

Konferencija *Nakit ostaje*

NAOS 2.0

KNJIGA SAŽETAKA

Beograd, 24–25. oktobar 2019



Conference *Jewellery remains*

NAOS 2.0

BOOK OF ABSTRACTS

Belgrade, 24–25 October 2019



МУЗЕЈ ГРАДА БЕОГРАДА
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Conference NAOS
Belgrade 2019



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Viktorija UZELAC

Town Museum, Sombor

Izdavač / Publisher

Muzej grada Beograda / Belgrade City Museum

Za izdavača / For the publisher

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Konferencija „Nakit ostaje, nasleđe naš najdragoceniji nakit NAOS 2.0“ organizovana je pod pokroviteljstvom Ministarstva za kulturu i informisanje Republike Srbije.

The conference “Jewellery remains, heritage our most precious jewellery NAOS 2.0” is organized under the patronage of the Ministry of Culture and Information of the Republic of Serbia.

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Reč urednika

Konferenciju “Nakit ostaje NAOS 2.0”, čije teme publikujemo u ovoj svesci, organizuje Muzej grada Beograda. Povod je uspešno realizovana međunarodna saradnja na projektu “Nakit ostaje, nasleđe naš najdragoceniji nakit”, kojim je u Sloveniji obeležena 2018 - Godina evropskog nasleđa.

Uz Muzej grada Beograda, koji je u događaju učestvovao sa izložbom “Blago Singidunuma“, u Projekat se uključilo još četiri partnerske institucije iz Slovenije: Gorenjski Muzej iz Kranja, Posavski muzej iz Brežica, Tolminski muzej i Pokrajinski muzej iz Kopra, a u oblikovanju izložbe učestvovao je veliki tim koji je pored kustosa arheologa, uključio i mlade umetnike, fotografe i dizajnere na čelu sa Verenom Vidrih Perko, vrhunskim muzeologom i piscem.

Dobijen je proizvod koji kroz prizmu arheološkog nakita interpretira prošlost na multi-disciplinarnan način. Proizvod koji traži i otkriva paralele za značaj nakita iz prošlosti u savremenom društvu i na kraju, otvara vrata muzeja novim mladim saradnicima, fotografima, dizajnerima i umetnicima.

Na konferenciju je pozvano deset arheologa iz muzeja i naučnih institucija iz pet zemalja u regionu; pored arheologa iz Srbije, prisutne su i kolege iz Slovenije, Hrvatske, Bosne i Hercegovine i Makedonije, koji su Konferenciju videli kao priliku da prezentuju i diskutuju o svojim najnovijim saznanjima, a događaju se priključilo još pet stručnjaka. Prispeli stručni radovi sa različitih aspekata, teorijskih i praktičnih, istražuju arheološki nakit u dugom vremenskom okviru njegove pojave. Počinje sa periodom mlađeg kamenog doba i analizama predstava nakita na neolitskim figurinama, a završava se prikazima nakita iz srednjevekovnih muzejskih kolekcija. PrispELE apstrakte ocenjujemo kao zanimljive i vredne, i sigurno je da će ovo biti Konferencija koja će ponuditi i neke druge poglede na arheološka istraživanja.

Milorad Ignjatović, urednik

Editor's foreword

The conference “Jewellery remains NAOS 2.0”, whose abstracts are published in this book, is organized by the Belgrade City Museum. The occasion is the successfully realized international cooperation on organizing the exhibition “Jewellery remains, heritage our most precious jewellery”, which marked 2018 – Year of the European Heritage in Slovenia.

Alongside the Belgrade City Museum, that participated in the event with the exhibition “The Treasure of Singidunum”, four more partner institutions from Slovenia were involved in the Project: Gorenjska Museum from Kranj, Posavje Museum from Brežice, Tolmin Museum and the Koper Regional Museum, and in the shaping of the exhibition, a large team was included, involving archaeologist curators, young artists and designers led by Verena Vidrih Perko, an expert in museology and writer.

A product was gained, that through the prism of archaeological jewellery interprets the past in a multi-disciplinary manner. The product seeks and discovers parallels for the significance of jewellery from the past in a contemporary society and eventually, opens the museum doors to young new associates, photographers, designers and artists.

Ten archaeologists from museums and scientific institutions, from five countries in the region, were invited to the Conference; besides the archaeologists from Serbia, colleagues from Slovenia, Croatia, Bosnia and Herzegovina and Macedonia will be present, people who saw the Conference as an opportunity to present and discuss their latest findings, and five more experts also joined the event. The contributed professional papers research archaeological jewellery in a long time frame, from its appearance, and from different aspects, theoretical and practical. It starts with the Neolithic period and the analysis of jewellery representations on Neolithic figurines and ends with jewellery representations from the medieval museum collections. We evaluate the abstracts as interesting and valuable, and, surely, this will be a Conference that will offer some other perspectives on the archaeological research.

Milorad Ignjatović, editor

Sažetci

Abstracts

Goce NAUMOV

Univerzitet Goce Delčev, Štip

Ornamenti na praistorijskim antropomorfnim predstavama

Najčešća predstava praistorijskog čoveka je da je on divljak fokusiran na lov na životinje, bez ikakvog smisla za estetiku svoga tela. Međutim, od Paleolita, zajednice lovaca i sakupljača su proizvodile ukrase kako bi ulepšavali svoja tela i ova praksa se intenzivirala u Neolitu. Postoji dosta predmeta iskopanih sa arheoloških lokaliteta koji potvrđuju estetsku, socijalnu i simboličnu pozadinu ornamenata koji su napravljeni od školjki, gline, kamena, kostiju itd. Dobar deo praistorijskih figurina međutim, ukazuje na način na koji su nošeni od strane pojedinaca ili na koji su pripisani ljudima, precima ili bićima sa određenim socijalnim ili simboličkim statusom. Stoga, ovaj rad će uglavnom razmatrati karakteristike neolitskih figurina na Balkanu, koje stavljaju akcenat na dekoraciju tela, i njihovu vezu sa prefinjenim manirom praistorijske vizuelne percepcije i spoznaje.

Goce NAUMOV

Goce Delčev University, Štip

Ornaments on Prehistoric Anthropomorphic Representations

The common image of prehistoric people is that they are savages focused on animal hunting and without a sense for their body aesthetics. But since the Paleolithic, the hunter-gatherer communities produced ornaments to beautify their bodies and such practice was intensified in the Neolithic. There are many artefacts unearthed from archaeological sites confirming the aesthetic, social and symbolic background of ornaments produced out of shells, clay, stone, bone etc. But some prehistoric figurines indicate how they were worn by individuals or attributed to people, ancestors or beings with particular social or symbolic status. Therefore, this paper will mainly consider the features of Neolithic figurines in the Balkans that emphasize body decoration and its relationship with refined modes of prehistoric visual perception and cognition.

