

ZAGREB UNIVERSITY
ACADEMY OF FINE ARTS
ZAGREB, Ilica 85

**CURRICULUM
OF THE POSTGRADUATE COURSE LEADING TO A DOCTORATE OF ART
(SCULPTURE) AT THE ACADEMY OF FINE ARTS**

(Curriculum designed by Professor Stjepan Gračan)

Zagreb, 2005.

CURRICULUM OF THE POSTGRADUATE COURSE LEADING TO A DOCTORATE OF ART (SCULPTURE) AT THE ACADEMY OF FINE ARTS

1. INTRODUCTION

The Academy of Fine Arts in Zagreb was able from its foundation in 1907 to keep up with the imperatives of the time and is doing the same thing at the present time in the organisation of its departments of postgraduate doctoral courses. For several decades (1922-1968), the Sculpture Department had a two year postgraduate study course supervised by the leading Croatian sculptors and teachers of sculpting – Ivan Meštrović, Antun Augustinčić and Fran Kršinić. These opportunities for further studies in the past certainly contributed to the high achievements made by Croatian sculpture. In these facts lies the underpinning for the re-opening of the postgraduate art course in sculpture.

At the Sculpture Department, the postgraduate course leading to a doctorate of art provides the highest level of qualification in the whole of contemporary sculptural education, enabling for the most gifted students both the mastery of new knowledge and skills and the further development of their creativity, perceptiveness and artistic individuality in the context of contemporary fine arts creativity. The course is conceived in terms of criteria of excellence, as a creative fusion of visual arts practice and theory, and is comparable with the curricula of the postgraduate schools in the fine arts academies in Poland, Slovakia and Slovenia, which implies then a kinship with most of the other fine arts academies in the other countries of the EU.

The envisaged course provides for the incorporation of parts of our curriculum into the curricula of other universities, both in Croatia and elsewhere.

2. GENERAL PART

NAME OF THE COURSE:
FIELD
BRANCH

SCULPTURE
FINE ARTS
SCULPTURE

RESPONSIBLE INSTITUTION:

Zagreb University, Academy of Fine Arts

INSTITUTIONAL STRATEGY FOR
DEVELOPMENT OF DOCTORAL
COURSES:

In its curriculum, based on up to the moment achievements in the area of art education, the course defines excellence and professional standards in sculptural creativity, and ensures the improvement and high quality rejuvenation of its own faculty.

INNOVATIVENESS OF THE
DOCTORAL CURRICULUM:

A course that qualifies the most gifted students in the domain of the creative fusion of practical work in the fine arts, technological skills and the most up-to-date theoretical background is a warranty for artistic innovativeness.

ADMISSION REQUIREMENTS:

(For candidates who obtained their qualifications according to the system up to 2005). Along with the requirements laid down by the Regulations concerning the Postgraduate Course at the Academy of Fine Arts, entitlement to enrol in the postgraduate doctoral course will be acquired by candidates who have graduated from the first degree course of sculpture at the Academy of Fine Arts, or in some similar course in sculptural or

plastic design (Academy of Applied Arts, Design Course, Architecture).

IN CONJUNCTION WITH THE APPLICATION FORM, CANDIDATES SHOULD ENCLOSE:

Documentation concerning their independent work in art (photographic prints, slides, digital presentations of three dimensional realisations plus written explanations).

A synopsis of the planned work during the course, and the form and manner of presentation of the doctoral dissertation.

SELECTION CRITERIA AND PROCEDURES:

Course members will be selected according to an open competition, with a consideration of the documentation about their independent work in the fine arts, i.e., in sculpture, along with an evaluation of the personal curriculum proposed.

COMPETENCES ACQUIRED BY STUDENTS BY GRADUATION:

The postgraduate doctorate of fine arts course qualifies its members for high quality professional and independent creative fine arts work in the area of sculpture or three-dimensional formal treatment, pursuant to the most recent technical and technological knowledge and theory.

The course, being the highest level of fine arts education, also provides qualifications for work in tertiary level art education establishments, and for work in museums, galleries and other private and public art and culture institutions.

3. CURRICULUM DESCRIPTION STRUCTURE AND ORGANISATION:

The postgraduate course is delivered as a regular course, in line with the curriculum and syllabus adopted by the Academy Council at the recommendation of the Postgraduate Course Council.

According to the proposals submitted by supervisor and the individual course member, the Postgraduate Course Council will set up an individual curriculum for the doctorate of art course for each individual student.

The course is highly individualised and is delivered in agreement with the supervisor, in the form of work in the studio, seminars, seminar papers/works, exercises and tuition in the field.

The total number of hours provided in the postgraduate three-year doctoral course comes to 1190.

TUITION CONCEPT

Students at the postgraduate fine arts course in sculpture produce sculptures, implying three-dimensional artistic form in the broader sense of the phrase, in line with the curriculum that they have proposed to and agreed on with the supervisor, who is a sculpture teacher (professor).

In parallel with the practical work, they also attend lectures and seminars, and perform practical exercises, produce seminar papers, thus informing their work in the visual arts with the mastering of new knowledge and understanding. Recording as they work their inquiries and analyses, the students will rationalise their artistic procedures to a level that includes a highly productive sense of self-awareness, backed up by consultations with another supervisor who is a teacher of art theory or a prominent art theorist.

As well as completing the course, the student is bound to take an active part in public exhibitions.

During the third year of the course, the students have the assignment of completing their artistic work and presenting it in public as their practical dissertation. Similarly, they are bound by the end of the sixth term to complete and submit their theoretical dissertation, in written form.

During the course, the students must take part in undergraduate teaching for four seminars, as art assistants to or associates of their own supervisor, a sculpture professor.

The Postgraduate Course Council will monitor the delivery of the course, and from time to time will make a performance assessment.

COMPULSORY SUBJECTS (COURSES)

1. Sculpture,
2. Materials technology and new sculptural procedures
3. History of contemporary fine art

ORGANISED TUITION (electives)

1. Contemporary fine arts theory
2. Architecture and town planning theory
3. Cultural anthropology
4. Philosophical anthropology
5. Contemporary aesthetics
6. Computer assisted design
7. Film and video art theory and practice
8. Fine arts teaching theory and practice
9. Museology
10. Culture and arts management

In conjunction with the three compulsory units, of the ten subjects in the organised tuition section a student must select any five.

POSTGRADUATE DOCTORATE OF ART COURSE

Compulsory subjects	ECTS			TERMS AND HOURS						HOURS
	1	2	3	I	II	III	IV	V	VI	
1. Sculpture	25	30	60	120	120	120	120	160	160	800
2. Materials technology and new sculptural procedures	5	5	-	15	15	15	-	-	-	45
3. History of contemporary fine arts	5	5	-	15	15	15	-	-	-	45
Total				150	150	135	120	160	160	890
Organised (general) tuition										
1. Contemporary fine arts theory	5	-	-	15	15	-	-	-	-	30
2. Architecture and town planning theory	5	-	-	15	15	-	-	-	-	30
3. Cultural anthropology	5	-	-	15	15	-	-	-	-	30
4. Philosophical anthropology	-	5	-	15	15	-	-	-	-	30
5. Contemporary aesthetics	-	5	-	-	-	15	15	-	-	30
6. Computer assisted design	5	-	-	15	15	-	-	-	-	30
7. Film and video art theory and practice	-	5	-	-	-	15	15	-	-	30
8. Fine arts teaching method theory and practice	-	5	-	-	-	15	15	-	-	30
9. Museology	5	-	-	15	15	-	-	-	-	30
10. Arts and culture management	-	5	-	-	-	15	15	-	-	30
ECTS in total	60	60	60	225	225	225	210	160	160	
Total workload in terms of hours										1190

NB:

The real substance of the main subject is actually the ongoing work on the work of art in a studio or workshop. The number of hours of practical work given here is not planned according to methods appropriate to theoretical tuition. The character of visual arts work is essentially determined by the technical complexity of the production as well as the psychological and physical strength of the students. And the number of practical tuition hours is also not the same as the number of tuition hours that the supervisor is obliged to provide.

COMPULSORY AND ELECTIVE ACTIVITIES:

The course is organised into three credit groups or units:

- 1st credit group: the main art subject with the addition of compulsory theoretical tuition
- 2nd credit group: organised general subject organised tuition (electives)
- 3rd credit group: extra-curricular activities.

In the 3rd credit group, credits are won with proven independent activity, as follows:

Solo show	10 credits
Participation in an exhibition of national importance or a well regarded international event	5 credits
Participation in open competitions	5 credits
Realisation of a sculpture in public space	5 to 10 credits
Prizes and awards	5 credits
Articles published in academic and professional journals	1 credit

In year two of the course, the student must acquire 15 credits from the 3rd credit group, and in the third year must acquire 20 credits.

DESCRIPTION OF THE SUBJECT

01 NAME OF THE SUBJECT SCULPTURE

INSTRUCTOR: Professor Stjepan Gračan
Professor Miro Vuco
Prof. Slavomir Drinković

TUITION ASSOCIATES: Assoc. Prof. Vladimir Gašparić
Senior Associate Krešimir Rod

term	I.	II.	III.	IV.	V.	VI.
hours	120	120	120	120	160	160
credits	12	12	15	15	24	24

SUBJECT STATUS: Compulsory.

KIND OF TUITION: Practical.

SUBJECT SUBSTANCE:

The students will produce sculptures, implying three-dimensional artistic form in the broadest sense of the words, in accordance with the individual curriculum of each student that has been agreed on with the supervisor, a professor of sculpture.

GENERAL AND SPECIALIST COMPETENCES:

The ability to carry out independent professional creative in the area of sculpture or three dimensional form.

Creative work in accordance with the most up to date technical and technological knowledge and theory, resulting in excellence, innovativeness and artistic individuality in the context of contemporary fine art.

The ability to stimulate and develop artistic creative in work in tertiary level art institutions and in matters in art gallery and other cultural institutions.

