

UNIVERSITY OF ZAGREB  
**ACADEMY OF FINE ARTS**

**SYLLABUS AND CURRICULUM**  
POST-GRADUATE ART SPECIALIST COURSE

AREA: ART  
FIELD: FINE ARTS

BRANCH: SCULPTURE:

**MEDAL-MAKING  
AND  
SMALL-SCALE SCULPTURE**

Curriculum designed by Associate Professor Damir Mataušić

## INTRODUCTORY REMARKS

**Small-scale sculpture is sculpture that is formally defined by centimetres, and in reality with its very distinctive plastic organisation is unrepeatable in any other material and format, and implies a specific kind of sculptural expression – from the traditional understanding of the medal as transmitter of a message to avant-garde tendencies in sculpting.**

We can track the history of medal-making and small-scale sculpture in Croatia in a continuity stretching from the first Ragusan medal-makers of the 15<sup>th</sup> century.

The systematic training of sculptors in this specific art discipline, however, dates only from 1918, when the medal-making course was included in the sculpture curriculum of the Academy of Fine Arts in Zagreb.

In 1966 the *Small-Scale Sculpture and Medal-Making* option was established in the Sculpture Department, the aim being to organise in the foreseeable future a two-year post-graduate course in which excellent, creative and technically highly-qualified sculpture specialists would be trained, meeting the standards of the increasingly technologically demanding contemporary creativity in the area of this sculptural discipline, also in line with the need for governmental and public institutions as well as specialised workshops.

The OBJECTIVE of the post-graduate specialist art course in small-scale sculpture and medal-making is the development of creativity and artistic individuality, and the endorsement of innovativeness in the area of small-scale sculpting and medal-making as a distinct sculptural discipline, in line with criteria of excellence.

### **Responsible institution:**

University of Zagreb, Academy of Fine Arts

### **Duration of the course:**

The course lasts for four terms, i.e., two academic years.

### **Conditions for enrolment in the course:**

The conditions for enrolment are in accordance with the Tertiary Education Institutions Law, the University Charter, the Charter of the Academy of Fine Arts and the Regulations concerning the Post-Graduate Course at the Academy of Fine Arts.

The selection of candidates for admission into the post-graduate course is carried out by public competition.

- 1) Candidates who have completed the undergraduate courses listed below can enrol into the post-graduate specialist course:
  - Sculpture at the Academy of Fine Arts
  - One of the other departments at the Academy of Fine Arts on condition that during their undergraduate course they have attended an elective in *Small-Scale Sculpture and Medal-Making*
  - The design course, or applied art, with sculptural disciplines included.
  
- 2) Along with an application form, the candidate should append:

- A portfolio of original sketches from the domain of small-scale sculpture and medal-making and a proposal for the performance of the planned work during the course, in conjunction with a written explanation.
- Documentation concerning independent work in art (photographs, slides, digital presentation of pieces of sculpture)
- Two recommendations from sculpture teachers.
- A foreign language knowledge certificate.

### **The competence that is acquired by the end of the course**

In the course the student will acquire a superlative sculptural training in the domain of small-scale sculpting and medal-making, a developed creative personality, the ability to master new skills and knowledge, and the ability to convey knowledge from the domain of small-scale sculpture and medal-making at all levels, up to university.

### **Degree**

At the end of the course, the degree of Master of Sculpture – Specialist, abbreviation MA, is acquired.

### **Rules of studying**

The rules of studying are harmonised with the Regulations concerning the Post-Graduate Course at the Academy of Fine Arts.

After enrolling, course members choose their supervisor with the consent of the Academy Council, and then after discussion and agreement enrol in a certain curriculum and syllabus of the course for the 1<sup>st</sup> and 2<sup>nd</sup> terms. The curriculum comprises practical and theoretical courses, which are enrolled as either obligatory or elective. Students must enrol in at least three courses from those available.

Up to the beginning of the 3<sup>rd</sup> term, students are bound, with the agreement of their supervisor, to submit to the Expert Council of the course a subject for their master's dissertation.

### **The organisation and manner of implementation of the course**

#### **Tuition**

The course is organised along individual lines. The syllabus for each individual student is adopted by the Academy Council, according to the proposals of the student and his or her supervisor.

In the academic year, the tuition is organised and implemented in the winter and in the summer term, during 30 weeks. After the first two terms, which cover practical work and lectures on theory, the 3<sup>rd</sup> and 4<sup>th</sup> terms are devoted to the production of the MA dissertation in art.

