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Igor Rončević izabran je za redovnog člana Razreda za likovne umjetnosti Hrvatske akademije znanosti i umjetnosti na Izornoj skupštini Hrvatske akademije održanoj 10. svibnja 2018. godine. Priloženi tekst dokumentira kvalitetu njegova opusa relevantnu za prijem u Hrvatsku akademiju.

Ključne riječi: Rončević; slikar; HAZU; Akademija likovnih umjetnosti; Zagreb.

At the Academy's Electoral Assembly held on 10 May 2018, Igor Rončević was chosen as a full member of the Croatian Academy of Sciences and Arts' Department of Fine Arts. The attached text documents the quality of his opus relevant for admission to the Croatian Academy.

Key words: Rončević, painter, Croatian Academy of Sciences and Arts, HAZU, Academy of Fine Arts, Zagreb.

Igor Rončević rođen je 1951. u Zadru. Godine 1971. upisuje slikarstvo na zagrebačkoj Akademiji likovnih umjetnosti, gdje 1976. diplomira u klasi prof. Šime Perića. U razdoblju 1979. – 1981. suradnik je u Majstorskoj radionici prof. Ljube Ivančića i prof. Nikole Reiserera. Po završenu školovanju postaje član Zajednice umjetnika Hrvatske. U više navrata boravi na studijskim putovanjima u Italiji, Njemačkoj i SAD-u. U razdoblju 1981. – 1982. boravi kao stipendist na Akademiji likovnih umjetnosti (*Academie Des Beaux Arts*) u Parizu kod prof. Legrangea.

Rončević je ostvario pedesetak samostalnih izložbi te je sudjelovao na stotinjak skupnih izložbi u zemlji i inozemstvu. Uspješno izlaže od 1976., kada je, zajedno s kiparima Kuzmom Kovačićem i Peruškom Bogdanićem, izlagao u hvarskoj galeriji *Na bankete*, koju su ta trojica pokrenula i uspješno vodila kao svojevrsnu kulturnu novinu i atrakciju svog vremena. Poslije je izlagao u europskim gradovima – Le Touquet, Berlin, Pariz, Brugge. Prvu veliku izložbu izvan Hrvatske održava 1990. u pariškoj *Galerie d'art Internationale*. Godine 1988. izlaže na kairskom *Biennalu*, a 2007. sudjeluje na izložbi *Contemporary Croatian Art* u New Delhiju u Indiji.

Za svoj rad višestruko je nagrađivan, a među nagradama izdvajaju se Nagrada Sedam sekretara SKOJ-a za slikarstvo, 13. salon mladih, Nagrada za slikarstvo 1981. i Godišnja nagrada Hrvatskog društva likovnih umjetnika 2001., a 2004. uručena mu je Republička nagrada za slikarstvo *Vladimir Nazor*. Odlikovan je Redom Danice hrvatske s likom Marka Marulića. Djela mu se nalaze u zbirkama svih najvažnijih domaćih muzeja i galerija, ali i u nekim inozemnim kolekcijama.

Igor Rončević was born in Zadar in 1951. In 1971, he enrolled in the painting programme at Zagreb's Art Academy, where he graduated in 1976 in the class of Prof. Šime Perića. Between 1979 and 1981, he worked as an assistant in the master's workshops of Prof. Ljubo Ivančić and Prof. Nikola Reiser. After completing his education, he became a member of the Croatian Artists' Association. He has taken multiple sabbaticals in Italy, Germany, and the US. From 1981-1982, he was a research fellow at the *Academie des Beaux Arts* in Paris under Prof. Legrange.

Rončević has held roughly fifty independent exhibitions, and has participated in roughly 100 group exhibitions both in Croatia and abroad. He has been exhibiting successfully since 1976, when he took part in an exhibition at *Na bankete* Gallery in Hvar with together with sculptors Kuzma Kovačić and Peruška Bogdanić; together, the three artists founded and successfully operated this gallery as a kind of cultural innovation and attraction of its time. Later, he also held exhibitions in European cities – Le Touquet, Berlin, Paris, Brugge. His first large exhibition outside of Croatia was held in 1990 at the *Galerie d'art Internationale* in Paris. He exhibited at the Cairo *Biennale* in 1988, and he participated in the *Contemporary Croatian Art* exhibition in New Delhi in 2007.