TUITION METHOD:

Individual supervised training, consultation, tuition in the field, independent work.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Assessment during the performance of the curriculum, seminar works and papers, tests at the end of each semester, the closing annual exhibition.

READING LIST:

- Art monographs (choice according to tuition requirements)
- Lucie-Smith, E., *Umjetnost danas*, Zagreb, 1978.
- Danto, A.C., *Preobražaj svakidašnjeg*, Zagreb, 1997.
- Arnheim, R., *Moć centra*, Belgrade, 1998.
- Claire, J., *Razmišljanja o stanju umjetnosti*, Europski glasnik, Zagreb, 1998.
- Malraux, A., *Glava od opsidijana*, Zagreb, 1982.
- Klotz, H., *Kunst im 20. Jahrhundert*, Munich, 1994.
- Kemper, P., *Postmoderna ili borba za budućnost*, Zagreb, 1993.
- Catalogues of the great events in world art (Venice, Sao Paolo, Kassel)
- New domestic and foreign art periodicals

**02 NAME OF THE COURSE TECHNOLOGY OF MATERIALS AND
NEW SCULPTURE PROCEDURES**

TEACHER: **Doc.dr.sc. VLADAN DESNICA**

ASSISTANT LECTURER:

semester	I.	II.	III.
Hours	15	-	15
Points	6	-	6

SUBJECT STATUS : **Obligatory**

TYPE OF TUITION: **Theory and practice.**

CONTENTS OF THE COURSE:

New materials and possibilities of their use in sculpture, degradation of the materials and influence of outer factors. Additional materials and means and their technology. Glass, typies, method of treatment, glass additives, colouring. Light and light interaction with the material, mirrors, lasers, holograms as the possibility of virtual sculpture. Metals, alloys, refinement of the surface. Corrosion and protection. New possibilities of digital sculpture, methods of computer designing of plastic, 3D printing. Scientific and skilled methodology, documenting and photographing. Searching for and processing literature data, writing and publishing of works. Writing and discussing the projects.

LITERATURE:

Obligatory literature:

- Rich, J.: *Materials and methods of sculpture*, Dover, 1988.
- Penny, *Materials of Sculpture*, Yale University Press, NH, London, 1993.
- *Reclams Handbuch der kuenstlerischen Techniken*, Siegle, Stuttgart, 1988.

Recommended literature:

- Wagner, M.: *Das Material der Kunst*, Siegle, Muenchen, 2002.
- Percy, H.M.: *New materials in sculpture*, A.T. London,1990.
- Mayer, R.: *The Artist's handbook*, F&F, London, 1973.
- Janovic, Z., *Polimerizacija i polimeri*, KI, Zagreb, 1996.
- *Skup normi i konvencija* (CEN/EU/UNESCO)
- Ryan, W., *Properties of Ceramic Raw Materials*, PPO, NY, 1997.
- *Tehnicka enciklopedija*, LZ M. Krleža, Zagreb
- Andrews, O.: *Living materials – a sculptor's handbook*, University of California,1988.
- Brill, T.B.: *Light, its interaction with art and antiquities*, Kluwer Academic/Plenum Publishing, New York, 1988.

03 SUBJECT NAME: HISTORY OF CONTEMPORARY FINE ARTS

INSTRUCTOR: Assoc. Prof. Ive Šimat Banov, DSc

TUITION ASSOCIATE:

term	I.	II.	III.
hours	15	15	15
credits	3	3	6

SUBJECT STATUS: Compulsory.

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

Reading the problem of contemporary or recent art as question and not as answer. In other words, to test out the phenomena, forms, interactions of art and reality. The roles of different media, technological and virtual strengths as against traditional forms of artistic expression. In connection with this, to bring up to date the proposition that art is over and that painting has died, or, on the contrary, the vitality of all kinds and forms of expression. Testing out the relationship between work of art and society, art and politics, art and the environment, the global as against the local. Consequences of the avant-garde movements of the early 20th century on the art of today (Dada, Surrealism, for instance). Impact of Duchamp, Mondrian and Malevich on recent art. Idea or utopia of synthesis of life and art (De Stijl, Bauhaus, Beuys, for example). What has been achieved? Is a synthesis feasible? The relationship between contemporary and/or recent work in Croatia and that elsewhere in the world. Globalisation and the peripheral as "fertile backwardness" (Boris Groys). Attitude to current work has to be more by way of dialogue, dispute, polemics, juxtaposition of ways of thinking and so on, and not at all by way of classical ex cathedra lecturing. Information and critical interrogation of it are required. Visits to exhibitions (Kassel, Venice, Sao Paolo, Rijeka, Zagreb and Ljubljana for example).

TUITION METHOD:

Lectures, consultations, presentations, Internet.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

- E. Lucie-Smith, *Umjetnost danas*, Zagreb, 1978.
- J. Claire, *Razmišljanja o stanju umjetnosti* (complete text), *Europski glasnik*, year III., no. 3, Zagreb, 1998.
- MoMA, catalogue of the Museum of Modern Art in New York
- Gilbert Durand, *Les structures anthropologiques de l'imaginaire (Antropološke strukture imaginarnoga, Uvod u opću antropologiju)*, Bordas, Paris, 1984., A. Cesarec, Zagreb, 1991.
- Jean Clair, *La responsabilite de l'artiste, Les avant-gardes entre terreur et raison (Odgovornost umjetnika, Avangarde između nasilja i razuma)*, *Le Debat*, Gallimard, 1997, partly in EG no. 4, Zagreb, 1998.
- Heinrich Klotz, *Kunst im 20 Jahrhundert. Moderne – Postmoderne - Zweite Moderne*, Munich, 1994.
- *Umjetnost kao slučaj* (texts of Jean-Philippe Domecq, *Suvremena umjetnost nasuprot modernoj umjetnosti*; Peter Strasser, *Nedovršena sekularizacija umjetnosti*; Daghild Bartles, *Sumrak umjetnosti*; Eduard Beaucamp, *Moderna umjetnost na kraju svojeg stoljeća*, Boris Groys, *Budućnost pripada tautologiji*; Beat Wyss, *Budućnost lijepoga*), *Europski glasnik*, year IV., no. 4., Zagreb, 1998.

04 SUBJECT NAME: CONTEMPORARY FINE ARTS THEORY

INSTRUCTOR: Assoc. Prof. Marcel Bačić

TUITION ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

Status of theory as against contemporary art practice; theory of art and contemporary philosophical models; modernism and revisions of it; critiques of originality; history, historicism, eclecticism; iconology and semiology; the visual language and contemporary linguistics; science and quasi-science; models of interpretation.

TUITION METHOD:

Lectures, seminars, consultations, tuition carried out in museums.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examinations

READING LIST:

- *Art and Theory 1900 – 1990: An Anthology of Changing Ideas*; ed.: Charles Harrison i Paul Wood, Malden, Blackwell Publishers, 2002.
- Benjamin, Walter: *Umjetničko djelo u doba svoje tehničke reproduktivnosti*, Život umjetnosti 6, Zagreb, 1968.
- Sedlmayr, Hans: *Gubljenje središta: likovne umjetnosti 19. i 20. stoljeća kao simptom i simbol vremena*. translation Vlado Vladić, Split, Verbum, 2001.
- Eco, Umberto: *Otvoreno djelo*, Sarajevo Veselin Masleša, 1965.
- Clair, Jean: *Odgovornost umjetnika: avangarde između nasilja i razuma*, Europski glasnik 4, Hrvatsko društvo pisaca, Zagreb, 1999.

05 SUBJECT NAME: ARCHITECTURE AND TOWN PLANNING THEORY

INSTRUCTOR: Senior Scientific Associate Tomislav Premerl, DSc

TUITION ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

Architecture – its definition and laws. Space, the essence and integrating factor of creativity (unity of space). Function – construction – form. Plasticity of space, proportion, light, harmony, material, colour. Architecture theorists. Science of art, history of architectural thinking through works of architecture. What architecture is capable of. Interventions in space during a project and subsequent interventions. Town planning, artificial nature, the system of the functioning of the activities of life. History of town planning, indivisibility of architecture and town planning, composing of the city.

TUITION METHOD:

Lectures, seminars, field tuition.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

- Argan, G.C., *Arhitektura i kultura*, Split, 1989.
- Castex, J., Depaule, J.C., Panerai Ph., *Urbane forme*, Belgrade, 1989.
- Conrads, U., *Programi i manifesti arhitekture 20. st.*, Zagreb, 1997.
- Eco, U., *Kultura, informacija, komunikacija*, Belgrade, 1973.
- Frampton, K., *Moderna arhitektura. Krićka povijest*, Zagreb, 1992.
- Giedion, S., *Prostor, vrijeme, arhitektura*, Belgrade, 1969.
- Janson, H.W., *Povijest umjetnosti*, Varaždin, 2005.
- Kulterman, U., *Povijest povijesti umjetnosti*, Zagreb, 2002.
- Mohorovičić, A., *Graditeljstvo u Hrvatskoj*, Zagreb, 1992.
- Nestorović, B., *Uvod u arhitekturu*, Belgrade, 1966.
- Pevsner, N; Honour, H; Fleming, J., *Lexikon der Weltgarchitektur*, Munich, 1967.
- Premerl, T., *Hrvatska moderna arhitektura između dva rata. Nova tradicija*, Zagreb, 1990.
- Sitte, C., *Umetničko oblikovanje gradova*, Belgrade, 1967.
- Zevi, B., *Znati gledati arhitekturu*, Zagreb, 2000.

06 SUBJECT NAME: CULTURAL ANTHROPOLOGY

INSTRUCTOR: DSc Vera Turković, Assoc. Prof..

