

In memoriam Branko Pender (5. 12. 1948. - 19. 2. 2018.)



Branko Pender, voditelj Konzervatorsko-restauratorske radionice splitskog Arheološkog muzeja u miru, napustio nas je iznenada, u predvečerje 19. veljače 2018. godine. U splitskom Muzeju radio je 43 godine, od 1970. do umirovljenja 2013. Posao je nastavio i nakon umirovljenja, pa ga je smrt prekinula u radu na terenskoj dokumentaciji nekoliko arheoloških lokaliteta u Dalmaciji. Za njim je ostao radni stol pun crteža i planova.

U Arheološkom muzeju u Splitu zaposlen je kao dvadesetdvogodišnjak, na mjestu crtača preparatora. Uz rad s tadašnjim arheolozima u Muzeju Mladenom Nikolancijem, Ivanom Marovićem, Željkom Rapanićem, Nenadom Cambijem i Antom Rendićem Miočevićem, te uz djelatnike iz Radionice, klesara Šimu Eterovića, preparatoricu i fotografkinju Mariju Buklijaš i kućnog majstora, vrsnog drvodjelca Milu Marića, počeo je stjecati prva znanja u struci, u Muzeju i na terenu. Kao početnik imao je priliku raditi na obradi i pripremi arheološkog materijala za novi stalni postav Muzeja, koji je te 1970. godine bio izložen. Svoj dugogodišnji radni vijek proveo je obavljajući konzervatorsko-restauratorske poslove na svim vrstama materijala iz muzejskih zbirki. Tijekom godina u Radionici su se zapošljavali novi djelatnici. Oni su s

Branko Pender, the retired manager of the Conservation and Restoration Workshop of the Archaeological Museum in Split, departed from us rather unexpectedly in the late afternoon of 19 February 2018. He had worked in the Museum for 43 years, from 1970 until his retirement in 2013. He even continued to work after his retirement, so that his death interrupted his work on the field documentation from several archaeological sites in Dalmatia. He left behind a desk full of drawings and schematic site sketches.

He was hired by the Archaeological Museum in Split at the age of twenty-two to work as a preparator and illustrator. Working alongside the archaeologists on staff in the Museum at the time, Mladen Nikolanci, Ivan Marović, Željko Rapanić, Nenad Cambi and Ante Rendić Miočević, and the Workshop's staff, sculptor Šime Eterović, preparator and photographer Marija Buklijaš and handyman and top-notch carpenter Mile Marić, he began to acquire his first knowledge in the profession, both in the Museum and in the field. As a novice, he had the opportunity to work on the processing and preparation of archaeological materials for the Museum's new permanent display, which was placed on exhibit in 1970. He spent his long career performing conservation and restoration

Brankom prolazili “specijalizaciju” za određenu vrstu materijala – kamen, metal, staklo, keramiku, kost, a uz to i stjecali osnovna znanja o izradi terenske dokumentacije pa i fotografije. Sam Branko se posvetio crtačko-dokumentacijskim poslovima te se usavršio u njima. Volio se baviti i fotografijom, snimio je brojne arheološke predmete za objavu u časopisima, najviše za muzejski časopis *Vjesnik za arheologiju i historiju dalmatinsku* ili za potrebe fotodokumentacije. Na arheološkim iskopavanjima snimao je tijekom istraživanja i stanje nalaza na terenu. Isto je tako izrađivao i pripremao crteže i fotografije za tisak te ilustrirao naslovnice časopisa. Kasnije se i u digitalnom crtežu usavršio u izradi rekonstrukcija arhitektonskih objekata i različite arheološke građe.