He has received multiple awards for his work, among which are the Seven Secretaries of the League of Communist Youth of Yugoslavia Award for painting, the 13th Youth Salon's 1981 Painting Award, and the Yearly Award of the Croatian Association of Artists in 2001. In 2004, he received the *Vladimir Nazor* Award for painting. He has been awarded the Order of Danica Hrvatska medal with the figure of Marko Marulić. His works are present in the collections of



Krađa Mona Lise 1, 2006 akrilik i auto lak na platnu
110 x 100 cm, fotograf: Goran Vranić

The theft of the Mona Lisa 1, 2006 acrylic and gloss
paint on canvas 110 x 100 cm, photograph: Goran Vranić

Jedan je od najagilnijih i najbeskompromisnijih slikara na hrvatskoj likovnoj sceni. Opus mu je živ i poticajan za brojne naraštaje mladih slikara koje je desetljećima podučavao kao profesor na zagrebačkoj ALU. Rončević je iznimna osobnost hrvatskog slikarstva druge polovice 20. stoljeća i njegov punokrvni slikarski jezik čudesne polifoničnosti spada u ono najljepše i najvrednije što imamo u likovnoj umjetnosti. Svojim je stvaralaštvom proširio obzor suvremena hrvatskog slikarstva i time učvrstio svoju poziciju osebujna i iznimno kultivirana slikara. Već početkom 1980-ih prepoznata je njegova autorska specifičnost koju je kritika zapazila i apostrofirala kao novu likovnu vrijednost u suvremenom likovnom multimedijском kon-

all of Croatia's most important museums and galleries, as well as some international collections.

He is one of the most agile, uncompromising painters on the Croatian arts scene. His opus is vibrant and inspiring to the numerous generations of young painters he has taught as a professor at Zagreb's Fine Arts Academy. Rončević is an exceptional figure in Croatian late-20th-century painting; his rich artistic language of wondrous polyphony is among the finest and most valuable in the Croatian fine arts. His creativity has broadened the horizons of modern Croatian painting, thus strengthening his position as a unique, exceptionally cultivated painter. By the early 1980s, critics had recognised his originality, highlighting it as a new artistic value in



Iz života na selu, 1980. ulje na platnu 122 x 178 cm, fotograf: Goran Vranić

From village life, 1980. Oil on canvas 122 x 178 cm, photograph: Goran Vranić

tekstu. Ovaj slikar izrazito kolorističkog ishodišta stvarao je svoj likovni izraz upravo na tim premisama produbljujući ga kroz intrigantne tematske cjeline uvijek novim likovnim vrijednostima.

Njegovo slikarstvo nastaje u drugoj polovici 1970-ih, u doba postmoderne, za obrata u svijetu umjetnosti koji obnavlja zanimanje za klasične discipline i izgled slike. U to vrijeme u Italiji nastaje transavangarda, jedan od posljednjih likovnih stilova 20. stoljeća, koji je u hrvatskoj umjetnosti nazvan novom slikom. Autor koji je teoretski artikulirao taj stil – glasoviti kurator Achile Bonita Oliva – Rončevića i nekolicinu drugih hrvatskih slikara poziva da svojim slikama zastupaju njegovu ideju transavangarde, koja se, među osta-

the context of modern multimedia art. This painter founded his artistic form of expression with a starting point rooted deeply in colour, which he further deepened through intriguing thematic wholes and the constant implementation of new artistic values.