TUITION ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

The lectures are conceived as a systematic and comprehensive introduction into cultural anthropology, its knowledge, and through them into the basic theoretic approaches in the history of the discipline (evolutionism, diffusionism, functionalism, structuralism, symbolic anthropology, postmodern anthropology). The introductory lectures are devoted to a definition of cultural anthropology and its subjects and a consideration of its relationship with ethnology – cultural anthropology in Croatia. The lectures are systematised with respect to areas of human activity that in the anthropological way of looking at things are covered by the concept of culture – economics, society, politics, religion, art. At the same time some basic issues considered in the history of the profession are presented, for example the relationship between culture and individual, culture and language, kinship, sex, forms of marriage and the family, cultural changes and so on. Particular emphasis is placed on a holistic approach to studying the whole of the position of man: past, present and culture, and on cultural traditions that include art, customs and changes of thinking through the generations. Cultural traditions answer questions about how we shape things, how we interpret the world, how we distinguish good and evil, ugly and beautiful

TUITION METHOD:

Lectures, seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

- C.P. Kottak, *Cultural Anthropology*, 1991; (W. Haviland / A. Rosman and P. Rubel / C.P. Kottak / L.Mair), 1991.
- R. Benedict, *Obrasci kulture*, 1966.
- J. Clifford and G. E. Marcus, *Writing Culture: The Poetics and Politics of Ethnography*, 1986. The periodical *Dometi*, no. 3/4, *Postmodernizam u antropologiji*, 1992.
- E. Durkheim, *Elementarne forme religijskog života*, 1912.
- J. Frazer, *Zlatna grana*, 1977.
- C. Geertz, *Interpretation of Cultures*, 1973.
- A. van Gennep, *Les rites de passage*, 1909. (English translation)
- J. Jelić, *Jednodimenzionalna antropologija*, 1988.
- E. Leach, *Rethinking Anthropology*, 1961.
- C. Levi-Strauss, *Strukturalna antropologija I i II*, 1977 and 1988.
- B. Malinowski, *Argonauti zapadnog Pacifika*, 1922.
- B. Malinowski, *Magija, nauka, religija*, 1979.
- G. Marcus, D. Cushman, *Ethnographies as Texts*, *Ann. Rev. Anthropol*, 11, 1982.
- M. Mead, *Spol i temperament u tri primitivna društva*, 1935.

SUBJECT NAME: **PHILOSOPHICAL ANTHROPOLOGY**

INSTRUCTOR: Professor Hotimir Burger DSc

TUITION ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

Methodological problems. Relationship of philosophical anthropology and other philosophical disciplines and empirical anthropology (biological, social, cultural and so on) and the human and social sciences. Perception of man and self-understanding of humanity. The problem of the nature and being and man, anti-objectivism of philosophical anthropology, its practical purpose. Concept of man and image of man in history of philosophy (ancient Greek, medieval, modern understanding of humankind) and in various cultures. Role of Kant in development of anthropological thinking. Constitution of philosophical anthropology in works of Scheler, Plessner, Gehlen and others. Concepts of subject and historicity, language and sociality, corporeality, play, spirit and culture and other things. Philosophy of man, philosophical anthropology. Contemporary philosophy and anthropological thinking.

TUITION METHOD:

Lectures and seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

Compulsory reading:

- Scheler, M., *Čovjek i antropologija*, Zagreb, 1993.
- Plessner, H., *Stupovi organskog i čovjek ili Conditio humana*, Zagreb, 2005.
- Gehlen, A., *Čovjek. Njegova priroda i njegov položaj u svijetu ili Čovjek i institucije*, Zagreb, 2005.
- Cassirer, E., *Ogled o čovjeku*, Zagreb, 1980.
- Fink, E., *Temeljni fenomeni ljudskog postojanja*, Novi Sad
- Marcus/Fischer, *Antropologija kao kritika kulture*, Zagreb, 2003.

Supplementary reading:

- Kant, I., *Antropologija u pragmatičkom pogledu*, Zagreb, 2003.
- Rothacker, E., *Filozofska antropologija*, Sarajevo, 1983.
- Freud, S., *Uvod u psihoanalizu*, Novi Sad, 1984.
- Levi-Strauss, C., *Strukturalna antropologija*, Zagreb
- Haefner G., *Filozofska antropologija*, Zagreb, 2003.
- Pascal, B., *Misli*, Zagreb, 2003.

08 SUBJECT NAME: CONTEMPORARY AESTHETICS

INSTRUCTOR: Assoc. Prof. Vera Turković, DSc

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

The themes and required reading are based on problems of reflections on art of the 20th century and the establishment of a dialogue with the theory of the visual arts or the media in which the post-graduate student is expressing himself or herself. This course does not consist only of the provision of a certain quantity of facts and knowledge, but also supports the development of the course member's own thinking and value judgements.

TUITION METHOD:

Lectures and seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

Compulsory Reading:

- Hegel, G.W.F., *Estetika I*, Kultura, Belgrade, 1972.
- Croce, B., *Brevijar estetike*, Naklada Ljevak, Zagreb, 2003.
- Eco, U., *Povijest ljepote*, Hena com, Zagreb, 2004.
- Veltrusky, J., *Semiotics of Art*, MIT Press, USA, 1976.
- Barbarić, D., *Estetsko iskustvo*, MH, Zagreb, 1997.
- Barthes, R., *Carstvo znakova*, August Cesarec, Zagreb, 1989.

Supplementary Reading:

- Grassi, E., *Moć mašte*, Š.K., Zagreb, 1981.
- Danto, A., *Preobražaj svakidašnjeg (filozofija umjetnosti)*, KruZak, Zagreb, 1997.
- Pejović, D. (ur.), *Nova filozofija umjetnosti*, Naprijed, Zagreb, 1974.
- Grlić, D., *Za umjetnost*, Školska knjiga, Zagreb, 1983.
- Michaud, Y., *Umjetnost u plinovitom stanju (esej o trijumfu estetike)*, Naklada Ljevak, Zagreb, 2004.

09 SUBJECT NAME: COMPUTER ASSISTED DESIGN

INSTRUCTOR: Assist. Prof. Siniša Reberski

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical and Practical.

SUBJECT SUBSTANCE:

The objective of this substance is that a personal attitude be formed as well as individual forms of artistic expression through the computer medium. Tuition is oriented in particular towards Internet-art, interactive computer media, the phenomenology of virtuality and the digital representation of spatiality. During the course, for this purpose, practical exercises for perfecting specialist knowledge of and skills in the use of computers are carried out, in various application fields, such as web design, 3D modelling, 3D tracing and 3D set design, as well as the processing and integration of photography, video and computer animations.

Through the exercises, the students are channelled in the direction of their own creative projects in which they will explore computer capacities, computer media and peripherals in artistic expression. A particular emphasis will be placed on exploration of the phenomenon of virtual space, its interrogation, the exploration of borderline possibilities, its impacts on and consequences to thinking about and perceiving space. The final project assignments will be practical realisations of complete independent original art works.

Tuition is based on supervisions, with a large deal of independent research and creative formal experiments, and is carried out in computer workshops and in the studio.

TUITION METHOD:

Lectures, seminars, exercises

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

Compulsory reading:

- Stephen Wilson, *Information Arts*, Leonardo books MIT Press, Cambridge, 2003.
- Christiane Paul, *Digital Art*, Thames and Hudson, London, 2003.
- Oliver Grau, *Virtual Art, From Illusion to Immersion*, Leonardo books, MIT Press, Cambridge, 2004.
- Rachel Greene, *Internet Art*, Thames and Hudson, London, 2002.

Supplementary reading:

- Noah Wardrip-Fruin, Nick Montfort, *New Media Reader*, MIT Press, 2003.
- Curran, Steve, *Motion graphics*, Gingko Press, Hamburg, 2000.
- Pring, Roger: *www.type*.

10 SUBJECT NAME: FILM AND VIDEO ART THEORY AND PRACTICE

INSTRUCTOR: Assoc. Prof. Ivan Ladislav Galeta

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical and Practical.

SUBJECT SUBSTANCE:

Theoretical knowledge about the nature of film and video art. Analysis of the impact of film on perception of reality. Documentary film as testing out of the borders between life and art. Experimental film as elision of borders between film and fine arts. Animation as syncretic art. Interaction of documentary, experimental and animated film and video art. Conceptual approach to the medium of video. Interaction of theoretical and practical tuition (exercises).

TUITION METHOD:

Lectures, seminars, practicals, supervisions.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Oral examinations, assessment of practical work.

READING LIST:

- Virillo, P., *The Vision Machine*, Indiana, 1994.
- Sontag S., *Eseji o fotografiji*, Belgrade, 1982.
- Peterlić, A., *Osnove teorije filma*, Zagreb, 1982.
- Vučićević, B., *Avangardni film (1895-1935)*, Belgrade, 1975.
- Turković H., *Filmska opredjeljenja*, Zagreb, 1985.
- Curtis D., *Experimental Cinema*, London, 1971.

11 SUBJECT NAME: FINE ARTS TEACHING METHODS THEORY AND PRACTICE

INSTRUCTOR: Professor Emil-Robert Tanay

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical and Practical.

SUBJECT SUBSTANCE:

Familiarisation with theoretical methods of teaching and epistemologically founded visual art practice in education of schoolchildren and university students in visual arts.
Creating the capacity for creative approaches in practice, and improvement of its development.
Qualification for transition and exchange of knowledge in various situations of the teaching process, with emphasis on assessment, monitoring and evaluation of the teacher's own inputs into the expressive and creative capacities of the students.

TUITION METHOD:

Lectures, seminars, practicals.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

- Fine arts monographs (selection according to the needs of the class)
- Arnheim, R., *Vizualno mišljenje*, Belgrade, 1985.
- Arnheim, R., *Umetnost i vizualno opažanje*, Belgrade, 1981.
- Brunner, J., *Kultura obrazovanja*, Zagreb, 2000.
- Piaget, J. and Inhelder, B., *Intelektualni razvoj djeteta*, Belgrade, 1985.
- Terhart, E., *Metode podučavanja i učenja*, Zagreb, 2001.
- Tanay, E.R., *Valovi boja, I-IV*, Zagreb, 2003.
- Tanay, E.R., *Valovi boja, V-VIII*, Zagreb, 2003.