Od početka rada u Muzeju do umirovljenja, a i poslije sudjelovao je na brojnim arheološkim istraživanjima diljem Dalmacije. Sa splitskim Muzejom, i s drugim srodnim institucijama, poput zadarskog Arheološkog muzeja i Muzeja Cetinske krajine u Sinju, prošao je kao crtač nebrojena terenska istraživanja pretpovijesnih lokaliteta po Dalmatinskoj zagori i otocima. Sudjelovao je na gotovo svim istraživanjima antičkih lokaliteta u Saloni, Naroni, Isi i Starome Gradu, te na Pelješcu, u Zadru, kao i na srednjovjekovnim lokalitetima u Saloni, Biskome kod Trilja, Ostrovici, Imotskome, na nekoliko lokaliteta u Splitu, među kojima na Narodnom trgu – Pjaci i u Dioklecijanovoj palači. Radio je i na dokumentaciji arheoloških istraživanja na trasi autoceste od Splita do Metkovića. Uza sve nabrojeno u mlađim je danima ronio i sudjelovao u podmorskim arheološkim kampanjama 70-ih godina. Preparatorsku praksu usavršavao je u Narodnom muzeju u Beogradu kod Đine Gabričević, kad je dio vremena proveo i u preparatorskoj radionici na Lepenskom viru. Također je sudjelovao u međunarodnoj suradnji splitskog Muzeja s francuskim i španjolskim timovima arheologa pod pokroviteljstvom samog Arheološkog muzeja u Splitu i *Centre A. Merlin* pri Sveučilištu *Sorbonne* u Parizu te *Ecole Française de Rome*, odnosno *Universitat Autònoma de Barcelona*, na projektima revizijskih istraživanja Salone i istraživanju Narone. Brankov rad ostao je zabilježen u bogatoj i iscrpnoj tehničkoj dokumentaciji koja prati monografije i članke vezane uz ova dva lokaliteta. Isto tako bio je suradnik na radionicama za mozaik i keramiku, na seminaru “Antička kultura hrvatskog Sredozemlja” hrvatske Komisije za suradnju s UNESCO-om, koju je u Starom Gradu na Hvaru vodio Hrvatski restauratorski zavod iz Splita.

Svoje znanje i iskustvo o izradi arhitektonske i terenske dokumentacije kao i o obradi i pripremi materijala za trajno čuvanje, izlaganje ili objavu prenosio je osim nama, svojim suradnicima u Radionici splitskog Muzeja, i generacijama studenata na Zavodu za

tasks on all types of materials from the museum collections. Over the years, new staff members were hired by the Workshop. Together with Branko, they underwent “specialization” for specific types of materials – stone, metal, glass, ceramic, bone – and also acquired the basic expertise to produce field documentation and take photographs. Branko dedicated himself to sketch documentation jobs, and perfected his craft. He loved photography as well, and he took photographs of numerous archaeological artefacts for publication in journals, mostly in the Museum’s publication *Vjesnik za arheologiju i historiju dalmatinsku* or for the needs of photodocumentation. At archaeological excavations, he took photographs of the course of works and the condition of the finds in the field. He also worked on and prepared drawings and photographs for publication and illustrated the cover-pages of journals. Later he became adept at digital drawing in order to produce reconstructions of architectural structures and various archaeological materials.

From the beginning of his career in the Museum until his retirement, and even afterward, he participated in many archaeological digs throughout Dalmatia. Working as an illustrator for the Split Museum, as well as other similar institutions, such as the Archaeological Museum in Zadar and the Cetina Regional Museum in Sinj, he toured countless field excavations of prehistoric sites in the Dalmatian interior and the islands. He participated in virtually all excavations of sites from Antiquity in Salona, Narona, Issa and Stari Grad (Hvar), and on the Pelješac Peninsula, in Zadar, and at medieval sites in Salona, Bisko (near Trilj), Ostrovica, Imotski, and several sites in Split, among them those at Narodni square/Pjaca and in Diocletian’s Palace. He also compiled the documentation from archaeological excavations on the motorway section from Split to Metković. Furthermore, in his younger days he was also a scuba-diver and he participated in undersea archaeological research in the 1970s. He refined his skills as a preparator in the National Museum in Belgrade under Đina Gabričević, when he also spent some of his time in the preparator workshop in Lepenski vir. He participated in the international collaboration between the Split Museum and French and Spanish teams of archaeologists sponsored by the Archaeological Museum itself and the Centre A. Merlin at the Sorbonne in Paris, the Ecole Française de Rome, and the Autonomous University of Barcelona for projects to conduct revisionary excavations in Salona and new excavations in Narona. Branko’s work remains recorded in the rich and exhaustive technical documentation which accompanies the monographs and articles pertaining to these two sites. He was similarly an associate in the workshops dedicated to mosaics and pottery and at the seminar

likovnu kulturu Sveučilišta u Splitu, poslije Umjetničkoj akademiji u Splitu na Odsjeku za konzervaciju i restauraciju, gdje kao suradnik vodi dokumentaciju i konzervaciju-restauraciju keramičkog materijala.