His painting began in the late 1970s during the era of post-modernism, a turning point in the world of the arts that renewed interest in classical disciplines and compositions. It was at this time that the transavantgarde came about in Italy, one of the final artistic styles of the 20th century, which was referred to in the Croatian arts as “new painting” (hr. *nova slika*). The author who theoretically articulated this style, famous curator Achile Bonita Oliva, invited Rončević and a handful of other Croatian painters



Postelja tiranina, 1983. ulje na platnu 130 x 195 cm, fotograf: Goran Vranić

The tyrant's bedding, 1983. Oil on canvas 130 x 195 cm, photograph: Goran Vranić

Gornja paluba, 1977. ulje na platnu 60 x 80 cm,
fotograf: Darko Bavoljak

Upper deck, 1977. Oil on canvas 60 x 80 cm,
photograph: Darko Bavoljak





lim, temeljila na tezi da se slikar snažno oslanja na slikarstvo svoje kulture i da unutar nje pronalazi startnu točku za vlastiti razvoj i napredak. Naši umjetnici u tu su tendenciju bili pozvani na samo-me njezinu početku, i prije njezine šire afirmacije. Oliva je Rončevićeve radove uključio u svoju knjigu *Trans-Avantgarde International*, Milano, 1982.

Unatoč sporadičnoj sklonosti eksperimentiranju, Igor Rončević ostaje vjeran tradicionalnom slikarstvu, najprije prerogativima slikarstva klasične modernističke, a poslije i postmodernističke definicije. No unutar tog medijski determinirana prostora Rončević se pokazao iznimno inventivnim autorom. Dosadašnji Rončevićev opus svjedoči da je u posthistorijskom i postmodernom vremenu sve moguće, pa i eklektično kombiniranje povijesnih stilova, miješanje žanrova, prisvajanje postupaka, sklonost amalgamiranju, kombinatorika različitih, vremenski udaljenih povijesno-stilskih predložaka, naizgled nespojivih stilskih fragmenata i tehnoloških sastavnica, poetičkih postupaka i tehnika... Rončevićeva djela jednostavne i čvrste privlačnosti, profinjene čulnosti i impozantna sjaja odavno su i prostori unutar kojih autor istražuje formalne odlike samog slikarstva.

Njegujući jedinstvenu morfologiju i mediteransku kolorističku ekspresiju, uspio je objediniti mnoga svjetska iskustva, prakticirati refleksiju medija u brojnim formalno i tematski raznolikim ciklusima, kojima se dokazao kao jedan od najvažnijih suvremenih hrvatskih slikara, iza kojega su odavno klasična slikarska postignuća. Vrijednosti njegova slikarstva pronalazimo i u hedonizmu slikarske tvari i senzualnosti boje, raskošnoj slojevitosti, pastoznoj zasićenosti slika, gestualnom vitalizmu, ali najvećma u mediteranskom senzibilitetu, solarnosti i južnjačkom svjetlu. Kroz cijelu plodnosnu karijeru ostvaruje slike jednostavne i čvrste privlačnosti, profinjene čulnosti i impozantna sjaja potvrđujući se i kao slikar impulsa, bujne, sočne i nadasve personalizirane tvarnosti boje, slojevitosti pigmentalne građe, vehementne i pokrenute gestike, fluidne pikturalne materije...

to use their paintings to represent his idea of the transavantgarde, which was founded on the theory that painters must strongly rely on the painting style of their own culture and find within it a starting point for their own development and advancement. Croatian artists were invited to this tendency at its very outset, even before its widespread affirmation. Oliva has included Rončević's works in his book *Trans-Avantgarde International*, Milan, 1982.

Despite his sporadic tendency towards experimentation, Igor Rončević has remained faithful to traditional painting, foremost to the prerogatives of classical modern painting, and later to the post-modern definition as well. However, within this space delineated by the media it uses, Rončević has proven to be an exceptionally inventive author. Rončević's opus to date bears witness to the fact that everything is possible in the post-historical, post-modern era, even eclectic combinations of historical styles, mixed genres, the appropriation of processes, the tendency towards amalgamation, various combinations of temporally distant historical and stylistic templates, apparently incompatible stylistic fragments and technological components, poetic approaches and techniques...Rončević's works have long served as spaces within which the author researches the formal characteristics of painting itself.