Obligatory tuition consists of subjects from the sculptural profession (modelling, drawing, projecting, seminar works related to the topic and contents of practical work) and subjects from organised and elective tuition. Theoretical tuition consists of lectures, seminars, exercises, demonstrations and consultations, in accordance with the syllabus.

#### **The credits system**

All subjects in the curriculum are given credits. The main subjects of the post-graduate art course attract 30 credits, as do the electives in organised tuition.

The number of credits acquired will determine if the student has met the conditions to submit the final dissertation. Obtaining the anticipated number of credits will allow the student to register his or her dissertation. Credits acquired in the specialist course can be transferred to the doctoral course.

### **Examinations**

The knowledge of students is verified during tuition, and the final grade is determined at the examination. Examinations are held by agreement with the teacher.

Apart from his or her class obligations at the Academy of Fine Arts, a student is also bound to take part in exhibitions. Documented exhibition activity is also given credits according to the common Regulations concerning the Post-Graduate Course, and the number of credits acquired is added to the total credit aggregate acquired during the course.

### **Supervisor**

Every student of the post-graduate course is assigned a supervisor (mentor) in the Academy Council (who must be an associate or full professor), bearing in mind the student's own suggestion and the area of the post-graduate course selected. A student's supervisor will advise him or her during work in art, and in research procedures and processes.

### **Dissertation**

A dissertation at the post-graduate course consists of work from the speciality of small-scale sculpture and medal-making. Specialist work and the form of it, the topic and the manner of presentation are proposed and accepted as the fine arts programme of the student. The specialist work can be achieved in the form of a free project in the area of small-scale sculpture and medal-making but also in some other form of presentation achieved with sculptural resources and procedures related to fine arts productions in the domain of small-scale sculpture and medal-making. A dissertation can also consist of the production of a commissioned project.

The final dissertation can be submitted to the Dissertation Assessment and Defence Commission only if the student has accumulated at least 120 credits by passing the examinations in the main and elective subjects.

### **Dissertation Assessment and Defence**

The quality of the specialist dissertation and its conformity with the proposed and approved curriculum is estimated by the Dissertation Assessment and Defence Commission.

### **The way in which successful delivery of the curriculum is monitored**

Success in performance of the tuition prescribed by the curriculum is monitored via the annual reports of supervisor and subject teachers, along with a possible poll of students. Pursuant to these reports, a joint report is made to the Expert Council of the Post-Graduate Course Department.

### **Plan of studies**

The programme for the practical part of the course is the effectuation of the individual curriculum designed for each student. The work goes on, in collaboration with the supervisor, in the studios and workshops of the Academy

of Fine Arts, and in the foundries, workshops, mints and goldsmithing workshops and other specialised workshops.

The programme for the theoretical part of the study takes place in the lecture rooms of the Academy of Fine Arts and in appropriate practical rooms.

**Estimated costs:** about 25,000 kuna annually per student.

**Optimum enrolment is at most two students admitted per year.**

## The outline curriculum

Compulsory subjects

Main subjects	Teachers and supervisors	Term							
		I.		II.		III.		IV.	
		Hours	ECTS	Hours	ECTS	Hours	ECTS	Hours	ECTS
Small-scale sculpture (miniature)	Assoc. Prof. Damir Mataušić	120	5	120	10	225	25	225	30
Medal-making	Assoc. Prof. Damir Mataušić	120	10	120	5	225	25	225	30

Organised compulsory subject tuition

Main artistic subject	Teachers and supervisors	Term							
		I.		II.		III.		IV.	
		Hours	ECTS	Hours	ECTS	Hours	ECTS	Hours	ECTS
Materials technology	Assoc. Prof. Šefka Horvat Kurbegović, DSc	15	3	15	3				
Auxiliary materials technology	Assoc. Prof. Šefka Horvat Kurbegović, DSc	15	3	15	3				

Elective subjects

Main artistic subject	Teachers and supervisors	Term							
		I.		II.		III.		IV.	
		Hours	ECTS	Hours	ECTS	Hours	ECTS	Hours	ECTS
History of small-scale sculpture	Assoc. Prof. Ive Šimat Banov, DSc	15	3						
History of medal-making	Ivan Mimik, DSc	15	3						
Cultural anthropology	Assoc. Prof. Vera Turković, DSc			15	3				
Contemporary aesthetics	Assoc. Prof. Vera Turković, DSc	15	3						
Contemporary fine art theory	Assoc. Prof. Marcel Bačić	15	3	15	3	15	5		
Management in culture/the arts	Sen. Assist. Andrea Pavetić.					15	5	15	5

Computer assisted design	Assist. Prof. Siniša Reberski	15	3	15	3	15	5		
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The real substance of the main subject however is composed of the ongoing work on the work of art in a studio or workshop. The workload given here in terms of hours is only a framework, and is not planned according to the method and criteria of theoretical tuition. The rhythm of work on an artwork is essentially determined by the technical complexity of the production as well as the psychological and physical strength of the students.