Možemo reći da je Branko imao “dobro oko” za terenska istraživanja. Ako određeno stanje na terenu nije na vrijeme, u pravom trenutku dokumentirano, situacija ostane nezabilježena i bespovratno uništena. Branko je znalčki uočavao ključne detalje koji na terenu lako promaknu, pogotovo neiskusnim i mladim početnicima. Radeći s njim u ekipi, obraćali smo mu se za bilo koji problem, a on je vrlo strpljivo i mirno, bez trunke nervoze, imao odgovore na sva pitanja i rješenja za sve poteškoće. Možemo reći da je bio primjer uzornog timskog radnika i na koncu “šefa”, kako smo ga i zvali.

Organizirao je postavljanje brojnih izložaba splitskog Arheološkog muzeja, kao i gostujućih izložaba. Sudjelovao je kod realizacije stalnog postava Zbirke Naronu u školi u Vidu 1976. godine, Arheološke zbirke Franjevačkog samostana u Sinju 1982. godine, stalnog postava Zbirke *Issa* na Visu, 1983. godine, novog stalnog postava Arheološkog muzeja u Splitu 2000. godine te stalnog postava Arheološkog muzeja u Naroni u Vidu 2007. godine. Vodio je i organizaciju prijenosa većih izložaba splitskog Arheološkog muzeja u druge muzeje. Posebno je bio zahtjevan prijenos šesnaest monumentalnih mramornih skulptura rimskih careva iz Narone na izložbe u velikim europskim muzejima. Kako je volio raditi u hrastovu drvu i bio vičan izradi stilske namještaja, iskoristio je tu vještinu u planiranju i izradi drvenih sanduka, na koje je bio osobito ponosan, u kojima je preneseno šesnaest spomenutih skulptura careva iz Narone na izložbe u *Ashmolean Museum* u Oxfordu, *Museu d'Història de la Ciutat* u Barceloni, u *Musei Vaticani* i u Gliptoteci HAZU u Zagrebu. Sanduci su bili opremljeni jednostavnim mehanizmom, za što lakše i sigurnije podizanje skulpture iz sanduka i postavljanje u uspravan položaj. Donji dio sanduka istodobno je služio i kao postament za skulpturu na izložbi. Multifunkcionalnost, a ujedno i jednostavna učinkovitost tih sanduka zadivila je ne samo nas, Brankove suradnike, nego i kolege iz velikih muzeja u kojima je izložba gostovala, pa možemo reći da smo tada s Brankom, zbog njega, svi “sjedili na lovorikama”.

Uza sve nabrojeno izrađivao je i muzejske suvenire.

Osobno sam s Brankom dugo godina radila sama u Konzervatorsko-restauratorskoj radionici. Često smo se i privatno družili. Imao je nekoliko aktivnosti kojima se vrlo rado bavio u slobodno vrijeme. Omiljeni su mu bili odmori provedeni na krstarenjima i u ribolovu s roditeljima po Kornatima. O tome je uvijek rado pričao, obavezno o pripremi ulova i finesama

on “The Classical Culture of the Croatian Mediterranean” organized by the Croatian Commission on Cooperation with UNESCO, which was led by the Croatian Restoration Institute from Split in Star Grad on the island of Hvar.

He conveyed his knowledge and expertise in the compilation of architectural and field documentation and in the processing and preparation of materials for permanent storage, exhibition or publication not just to all of us, his co-workers in the Split Museum's Workshop, but also to generations of students at the Art Culture Institute of the University of Split, later the Academy of Fine Arts in Split, in its Conservation and Restoration Department, where he maintained the documentation and oversaw the preservation and restoration of ceramic materials.

We can say that Branko had a “good eye” for field work. If a specific situation in the field was not documented in due time, at the right moment, it remains unrecorded and irretrievably lost. Branko adroitly observed the key details which are often overlooked in the field, particularly by inexperienced and young beginners. When working with him in the group, we went to him when any problem arose, and he very patiently and calmly, without an iota of agitation, provided answers to all questions and solutions to any difficulties. We can say that he was epitome of the model team worker, but ultimately the “boss,” as we all called him.