Jasna VUKOVIĆ, Boban TRIPKOVIĆ

Filozofski fakultet, Beograd

Ukrašavanje tela u kasnom neolitu: predstave nakita na figurinama s lokaliteta Pavlovac–Čukar

Na kasnoneolitskom lokalitetu Pavlovac–Čukar kod Vranja u korpusu antropomorfnih figurina koji broji gotovo hiljadu primeraka, značajan broj ima predstave nakita. Posebno se izdvaja oko 80 figurina – predstava muškaraca sa jasno naznačenim genitalijama. Njihova glavna karakteristika je šematizacija i odsustvo detalja, osim izuzetno naglašenih, masivnih narukvica i pojaseva, koji se ne javljaju na drugim antropomorfnim figurinama. Na svega nekoliko primeraka one su izvedene apliciranjem malih bradavičastih nalepaka: u slučaju narukvice u vidu centralnog prstena koji se nalazi između dva niza takvih pljosnatih kružnih aplikacija, ili u slučaju dva pojasa – u vidu niza bradavičastih nalepaka. S druge strane, u kasnom neolitu centralnog Balkana registrovano je mnoštvo nalaza prestižnih predmeta – nakita od morskih školjki, uključujući spondilus. Iako se najčešće radi o narukvicama, značajni su nalazi pločica različitih oblika koje su po svoj prilici bile delovi pojaseva. Imajući u vidu mogućnost da su figurine povezane s ritualima inicijacije ili statusom, prisustvo prestižne robe u formi nakita ponovo ukazuje na to da je ukrašavanje tela imalo jaku simboličku ulogu u svakodnevnom životu vinčanskih zajednica.

Jasna VUKOVIĆ, Boban TRIPKOVIĆ

Faculty of Philosophy, Belgrade

Body Decoration in the Late Neolithic: Representations of Jewellery on Figurines from the Site Pavlovac–Čukar

On the Late Neolithic site Pavlovac–Čukar near Vranje, in the anthropomorphic figurine corpus that counts almost a thousand specimens, a significant number has jewellery representations. Around 80 figurines are especially distinguished – the representations of men with clearly signified genitals. Their main characteristic is the schematization and lack of details, besides the extremely emphasized massive bracelets and girdles, which don't appear on other anthropomorphic figurines. On just a few objects they were made by applying small papillary additions: in the bracelet's case they were in the form of a central ring which was placed between two rows of such flat circular applications, or in the two belt's case – in the form of a papillary additions row. On the other hand, in the Central Balkans Late Neolithic, a lot of findings of prestigious objects were unearthed – jewellery made from seashells, including spondylus. Even though these were most commonly bracelets, findings of tablets of different shapes, which were probably parts of girdles, are also significant. Taking into account the possibility that these figurines were connected to initiation or status rituals, the presence of prestigious goods in the form of jewellery, once again points to the fact that body decoration had a strong symbolic role in the everyday life of the Vinča communities.

**Dragoslav STOJANOVIĆ, Bojan PETROVIĆ,
Lidija MILAŠINOVIĆ, Sofija STEFANOVIĆ**
Laboratorija za bioarheologiju, Filozofski fakultet, Beograd

Skriveno zlato: SEM EDX analiza nakita sa nekropole ranog bronzanog doba u Mokrinu

Tokom bronzanog doba, izrada nakita i ukrašavanje postaju mnogo kompleksniji nego pre, a često se nakit polaže u grob sa pokojnicima. Tako je u preko 100 grobova na nekropoli moriške kulture u Mokrinu (2100–1800 pre n.e.) konstatovan nakit izrađen od metala. Među ovim predmetima, kako se ranije smatralo, prevlađuje nakit izrađen od bakra ili bronzne dok se nakit od zlata retko javlja. Međutim, SEM EDX analiza predmeta ranije okarakterisanih kao bronzanih, pružila je sasvim drugačiju sliku o prisustvu zlata a ponegde i srebra u procesu izrade nakita. SEM analizom prvo je izvršeno morfološko istraživanje površine sedam predmeta. Zatim je urađena EDX analiza u po 10 tačaka na svakom predmetu i rezultati govore u prilog prisustva zlata. Zlato je konstatovano na tipološki različitim predmetima, najviše na dijademi, i u nešto manjim procentima na narukvici i slepoočničarki. Ovaj preliminarni rezultat ukazuje da je zlato mnogo prisutnije u izradi nakita u okviru moriške kulture nego što se to do sada smatralo. Dalje analize većeg uzorka pokazaće i u kojoj meri je ova praksa bila raširena kao i to da li je zlato korišteno kao pozlata koja je za cilj imala da predmete od drugih metala i legura predstavi kao zlatne.

**Dragoslav STOJANOVIĆ, Bojan PETROVIĆ,
Lidija MILAŠINOVIĆ, Sofija STEFANOVIĆ**

Laboratory for Bioarchaeology, Faculty of Philosophy, Belgrade

Hidden Gold: SEM EDX Analysis of Jewellery from the Early Bronze Age Necropolis in Mokrin

During the Bronze Age, manufacturing jewellery and decoration become much more complex than it was before, and jewellery was often placed in graves with the deceased. In this manner, jewellery made out of metal was found in over 100 graves in the Mureş culture necropolis in Mokrin (2100–1800 BC). Among these findings, as previously thought, jewellery made out of copper or bronze prevails, while gold jewellery is rarely encountered. However, the SEM EDX analysis of findings, which were previously characterized as bronze objects, gave a completely different insight about the presence of gold, and sometimes silver, in the process of manufacturing jewellery. Firstly, the morphological research of the surfaces of seven findings was performed, with the SEM analysis. After that, the EDX analysis on each finding's ten points was done and the results speak in favour of gold presence. Gold was ascertained on typologically different finds, mostly on the diadem, and in smaller percentage on the bracelet and temple jewellery. This preliminary result indicates that gold was much more present in the process of making jewellery within the Mureş culture than it was previously considered. Further analysis of a bigger sample will show, to what extent this practice was spread, as well as, if the gold was used as gilt, with the goal of presenting objects made out of other metals and alloys as if they were made out of gold.