## COMPULSORY COURSES

SUBJECT: **SMALL-SCALE SCULPTURE (sculpture up to 25 cm)**  
TEACHER: Assoc. Prof. Damir Mataušić

### COURSE CONTENTS:

The curriculum for the practical part of the course is individual work and the curriculum of each student, through which artistic aptitudes, sensitivity and options are expressed. The work takes place in the workshops and studios.

Non-special purpose sculpture includes sculptures that are not created with a precisely pre-set purpose or with any set elements, but are entirely the outcome of the personal artistic poetics.

Special purpose sculpture is sculpture with set elements or that has a specific purpose, such as sporting, cultural and scientific annual prizes and awards.

On the whole small-scale sculpture consists of gems, tactile objects, multiples and free-standing objects.

SUBJECT: **MEDAL MAKING**  
TEACHER: Assoc. Prof. Damir Mataušić

### COURSE CONTENTS:

The free-form die-cast medal, the standard size and weight gold medal (European and American standards). The standard size and weight silver medal (European and American standards). The die-cast coin, standard, die-cast coin bimetal. The cast medal, the etched medal, the galvanoplastic medal.

Medals in general consist of one-off medals, the class cast medal, the die-cast model, the plaque.

### READING LIST:

- *The Medal*, complete set of the journal
- *FIDEM (Federation Internationale de la Medaille)*, set of catalogues I-XXIX
- *Memorijal I. Kerdića I-VIII*, catalogues
- Vinko Zlamalik, *Memorijal Ive Kerdića*, Osijek – Zagreb, 1980.
- Vinko Zlamalik, *Kroatische Medaillen und Kleinplastik 1906-1979.*, Berlin, 1981.
- Lidija Roe Depolo, Vesna Mažuran Subotić, Ivo Kerdić, Zagreb, 1993.
- Josip Bratulić, Želimir Janeš, Zagreb, 1992.
- Ilirslav Dolenc, *Hrvatska numizmatika*, Zagreb, 1993.
- Hermina Görlicke Lukić, *Medalje i plakete iz zbirke Muzeja Slavonije Osijek 15. - 20. st.*
- **Autor? Kosta Angeli Radovani**
- Walter Torbrugge, *Pradavna Europa*, Otokar Keršovani, Rijeka, 1969.
- Ivo Petricioli, *1000 god. umjetnosti u Zadru*, Zadar, 1988.
- *Thracians*, catalogue of an exhibition, Venice, Palazzo Ducale, 1989.
- Gian Alberto Dell'Acqua, Renzo Chiarelli, *Pisanello*, Milan, 1972.
- Art monographs (selection according to the needs of the tuition): Cellini, Lucca della Robbia, Manzù, Dešković, Meštrović...

## CURRICULUM VITAE

### **Assoc. Prof. DAMIR MATAUŠIĆ**

Damir Mataušić was born in Zagreb on June 15, 1954. In 1974 he graduated from the Applied Art School, and enrolled in the sculpture course at the Academy of Fine Arts in Zagreb. He graduated in 1979.

From 1986 to 1996 he taught at the Applied Art and Design School in Zagreb, and since 1996 he has been on the faculty of the Academy of Fine Arts in the small-scale sculpture and medal-making section. Since 2003 he has held the office of Vice-Dean for Administration.

Since 1974 Professor Mataušić has had 16 solo exhibitions (the most important being a monographic exhibition in the Klović Palace Gallery in 1999-2000), and has taken part in 55 collective shows, including FIDEM exhibitions.

He is the author of 13 jubilee denominations of the Republic of Croatia, the circulation 5 kuna denomination and eight different 25 kuna denominations – the first dodecagonal bimetal coin minted anywhere in the world with commemorative motifs.

He did his specialisation in the Royal Mint in Cardiff, and in the state mints of Vienna and Budapest.

He has designed a number of awards and prizes in the domain of public cultural life (about 16 of these are awarded annually), a hundred or so medals struck in gold (for 40 public promotions) and altogether over 450 medals and standing objects.

Damir Mataušić is the creator of the decanal chain of office of the Academy of Fine Arts and the Economics Faculty in Zagreb, and the mayoral chain of office of the city of Kostajnica.

He has won several performance prizes in the field of numismatics including at international competitions (in Austria and Japan).

In 1996 he was decorated with the Memorial of the Homeland War and the Croatian Morning Star with the effigy of Marko Marulić.