He organized the installation of numerous exhibitions in the Archaeological Museum in Split, as well as visiting exhibitions. He participated in the set-up of the permanent displays of the Naronu Collection in the school in Vid in 1976, the Archaeological Collection of the Franciscan Monastery in Sinj in 1982 and the Issa Collection on the island of Vis in 1983, as well as the new permanent display in the Archaeological Museum in Split in 2000 and the permanent display of the Archaeological Museum in Naronu (Vid) in 2007. He also managed the organization of the transfer of the Archaeological Museum's larger exhibitions to other museums. The transportation of the sixteen monumental marble sculptures of Roman emperors from Naronu for exhibitions in major European museums was a particularly demanding task. Since he was adept in the production of stylistic pieces from oak wood, he made use of this skill to design and make wooden crates in which the sixteen aforementioned sculptures of emperors from Naronu were transported to exhibitions in the Ashmolean Museum in Oxford, the Museo d'Història de la Ciutat in Barcelona, the Musei Vaticani and the Glyptothek of the Croatian Academy of Arts and Science in Zagreb – something that made him particularly proud. The crates were equipped with a simple mechanism to

dobre kuhinje, napominjući kao bi majka obično ulovila više liganja od muških članova obitelji.

Branka je karakterizirala jednostavna i pristupačna narav, bio je svima prijatelj. Jednom prilikom kad smo kao ekipa iz Arheološkog muzeja došli na istraživanje u Vis, mještani su nas nakon pozdrava odmah upitali: “*Picigamorti* (grobari), a di vam je Pender, kad će doć?” Bilo im je važno da i on bude s arheolozima, jer su s njim najlakše komunicirali. Voljeli su ga svi, i članovi arheološke ekipe i mještani. U Visu, u Solinu, u Vidu. Bio je drag gost u svakoj kući, uvijek spreman na suradnju i pomoć ako treba. Ništa mu nije bilo teško napraviti.

Prerano smo ostali bez Branka u muzejskoj Radionici. Posjećivao nas je iako je bio u mirovini, provodio vrijeme s nama kao da je još uvijek redovno zaposlen. Nismo završili razgovore s njim. Ostalo je još dilema koje bismo lakše rješavali uz Brankove savjete i kritike na koje se ne bismo ljutili. Ostale su nam nepopijene kave što ih je uživao piti razgovarajući s nama. Bio nam je učitelj, oslonac i prijatelj na poslu i u životu, i tako će nam ostati u sjećanju.

Ika Prpa - Stojanac

ensure that it was as simple and safe as possible to raise the sculptures and install them in an upright position. The lower part of each crate simultaneously served as the pedestal on which each sculpture stood when on exhibit. The multifunctional character and simple efficiency of these crates impressed not only us, Branko’s co-workers, but also our colleagues from the major museums in which the exhibition was held, so we can say that at the time, together with Branko, and thanks to him, we were all “resting on our laurels.”

Besides everything noted above, he also made museum souvenirs.

Personally, I had worked with Branko for many years in the Conservation and Restoration Workshop, and we often socialized outside of the work environment as well. He had a number of activities that he enjoyed in his free time. His favourites were vacations spent on cruises and fishing with his parents around the Kornati Islands. He always spoke of this with great enthusiasm, especially about the preparation of the catch and the finer points of good cooking, noting that his mother always caught more calamari than the male members of the family.

Branko was characterized by an unassuming and accessible nature; he was everyone’s friend. Once, when our team from the Archaeological Museum came to conduct excavations in Vis, the locals, after greeting us, immediately asked: “So, *Picigamorti* [‘grave-diggers’], where’s Pender, when is he coming?” It was important to them that he was with the archaeologists, because they found communication with him the easiest. Everyone loved him, both the members of the archaeological team and local residents. In Vis, in Solin, in Vid. He was a favoured guest in every house, always ready to cooperate and help if necessary. No task was too difficult for him.

We in the Museum’s Workshop cannot help but feel that Branko left us too soon. Even though he had retired, he visited regularly, spending time with us as though he was still a full-time employee. We were never able to finish our conversations with him. There are still some problems that we would have solved more easily with Branko’s advice and critiques, which never made us resentful. So many coffees, which he savoured while talking to us, will now never be drunk. He was our teacher, our anchor and our friend in work and in life, and that is how we shall always remember him.

Ika Prpa - Stojanac