Katarina DMITROVIĆ

Narodni muzej, Čačak

Nakit bronzanog doba na području jugozapadne Srbije

Dugotrajna istraživanja tumula na području zapadne Srbije rezultirala su i značajnom količinom nakita iz bronzanog doba otkrivenog kako u skeletnim, tako i u grobovima sa spaljenim pokojnicima. Sistematizacijom građe definisane su karakteristike nakita u hronološkim i stilsko-tipološkom smislu, a među najčešćim oblicima prisutne su narukvice, torkvesi, tutuli i naočarasti privesci. Mesto nalaza pojedinih komada u okviru skeletnih grobova omogućio nam je da pretpostavimo način na koji je prvobitno nošen, kao i moguća pravila njihovog kombinovanja. Nakit od bronzne se kod nas u većem broju pojavljuje tek od sredine razvoja srednjeg bronzanog doba. Ovde se, u osnovi radi, o tipovima poznatim u srednjeevropskom materijalu još iz ranijeg razdoblja. Među nalazima iz zapadne Srbije postoje i komadi koji su potpuno jedinstveni po svojoj formi i mogu se smatrati izumima domaćih radionica, kao što su naočarasti privesci sa visoko izdignutom spojnicom ili torkvesi od žice sa spiralno navijenim krajevima u obliku diska. Na lokalne radioničke centre ukazuje i brojnost nakita na ovom području. Ponavljanje većine tipova nakita i načina ukrašavanja osobenih za srednju Evropu potvrđuje dugotrajnu povezanost zapadne Srbije sa severom, odakle su najčešće prodirali kulturni uticaji na domaću populaciju. I pored toga, uporno se održavao tradicionalni oblik sahranjivanja pod humkama, koji predstavlja jednu od najvažnijih karakteristika metalnih doba u ovom delu Srbije.

Katarina DMITROVIĆ
National Museum, Čačak

Bronze Age Jewellery in the Southwestern Serbia Area

The long-term research of tumuli in the area of Western Serbia resulted in a significant amount of Bronze Age jewellery, discovered in skeletal, as well as, graves with incinerated deceased. By systematizing the material, characteristics of jewellery in the chronological and style-typological sense were defined, and the most present forms were bracelets, torkves's, tutul necklaces and eyeglasses-like pendants. The location of the find, for some pieces within skeletal graves, allowed us to assume the manner in which they were first worn, as well as, possible rules of their combining. Bronze jewellery appears in our country in a larger number only from the mid-evolvent of the Middle Bronze Age. This is basically about types known in the medieval material corpus from the earlier period. Among the Western Serbia findings, some pieces are completely unique in their form and can be considered inventions of domestic workshops, such as the eyeglasses-like pendants with a high raised coupling nut or torkves's from wires with spirally coiled disk-shaped endings. The abundance of jewellery in this area also indicated the existence of local workshops. The repetition of most jewellery types and the decoration manner, characteristic for Middle Europe, confirms the long-term connection of Western Serbia with the north, from where cultural influences most commonly infiltrated themselves on the domestic population. Besides that, the traditional form of burials in tumuli, which represents one of the most important metal period's characteristics in this part of Serbia, was tenaciously maintained.

Miha MLINAR

Tolminski muzej, Tolmin

Nakit gvozdene dobe u Posočju (severo-zapadna Slovenija)

Posoške fibule starejši železne dobe zelo dobro kažejo na vpetost te kulture v lokalni oblikovni izraz. Obenem poudarjajo medkulturno sodelovanje s sosednjimi območji. Med starejše železnodobnimi fibulami so povsem lokalne t.i. svetolucijske fibule, ki so značilna ženska noša iz šestega in petega stoletja pred našim štetjem. Med lokalne sodijo tudi posoške živalske fibule, ki so se pojavile že ob zaključku starejše železne dobe v variantah z jantarnimi jagodami na loku pa tudi v mlajši železni dobi. Kontakte s sosednjimi območji v šestem stoletju pred našim štetjem kažejo predvsem različice kačastih fibul. V petem in v četrtem stoletju pred našim štetjem pa kot nadregionalni element vidimo certoške fibule. Tudi v mlajši železni dobi je največ predmetov lokalne izdelave (fibule vrste Idrija pri Bači in obročaste fibule), medtem ko so določene najdbe bile izdelane v severno jadranskih, keltskih ali južno alpskih delavnicah.

Miha MLINAR

Tolmin Museum, Tolmin

Iron Age Jewellery in Posočje (Northwestern Slovenia)

The fibulae from the Late Iron Age Posočje indicate a good fitting of this culture in the local form and design. At the same time, they emphasize the intercultural connection with the adjacent areas. The Late Iron Age fibulae are quite local, i.e. Saint Lucia fibulae, and are a typical female's costume from the VI and V century BC. The Posočje animal fibulae are also local, and they appeared at the end of the Late Iron Age in variants with amber beads on the arc, as well as, in the Early Iron Age. Contacts with the adjacent areas in the VI century BC are mainly represented in forms of serrated fibulae. In the V and IV century BC, Certoška fibulae are seen as a supraregional element. In the Early Iron Age, most of the objects were produced locally (Idrija pri Bači type of fibulae and annular fibulae), while certain finds were found in the Northern Adriatic, Celtic or the Southern Alps workshops.

Jana PUHAR

Posavski muzej, Brežice

Nakit v tisočletjih Posavja – pregled arheološkega nakita od neolitika do srednjega veka v zbirkah Posavskega muzeja Brežice

Posavska regija je v arheološkem smislu izjemno bogata, kar brez dvoma lahko pripišemo njeni strateški geografski poziciji in prometnim povezavam, ki so od prazgodovine potekale tako po Savi kot po prometnicah, ki so povezovale Panonski svet z Mediteranom in Alpami. V zbirkah Posavskega muzeja Brežice hranimo arheološki nakit s časovnim razponom od mlajše kamene dobe do novega veka. Večina najdb nakita je bila odkrita ob izkopavanjih grobišč v sedemdesetih in osemdesetih letih 20. stoletja. Prispevek predstavlja pregled arheološkega nakita od neolitika do srednjega veka v zbirkah Posavskega muzeja Brežice in njegovo umestitev v kulturni in zgodovinski kontekst upoštevajoč izredno tranzitno lego regije, ki se odraža v bogastvu in raznolikosti materialne kulture.

Jana PUHAR

Posavje Museum, Brežice

Jewellery in the Centuries of Posavje – a Review of Archaeological Jewellery from the Neolithic until the Medieval Period in the Collections of Posavje Museum Brežice

The Posavje region is extremely wealthy in the archaeological sense, which can undoubtedly be assigned to its strategic geographic position and road connections, which passed along the river Sava and connected the Pannonia world with the Mediterranean and Alps, from the prehistoric times. In the collections of the Posavje Museum of Brežice, the archaeological jewellery in the time range between the Neolithic and the new Age is kept. Most of the jewellery finds were unearthed during the excavations of the 1970s and 1980s. Presented in this paper is the review of archaeological jewellery from the Neolithic until the Medieval Period in the collections of the Posavje Museum of Brežice and its placement in the cultural and historical context, taking into consideration the extraordinary transit position of the region, which is manifested in the wealth and diversity of the material culture.