A large number of reviews have been written about Mataušić in the regular press as well as in specialised journals such as *Numizmatičke vijesti*, *The Medal* and *Money Trend*.

In 1993 the monograph *Damir Mataušić* written by Feđa Vukić was published, and in 1999, on the occasion of a monographic exhibition, a commemorative monograph by Bogdan Mesinger.

In 1999, Eduard Galić made of film about his work.

He lives in Zagreb, Stanka Andrijevića 30; mobile phone: 098708238; [www.matausic.net](http://www.matausic.net); email: [damir.matausic@zg.t-com.hr](mailto:damir.matausic@zg.t-com.hr).



## Organised subject tuition

SUBJECT

**MATERIALS TECHNOLOGY**

Subject status:

compulsory

TEACHER

Assoc. Prof. Šefka Horvat-Kurbegović,

DSc

### COURSE CONTENTS:

This course deals with selected chapters of the technology of small-scale sculpture and medal-making.

Traditional materials and technological procedures in line with a contemporary scientific and expert interpretation of achievements through the ages are discussed, with new knowledge that is applied in the area being brought in as well.

The implementation of state-of-the-art methods and resources as part of the substance of the entity of the medal and small-scale sculpture, in terms of the criteria of the material quality and technological processes in the procedure in which values are added contributes harmony of art and science as creative act.

Knowledge of the materials and processes is treated with respect to the composition, such as metals, alloys and others (for example, steels, precious metals, bronze, tombak, bimetals, aluminium and non-metals such as terracotta, glass, porcelain and wax), and with respect to the working, in the shape of various kinds of casting, stamping, duplicating, galvanoplastic techniques, surface patination, enamelling, laser and holograms.

A multidisciplinary and multicultural approach to the technology of small-scale sculpture and medal-making is achieved through harmonisation of the curriculum with other courses.

Thematic units include preventive treatment and the protection of artefacts, conservation and restoration and preservation of the skin, noble and non-noble patinas, ecology and microclimates for cultural properties, enhancing artefact surfaces and so on.

Standards and conventions are studied, scientific diagnostics and documentation, searching and processing of data from the literature, the writing of original scientific and professional papers.

**SUBJECT: AUXILIARY MATERIALS TECHNOLOGY**

Subject Status: compulsory

TEACHER: Assoc. Prof. Šefka Horvat Kurbegović, DSc

#### COURSE CONTENTS:

The objective of this course is to foster knowledge of auxiliary materials and the technologies they entail as parts of the system in which quality is provided in the process of creating small-scale sculpture and medal-making. Given thematic units relate to the making of prototypes, considering the diversity of the ultimate materials and procedures.

Inorganic auxiliary materials such as high value kinds of plaster, organic auxiliary materials, natural and synthetic polymers like waxes, polyesters, epoxies, silicons and polyurethanes.

Auxiliary resources such as spacers, glass fibre, cloth, preparations for cast preservation, rubber impressions.

#### READING LIST:

- *Metallanalytischen Untersuchungen an Munzen der Romische Republik*, Berl. Numiz. Forsch, Band 6, Berlin, 1999.
- *Dvjetisućepetsto godina kulture štednje i novčarstva na povijesnom hrvatskom tlu*, PBZ and MGZ Mimara, Zagreb, 1998.
- Breitling, G., *Das Buch von Geld*, C.I. Buchner, Frankfurt, 1975.
- Kroha T. & Bierman, *Munzen Sammeln*, Klinghart, Braunschweig, 1967.
- *Collection of ISO, EN, HRN Standards*

## CURRICULUM VITAE

**Assoc. Prof. ŠEFKA HORVAT-KURBEGOVIĆ, DSc**, was born in Sisak, where she attended high school and music school. She took her first degree at the Engineering Faculty, Chemical Technology Department of the University of Zagreb.

In 1977 she took a master's at the Natural Science Faculty in Zagreb and in the same year received for her master's dissertation a prize via an open competition for the states of the former Yugoslavia. She defended her doctoral dissertation at the Faculty of Chemical Engineering and Technology in Zagreb in 1994. She completed a course on restoration diagnostics at the Instituto per l'Arte e il Restauro in Florence, Italy.

From 1979 she taught part time and since 1984 as a full time faculty member at the Academy of Fine Arts in Zagreb, where she introduced the subjects Sculptural Technology and Technology of the Sculptural Process, and a subject from conservation sciences, Knowledge of Materials and Processes (1997). In 2002 she was elected associate professor.