Nurturing a unique morphology and Mediterranean colour palette, he has succeeded in unifying many international experiences, in practicing reflections on media in numerous formally and thematically different cycles, with which he has proven himself to be one of the most important modern Croatian painters. The values of his paintings are found in the hedonism of his painting materials and the sensuality of his colour, richness of layers, saturation with impasto textures, and gestural vitality. However, the greatest value lies in his Mediterranean sensibility, solarity, and southern light. Throughout his fruitful career, he has created paintings with a simple, firm appeal, a refined sensibility, and an imposing brilliance, affirming himself as an



Otac i sin, 2003. ulje na mdf-u 69,5 x 51 cm,
fotograf: Darko Bavoljak

Father and son, 2003. Oil on MDF 69.5 x 51 cm,
photograph: Darko Bavoljak



Tri boje u zraku, 2002. ulje na platnu 146 x 114 cm,
fotograf: Darko Bavoljak

Three colors in air, 2002. Oil on canvas 146 x 114 cm,
photograph: Darko Bavoljak

U svojim ironičnim ambivalencijama ovaj slikar spaja i pomiruje suprotnosti: apstraktno i figurativno, mikro i makrosvijet, intelektualno i senzualno, američko i europsko, superiornost i nesigurnost, egzistencijalističko i hedonističko... Sve je u njega u igri: potez i razljev, suglasja i kontrasti, prodornost i ugibanje, smišljenost i improvizacija, namjernost i slučajnost, kontrolirani nanos i ponosna gesta, napetost i opuštenost... Na njegovim slikama sve je dopušteno i sve je moguće – otvoren je prostor mašti, oslobođen razmah ruci. Konačnica takva pristupa prostrano je platno koje ima draž nespontanosti, iznenadljivosti, neograničenosti mogućeg. Odavno, dakle, stvara sa sviješću da njegov slikarski rukopis može biti strukturiran od niza oprečnih fragmenata, pa su i njegove slike kolaži sastavljeni od elemenata ili detalja stilova zahvaljujući kojima – pri čemu je jednako znakovito i najvažnije njihovo zaigrano spajanje – platno postaje mjestom susreta ambivalentnih svjetova, stjecištem njihova slaganja.

Rončevićeve slike prostori su unutar kojih autor istražuje formalne odlike samog slikarstva i njegove se slike najvećma bave same sobom, svojim formalnim načelima, poput odnosa između prvoga i drugoga, uvijek otvorena plana slike, a ne podsjećanjem na sadržaje izvan nje i strategije prijenosa ikonografije vanjskog svijeta. Te su slike aktivna interakcija između prostora i znaka koji se pojavljuje u njemu. Slikar je usredotočen na to da stvori konstelaciju, atraktivan i dinamičan suodnos elemenata nazočnih u kadru – atraktivnu kontekstualizaciju između motiva/znaka i suptilnih rješenja što čine drugi plan slike. Na drugi plan slikanog prostora – doslikavajući nositelje poruke – nadograđuje svoje enigmatične sadržaje, gdje se propituje opća atmosfera slike, u kojem se zbiva intrigantan suodnos znaka i lineamenta... U igri su sloj podloge, obično materično nanosene boje, i tekstone crteža, katkad jasno izdvojene na podlozi i bojenim tokovima, ali i sporadično isprepletene ili u nesigurnoj međusobnoj različnosti i nepodudarnosti.

impulsive painter with vivid, lush, and highly personalised materiality of colour, stratified pigmentation, vehement, propulsive gestures, and fluid pictorial material...

In his ironic ambivalence, this painter combines and reconciles opposites: the abstract and the figurative, the micro- and macro-world, the intellectual and the sensual, the American and the European, superiority and insecurity, the existential and the hedonistic... Everything in his painting is playful: strokes and smudges, consonance and contrast, depth and flexibility, intentionality and coincidence, controlled application and unrestrained gestures, tension and relaxation... In his paintings, everything is allowed and everything is possible – space has been opened to imagination, freedom bestowed upon the hand. The result of this kind of approach is a spacious canvas with the charm of spontaneity, surprise, the limitlessness of the possible. His creative process has long involved the awareness that his pictorial handwriting can be formed from a string of opposing fragments, making his paintings collages composed of elements or details of styles, the playful connections between which are equally indicative and significant. Through these elements, the canvas becomes a meeting place between ambivalent worlds, the locus of their accord.