Ana MARIĆ

Zemaljski muzej BiH, Sarajevo

Karaburma 63 i Karaburma 39 tipovi fibula u današnjoj Bosni i Hercegovini – „najbliži rod i dalji rođaci“

Za vreme kasnog gvozdenog doba u današnjoj Bosni i Hercegovini, pojavili su se različiti tipovi fibula kao najprepoznatljiviji elementi odeće. Neki od njih su uvezeni, ali je većina verovatno napravljena u lokalnim radionicama pod različitim uticajima. Ovaj rad obrađuje dva eponimna tipa otkrivena na nekropoli na Karaburmi u Beogradu, koji se takođe pojavljuju na različitim lokalitetima u današnjoj BiH, krajnje slični u nekim slučajevima a veoma različiti u drugim. Te tipološke sličnosti i razlike, kao i količina i područje raspodele će biti glavni instrumenti u isticanju kulturne povezanosti i interakcije za vreme kasnog gvozdenog doba.

Karaburma 63, eponimni tip fibula iz ove nekropole, pronađen u grobovima 60 i 63, predstavlja vodeći tip fibula u fazi LT B2 u današnjoj Bosni i Hercegovini. Pojavljuju se u nekoliko različitih varijanti i rasprostranjene su po celom pomenutom području. Sa druge strane, Karaburma 39 fibule, pronađene u grobovima 15 i 39, retko se pojavljuju u današnjoj Bosni i Hercegovini, gde su ograničeni na jedno usko područje i pojavljuju se kao daleka analogija originalnog oblika. Analizirajući oba slučaja, moguće je odrediti kako su se određeni oblici, kao i ideje prenosili, gde su ponekad ostajali gotovo isti ili su prilagođavani lokalnom ukusu.

Ana MARIĆ

National Museum of Bosnia and Herzegovina, Sarajevo

Karaburma 63 and Karaburma 39 Types of Fibulae in Present-day Bosnia and Herzegovina – “First Cousins and Distant Relatives”

During the Late Iron Age in present-day Bosnia and Herzegovina, various types of fibulae, as one of the most recognizable attire element, appeared. Some of them were imported, but the majority of them were probably made locally under different influences. This paper deals with two eponymous types discovered at the cemetery in Karaburma in Belgrade, which also appear on different sites in present-day BiH, quite similar in one case and highly differing in other. Those typological similarities and differences, quantity and distribution area will be the basic tool for pointing out cultural connections and interactions during the Late Iron Age.

Karaburma 63, an eponymous type of fibulae from this cemetery, found in graves 60 and 63, presents a leading type of fibulae during the phase LT B2 in present-day Bosnia and Herzegovina. They appear in several different variants and are spread all over the mentioned area. On the other hand, Karaburma 39 fibulae, discovered in graves 15 and 39, rarely appear in present-day Bosnia and Herzegovina, where they are restricted to one narrow area and appear as a distant analogy of the original form. Analyzing both cases, it is possible to establish how particular forms, as well as, ideas were transferred, sometimes remaining almost the same or adjusted to the local taste.

Timka ALIHODŽIĆ

Arheološki muzej, Zadar

Nakitni oblici u fundusu Arheološkog muzeja Zadar

U Arheološkom muzeju Zadar nalazi se preko 2000 predmeta koji su imali funkciju nakita. Razvrstani su po zbirkama na osnovu materijala od kojega su načinjeni (gagat, jantar, staklo, staklena pasta, kost), po namjeni, odnosno funkciji (kopče, fibule) ili samo Zbirka antičkih gema. Najveći broj nakitnih oblika pronađen je u antičkim grobovima. Prilikom obrade materijala, osobito atraktivnih ogrlica sastavljenih od različitog materijala i sa različitim figuralnim prikazima, nerijetko su razdvajani pohranjivani u zbirke u kojima ih više nije moguće svrstati pod nakit. Tako u zbirci nakita ne nalaze se brončani privjesci u obliku falusa već u zbirci antičkog oružja i oruđa, jer se smatra da su ga nosili isključivo vojnici kao simbol zaštite. Sveobuhvatnim pregledom fundusa Muzeja, uzimajući u obzir sve komponente grobne cjeline, zatvorene vremenske kapsule, pokušat će se razjasniti namjena i funkcija nakita. Kada je nošen kao statusni simbol, kada kao zaštita od uroka ili jednostavno, kada je nošen kao ukras. S obzirom na ustaljeno mišljenje da je u antičko doba nakit bio dostupan bogatijim slojevima, u jednom periodu samo muškarcima, putem rezultata antropoloških analiza potvrdit će se ili negirati ta teza.

Timka ALIHODŽIĆ

Archaeological Museum, Zadar

Jewellery Forms in the Collection of the Archaeological Museum in Zadar

The Archaeological Museum of Zadar holds over 2000 objects that had a jewellery function. They are classified by collection, based on materials from which they are made (jet/lignite, amber, glass, glass paste, bone), by purpose, respectively function (buckles, fibulae) or just as a collection of antique jewels. The largest number of jewellery shapes is found in antique graves. During the processing of the material, especially of the attractive necklaces assembled from different materials and with different figural representations, they were often separated and stored in collections from which they couldn't be classified as jewellery once again. Thus, in the jewellery collection, there are no bronze phallus-shaped pendants; instead, they are in the antique weapons and tools collection, because they are considered to be worn exclusively by soldiers as a symbol of protection. With a comprehensive review of the Museum's collection, taking into consideration all of the grave unit components and closed time capsules, an attempt to clarify the purpose and function of the jewellery will be made. When it was worn as a status symbol, when as protection from spells or simply when it was worn as a decoration. Considering the established opinion that, in the ancient times, jewellery was only available to wealthier classes, in one period only to men, through results of the anthropological analysis, the thesis will be either confirmed or negated.

**Maša SAKARA SUČEVIĆ, Brigita JENKO,
Noel MIRKOVIĆ, Matjaž NOVŠAK**
Pokrajinski muzej, Koper

Dama sa zlatnim naušnicama (muzeološki projekat)

Dama sa zlatnim naušnicama je muzeološki projekt koji je bio sproveden godine 2014. u realizaciji četiri koautora i sa suradnjom dviju srednjih škola i drugih učesnika. Projekt se bazira na grobu 39 iz rimske nekropole Križišče kod Kopra. U grobu bila je pokopana žena u 40-toj godini sa tipičnim rimskim pridacima iz kraja 3. i početka 4. stoljeća. Projekt se bazira na izmišljenoj priči pokojnice, koja počinje svoj govor u trenutku svoje smrti. Preko njezinih komentara i doživljaja posjetitelji izložbe upoznaju tradicionalan rimski pogrebni ritus. Posebnu ulogu igra i sama postavka izložbe, koja omogućava intimo doživljavanje rastavljenih predmeta.

