kip Apoxiomena.

2004. - 2011.

Nastavlja s radom na Odsjeku za arheologiju Filozofskog fakulteta u Zagrebu.

1992-1996

He resides in Melbourne, Australia.

1996-2000

He continues his work at the Department of Archaeology of the Faculty of Philosophy in Zagreb; he commences with the tutorial of drawing of archaeological finds as a facultative course in prof. dr. Aleksandar Durman's Chair of methodology .

2000-2004

He resides in Milan, Italy.

2002-2004

Drawing of the bronze statue of Apoxiomenos.

2004-2011

He continues his work at the Department of Archaeology of the Faculty of Philosophy in Zagreb.



ARHEOLOŠKI MUZEJ U ZAGREBU

Zagreb, 2011.