12 SUBJECT NAME: MUSEOLOGY

INSTRUCTOR: Museum Adviser Darko Schneider

TUITION ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

Familiarisation with the basic principles of museology and of practical work in museums. The history of museology. Organisation of museums. Theory of museology. Museum object, art object. Research and processing. Organisation of museums and communications with visitors.

Organisation of exhibition, preparation of an exhibition, treatment of an exhibition. Preparation of catalogues, setting up exhibitions, media treatment.

TUITION METHOD:

Lectures and seminars.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

- Maroević, I., *Uvod u muzeologiju*, Zagreb, 1993.
- Eco, U., *Kultura, informacija, komunikacija*, Belgrade, 1973.
- Humski, V., *Pregled povijesti muzeja*, Zagreb, 1986.
- Humski, V., *Muzeologija*, Zagreb, 1986.
- Vujić, Ž., *Postanak i razvoj umjetničkih muzeja u Zagrebu*, 1992.
- Bauer, A. and Nemet, K., *Muzeji i arhivi*, Zagreb, 1957.
- *Informatica museologica* (series of periodicals), Zagreb

13 SUBJECT NAME: CULTURE AND ARTS MANAGEMENT

INSTRUCTOR: Senior Assistant Andrea Pavetić

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

Familiarisation of the students with the fundamental knowledge from the domain of culture management.

Mastering the principles of the market manner of thinking and acting, with the aim of easier communication with economic experts in the area of management, and better personal preparation for appearing on the art market.

Development of ability to analyse art market conditions, the aim being to organise business activities.

Application of management to in the area of leading end user demand.

Management of relations on the resource market (sources of financing and other material resources; suppliers, donators, government and its institutions).

Considering fine arts creativity through the possible market aspects.

Author's rights as the set of moral and property rights of authors (Berne Convention and others). Holders of author's rights – original and derived. Transfer of rights by contract, or the Inheritance Law. Exercise of author's right.

In the area of culture, marketing and the art market are complementary to management. In line with this, the student, as potential participant on the art market, should get to know the basis of scientific views about the approach to market issues, in order to be able to figure on the market, to promote and sell the work of art, whether independently or using the services of the professional promoter, gallerist or manager.

This course will be delivered on the principle of interactive tuition, with the use of current computer technology.

TUITION METHOD:

Lectures and seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

Required reading:

- Peter Ferdinand Drucker: *Najvažnije o menadžmentu*: izbor iz radova o menadžmentu Petera F. Druckera, Zagreb, 2005.
- Leksikon menadžmenta, urednici: Fikreta Bahtijarević-Šiber, Pere Sikavica, Zagreb, 2001.
- Josip Senečić: *Osnove marketinga*, Zagreb, 2002.
- Philip Kotler: *Marketinška znanja od A do Z: 80 pojmova koje treba znati svaki menadžer*, Zagreb, 2004.
- Giep Hagoort: *Art Management: Entrepreneurial Style*, Chicago, 2004.
- Milena Dragičević-Šestić, Sanjin Dragojević: *Arts Management in turbulent times*, Amsterdam, 2005.

Supplementary reading:

- Poslovno odlučivanje, autori: Pere Sikavica Borna Bebek, Hrvoje Skoko, Darko Tipulić, ed.: Pere Sikavica, Zagreb, 1999.
- Velimir Srića: Kako postati pun ideja: menadžeri i kreativnost, Zagreb, 2003.
- Velimir Srića: Inventivni menadžer u 100 lekcija: kako postati i ostati pobjednik, Zagreb, 2003.
- Marcel Meler: Neprofitni marketing, Osijek, 2003.
- Carroll Michels: How to Survive and Prosper as an Artist, 5th ed: Selling Yourself Without Selling Your Soul, New York, 2001.

STUDENT OBLIGATIONS

Duration of the course: The course lasts for three years or six terms.

- Enrolment starts in the winter term, and the subsequent terms are enrolled sequentially.
- Presence at tuition is obligatory.
- A student acquires the right to enrol into a senior year of the course if by the end of the enrolment deadline he or she has met all the obligations prescribed in the syllabus and curriculum.
- Knowledge and capacities are evaluated all the year through, and practical and theoretical tests are held at the end of each academic year.
- As a whole students may choose subjects from other kindred courses, according to agreements made with their supervisors. The conditions for and transfer of ETCS credits are laid down in the Regulations of the Postgraduate Course.
- It is supervision style teaching that prevails at the Academy of Fine Arts, and foreign students will be assigned a supervisor who has a command of the appropriate foreign language. In this case, exams are on the whole in English.
- The final or doctoral dissertation cannot be registered until all the regulation examinations have been passed and the obligations of the curriculum for the first year of the course have been met, the envisaged 60 credits thus having been acquired.
- The final dissertation is done according to the individual curriculum that the student and his or her supervisor have jointly defined during the first year of the course.
- The dissertation consists of:
 1. Practical artistic works that as a rule must be shown as an independent exhibition and
 2. A theoretical paper in written form, of a relevant theoretical level based on personal artistic experience, understanding and knowledge acquired during the course.
- A student can address the defence of the dissertation after the supervisor has accepted the work and informed the Postgraduate Course Council in writing accordingly, the Council then appointing a dissertation examination Commission.
- A student who interrupts the course has the right to continue it in line with the Postgraduate Course Regulations on condition that he or she passes supplementary exams if there has been any change in the curriculum in the intervening period.
- A student can obtain a certificate concerning the part of the course curriculum that has been completed if he or she has not managed to pass the doctoral exam.
- Without attending classes and taking the examinations, it is not possible to submit a dissertation.
- No more than four years can elapse from beginning to end of the course.
- Degree or qualification obtained:
 - When all the conditions have been met and the doctoral dissertation has been publicly defended, the degree of doctor of art is conferred (Dr. Art).

4. CONDITIONS FOR THE DELIVERY OF THE COURSE

- The course is organised at the Academy of Fine Arts in Zagreb.
- At the disposal of the students are studios, lecture halls and practical rooms with a total floor space of 300 square metres.
- The course is run by the Postgraduate Course Council, the Academy Council and the Dean.
- The contractual relations between students and the entity responsible for the doctoral course are defined by the Academy's Postgraduate Course Regulations.

THE NAMES OF FACULTY MEMBERS AND OF SUBJECTS

Compulsory tuition:

- | | |
|--|---|
| - 1. Professor Stjepan Gračan | Sculpture |
| - 2. Professor Miro Vuco | Sculpture |
| - 3. Professor Slavomir Drinković | Sculpture |
| - 4. Vladan Desnica, DSc | Materials technology and new sculptural procedures |
| - 5. Assoc. Prof. Ive Šimat Banov, DSc | History of contemporary fine art |

Organised tuition (elective)

- | | |
|---|---|
| - 1. Assoc. Prof. Marcel Bačić | Contemporary Fine Arts Theory |
| - 2. Sen.Sc. Ass. Tomislav Premerl, DSc | Architecture and Town Planning Theory |
| - 3. Assoc. Prof. Vera Turković, DSc | Cultural Anthropology, |
| | Contemporary Aesthetics |
| - 4. Professor Hotimir Burger, DSc | Philosophical Anthropology |
| - 5. Assist. Prof. Siniša Reberski | Computer Assisted Design |
| - 6. Assoc. Prof. Ladislav Galeta | Film and video art theory and practice |
| - 7. Professor Emil-Robert Tanay | Teaching methods in the fine arts, theory and practice |
| - 8. Museum Adviser Darko Schneider | Museology |
| - 9. Sen. Assist. Andrea Pavetić | Management in culture and the arts |

Capacity:

In the first year 4 to 6 students can enrol into the postgraduate art doctorate course, according to requirements, the space and faculty available.

Estimated costs:

Annually, 60,00 kuna per student.

Sources of funding:

- fees
- scholarships
- contributions from foundations
- resources from the Ministry of Science, Education and Sport
- resources from the Ministry of Culture

The actual tuition fees will be defined after the revenues have been defined.

Monitoring the quality of the course

Pursuant to known methodologies, quality similar to that of all similar tertiary level art institutions in Europe is assured.

The success of the course is measured ultimately by the success of those who graduate from the course in sculpture as independent artists in the context of contemporary visual arts events, or as staff members in museum-gallery institutions and other cultural establishments.

Course quality is also checked by a questionnaire among students administered at the end of each academic year.

COMPARABILITY OF THE COURSE WITH SIMILAR COURSES ABROAD

The syllabus and curriculum of the postgraduate course are comparable with those of similar establishments in other countries Akademija za likovno umetnost, Ljubljana; Akademia Sztuk Pięknych, Krakow; Akademie der Bildenden Künste, Munich.

DURATION OF THE COURSE:

Three years or six terms

ACADEMIC DEGREE OBTAINED:

When all the obligations have been met and the dissertation has been defended, the degree of doctor of art is conferred, Dr. Art.

**CONDITIONS FOR ENROLMENT
IN A SENIOR YEAR:**

For enrolment in a senior year, a student has to take all the subjects and meet the obligations provided for in the Regulations of the Postgraduate Course. Up to enrolment in the second year, 60 ECTS credits have to be obtained.

A doctoral dissertation (exhibition and the like) cannot be registered or submitted until all the regulation exams have been passed and the obligations during the course provided for in the curriculum have been met, and hence the number of 60 ECTS credits has been obtained. The student can address the defence of the dissertation after the supervisor has accepted the work and informed the Postgraduate Course Council in writing accordingly.

**MANNER OF MONITORING
PERFORMANCE:**

All faculty members that participate in the delivery of the postgraduate curriculum also take part in the definition of the individual curricula of students and in the choice of the topic of the dissertation.

The Postgraduate Course Council will monitor the course and keeps documentation about its delivery.

Performance in tuition is also assessed from a poll of all the enrolled students.