**Maša SAKARA SUČEVIĆ, Brigita JENKO,
Noel MIRKOVIĆ, Matjaž NOVŠAK**
Regional Museum, Koper

The Lady with the Golden Earrings (Museological Project)

The lady with the golden earrings is a museological project that was conducted in 2014, in the realization of four co-authors and cooperation of two high schools and other participants. The project is based on grave 39 from the necropolis Križišče near Koper. Buried in the grave was a woman in her 40s, with typical Roman attachments from the end of the III and the beginning of IV century. The project is based on a fictional story about the deceased woman, who begins her speech at the moment of her death. Through her comments and experiences, the exhibition visitors are familiarized with the traditional Roman funeral ritual. A significant role has the exhibition's setting, which allows an intimate experience with the disassembled objects.

Radmila ZOTOVIĆ

Arheološki institut, Beograd

Nakit na nadgrobnim spomenicima istočnog dela rimske provincije Dalmacije

Na rimskim nadgrobnim spomenicima istočnog dela rimske provincije Dalmacije očuvane su predstave nakita na predstavama poprsja pokojnika. Predstave nakita na celoj ljudskoj figuri ne postoje, jer je i cela ljudska figura očuvana izuzetno retko.

Od nakita su najčešće zastupljene predstave lengerastih fibula, a zatim lengeraste fibule sa lancima na kojima su privesci u obliku bršljanovog lista. Predstave bršljenovog lista mogu se dovesti u vezu sa Dionisom i njegovim htonskim aspektom, zbog čega upravo i jesu često predstavljani kao privesci na nakitu. Predstave bršljanovog lista se mogu naći i uopšte, kao dekorativni element na nadgrobnim spomenicima istočnog dela rimske provincije Dalmacije, što potvrđuje važnost predstave Dionisovog htonskog karaktera. Predstave krstastih fibula su sasvim retke i pojedinačne. Predstava fibule u obliku delfina može se naći samo u jednom slučaju, na spomeniku u obliku kocke iz Seče Reke, i veruje se da stoji u vezi sa predstavom žene koja je rađala više dece.

Radmila ZOTOVIĆ

Archaeological Institute, Belgrade

Jewellery on Tombstones from the Eastern Part of the Roman Province of Dalmatia

On Roman tombstones from the eastern part of the Roman province of Dalmatia, representations of jewellery on displays of the deceased bust's are preserved. Representations of jewellery on the entire human figures do not exist, mainly because the entire human figure is rarely preserved in whole.

The most commonly represented jewellery are displays of bower fibulae (lenger fibulae) and after them bower fibulae with chains which have pendants in the shape of ivy leaves. The representations of ivy leaves can be liaised to Dionis and his mythological aspect, the reason why they were often displayed as pendants on jewellery. The ivy leaf representations can be found, in general, as decorative elements on tombstones from the eastern part of the Roman province of Dalmatia, which confirms the importance of the Dionis mythological character representation. The representations of cross fibulae are quite rare and individual. The representations of fibulae in the shape of a dolphin can be found in only one case, on a cube-shaped monument from Seča Reka, which is believed to be in a relationship with the representation of a woman who gave birth to a number of children.

Tijana STANKOVIĆ PEŠTERAC i Lidija BALJ

Muzej Vojvodine, Novi Sad

Potencijali interpretacije i prezentacije nakita iz arheoloških zbirki – na primeru izložbe

Nakit, skriveno značenje

Iako prvenstveno ukrasni element, nakit može da ima i druge funkcije i značenja, koji su se menjali kroz vreme i prostor. Menjali su se i materijali od kojih je pravljen, a tehnike izrade usavršavale i razvijale. Činjenica je međutim da čovekova potreba za ukrašavanjem postoji koliko postoji i ljudska vrsta. Gledano sa aspekta moderne arheologije, interpretacija nakita iz arheoloških zbirki, otvara bezbroj mogućnosti ukoliko se ovaj fenomen posmatra kroz brojne njegove funkcije, a ne samo sa tipološko-hronološkog aspekta. U tom smislu, multidisciplinarnost je polazna postavka – primenom metodologija različitih društvenih nauka, od arheologije i antropologije, preko psihologije i sociologije, istorije, teorije mode i ekonomije, do filozofije i estetike, moguće je sveobuhvatnije tumačenje od uobičajenog arheološkog. Iz ugla muzeologije i njenih savremenih tendencija, gde se uviđa potreba za drugačijim pristupom u prezentaciji kulturnog nasleđa, koji se prilagođava potrebama ubrzanog društva, sklonog senzacionalizmu, a osvešćenog u pogledu informaciono-komunikacionih tehnologija, podrazumeva se zanimljiv narativ prezentovan uz pomoć savremenih uređaja koji posetioca odvede u prošlost. Pri tome, narativ bezuslovno treba da bude naučno zasnovan. Polazeći sa ovakvih stanovišta, u Muzeju Vojvodine tokom 2014. realizovana je trodelna izložba *Nakit, skriveno značenje*. Primerici nakita iz različitih perioda predstavljeni su kao nosioci vrednih podataka o zanatstvu, trgovini, religiji, kao i društvenim odnosima u prošlosti, ali su dobili i savremenu umetničku interpretaciju u delu *Nakit* kao inspiracija. Treći segment pod nazivom *Nakit* kao uspomena omogućio je posetiocima da predstave svoj komad nakita sa odgovarajućom pričom, čime je izložba dobila intimnu notu i značenje uspomena.

Tijana STANKOVIĆ PEŠTERAC i Lidija BALJ

Museum of Vojvodina, Novi Sad

Potentials for Interpretation and Presentation of Jewellery from Archaeological Collections – Case Study: the Exhibition *Jewellery, Hidden Meaning*

Although primarily a decorative element, jewellery can have other functions and meanings that have changed over time and space. The material from which it was made has also changed, and the techniques of production were refined and developed. The fact is, however, that the man's need for adornment exists as long as the human species. Viewed from the aspect of modern archaeology, the interpretation of jewellery from archaeological collections opens up a myriad of possibilities if this phenomenon is viewed through its numerous functions, not just from the typological-chronological aspect. In this sense, multidisciplinary is a starting point – applying a methodology of different social sciences, from archaeology and anthropology, through psychology and sociology, history, the theory of fashion and economics, to philosophy and aesthetics, a more comprehensive interpretation than the usual, archaeological one, is possible. From the point of view of museology and its contemporary tendencies, which recognizes the need for a different approach in the presentation of cultural heritage, and adapts to the needs of an accelerated society, prone to sensationalism, and aware of information and communication technologies, it is assumed to have an interesting narrative, presented with modern devices, which take visitors to the past. In doing so, the narrative must be unconditionally scientifically based. From this point of view, in 2014, in the Museum of Vojvodina, a three-part exhibition *Jewellery, Hidden Meaning* was realized. Jewellery pieces from different periods were presented as holders of valuable data on crafts, trade, religion, as well as, social relations in the past, but they have also received a contemporary artistic interpretation in the part *Jewellery* as an inspiration. The third segment, called *Jewellery as a Memory*, allowed visitors to present their piece of jewellery with an appropriate story, giving the exhibition an intimate note and meaning to the memories.