She proposes and works out work programmes for the foundation of centres or institutes for scientific-cum-artistic research, development and art material quality and so on. In 1990 she proposed the elaboration of standards for art materials, and in 2004 she founded the first Technical Committee in the Republic of Croatia for the elaboration of standards for the conservation of cultural properties. She is a member of the new CEN/TC/Brussels for the creation of European standards.

She is the leader of the Croatian-British project *Research Programme for the establishment of a coherent conservation theory for the moveable and immovable heritage with its main resource in education in undergraduate and post-graduate master's and doctoral courses* (Horvat-Begovic, P. Burman, Zagreb-York, 1998)

### REFERENCE PAPERS:

- *Oplemenjivanje površine patinama*, Numizmatičke vijesti 1(47), HND, Zagreb, 1994.,
- *Kvaliteta materijala i procesa u funkciji umjetničkog stvaralaštva i kulturne baštine*, Proceedings, 1<sup>st</sup> International Numismatic Conference in Croatia, Opatija, 1996.
- *Metode za razumijevanje baštine*, 10<sup>th</sup> Ružič Days, HDKIT and HKT, Vukovar, 2000.
- *Preventivna zaštita kulturne baštine*, 1<sup>st</sup> Croatian Conference, EKOI 2002, HDKIT, HIS, Collected Abstracts, Zagreb, 2002.
- *Environmental Management in Accordance with the Cultural Heritage*, International SEM, Proceedings/Book of Abstracts, FKT, Zagreb, 2003.
- *Research in Environmental Parameters and the Stability Evaluation of Materials Used in Conservation of Works of Art*, ibid.
  
- *U susret novim normama za konzervaciju/restauraciju kulturnog dobra*, the Seminar Hrvatska normizacija i srodne djelatnosti-tehničko usklađivanje na putu prema Europskoj uniji, HIS, Proceedings, Dubrovnik - Cavtat, 2003.
- *Trajnost materijala: od prevencije do konzervacije*, Symposium Skulptura u prostoru, Proceedings, Klanjec, 2003.

- *Normizacija u likovnom području, Seminar Hrvatska normizacija i srodne djelatnosti-tehničko usklađivanje na putu prema Europskoj uniji II, 2004., HIS, Abstracts*
- *Chemistry and Contemporary Education in the Cultural Heritage, 18<sup>th</sup> International Conference/IUPAC, 2004.*
- *Horvat-Kurbegović Š., Defterdarović N., Izloženost štetnosti materijala u likovnom stvaralaštvu, restauraciji i konzervaciji, Croatian Physicians Union, Croatian Association for Health Ecology, Proceedings, Zagreb, 2004.*
- *TL- Chromatography of the Work of Art. Research and Practice - Characterisation of Binding Media, Proceedings, Opatija, 2004.*

SUBJECT  
Subject status

**SMALL-SCALE SCULPTURE - HISTORY**  
elective

TEACHER

Assoc. Prof. Ive Šimat Banov, DSc

COURSE CONTENTS:

To be grand in the little – the words with which a great Renaissance genius honoured another (J. Klović), must be the not less ambitious objective of this course. Reduction of format, dimensions and so on does not mean any limitation to the creative potentials and the highest value requirements for design and approach. That the issue of monumentalism is not a merely physical issue and that it does not depend upon external but on internal metrics has been known since the dawn of human history. There is a great deal of evidence for this. Magical or religious items, pre-historical, Egyptian and Cycladic figures and idols, ancient miniature deities, via the medieval and modern periods – there are many proofs of the art that can exist in small dimensions. It should also be said however that many modern and contemporary sculptors have remained hardly visible with their more quiet and chamber productions, and are known only for the large dimensions of their monumental and public productions. Thus the intimate parts of the oeuvres have remained in the shadow of the monumental parts of the work of one and the same artist (Meštrović, Augustinčić, Frangeš ) while some have retained and cultivated the small form in the whole of their oeuvres (Karlavaris, Janeš and in a large part of his work even Frangeš-Mihanović, as well as others).

The history of small scale sculpture goes back to the earliest beginnings of human cultural history. In lectures to do with the nature and definition of small-scale sculpture, the emphasis will be placed on the history of sculpture of small dimensions, from prehistory onwards, as well as its uses (magical, votive, aesthetic, folklore, use and so on). In particular the relation with applied art and the artistic craft need stressing (for example Early Croatian and Scythian finds, Art Nouveau and so on).

Prehistory: female figurines, animals.

Egypt: funerary figurines, amulets, use objects such as animal and human figures, cult statuettes of gods.

Mesopotamia: seals.