BIOGRAPHICAL INFORMATION ABOUT THE FACULTY

Professor STJEPAN GRAČAN was born on February 28, 1941 in Prugovac, Podravina. He went to elementary and secondary school in Osijek. In 1961 he enrolled in the Faculty of Philosophy in Zagreb, reading history of art and psychology. After four terms he quit the faculty and enrolled in the sculpture course of the Academy of Fine Arts. In 1967 he graduated, class of Antun Augustinčić, after which he then enrolled into the postgraduate course of monumental sculpture, also in the class of Antun Augustinčić. From 1971 he was an associate of the Augustinčić Master Workshop.

In 1970, with Bunč, Vuco and Petrić he cofounded the *Biafra* art group.

From 1969 to 1971 he was the regular art critic for the Osijek daily *Glas Slavonije*.

Since 1967 he has been a member of the artists association HDLU, and has at various times held offices in the association (member of the managing committee, secretary and Vice-President).

Between 1962 and 2005 he had 29 independent exhibitions and took part in over 270 collective shows, mainly judged exhibitions at home and abroad. At the same time he produced some score of public sculptures and monuments.

From 1975 on he worked as a sculptor with the theatres in Zagreb, Split, Dubrovnik and Osijek. And since 1980 he has also been engaged in set design.

He has won a number of prizes for his work in art (1970, SKOJ Prize; Youth Salon Prize; 1972, Youth Salon Sculpture Prize; 1975, *Exaeyuo* Prize, Slavonians' Biennial; 3rd Prize for a Monument to Šenoa; 1996, 2nd Prize in competition for a monument to V. Holjevac, Zagreb).

Since 1988 he has been a teacher of sculpture at the Academy of Fine Arts in Zagreb.

From 2002 he has been a tenured full professor.

In the 1999-2002 period he held the office of Dean of the Academy of Fine Arts in Zagreb.

LIST OF EXHIBITIONS AND PUBLIC WORKS IN THE LAST FIVE YEARS

Independent exhibitions:

2000. Osijek, Galerija Waldinger

2002. Koprivnica, Galerija grada Koprivnice
Križevci, Galerija Matice hrvatske

2003. Osijek, *Otvoreni atelje*, HNK

Collective exhibitions

2000. Zagreb, *Razmeđa*, Art Pavilion
Zagreb, 7. Triennial of Croatian Sculpture, Glyptothèque
Indiana, *New Works/New Europe*

2001. Osijek, 7. memorijal I. Kerdića
Osijek, *Otvoreni atelje*, Art Gallery Osijek

2003. Osijek, 8. memorijal I. Kerdića, Art Gallery Osijek
Zagreb, 8. Triennial of Croatian Sculpture, Glyptothèque
Koprivnica, *Podravci Podravini*, Galerija grada Koprivnice

2004. Zagreb, *Čudovišno*, Art Pavilion

Public sculptures

2003. Zagreb, HNK; Bust of V. Habunek
Ljubuški; Sculpture of John the Baptist

2004. Zagreb, Kazalište Gavella; Bust of Kosta Spaić
Zagreb, Kazalište Gavella; Bust of Sven Lasta

Processor Miro VUCO was born in 1941 in Vojnić. After Applied Arts Secondary School in Split, he enrolled into the sculpture course of the Academy of Fine Arts in Zagreb.

In 1967 he graduated from the class of Antun Augustinčić.

In 1968 he completed the postgraduate course at the Zagreb Academy of Fine Arts. And from 1969 to 1971 he was an associate of the Augustinčić Master Workshop.

In 1971 he took part in the foundation of *Biafra*, an art group, and this was also the start of his active work in fine arts and exhibitions.

From 1984 to 1986 he worked as a teacher at the Applied Arts School, Zagreb.

In 1986 he was appointed assistant at the Academy of Fine Arts, at which he has continued to work, gradually attaining the rank of full processor. Since 1986 he has worked in the educational section of the Academy teaching in the 1st and 2nd, subsequently in the 3rd and 4th years of the course.

He takes part in the organisation of in the field teaching of students of the Academy in Samobor and Vrsar. In his teaching work he takes a very vigorous role in the education of the students, as well as in improvements to the teaching practice in the department.

Since 1967 he has taken part in over 200 mainly juried exhibitions at home and abroad, and has also organised 28 solo shows.

As sculptor, he has successfully taken part in public competitions for public sculptures and monuments. For his work he has won a number of major prizes, of which we might mention just the Youth Salon Prize, prizes at biennials of drawing and printmaking, and a prize for the monument of Tin Ujević, Zagreb.

During his work in the Academy he has twice held the office of head of the Education Department.

He was elected full professor of sculpture at the Academy of Fine Arts in Zagreb in 1997.

LIST OF EXHIBITIONS AND PUBLIC WORKS IN THE LAST FIVE YEARS:

Collective exhibitions

2000. Zagreb, *Razmeđa*, Art Pavilion

2001. Zagreb, VII. Triennial of Croatian Sculpture, Glyptothèque

2003. Sofia, Budapest, Paris, *Hrvatska grafika*

2004. Zagreb, VIII. Triennial of Croatian Sculpture, Glyptothèque
Zagreb, *Čudovišno*, Art Pavilion

Public works

2000. Sinj, Pietà

2001. Zagreb, Krleža (monument)

2005. Zagreb, Bust of Badema Sokolović, HNK

Assoc. Prof. SLAVOMIR DRINKOVIĆ was born on January 23, 1951, in Jelsa, island of Hvar. In 1977 he graduated in sculpture at the Zagreb Academy of Fine Arts, class of V. Michieli. In 1977-1981 he specialised in monumental sculpting in the Master Class of Antun Augustinčić and from 1979 of I. Sabolić.

From 1977 he was a member of the professional association HDLU. For two terms, he was a member of the presidency. From 1978 to 1995 he was a member of the Croatian Union of Freelance Artists. In 1989 he began to deal professionally with design, architecture and set design. In 1995 he obtained a post at the Academy of Fine Arts in Zagreb as assistant professor in the sculpture department. In 1995 to 1997 he was author and leader of the project *Veselje / Happiness*. The exhibition *Veselje* held in the Students Centre Gallery was awarded the University President's Prize. In 1998 he started off an international collaboration and student and faculty exchange programme with Indiana University of Pennsylvania, and is the coordinator of this project.

In 1998-2004 within this exchange programme, IUP and Academy of Fine Arts, he organised six solo shows by American students.

In 1993-2003 he was head of the Sculpture Department of the Academy of Fine Arts.

In 2001, he took part in the 19th International Sculpture Conference, Pittsburgh, PA, USA.

In 2002 he was promoted to associate professor.

2002, author and leader of the project *Sculpture, sculptor, sculpting* – exhibition in the Students Centre Gallery.

2002, guest professor at the Academy of Fine Arts in Ljubljana.

From 2002 to 2004 he was author and leader of the *Light Stripes* project. He has so far produced 18 monumental sculptures in public space.

He has taken part in about 130 collective exhibitions (more than 61 abroad).

He has participated in 14 workshops and symposia, of which 7 were abroad.

He has put up 51 sculptures in public spaces (Croatia, Germany and Bosnia and Herzegovina).

He has won some score of prizes and commendations (a selection):

- decorated with the Order of the Croatian Day Star with the effigy of Marko Marulić

1981. Seven Secretaries of SKOJ Prize, Zagreb

1982. 14th Youth Salon Prize, Zagreb

1985. 3rd Pančevo Exhibition of Yugoslav Sculpture Prize, Pančevo

1987. 22nd Zagreb Salon Prize

1993. Zagreb 28th Zagreb Salon Prize

 Bernardo Bernardi Prize for interior of the Ban Café, Zagreb

 1st Prize, realisation, Competition for project to a memorial to the site of mass graves of victims of the Homeland War

1999. 1st prize and realisation, Competition for a monument to fallen Croatian defenders in the Homeland War in Mostar

LIST OF WORKS IN THE LAST FIVE YEARS

Collective exhibitions

2000. USA, Indiana University of Pennsylvania, *New works/New Europe*, The University Museum in Sutton Hall and Kipp Gallery Zagreb,

 Zagreb, *Branko Ružić i suvremenici*, Galerija Klovićevi dvori

2001. Slovenija, Murska Sobota, International Triennial of Small Scale Sculpture, 2001, Galerija Murska Sobota

 Stari Grad, *Četiri kipara otoka Hvara*, Tvrdalj Petra Hektorovića

 Split, *Četiri kipara otoka Hvara*, Galerija umjetnina Split

 Klanjec, *Motiv konja i konjanika u hrvatskoj skulpturi XX. stoljeća*, Salon Galerije A.

 Augustinčića

 Slovenija, Nova Gorica, *Medana art meeting*, Galerija Artes

 SAD, Pittsburgh, Pennsylvania, *New works/New Europe*, Associated Artists of

 Pittsburgh and Brew House Space 101

2002. Zadar, *Četiri kipara otoka Hvara*, Gradska loža, Galerija umjetnina

- Hungary, Bzentendre, *Četiri kipara otoka Hvara*, Mlinumjetnosti / Artmill
Zagreb, *Otok*, Galerija Pliva
Hvar, *Otok*, Galerija Arsenal
2003. Austria, Vienna, *Četiri kipara otoka Hvara*, Kunstraum Palais Porcia
SAD, Chicago, Illinois, *New works/ New Europe*, Lipa – Links For International
Promotion of the Arts
SAD, Cleveland, Ohio, *New works/New Europe*, Cleveland Community College
Galleries
2004. Klanjec, Antun Augustinčić Collection Salon Gallery, Salon Galerije
A. Augustinčića

Sculptures in public space

2000. Monument to Marko Marulić, Berlin, Germany
Memorial to the mass grave site of victims of the Homeland War, Baćin
2002. Memorial of mass graves of victims of the Homeland War, Kusunje
2004. Monument to fallen defenders, Mostar, Bosna i Hercegovina

Art workshops and symposia

2001. *Medana Art Meeting*, Nova Gorica, Slovenija
ISC CONFERENCES – 19th International sculpture conference, Pittsburgh,
Pennsylvania, USA
2002. *Dijalog*, ALU Ljubljana, Slovenija

Assoc. Professor MARCEL BAČIĆ was born in Zagreb in 1948; he is painter, designer and theoretician, and also an associate professor at the Academy of Fine Arts in Zagreb.