Marina KOVAČ

Arheološki muzej Osijek

Koštane ukosnice s glavom u obliku ženskog poprsja iz Murse

Ove su antropomorfne ukosnice zbog svoje dekorativne pojavnosti bile omiljeni nakitni oblici u kosi Rimljanke. Osim kao samostojeći ukras u kosi, služile su i za pričvršćivanje perika, mrežica, vrpce i dijadema, a mogle su poslužiti i kao pomoć pri razdjeljivanju i oblikovanju frizure. Za ovaj tip ukosnica vjeruje se kako im porijeklo možemo tražiti u etrurskoj umjetnosti koja je voljela naglašavati portretne karakteristike na utilitarnim i ukrasno utilitarnim predmetima. Moгуće je da ova ženska poprsja predstavljaju portrete carica, te da su u rimsko doba služile i kao neka vrsta propagandnog sredstva, ali i portrete pokojnica, simbolične portrete ili portrete boginja. Ovaj tip ukosnica mogao je biti izrađen vrlo jednostavno i shematizirano ili vrlo minuciozno te pojedini primjerci izgledaju kao malene portretne skulpture. Pojedine primjerke ukosnica može se datirati na temelju vrste frizure koja je prisutna na glavi žene. Ovaj tip ukosnica tipičan je za flavijevsko trajanovsko razdoblje no, poznati su i primjerci iz klaudivjevsko nero-novskog razdoblja pa sve do u kasnu antiku.

Marina KOVAČ

Archaeological Museum, Osijek

Bone Hairpins with the Head in the Shape of a Woman's Bust from Mursa

These anthropomorphic hairpins were, because of their decorative appearances, the favourite jewellery form in a Roman woman's hair. Besides being a stand-alone hair decoration, they also served for attaching wigs, nets, ribbons and diadems, but they could've also served as help with the shaping and forming of a hairstyle. For this type of hairpins, it is believed that their origin can be found in Etruscan art, which favoured to emphasize the portrait characteristics of utilitarian and decorative utilitarian objects. It is possible that these women busts represented portraits of Empress's, and probably served in the Roman era as some kind of a propaganda agent, but also portraits of deceased women, symbolic portraits or goddess portraits. This type of hairpins could've been produced very simply and schematized or either very meticulous and by doing so, making some examples look like tiny portrait sculptures. Some hairpins can be dated based on hairstyles that are present on the woman's head. This type of hairpins is typical for the Flavian–Trajan period but examples from the Claudius–Nero period until the Late Antique period are also known.

Verena VIDRIH PERKO

Gorenjski muzej, Kranj

Novi nalazi iz ranosrednjovekovnog Kranja

Kranj je poznat širom sveta po svojim blistavim nalazima iz vremena migracija naroda. Na nekropoli u Lajhu je krajem 19. i početkom 20. veka iskopano oko 700 grobova, neki od njih sa zlatnim i srebrnim nakitom, sa mačevima, noževima i drugom vojnom opremom, a i alatom. Za vreme ranog Rimskog carstva, u Kranju je bila stacionirana mala vojna posada. Raspadom Zapadnog rimskog carstva okolno stanovništvo naselilo je prostor sadašnjeg grada. Sagrađena je bila snažna tvrđava germanske vojske koja je branila prelaze preko reke Save prema Italiji. U to vreme je bila sagrađena hrišćanska crkva, gdje je kasnije nastalo veliko slovensko groblje, a velika germanska nekropola bila je naspram Save, u Lajhu.

Arheološka istraživanja sprovedena tokom proteklih decenija u centru grada otkrila su skromne ostatke drvenih stanova iz vremena kasne antike i ranog srednjeg veka. Otkriveni su bili ostaci velike zidane zgrade u oblasti zamka Khislstein, radionice stakla i temelji odbrambenih zidina iznad Save. Između 2004. i 2009. godine, istraživanja su vršena na Lajhu. Pronađeni su novi grobovi, izvanredna otkrića, koja su pokazala da se groblje širilo na većem području, nego što smo pretpostavljali i da je poslužilo sahranjivanju još početkom 7. veka. Međunarodna pažnja bila je posvećena grobu Alemanske knjaginje sa zlatnim prstenom.

Verena VIDRIH PERKO
Gorenjska Museum, Kranj

New Findings from Medieval Kranj

Kranj is known worldwide for its splendid findings from the times of people's migration. On the necropolis in Lajh, at the end of the XIX and the beginning of XX century, about 700 graves were excavated, some of them with gold and silver jewellery, swords, knives and other military equipment but also tools. During the Early Roman Empire, a small military crew was stationed in Kranj. With the collapse of the Western Roman Empire, the surrounding population settled in the area of today's city. A strong German army fort was built, which defended the passages across the river Sava towards Italy. At that time, a Christian church was built, where a large Slavic cemetery was later built, and the large German necropolis was across the river Sava, in Lajh.

The archaeological research was conducted during the last few decades in the centre of the city, and it unearthed humble remains of wooden apartments from the Late Antique and the Early Medieval Period. The remains of a large masonry building in the area of the castle Khislstein, a glass workshop and the foundation of defence walls above the Sava were unearthed. Between 2004 and 2009, the research was conducted on Lajh. New graves were found, extraordinary discoveries, which showed that the cemetery spread on a larger area than it was assumed and that it served as burial ground already at the beginning of the VII century. The international attention was dedicated to the grave of the Alemanni princess with a golden ring.

Tatjana MIHAJLOVIĆ
Narodni muzej, Kraljevo

Muzejska interpretacija nakita u stalnoj postavci Narodnog muzeja u Kraljevu

Referat se odnosi na muzejsku interpretaciju nakita iz tri različita perioda u stalnoj postavci Narodnog muzeja Kraljevo, koje čine jednu interpretativnu celinu. Reč je o nakitu iz poznatog kneževskog groba iz Kruševice (V vek pre n.e.), kasnoantičkom materijalu sa nekropole Lanište (Korlaće, Raška) i srednjovekovnom nakitu (XII–XIV veka) iz manastirskih celina i sa teritorije Kraljeva. Referat se odnosi i na probleme tradicionalne muzejske prakse prezentovanja nakita, koja nosi sa sobom probleme razumevanja od strane publike, koji su bili i jedan od važnih načina drugačijeg pristupa pri realizaciji postavke.