Greece: Cycladic idols, tanagers

Medieval period: decorative sculpting related to architecture and use items, ivory, decorative goldsmithing

Renaissance and Mannerism: small bronze sculptures, Pisanello, Cellini, terracotta – Lucca della Robbia.

Baroque: figurines and decorative items, porcelain

Art and sculpture of nomadic peoples (Scythians, Sarmatians); metal, use items.

China: small sculpture of all kinds and purposes, jade.

Inuits: items of bone and skin.

Small-scale sculptures of the pioneers of modern art:

Degas, Daumier, Barlach, Arp, Picasso, Giacometti, B. Hepworth, Marini, D. Smith, Beuys...

Small scale sculptures of modern and contemporary Croatian sculptors: Janeš, Frangeš-Mihanović, Augustinčić, Kerdić, Karlavaris...

Sculptor-painters: Kopač, Ivančić, Motika, Goldoni, Keser...

#### READING LIST:

- V. Maleković, *Želimir Janeš, Zaprešić* 1986.
- I. Maroević, *Kipar Želimir Janeš – pjesnik malih formi*, Kaj, no. 11, 1979.
- J. Bratulić, *Želimir Janeš*, Zagreb, Grafički zavod Hrvatske and NSB, 1993.

#### CURRICULUM VITAE

Assoc. Prof. IVE ŠIMAT BANOVIĆ 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 (Solín, 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 24<sup>th</sup> International Biennial in Sao Paulo (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).

SUBJECT: **THE HISTORY OF MEDAL-MAKING**  
Subject status: elective

TEACHER: Ivan Mirnik, DSc

COURSE CONTENTS:

Terminology of the discipline. Greek and Roman medallions. Beginnings of medal-making. Italian Renaissance medal of the 16<sup>th</sup> and 17<sup>th</sup> centuries (cast and forged). Art of the Renaissance medal on the northern side of the Alps: France, Austria, the Holy Roman Empire, Britain. The Italian medal of the 18<sup>th</sup> and 19<sup>th</sup> centuries. European medal-making in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Empire die-cast propaganda. Art Nouveau, Secession, Jugendstil in medal-making. Art Deco medal-making style until the present day. Croatian medal-making masters of the 15<sup>th</sup> century: Franjo Vranjanin, Pavao Dubrovčanin. Croats on medals in the 16<sup>th</sup>-19<sup>th</sup> centuries. Zagreb 19<sup>th</sup> century carvers: Franjo Kares, Josip Radković. Beginnings of medal development in Croatia: Rudolf Valdec, Robert Frangeš-Mihanović, Ivo Kerdić, Vatroslav Drenski, Mila Wood. Sculptors as medal makers – makers with limited oeuvres between the wars and after World War II: Grga Antunac, Antun Augustinčić, Viktor Bernfest, Vojtjeh Braniš, Frano Cota, Radivoj Hudoklin, Ivan Jeger, Hinko Juhn, Teodor Krivak, Frano Kršinić, Ivan Meštrović, Iva Simonović - Despić, Rudolf Spiegler. Engraving firms in Croatia: Josip Engelsrath, Sorlini, Griesbach and Knaus, Svečenski and Levinger and so on. More recent Croatian medal-making: Kosta Angeli Radovani, Želimir Janeš, Vanja Radauš. The Croatian medal in the last twenty or so years. The Slovene medal: Franc Schega, Lojze Dolinar, Vladimir Štoviček, Stane Dremelj

READING LIST:

- J. Bratulić: *Želimir Janeš*, Zagreb, 1992.
- I. Dolenc: *Hrvatska numizmatika od početaka do danas*, Zagreb: First Croatian Bank Museum, of Privredna banka Zagreb, 1993.
- Cornelius von Fabriczy, *Medaillen der italienischen*, Fabriczy, 1903.
- *Renaissance, Monographien des Kunstgewerbes*, IX. Leipzig: Hemann Seeman Nachfolger, 1903.
- G. Krasnov, V. Mažuran-Subotić: *Dvanaest hrvatskih medaljera*, Zagreb, 1999, Muzejsko-galerijski centar Zagreb, 1988.
- V. Mažuran-Subotić: *Medaljerski opusi Roberta Frangeša-Mihanovića i Rudolfa Valdeca*.  
Treći memorijal Ive Kerdića. Galerija likovnih umjetnosti, Osijek, 1987.
- B. Mesinger: *Traktat o medalji*. Treći memorijal Ive Kerdića, Osijek: Galerija likovnih umjetnosti, Osijek, 1987.
- B. Mesinger: *Medaljer Vanja Radauš*. Peti memorijal Ive Kerdića. Triennial of Croatian Medal-Making and Small-Scale Sculpture, Osijek, 1993, 3-28.: Galerija likovnih umjetnosti, Osijek.
- B. Mesinger: *Medaljer Damir Mataušić*. Varaždin – Zagreb: Galerija Garestin, Varaždin – Muzejsko-galerijski centar Klovićevi dvori, Zagreb, 1998.
- V. Zlamalik: *Medalja u Hrvatskoj*. Museum for Art and Craft. Zagreb, 1964.
- V. Zlamalik: *Memorijal Ive Kerdića*. Osijek – Zagreb, 1980.
- Galerija likovnih umjetnosti, Osijek. 1980.