He graduated from high school and secondary music school in 1968 and afterwards graduated from the Printmaking Department of the Academy of Fine Arts in the class of Marijan Detoni (1971).

He was a freelance artist and writer, a lecturer at the faculties of Philosophy and Architecture, as well as at the Music and Drama academies, and from 1999 was assistant professor at Academy of Fine Arts. From 1999 to 2003 he held the office of Vice-Dean for Tuition, and since 2003 has been head of the chair of theoretical subjects.

He has had five solo exhibitions, taken part in sixty or so collective and review exhibitions at home and abroad, and designed numerous posters, books and journals.

He deals with the fundamental issues in the fine arts; with problems of method, history and aesthetics; and in particular with the relation of the fine arts and music, literature, philosophy and science.

He is a collaborator of the Institute of Art History and is chairman of the Croatian Music Institute.

Books:

Likovna umetnost (with Jadranka Damjanov and Dubravka Janda), Novi Sad, 1975. Several editions in Serbian, Hungarian, Slovenian and Ruthenian.

Uvod u likovno mišljenje (with Jasenka Mirenić-Bačić), Zagreb 1994, second edition 1996, third enlarged and altered edition under the title *Likovno mišljenje*, Zagreb, 2004.

Svjetlozezi Milice Borojević (with Zvonimir Mrkonjić and Jasenka Mirenić-Bačić), Zagreb, 1994.

Carmina figurata. Likovno čitanje muzike, Zagreb, 2004.

Edited and accompanying studies written for collections:

Duh apstrakcije (Worringer and Kandinski; a study entitled *Etimologija apstrakcije*, p. 241-265.), Zagreb, 1999.

Katedrala. Mjera i svjetlost (Ackermann, Sedlmayr, von Simson, Panofsky; the study *Coincidentia oppositorum*, pp. 337-372.), Zagreb, 2003.

Essays, studies and scholarly papers:

Klangraum-Raumklang, International Review of the Aesthetics and Sociology of Music 11/2, 1980.

Nacrt analogije auditivnog i vizualnog, Pitanja 1/2, 1980.

Visual Language and Education, Kultúra és kösöség 80/6, Budapest 1980. (with J. Damjanov and D. Jand)

Original, Život umjetosti 33/34, 1983.

Barok iz hrvatskog ugla, UNESCO Herald, September 1987.

Die Zauberflöte, Der kroatische Essay der achtziger Jahre, 1991.

The Birth of Perspective from the Spirit of Music, in the Proceedings of *Perspective*, Budapest, 2000 (pp. 251-260.)

Ime: Realizam, Papers of the Institute for the History of Art (?)

More than 300 several hour long radio broadcasts on the topic of the relationship between music and the fine arts, literature, philosophy and science.

Participation in scholarly symposia.

Public lectures.

Assoc. Prof. IVE ŠIMAT BANOVIĆ, DSc was born on November 12, 1951, in the town of Murter on the island of the same name. He attended elementary school in his birthplace and high school (1965-1969) as well as the art history and archaeology course in the Faculty of Philosophy, in Zagreb (graduating in 1978). In the meantime, from autumn 1971 to summer 1972 he had spent time in Germany (Munich), working in the *Abend Zeitung* in order to earn enough to pay for his university. He also took a lay theology course – two terms (1970-1971) and later enrolled in a single major philosophy course (1981, did not graduate). He spent time studying in Italy (Venice, Rome and Sicily) as well as in the Czech Republic and Hungary. During the time he was at university he participated in several archaeological digs (Solin, Bribir, Collentum and others, with Professor D. Rendić-Milošević), and published art reviews and studies in journals and in the daily and weekly press.

He has written some score of monographs about contemporary Croatian painters and sculptors (V. Lipovac, Z. Prica, S. Vuličević, S. Jančić, D. Parać, J. Ambroz Testen and others). In 1999 he published a collection of essays and reviews entitled [tr.] *Voice for the Uncertain*.

He also publishes poetry and prose. He has prepared a dozen dossier exhibitions that take issue with the relation between art and life, the work of art and the environment and so on. He has contributed many articles and professional works concerning the topic of modern Croatian sculpting, and numerous scenarios and screenplays for films concerning Croatian artists. He was the selector for the Croatian selection at the 24th International Biennial in Sao Paolo (Brazil) in 1998, and Croatian selector for the Graphic Art Biennial in Ljubljana in 1999.

In 1978-1980 he worked in the Institute for the Protection of Monuments of Culture, in the Miroslav Krleža Lexicographic Institute, and since 1983 at the Academy of Fine Arts in Zagreb, today as associate professor.

He took his master's in 1990 with the dissertation *Antun Augustinčić – studies* (equivalent) and his doctorate with the dissertation *Robert Frangeš-Mihanović (1872-1940)* at the Faculty of Philosophy of Zagreb University. He has supervised one doctoral and several master's theses.

He is a member of several professional organisations (Art Historians Association, ULUPUH – the study section).

VERA TURKOVIĆ, DSc born Trebinje, 1951, is an associate professor at the Academy of Fine Arts in Zagreb, where she lectures on sociology of culture, sociology of art and aesthetics. At the moment she holds the office of Vice-Dean of Tuition at the Academy of Fine Arts, and at the University of Zagreb is Chair of the Commission for the Reorganisation and Development of University Courses. She is also chairperson of the NGO the Croatian Council of the International Society for Education in Art and a member of the European League of Institutes of the Arts. She is an associate in two projects: the Tempus Project of JEP Development of Quality Assurance System in Higher Education – QUASYS and Evaluation of curricula and development of models of the curriculum for compulsory education, a project of the Ministry of Science, Education and Sport. Since 1997 she has been engaged in the work of an expert team investigating conditions in the fine arts in Croatia. In 1974 she took her first degree in sociology and philosophy (two majors) at the Zagreb Faculty of Philosophy. She defended her master's dissertation in sociology in 1979, also at the Faculty of Philosophy, and in 1992 took her doctorate with the dissertation *The social role of modern art in the conflict of nature and society (the role of Bauhaus)*, once again at the Faculty of Philosophy.

From 1974 to 1986 she worked in the Classics High School, Zagreb. Since 1986 she has taught at the Academy of Fine Arts in Zagreb.

Her special interests lie in the sociology of art, social ecology and sociology of education, concerning which she has published some fifty papers and edited the book: *Visual culture and education in the fine arts*.

She has taken part in the work of many international conferences at home and abroad, and given lectures in New York, Stockholm, Tallinn, Ljubljana. She gives lectures in the post-graduate courses in the Faculty of Philosophy, Zagreb, and at the Academy of Fine Arts in Ljubljana.

Select bibliography

Book

Vera Turković, Radovan Ivančević (editors and co-authors), *Vizualna kultura i likovno obrazovanje*, 2001, Hrv. vijeće InSEA, Zagreb, 464 pp.

Scholarly papers:

- *Destruktivnost u umjetnosti i ponašanju umjetnika 90-tih godina (20. st.)*, in the Proceedings *Znanost i društvene promjene*, 2000, pp. 79-95.
- *Europski identitet i visoko obrazovanje*, *Napredak* 2/2002, pp. 157-167.
- *Moć slike u obrazovanju*, in the book *Vizualna kultura i likovno obrazovanje*, 2001, pp. 63-77.
- *Likovna umjetnost*, in *Hrvatska u 21. stoljeću – strategija kulturnog razvitka*, ed. Vjeran Katunarić, Ministry of Culture, Republic of Croatia, 2001, pp. 70-72.
- *Processes of Integration and Disintegration in the European Arts*, the journal *Culturelink*, Vol. 13, no.38, 2002, pp. 133-140.
- *Dijalog prirode i kulture kroz likovnu umjetnost*, the journal *Socijalna ekologija*, Vol. 11, no. 4, Zagreb, 2002, pp. 317-331.
- *Problemi nastave i nastavnika likovne kulture u hrvatskom obveznom obrazovanju*, in the book of abstracts *Nastava likovne kulture: recentni trenutak profesije*, INSEA 2002.

Professional papers:

- Turković, Čikeš, Vicković, *Međunarodna suradnja u visokom obrazovanju: Europski sistem prijenosa bodova (ECTS)*, Sveučilišni vjesnik / vol. XLVI, special number, Zagreb, 2000, 81 p.
- *Obrazovanje putem umjetnosti*, *Zrno* 41-42, Zagreb, 2001, pp.2-5.
- *Muzejsko galerijska pedagogija*, the journal *Kontura* no. 67/68, Zagreb, 2001, pp. 121-122.
- *Umjetnost ne evoluirala*, *Zarez* 52/2001, Zagreb, p. 28.

- *Manipulacija tamnom stranom prirode. Umjetnost s kakvom se ne želimo poistovjetiti*, the journal *Kontura* no.70, Zagreb 2002, pp. 82-85.
- *Za ravnopravnost likovnog odgoja*, the journal *Kontura* no.71, Zagreb 2002, pp.7-8.
- *Dynamics of the Transformation Process in the Croatian Higher Education System Considering the Socio/Cultural/Economic Situation*, Book of abstracts *Towards the European University Networks – trends and Challenges in Higher Education*, 2. Croatian-Austrian Science Days, Zagreb, 2002, pp. 35-36.
- *The Status of Educational Reform in Croatia*, Final Report of the Regional Seminar *Drafting New Curricula in South-East Europe*, Bohinj, 2002.
- *Challenges of the Bologna Process in Europe: Croatian Perspective*, Books of Abstracts, Varazdin, 2003.
- *Dynamics of the Development of Quality Assurance System in Higher Education Considering the Socio-economic Situation in Croatia*, QUASYS workshop, Split, 2002, pp. 12-15.
- *Implementation Dynamics of the Bologna objectives at the University of Zagreb*, QUASYS workshop, Dubrovnik 2003. pp. 126-128.
- Vera Turković (Member of Advisory Editorial Board), *University of Zagreb*, International Student Guide, Zagreb, 2003, pp. 1-120.
- *Bologna Process at the University of Zagreb: New Study Scheme*, University Report for Institutional Evaluation by the Salzburg Seminar, Zagreb, 2004, pp. 24-26.