Tatjana MIHAJLOVIĆ

National Museum, Kraljevo

The Museum Interpretation of Jewellery from the Permanent Exhibition of the National Museum in Kraljevo

The report relates to the museum interpretation of jewellery from three different periods in the permanent exhibition of the National Museum of Kraljevo, which make one interpretative whole. This is about jewellery from the known princely tomb from Kruševica (V century BC), the Late Antique material from the necropolis in Lanište (Korlaće, Raška) and the Medieval jewellery (XII–XIV century) from the monastery whole and the territory of Kraljevo. The report also relates to the problems of traditional museum practice of presenting jewellery, which carries with it problems of the audience's comprehension, which were one of the important means of a different approach in the exhibition's realization.

Viktorija UZELAC

Gradski muzej, Sombor

Srednjovekovna arheološka zbirka nakita Gradskog muzeja Sombor, Prilog proučavanju prstenja – model prezentacije

U radu se obrađuje 14 komada prstenja srednjovekovne zbirke nakita arheološkog odeljenja Gradskog muzeja Sombor, uz poseban akcenat na model prezentacije. Zbirka je u procesu revizije, a nakon sistematizacije podataka, dobićemo pregled zastupljenosti prstenja, sa kataloškim odrednicama, hronološko-tipološkim pregledom, analizama porekla, simbolike i analogijama koje mogu doprineti novim istraživačkim saznanjima.

Srednjovekovno prstenje je najbrojnija vrsta nakita u arheološkoj zbirci Gradskog muzeja Sombor, zastupljena primercima od najjednostavnijih formi, preko masivnih komada naglašene profilacije glave i karike, do luksuznih primeraka. Primerci nakita nastalih u radionicama kasnoantičkih i vizantijskih majstora sa umetničkim tradicijama srpskog srednjovekovnog i ugarskog zlatarstva predstavljaju vrhunske umetničke interpretacije koje svedoče o svim sferama društvenog života u prošlosti, o zanatsvu, trgovini, religiji, modi, filozofiji i estetici. Bogat istorijat zbirki sa kraja XIX i početka XX veka svedoče o razvijenoj svesti građanstva Sombora i o značaju očuvanja nacionalne kulturne baštine i velike uloge Muzeja u društvu. Izborom reprezentativanih kopija i replika srednjovekovnog nakita, iz arheoloških zbirki Gradskog muzeja Sombor, najširoj javnosti bio bi predstavljen vidljivi identitet pojedinca. Kulturno nasleđe koje svedoči o viševjekovnoj tradiciji izrade i nošenja nakita, preko poruka i simbola omogućilo bi i dalje proučavanje i prezentaciju arheološkog nakita, na primeru prstenja.

Viktorija UZELAC
Town Museum, Sombor

The Medieval Archaeological Collection of Jewellery at the Town Museum in Sombor, a Contribution to the Study of Rings – Presentation Model

In this work, 14 rings from the medieval collection of jewellery from the archaeological department of Town Museum in Sombor will be processed, with a special emphasis on the presentation model. The collection is in a revision process, and after the data systematization, we will get a review of the rings representation, with catalogue determinants, chronological-typological review, origin analysis, symbolism and analogies that can contribute to new research findings.

The medieval rings are the most numerous type of jewellery in the archaeological collection of the Town Museum in Sombor, represented with examples from the simplest forms, across massive pieces with emphasized head and link profiling, to luxurious examples. The examples of jewellery produced in the Late Antique and Byzantium craftsman workshops with the artistic tradition of the Serbian medieval and Hungarian goldsmithing represent top-quality artistic interpretations, which testify about all segments of the social life in the past, about craftsmanship, trading, religion, fashion, philosophy and aesthetics. The wealthy collection's history from the end of the XIX and the beginning of the XX century testifies about the developed consciousness of Sombor citizenship and the significance of conservation of the national cultural heritage and the great role of the Museum in society. With the selection of representative copies and replicas of the medieval jewellery from the archaeological collections of the Town Museum in Sombor, the visible identity of the individual would be presented to the general public. The cultural heritage that testifies about the centuries-old tradition of manufacturing and wearing the jewellery, through messages and symbols, would allow further studying and presentation of the archaeological jewellery, on the example of rings.

Program

Prvi dan

Četvrtak, 24. oktobar 2019

Skup počinje nakon svečanog otvaranja u 09.30 časova na kome će se prisutnima obratiti direktorka Muzeja gđa. Jelena Medaković. Skup se nastavlja u Konaku kneginje Ljubice, Kneza Sime Markovića 8 gde će predavanja držati u formi okruglog stola.

Goce Naumov, Univerzitet Goce Delčev, Štip

Ornamenti na praiistorijskim antropomorfnim predstavama

Jasna Vuković, Boban Tripković, Filozofski fakultet, Beograd

Ukrašavanje tela u kasnom neolitu: predstave nakita na figurinama s lokaliteta Pavlovac-Čukar

Dragoslav Stojanović, Bojan Petrović, Lidija Milašinović, Sofija Stefanović, Laboratorija za bioarheologiju, Filozofski fakultet, Beograd

Skriveno zlato: SEM EDX analiza nakita sa nekropole ranog bronzanog doba u Mokrinu

Katarina Dmitrović, Narodni muzej, Čačak

Nakit bronzanog doba na području jugozapadne Srbije

Pauza za kafu – 11:45 – 12:00

Miha Mlinar, Tolminski muzej, Tolmin

Nakit gvozdenog doba u Posočju (severo-zapadna Slovenija)

Jana Puhar, Posavski muzej, Brežice

Nakit v tisočletjih Posavja – pregled arheološkega nakita od neolitika do srednjega veka v zbirkah Posavskega muzeja Brežice

Programme

First day

Thursday, October 24th 2019

The gathering begins after an opening ceremony at 9:30 am where the director of Belgrade city Museum Jelena Medaković will address everyone gathered. The assembly is continued at the Residence of Princess Ljubica where lectures will be held in the form of a round table.