Rončević's paintings are spaces within which the author researches the formal characteristics of painting itself; instead of focusing on content external to them and strategies by which to transfer the iconography of the outside world, his paintings mostly deal in themselves and their own formal principles, such as the relationship between the foreground and the always open background. These paintings are an active interaction between space and the symbols that appear within it. The painter is focused on creating a constellation, an appealing, dynamic relationship among the elements present in the frame – an attractive contextualisation between motifs/signs and subtle solutions that constitute the background. In the background of the painted space, adding in the bearer of the message,

Lepant, 1982. ulje na platnu
130 x 195 cm, fotograf:
Goran Vranić

Lepant, 1982. Oil on canvas
130 x 195 cm, photograph:
Goran Vranić

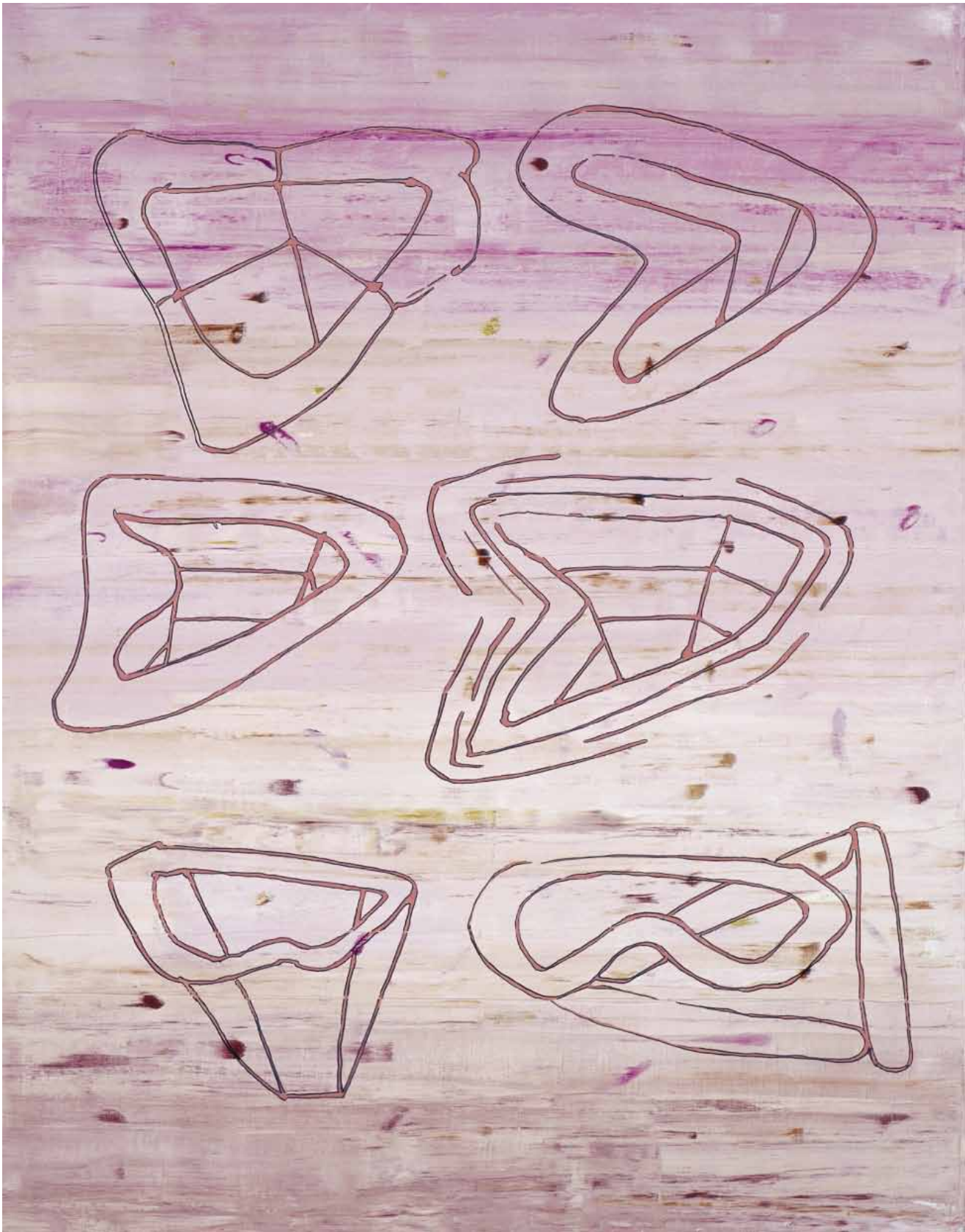






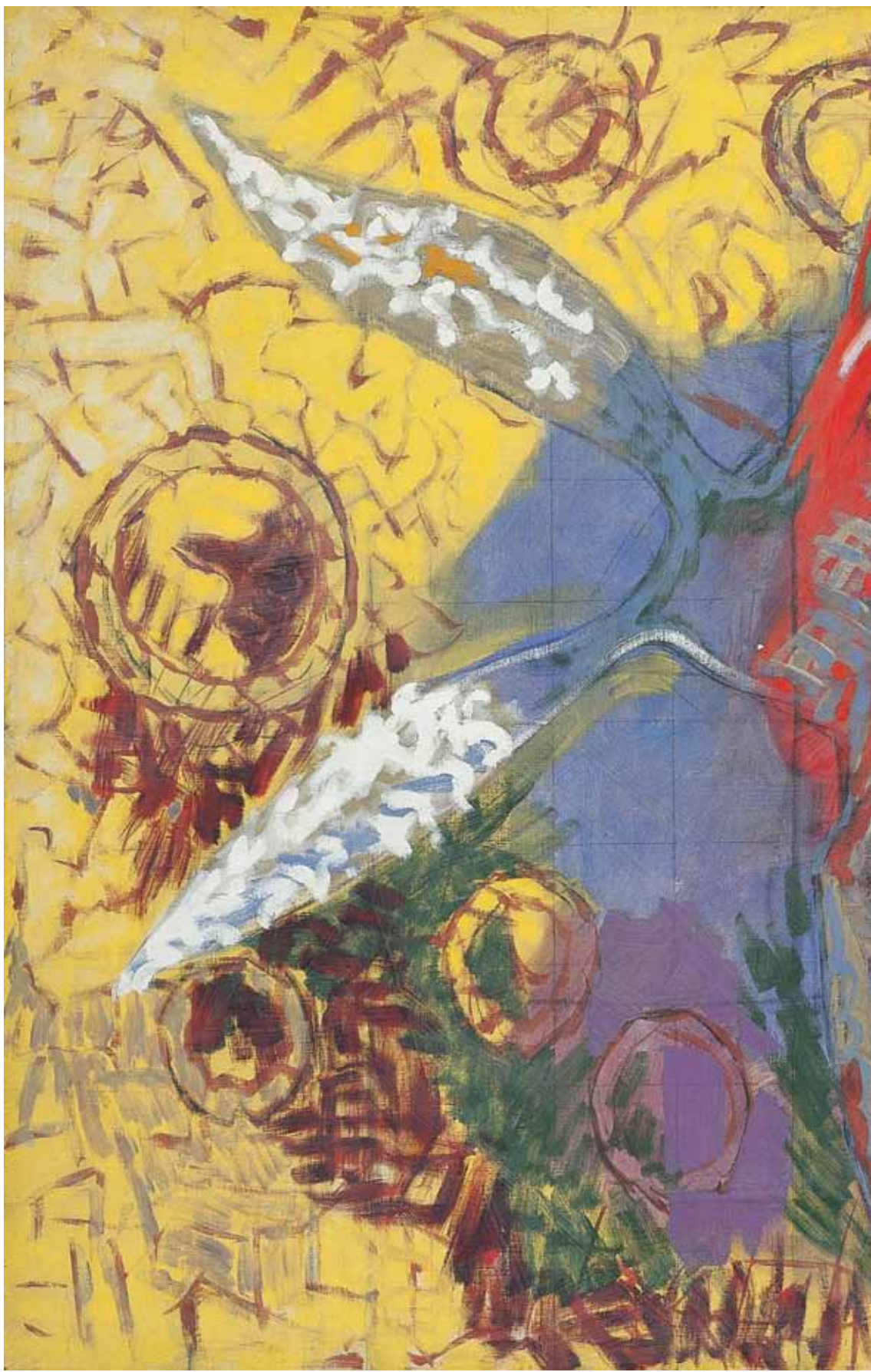
Pjesma stvorenja – zagrobno, 1993. ulje na platnu 195 x 130 cm, fotograf: Goran Vranić