Dr.sc. VLADAN DESNICA

CV

- 1971 Born in Zagreb; graduated from high school Centar za odgoj i obrazovanje u kulturi (Education Centre in Culture) with the graduation paper „Physical Methods in Researching of Art Works“
- 1992 enrolled the study of physics at the University of Vienna;
- 2001 graduates with the master degree papers on natural sciences “Characterising traditional painting pigments by scientific spectroscopy methods”
- 2001 to 2005 was attending the doctoral study at the Technical University in Vienna on Application of natural sciences in restoration and conservation; graduates with the doctoral thesis “Development, construction and applying of portable device for X-ray fluorescence in order to analyse art works”, (The Diploma had been validated in December 2005 in Zagreb);
- 2006 at the beginning of the year, in National Centre for Scientific research, he specialises in the application of nuclear analytic methods to research artistic and cultural heritage, continuing, at the end of the year, the specialisation in Trieste in the international workshop “Application of science on cultural heritage”; the same year he was awarded the post-gradual scholarship of the “Nacionalna zaklada za znanost RH (National Trust for Croatia) - the program supporting the return of Croatian scientists from the foreign countries, and is employed at Ruđer Bošković Institute. At the same time he lectures, as the outside assistant, in the Dept. for restoration and conservation of the Academy of Fine Arts of Zagreb;
- 2007 becomes employed by the Academy at the beginning of the year.
- 2001 .. from that year he participated in tens of international Symposiums and Conferences with talks or poster presentations, and wrote articles for various international reviews; He is coopted to work on scientific projects of MZOŠ and IAEA (International Agency for Atomic Energy, and he registered his own project with MZOŠ “Development and application of nuclear methods for researching and protection of cultural heritage”

LIST OF RELEVANT WORKS

1. M. Schreiner, V. Desnica, D. Jemrih-Simbuenger, Naturwissenschaftliche Untersuchungen an der Heiligen Lanze, chapter in the book: Die Heilige Lanze in Wien. F. Kirchweger editor, Kunsthistorisches Museum Wien/SKIRA, Milan – Beč 2005, 190-207.

2. V. Desnica, M. Furic, M. Schreiner, Multianalytical characterization of a variety of ultramarine pigments, *e-Preservation Science* 1, 2004, 15-21.
3. V. Desnica, K. Furic, B. Hochleitner, M. Mantler, A Comparative analysis of five chrome green pigments based on different spectroscopic techniques, *Spectrochimica Acta B* 58, 2003, 681-687.
4. B. Hochleitner, V. Desnica, M. Mantler, M. Schreiner, Historical pigments: a collection analyzed with X-ray diffraction analysis and X-ray fluorescence analysis in order to create a database, *Spectrochimica Acta B* 58, 2003, 641-649.
5. D. Jembrih-Simbuerger, V. Desnica, M. Schreiner, E. Thobois, H. Singer, K. Bouvagnet, Micro-XRF Analysis of Watercolors and Ink Drawings by Albrecht Dürer in the Albertina in Vienna, *Techné* 22, 2005, 32-37.
6. V. Desnica, M. Schreiner, A portable X-ray fluorescence instrument for analysis of cultural heritage, Collected Works COST Action G8: Non-destructive analysis and testing of museum objects, Jerusalem, Izrael 2005, 87-98.
7. V. Desnica, M. Schreiner, LabVIEW controlled portable X-ray fluorescence device for the analysis of art objects, *X-Ray Spectrometry* 35, 2006, 280-286.
8. M. Jakšić, I. Bogdanović Radović, M. Bogovac, V. Desnica, S. Fazinić, M. Karlušić, Z. Medunić, H. Muto, Ž. Pastuović, Z. Siketić, N. Skukan, New capabilities of the Zagreb ion microbeam system, *Nuclear Instruments and Methods in Physics Research B*, to be printed in 2007.
9. V. Desnica, S. Fazinic, Z. Pastuovic, M. Jaksic, Variation of PIXE spectroscopy for the analysis of cultural heritage objects, *Strojarstvo*, sent to the review.
10. V. Desnica, M. Maeder, M. Schreiner, Application of a portable X-ray fluorescence device for analysis of cultural heritage, pripremljeno za slanje u časopis *Studies in Conservation*.

Professor **HOTIMIR BURGER** DSc was born in 1943 in Tržič, Slovenia. He did his elementary and secondary education in Varaždin. He took his first degree in philosophy and comparative literature in 1966, Faculty of Philosophy, Zagreb. He took his doctorate in the same faculty in 1975 with the thesis *The problem of knowledge in the work of Marx. Science and history*.

From 1968 to 1976 he was assistant at the Political Science Faculty, Zagreb. He was elected assistant professor in 1976, associate professor in 1980 and full professor in 1986.

In 1992 and 1997 on Humboldt scholarships he spent time in Frankfurt, Munich, Berlin and Paris. He has published seven books, and has published a large number of scholarly and expert works at home and abroad. He translates from German and Slovene. He is one of the launchers and first editors of the journal *Filozofsko izraživanje*. He is one of the editors of the *Prometej* series of Globus publishers, and started and edits the *Homo absconditus* series of the same publisher. He is the principal investigator of the project *Theories of the subject and of contemporary philosophy* which has been intermittently supported by the Ministry of Science of the Republic of Croatia since 1990. He was the coordinator of philosophical projects from 1982 to 1990.

He is a member of the Croatian Philosophy Association, the Ernst Bloch – Gesellschaft, Internationale Hegel – Gesellschaft, Helmuth-Plessner-Gesellschaft and the College international de philosophie. He has been president of the Croatian Philosophy Association and head of the Philosophy Department, Faculty of Philosophy, Zagreb University, for two terms.

Books published:

Znanost i povijest. Problemi znanosti u Marxovom djelu, Zagreb, 1978.

Filozofija i kritika političke ekonomije, Zagreb, 1979.

Filozofija tehnike, Zagreb, 1979.

Marx i marksizam, Zagreb, 1986.

Subjekt i subjektivnost. Filozofske rasprave, Zagreb, 1990.

Filozofska antropologija, Zagreb, 1993.

Sfere ljudskog. Kant, Hegel i suvremene diskusije, Zagreb, 2001.

Assoc. Prof.. IVAN LADISLAV GALETA was born on May 9, 1947, in Vinkovci, Croatia. He matriculated the Applied Arts School in Zagreb in the area of the artistic techniques of applied printmaking in 1967. He graduated at the College of Education in Zagreb in the visual arts study group course in 1969. He obtained an honours degree at the Faculty of Philosophy in Zagreb in the area of educational sciences.

Between 1971 and 1977 he worked as editor and programmer at the Electronic Class of the College of Education, Zagreb. He was one of the founders of the Multimedia Research Centre of the Student Centre of Zagreb University, and was chief editor and programme manager from 1977 to 1990.

From 1980 he was an occasional guest lecturer in European universities, museums, galleries and other culture centres. He was the founder and editor of the programme *artKINO* Filmoteka 16 (now Zagreb Film). Since 1993 he has been an expert associate for the media at the Academy of Fine Arts in Zagreb, at which he achieved the grade of assistant professor in 1995 and in 2001 was promoted to the rank of associate professor.

He was the proposer and one of the founders of the animal film and multimedia major department at the Academy of Fine Arts in Zagreb. For two terms he was vice-dean for international and interuniversity collaboration, and now as associate professor he is head of the Animated Film and New Media Department.

He won the republican Vladimir Nazor Award was decorated Chevalier de l'ordre des Arts et des Lettres at the suggestion of the French Republic's Ministry of Culture and Communications.

He is a well-regarded world media and film worker, who started his creative activities in 1968. He has taken part in many local and international fine arts, film and media events and scholarly and artistic conferences.

His works can be found in a number of world film archives and national museums, including the Musée national d'Art moderne - Centre Pompidou; Archives du film experimental d'Avignon; Archive Oberhausen International Short Film Festival; the Museum of Contemporary Art in Zagreb. In Kraj Gornji he is carrying out an original work in progress entitled ENDArt. Since 2000 he has run a great number of seminars, lectures, projections and presentations of his work at well-regarded European academies.

PUBLIC ACTIVITIES IN THE LAST FIVE YEARS:

- Zagreb, 31. 01. 2000, *Contemporary Croatian Art*, CRTV, Channel 3, 55 min.
- Zagreb, 16. 06. 2000, MM Centre of the SC, *Bloom's Day*, screening, music, beer
- Zagreb, 18. 08. 2000, CTV culture programme *Transfer, Scenes from the Garden*
- Zagreb, 21. 08. 2000. Zagreb Hiking Association, lecture
- Pula, 02. 02. 2001. INK, film programme, anniversary of the birth of James Joyce
- Zagreb, 23. 02. 2001, Tuškanac Cinema, premiere of the film ENDArt
- Split, 21.03. 2001, Academy of Fine Arts, lecture
- Le Fresnoy, 29. 03. 2001, CARTE BLANCHE J.M. BOUHOURS /Film sfaira/
- Zagreb, 16. 06. 2001, Tuškanac Cinema, retrospective of authorial films
- Split, 23. 09. 2001, International Festival of New Film and Video, ENDART
- Zagreb, 11. 09. - 06. 10. 2002, *Wink to Move*, Art Pavilion /Photos/
- Budapest, 10. 03.-20. 03. 2003, Seminar at the Academy of Fine Arts
- Zagreb, 4. - 25. 11. 2003, Art Pavilion, *To see the time*
- Zagreb, 3.- 25. 10. 2003, Symposium, *New technologies – new media in art and art education*
- Zagreb, 27. - 30. 11. 2003, 35.
Tuškanac Cinema, review of film and video creative work, summer theatre
- Pula, 16. - 24. 07. 2004. ENDART No4 shown in a special programme of the 51st Pula Film Festival
- Trieste, 26.- 28. 11. 2004, ENDART No. 4 shown at *I mille occhi* - Festival of European Cinematography and Culture
- Oberhausen, 30. 4. - 4. 05. 2004, Internationale Kurzfilmtage Oberhausen,
film *Water Pulu 1869. – 1896* shown in the special programme *A somewhat different history: 50 years of short film in Oberhausen*

Assist. Prof. **SINIŠA REBERSKI** was born in 1962 in Zagreb, where he attended elementary and secondary school. After completing secondary school, from 1980 to 1984 he did manual jobs in the Nikola Tesla telecom devices works.