Goce Naumov, Goce Delčev University, Štip
Ornaments on Prehistoric Anthropomorphic Representations

Jasna Vuković, Boban Tripković, Faculty of Philosophy, Belgrade
Body Decoration in the Late Neolithic: Representations of Jewellery on Figurines from the Site Pavlovac–Čukar

Dragoslav Stojanović, Bojan Petrović, Lidija Milašinović, Sofija Stefanović,
Laboratory for Bioarchaeology, Faculty of Philosophy, Belgrade
Hidden Gold: SEM EDX Analysis of Jewellery from the Early Bronze Age Necropolis in Mokrin

Katarina Dmitrović, National Museum, Čačak
Bronze Age Jewellery in the Southwestern Serbia Area

Coffee Break – 11:45 – 12:00

Miha Mlinar, Tolmin Museum, Tolmin
Iron Age Jewellery in Posočje (Northwestern Slovenia)

Jana Puhar, Posavje Museum, Brežice
Jewellery in the Centuries of Posavje – a Review of Archaeological Jewellery from the Neolithic until the Medieval Period in the collections of Posavje Museum Brežice

Ana Marić, Zemaljski muzej BiH, Sarajevo
Karaburma 63 i Karaburma 39 tipovi fibula in današnjoj Bosni i Hercegovini – „najbliži rod i dalji rođaci“

Pauza za ručak – 13:30 – 15:00

Timka Alihodžić, Arheološki muzej, Zadar
Nakitni oblici u fundusu Arheološkog muzeja Zadar

Maša Sakara Sučević, Brigita Jenko, Noel Mirković, Matjaž Novšak,
Pokrajinski muzej, Koper
Dama sa zlatnim naušnicama (muzeološki projekat)

Radmila Zotović, Arheološki institut, Beograd
Nakit na nadgrobnim spomenicima istočnog dela rimske provincije Dalmacije

Tijana Stanković Pešterac i Lidija Balj, Muzej Vojvodine, Novi Sad
Potencijali interpretacije i prezentacije nakita iz arheoloških zbirki – na primeru izložbe Nakit, skriveno značenje

Pauza za kafu – 16:30 – 16:45

Marina Kovač, Arheološki muzej, Osijek
Koštane ukosnice s glavom u obliku ženskog poprsja iz Murse

Verena Vidrih Perko, Gorenjski muzej, Kranj
Novi nalazi iz ranosrednjovekovnog Kranja

Tatjana Mihajlović, Narodni muzej, Kraljevo
Muzejska interpretacija nakita u stalnoj postavci Narodnog muzeja u Kraljevu

Viktorija Uzelac, Gradski muzej, Sombor
Srednjovekovna arheološka zbirka nakita Gradskog muzeja Sombor, Prilog proučavanju prstenja – model prezentacije

Slobodno vreme od 18:00

Ana Marić, National Museum of Bosnia and Herzegovina, Sarajevo
Karaburma 63 and Karaburma 39 Types of Fibulae in Present-day Bosnia and Herzegovina – “First Cousins and Distant Relatives”

Lunch Break – 13:30 – 15:00

Timka Alihodžić, Archaeological Museum, Zadar
Jewellery Forms in the Collection of the Archaeological Museum in Zadar

Maša Sakara Sučević, Brigita Jenko, Noel Mirković, Matjaž Novšak,
Koper Regional Museum, Koper
The Lady with the Golden Earrings (Museological Project)

Radmila Zotović, Archaeological Institute, Belgrade
Jewellery on Tombstones from the Eastern Part of the Roman Province of Dalmatia

Tijana Stanković Pešterac i Lidija Balj, Museum of Vojvodina, Novi Sad
Potentials for Interpretation and Presentation of Jewellery from Archaeological Collections – Case Study: the Exhibition Jewellery, Hidden Meaning

Coffee Break – 16:30 – 16:45

Marina Kovač, Archaeological Museum, Osijek
Bone Hairpins with the Head in the Shape of a Woman's Bust from Mursa

Verena Vidrih Perko, Gorenjska Museum, Kranj
New Findings from Medieval Kranj

Tatjana Mihajlović, National Museum, Kraljevo
The Museum Interpretation of Jewellery from the Permanent Exhibition of the National Museum in Kraljevo

Viktorija Uzelac, Town Museum, Sombor
The Medieval Archaeological Collection of Jewellery at the Town Museum in Sombor, a Contribution to the Study of Rings – Presentation Model

Leisure from – 18:00

Drugi dan

Petak, 25. oktobar 2019

Tokom drugog dana Konferencije, održaće se radionica predstavljanja programa prezentacije lokalnog nasleđa na arheološkom nalazištu u Vinči, kod Beograda.

09.00

Okupljanje u Konaku kneginje Ljubice, polazak autobusom ka Vinči.

10.30

Obilazak arheološkog nalazišta i muzeja uz stručno vođenje Kristine Penezić, Laboratorija za bioarheologiju, Filozofski fakultet, Beograd.

12.00–13.00

Prezentacija “Arheologija za javnost – 20 godina iskustva Projekta Vinča”, Milorad Ignjatović, Muzej grada Beograda.

13.00–15.00

Radionice ručne izrade nakita, Rok Široka, umetnik, Kopar–Slovenija.

15.00

Polazak autobusom u Beograd, gde je dolazak oko 16 časova.

17.30

Svečana večera.

Second day

Friday, October 25th 2019

During the second day of the Conference, a workshop of the local heritage presentation program, on the archaeological site Vinča, near Belgrade, will be held.

09.00

Gathering at the Residence of Princess Ljubica, departure by bus to Vinča.

10.30

A visit to the archaeological site and museum with an expert guidance from Kristina Penezić, Laboratory for Bioarchaeology, Faculty of Philosophy, Belgrade.

12.00–13.00

The presentation “Archaeology for the public – 20 years of the Project Vinča experience”, Milorad Ignjatović, Belgrade City Museum.

13.00–15.00

Handmade jewelry workshop, Rok Široka, artist, Koper–Slovenia.

15.00

Departure by bus to Belgrade, where the arrival is planned around 16:00.

17.30

Dinner party.

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904:739.2(048)(0.034.2)
739.2(048)(0.034.2)

KONFERENCIJA Nakit ostaje NAOS 2.0 (2019 ; Beograd)

Књига сажетака [Elektronski izvor] / Konferencija Nakit ostaje NAOS 2.0, Beograd, 24-25 oktobar 2019. = Book of abstracts / Conference Jewellery Remains NAOS 2.0, Belgrade 24-25. October 2019 ; [priredio, editor Milorad Ignjatović] ; [prevod, translation Đurađ Đurić]. - Beograd : Muzej grada Beograda = Belgrade : Belgrade City Museum, 2019 (Beograd : Muzej grada Beograda). - 1 elektronski optički disk (CD-ROM) ; 12 cm

Sistemski zahtevi: Nisu navedeni. - Nasl. sa naslovne strane dokumenta. - Ekranski prikazi uporedo na srp. i engl. jeziku. - Tiraž 50.

ISBN 978-86-6433-028-2

а) Археолошки налази -- Накит -- Апстракти б) Накит -- Апстракти
COBISS.SR-ID 279980556

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