## CURRICULUM VITAE

IVAN MIRNIK, DSc, was born in Zagreb on September 20, 1942. He took his degree in single major archaeology at the Faculty of Philosophy in Zagreb in June 1969. In the period from 1970 to 1973 he worked as archaeological conservator at the Republic Institute for the Protection of Monuments of Culture in Zagreb. Since 1973 he has worked in the Numismatic Department of the Archaeology Museum, Zagreb.

He took his master's at the post-graduate course of librarianship, documentation, information sciences and museology in July 1974 with the dissertation *The Tradition of numismatic research in Croatia*. He attained the degree of doctor of philosophy (historical sciences) at the Archaeological Institute of London University in 1978 with his doctoral dissertation *Coin Hoards in Yugoslavia*.

A decision of the Faculty of Philosophy of the University of Zagreb conferred on him the rank of scientific adviser, he was appointed museum advisor in 1985. He is entered into the register of science researchers with a ruling of the Republic Committee for Science, Technology and Information Science, July 16, 1984.

At Saarland University of Saabrücken in the summer term of 1983 he ran a course on barbarian Celtic numismatics, and as part of the post-graduate study of history a course on auxiliary historical sciences (numismatics) at the Faculty of Philosophy in Zagreb in 2002.

He is the author of 307 scholarly and professional works on various topics (archaeology, numismatics, history, monumental protection and so on). Two books have been published abroad, and one in Croatia. He has published 56 newspaper articles.

### Selected bibliography:

- *Johann Franz Neidinger and the Barbarigo Medals*, *The Medal* (London) 28, 1996, 71-83.
- *Umjetnost medalje u priobalnoj Hrvatskoj od 15. stoljeća do 1818.*, *Prilozi povijesti umjetnosti u Dalmaciji*, 36/1995, Split, 1996, 361-381.
- *Franjo M. Kares, prvi zagrebački medaljer*, *Tkalčić* (Zagreb), 2/1998, 235-254.
- *Napoleonic medals in the Zagreb Archaeological Museum*, in: *La tradizione classica nella medaglia d'arte dal Rinascimento al Neoclassico*, *Atti del convegno internazionale*, Castello di Udine, 23-24 October 1997, *Civici Musei e Gallerie di Storia e Arte*, Udine, Trieste, 1999, 151-161.
- *Insignije Sveučilišta u Zagrebu*, *Sveučilišni vjesnik*, *Universitatis zagrabienis informationes* (Zagreb), 45/1999, 3-4., 97-134.
- *Historicistička medalja u Hrvatskoj*, in: *Historicizam u Hrvatskoj I*, Zagreb, 2000, 290-297; II: 602-609, 382-609.
- *The medals of the Frangipane*, *The Medal* (London), 38, 2001, 23-24.
- *Frankapanske medalje. (Summary:) The medals of the Frangipane*, *Peristil* (Zagreb), 44/2001, 17-32.
- *Masonic medals of Croatia*, *The Medal* (London), 40, 2002, 43-53.
- *Croatie*, *FIDEM 2002.*, Paris, 2002, 40-41; 183.



- *Američke medalje Ivana Meštrovića. Ivan Meštrović's American Medals*, Zagreb, 2003.
- *Želimir Janeš on medals*, *The Medal*, 43, 2003, 48-58.
- *Ivo Kerdić (1881-1952). Medalje i plakete iz fundusa Arheološkog muzeja u Zagrebu*, Zagreb, 2004.
- *Stanje proučavanja umjetnosti medalje u Hrvatskoj*, Proceedings of the 1<sup>st</sup> Conference of Croatian Art Historians (Zagreb, 15.-17. XI. 2001), Zagreb, 2004, 211–219.
- *Croácia. Croatia*, FIDEM XXIX, Art Medal World Congress, Congresso mundial de la medalhística, Seixal, Portugal, 2004, 125-137.