In 1983 he enrolled into the Printmaking Department of the Academy of Fine Arts in Zagreb, and graduated in 1987, class of Ante Kuduz. In 1987 he enrolled in the Applied Art College in Vienna, majoring in artistic script and book design. In 1987 – 1990 he studied under E. Goldschmid, T. Hanse and W. Lurzer. He made a reputation in his studies and received commendations and an award.

In 1990 he worked in the Lowe advertising firm in Frankfurt. Because of the beginning of the war in the former Yugoslavia however he left Frankfurt, put his Vienna course on hold and returned to Zagreb.

In 1991 he was engaged in *Glas koncila* as graphic designer, and then as graphic editor of the children's monthly *Mak*.

In autumn 1991 he started working part-time in the Academy of Fine Arts, running the applied graphics (typography) and script course. In 1995 he was elected to the position of assistant at the Printmaking Department of Academy of Fine Arts, where he single-handedly ran the course in *Scripts* for the design studio. In 1993 he started a computer course for students with majors in applied graphics.

Senior Assistant ANDREA PAVETIĆ was born in Zagreb in 1966. She went to elementary and secondary school, and after matriculation in the Maths-Computer High School in Zagreb enrolled in the Economics Faculty of Zagreb University, from which she graduated in 1992, with majors in trade and market.

In 1997 she took a degree at the Zagreb Academy of Fine Arts, educational department, class of Miro Vuco.

She has been exhibiting her work ever since 1992, and has to date participated in some fifty collective shows at home and abroad (triennials of sculpting, drawing, watercolours; the Zagreb Salon, the Youth Salon). She has had nine one-woman shows (at KIC, Lotrščak, Nova, Galerija VN. CEKAO, SC, PM, Karas, Turnac).

She has won three prizes: from Floraart, the University President's Prize, and the Academy of Fine Arts Prize. She is a member of the professional association HDLU.

From 1995 she worked part-time at the Textile Technology Faculty of Zagreb University, Textile Design and Planning Institute. In 1998 she became a full member of the faculty in the TTF in Zagreb in the rank of assistant; in 2002 she became a senior assistant, and in December 2004 the process of being appointed to the grade of assistant professor began (this is still underway).

Professor EMIL-ROBERT TANAY WAS born in Zagreb in 1944. In 1967 he graduated in painting at the Academy of Fine Arts in Zagreb. From 1967 to 1972 he did a postgraduate course in the Master Workshop of Krsto Hegedušić and in 1974 as an Italian government scholar had a period at the Rome Academy of Fine Arts. From 1977 to 1982 he was a teacher at the Applied Arts School. From 1982 he was republican advisor at the Institute for the Education Service of Croatia.

In 1984 he co-authored a research programme for gifted children.

In 1988 as assistant professor he deepened his experience with work on theoretical and practical teaching methods.

After 1990 with his lectures, publications, exhibitions and other forms of work he drew attention to the casualties among the young and the tragic events in Croatia, Bosnia and Albania, as well as to the psychological conditions of children shown through their art work. He made essential contributions to the scientific investigation of psychological changes in children. In 1993 he was appointed associate and in 1997 full professor.

International prize: 2001, for his work, he was given the Ziegfeld Prize, awarded by the US Society for Education through Art, for his life's contribution to international visual education.

Prize: first prize for painting at the 6th Yugoslav Youth Biennial 1971, Rijeka, and 1974, Painting Prize at the Youth Salon.

Some appearances on scholarly occasions:

Guest of honour at the 26th International INSEA Conference, Montreal, 1993. Design, Weston-super-Mare, England.

1995 – special guest lecturer, conference of the Ohio Art Education Association, Cincinnati, USA, General Assembly, New York

1996 -0 March, lecturer at international conference of the National Society for Art Education in San Francisco

1997 – lecturer at the postgraduate school of the Roehampton Institute, London

1999 – at the centre of the American Tumor Association at the opening of the installation of the mosaic *Heart Amidst the World*, based on the works of 40 refugee children, received a recognition from Kofi Annan, Secretary General of the UN.

More than thirty lectures in various countries; International Center for Moral Rearmament, Caux; in Tilburg at the Education Department, Academie voor Beeldende Vorming; in Baltimore, USA; Columbus Ohio University, USA, 1994; University of North Carolina, Asheville, USA 1994; Columbia University New York, USA; University of British Columbia in Vancouver; at Stanford University, Palo Alto; Mc Gill University, Montreal; in Toronto and elsewhere.

He authored conceptions and forewords for exhibitions of children's works and feasibility studies for visual culture curricular in elementary schools.

In 1999 he was decorated with the Order of the Croatian Day Star with the effigy of Marko Marulić for special services to culture.

LIST OF WORKS IN THE LAST FIVE YEARS

Books

- Handbook for visual culture: *Valovi boja* for grades 1 to 4 of elementary school, Školska knjiga, Zagreb, 2002,2004.

- Handbook for visual culture: *Valovi boja* for grades 5 to 8 of elementary school, Školska knjiga, Zagreb, 2003.

- Worksheets for visual culture for grades 1, 2, 3 and 4 of elementary school, Školska knjiga, Zagreb, 2002.

- Worksheets for visual culture for grades 5, 6, 7 and 8 of elementary school, Školska knjiga, Zagreb, 2003.

Independent exhibitions

2000. - Zagreb, Galerija Šovagović

2000. - Velika Gorica, Galerija Kordić

2000. - Stari Grad, Galerija Sveti Jerolim

2000. - Slavonski Brod, Privredna banka

2000. – Požega, Muzej grada Požege

Scientific Adviser TOMISLAV PREMERL, DSc, was born in Zagreb on November 5, 1939. He took his first degree in architecture in 1969, and his doctorate in 1985, at the Architecture Faculty, Zagreb.

He worked in the Regional Institute for Protection of Monuments of Culture (studies of reconstructions, restoration of facades, documentation), From 1973 to 1980 he taught special subjects (engineering construction, designing, fine arts) in the Civil Engineering School Centre. From 1980 to 2004 he was fine arts editor in the Miroslav Krleža Lexicographic Institute; from 1995 he taught religious art at the Theology Course of the Society of Jesus, and from 2000 on at the Faculty of Philosophy DI in Zagreb.

Since 1962 he has published articles, reviews, essays and studies in the area of architecture theory, fine arts, theory and practice of protection of the monumental heritage, the history of architecture, the development of modern architecture in the country and theories of religious art.

He has edited a number of books and published several of his own works.

He has participated at architecture exhibitions, and has devised several critical exhibitions. He takes part at scholarly conferences, holds lectures, provides peer reviews of scholarly texts and professional books.

He is a member of many committees, commissions, juries, and is a member of the archdiocesan commission for cultural properties. He is in the editorial board of the scholarly journal *Prostor* and is an occasional member of the commissions for master's and doctoral degrees at the Art History Department of the Faculty of Philosophy in Zagreb.

From 1970 to 1973 he was a member of the editorial board of *Arhitektura* and from 1977 to 1980 of the journal *Čovjek i prostor*, of which from 1981 to 1972 and from 1986 to 1990 the chief editor. From 1995 to 1999 he was vice-president of the Association of Croatian Architects and head of its publications activity.

Realised architectural works:

- Church at Gornje Prekrižje by Krašić, 1967;
- church and pastoral centre in Retkovec in Zagreb, 1988. - 1998;
- church in Hižakovec by Gornja Stubica, 2003;
- under construction a church and pastoral centre in Mičevac by Zagreb, since 2005. and a church in Čulinec in Zagreb, since 2005.
- He has produced several small religious buildings and decorated the interiors of the Romanesque churches of St Quirinus in Krk; of St Peter in Supetarska Draga, Rab, 1988; Poljice and in Port on Krk, 1986; in Makarska, 1989; in Tučepi, 1996; in Grude, Herzegovina, 2005.

Books:

- *Hrvatska moderna arhitektura između dva rata. Nova tradicija*, 1989 and second edition 1990.
- *Zagreb, grad moderne arhitekture. Stoljeće moderne arhitekture*, 2002.
- *Nastajanje u suncu. Esej o makedonskoj arhitekturi*, 2003.
- In preparation, the book *Povijesnost arhitekture*

Museum Adviser DARKO SCHNEIDER was born on May 2, 1937, in Zagreb. He graduated in art history at the Faculty of Philosophy in Zagreb in 1964. Since 1966 he has been a curator at the Modern Gallery, Zagreb. Since 1984 he has held the ranks of museum adviser.

He devised and set up the exhibitions and provided forewords in catalogues for: Z. Prica, 1970; I. Lovrenčić, 1971; K.A. Radovani, 1973; A. Motika, 1974; V. Michieli, 1983.

He is author or co-author of programmatic or dossier exhibitions: *Form and colour*, Zagreb 1968, *The Self-Portrait in recent Croatian Painting*, Osijek, 1977, *The Still Life*, Osijek, 1979, *Mysterious Pictures*, Zagreb, 1986.

BIBLIOGRAPHY:

- *Spomen zbirka Zlatko Šulentić*, Zagreb 1974.
- *Krsto Hegedušić*, Zagreb, 1974.
- *Doživljaj svjetla i pojavnost boje u djelima A. Motike*, Pula, 1984.
- *Valerije Michieli* (with V. Buzančić), Bol, 1985.
- *Antun Motika. Crteži*, Zagreb, 1989.