Song of creation – heavenly, 1993. Oil on canvas 195 x 130 cm, photograph: Goran Vranić



Šest znakova, 2002. ulje na platnu
146 x 114 cm, fotograf: Goran Vranić

Six Signs, 2002. Oil on canvas
146 x 114 cm, photograph: Goran Vranić





Šesterokrak, 1984. tempera
i ulje na platnu 97 x 130 cm,
fotograf: Darko Bavoljak

Six-pointed, 1984. Tempera
and oil on canvas 97 x 130 cm,
photograph: Darko Bavoljak



Transkripcija, 1988. ulje na platnu 81 x 100 cm,
fotograf: Goran Vranić

Transcription, 1988. Oil on canvas 81 x 100 cm,
photograph: Goran Vranić

U monografiji *Igor Rončević* Eveline Turković i Antuna Maračića podastrt je presjek umjetnikova stvaralaštva u razdoblju 1976. – 2003. Umjetnikov bogat i raznovrstan slikarski opus do tada nije bio sustavnije povijesno-kritički obrađen. Maračić i Turković, dugogodišnji pratitelji i dobri poznavatelji njegova rada, na primjerima umjetnikovih stilskih i tematskih cjelina ocrtavaju mjesto i važnost Rončevićeva slikarstva u širem kontekstu naše suvremene likovne umjetnosti te analiziraju glavne slikareve preokupacije i izražajna sredstva. Rončević je u monografiji prikazan i kao umjetnik visokih kriterija, estetskih i tehnoloških.

Po povratku sa studija u Zadru utemeljuje biennialnu izložbu *Salon mladih* na kojoj se prikazuje stvaralaštvo umjetnika Zadra i Šibenika. Obnaša funkciju predsjednika HDLU Zadar i sudjeluje u osnivanju i radu udruge ZadArt i njezine galerije.

Redovito piše poeziju, 2003. u Biblioteci Quorum objavljuje zbirku poezije *Pjesme 1*. Pjesme su mu objavljene u tri antologije hrvatskog pjesništva, primjerice u antologiji *Utjeha kaosa*, koju je sastavio pjesnik, kritičar i već potvrđeni antologičar Miroslav Mićanović.

Kao profesor na zagrebačkoj Akademiji likovnih umjetnosti od 1996. je predavač na Slikarskom odsjeku. Autor je programa za Poslijediplomski studij i bio je mentor prvom doktoru iz umjetnosti (dr. art.) na tom studiju.

he supplements the enigmatic content of his paintings, inquiring into the general atmosphere of the painting with the intriguing relationship between signs and lineament... The usually *materico* layer of the background interplays with the texture of a drawing, sometimes clearly separated in the background through flows of colour, but also sporadically interwoven or insecurely different and disparate.

In a monograph entitled *Igor Rončević*, Evelina Turković and Antun Maračić provide a cross-section of the artist's creations from 1976 to 2003. The artist's rich, diverse opus has not been thoroughly systematically examined from a historical or critical perspective until now. Maračić and Turković, long-time friends of the author who are well acquainted with his work, outline the place and significance of Rončević's painting in the broader context of modern Croatian fine arts through examples of the artist's stylistic and thematic cycles, as well as providing an analysis of the painter's main preoccupations and means of expression. The monograph portrays Rončević as an artist with high aesthetic and technological criteria.

After returning from his studies, he founded the *Youth Salon* biennial exhibition in Zadar, which features creations by artists from Zadar and Šibenik. He serves as president of the Zadar branch of the Croatian Artists Association, and has participated in the founding and work of the ZadArt association and its galleries.

He regularly writes poetry; Biblioteka Quorum published a collection of poems entitled *Pjesme 1* in 2003. His poems have been published in three anthologies of Croatian poetry, including an anthology entitled *Utjeha kaosa*, compiled by poet, critic, and affirmed anthologist Miroslav Mićanović.

He has worked as a professor in the Painting Department of Zagreb's Fine Arts Academy since 1996. He is the author of the Academy's post-graduate study programme and served as mentor to the first doctor of arts to graduate from the programme.