SUBJECT: **CONTEMPORARY AESTHETICS**

Subject status: elective

TEACHER: Assoc. Prof. VERA TURKOVIĆ, DSc

**COURSE CONTENTS:**

The themes and required reading are based on problems of reflections on art of the 20<sup>th</sup> 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.

**READING LIST:**

Required reading:

- Hegel, G.W.F., *Estetika I*, Kultura Beograd, 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, 1997.
- Barbarić, D., *Estetsko iskustvo*, MH, Zagreb, 1989.
- Barthes, R., *Carstvo znakova*, August Cesarec, Zagreb, 1989.

Recommended reading:

- Grassi, E., *Moć mašte*, ŠK, Zagreb, 1981.
- Danto, A., *Preobražaj svakidašnjeg (filozofija umjetnosti)*, KruZak, Zagreb, 1997.
- Pejović, D. (ed.), *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.

SUBJECT: **CULTURAL ANTHROPOLOGY**

Subject status: Elective

TEACHER: Assoc. Prof. VERA TURKOVIĆ, DSc

COURSE CONTENTS:

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.

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. Grbić, *Etnicitet i razvoj, Ogled o etničkome identitetu i društvenome razvoju*, *Etnološka tribina* 16, 1993.
- 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. Mauss, *O daru, a posebno o obavezi uzvraćanja poklona*, in: *Sociologija i antropologija II*, 1925.;
- G. E. Marcus and M. M. J. Fischer, *Anthropologists as Cultural Critics*, 1986.

- M. Mead, *Spol i temperament u tri primitivna društva*, 1935.
- S. Ortne, *On Key Symbols*, *American Anthropologist* 75, 1973.
- A. Radić, *Naši narodni svatovi*, *Sabrana djela XVI*, Zagreb, 1938.
- A.R. Radcliffe-Brown, *Struktura i funkcija u primitivnom društvu*, 1982.
- Z. Rajković, *Obilježja etnografske građe i metode njezina terenskog istraživanja*, *Etnološki pregled* 12, 1974.
- D. Rihtman-Auguštin, *Etnologija naše svakodnevice*, 1988.
- V. Turner, *Od rituala do teatra*, 1989.
- R. Wagner, *The Invention of Culture*, Chicago, 1981

## CURRICULUM VITAE

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

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### 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 Turkovic (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.

SUBJECT: **CONTEMPORARY FINE ARTS THEORY**  
Subject status: elective

TEACHER: Assoc. Prof. Marcel Bačić

COURSE CONTENTS:

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.

A reading list:

- *Art and Theory 1900 – 1990: An Anthology of Changing Ideas*; ed: Charles Harrison and 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*. Tr. 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.

## CURRICULUM VITAE

**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.

### Selected bibliography

#### 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 község 80/6, Budimpešta 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.

SUBJECT :                   MANAGEMENT IN CULTURE / THE ARTS  
Subject status:                   elective

TEACHER:                   Senior Assistant Andrea Pavetić

COURSE CONTENTS:

Acquainting 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.

READING LIST:

Required reading:

- Peter Ferdinand Drucker: *Najvažnije o menadžmentu*: selection of management papers by Peter F. Drucker, 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.

Optional:

- *Poslovno odlučivanje*, autori: Pere Sikavica Borna Bebek, Hrvoje Skoko, Darko Tipulić, redakcija: 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.
- Caroll Michels: How to Survive and Prosper as an Artist, 5th ed: Selling Yourself Without Selling Your Soul, New York, 2001.

## CURRICULUM VITAE

**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).

SUBJECT :               COMPUTER ASSISTED DESIGN  
Subject status:               elective

TEACHER:               Assist. Prof. Siniša Reberski

#### COURSE CONTENTS:

The objective of this course is to facilitate the formation of personal stances and individual artistic expression through computer media. The tuition is particularly focused on Internet art, interactive computer media, the phenomenology of virtuality and the digital representation of spatiality. During the course, practical exercises will be carried out aimed at the mastering of specialist knowledge and skills in computer use, with a graphic interface, in various fields of application: Web design, 3D modelling, 3D tracing and 3D stage design, as well as the processing and integration of photographs, videos and computer animation material.

Through the exercises, the students are credited in the direction of producing their own creative projects in which the capacities of the computer, computer materials and peripherals in artistic expression are explored. A special accent is placed on the investigation of phenomena of virtual space, its testing out, investigating borderline possibilities, impacts on and consequences of thinking and spatial perception. The project assignments for the end of the course are a practical realisation of complete independent original works of art.

The tuition is based on tutorial work, with a large share of independent research and creative design experiments, carried out in the computer workshops and in the studio.

#### 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.

##### Recommended reading:

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

## CURRICULUM VITAE

**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.