

UNIVERSITY OF ZAGREB  
**ACADEMY OF FINE ARTS**

SYLLABUS AND CURRICULUM  
POST-GRADUATE SPECIALIST COURSE IN ART

AREA: ART  
FIELD: FINE ARTS

BRANCH:

**PRINTMAKING**

Curriculum designed by Professor Frane Paro

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### Introduction

Art courses in general, including the fine arts, do not, through the knowledge and competences acquired, direct students towards the labour market, because the area for such work is restricted to culture and education institutions, such as theatres, museums, galleries, and to the teaching of art subjects in the educational system.

Since the main precondition for entry into an art course is a marked talent, and because in turn of the limited distribution of talent in the human population, a relatively small number of students are able to enrol in art courses. A still small number of graduates will be able subsequently to subsist dealing entirely with the creative arts. The public reception of creative potential – the artistic product – the music, the acting, paintings or sculptures in the free market is an extraordinarily unpredictable category.

The art field is a field for the expression of strong personal motivations, but it is an area also replete with personal risks. The life space of art is an area of creative freedoms that finds it very hard to submit to any form of institutional tutelage. Hence the only sure partners when in the business of passing through art courses are the parents of students and the institutions that society has charged with caring for and coordinating the development of the activities of art and culture, their contents and agendas. These institutions in Croatia are the ministries of culture and of science and education. Because of the fact that a course in art is based on rare and special talents, student *mobility* in the university can be provided only in the group of theoretical subjects (art history, sociology, philosophy, aesthetics, a few really narrow areas of technology, computer sciences and teaching theory and practice).

The purpose of a specialist post-graduate course in printmaking is to deepen artistic sensitivity, that is, all the components of the creative potentials of the young artist: the imagination, innovative capacities, creative courage and responsibility.

The postgraduate specialist course in printmaking is open to the individual interests of students in one of the standard graphic specialities, that is, in the areas of:

1. RELIEF PRINTING; 2. INTAGLIO PRINTING; 3. PLANOGRAPHIC PRINTING; 4. STENCIL PRINTING.

On the basis of the overall curriculum for postgraduate studies, and in agreement with his or her supervisor, a student will choose electives relevant to the speciality selected, that is, according to his or her aptitudes and artistic options, and according to the need for creating the dissertation.

Since the curriculum is aimed at the mastering of knowledge and skills inherent in the expressive potential of a given printmaking area (and this is the precondition for the attainment of artistic excellence), in the curriculum provided it is possible to enrol and major / specialise in only one printmaking region.

**Title of the course:** PRINTMAKING  
**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:**

First degree at an academy of fine arts or similar institution at home or abroad (priority accorded to persons with master’s degrees in printmaking, design, animation and fine arts education, with an 4 (B)grade average.  
Knowledge of one foreign language.

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

The competence acquired is that of the professional fine artist – a creative artist in a special area of the art of printmaking and also of graphic visual expression in general. He or she will be a specialist in a more narrowly defined area of graphic creativity and will be competent to organise and run the work of a specialised printmaking workshop at the level of world standards.  
He or she can be an organiser or demonstrator of courses and seminars for transmission of the knowledge and skills of special printmaking techniques and creative procedures wherever the need should arise – from extra-curricular to higher educational forms.

**Degree**

Persons who complete the specialist course in printmaking acquire the rank of specialist. This rank is added to the academic degree acquired on graduation, thus: M Art, Painting, Printmaking Specialist.

**COMPULSORY AND ELECTIVE SUBJECTS**

Major

Compulsory subjects		TERM							
Main artistic subject Printmaking* Major:	Instructors – Supervisors	I.		II.		III.		IV.	
		Hours	ECTS	Hours	ECTS	Hours	ECTS	Hours	ECTS

1. RELIEF PRINTING	Frane Paro, Antun Bičanić, Nevenka Arbanas	120	30	120	30	120	60	120	60
2. INTAGLIO PRINTING	Frane Paro, Dubravka Babić, Ivica Šiško, Nevenka Arbanas								
3. PLANOGRAPHIC PRINTING (LITHOGRAPHY)	Antun Bičanić, Frane Paro, Nevenka Arbanas								
4. STENCIL PRINTING (SILK SCREEN)	Frane Paro, Nevenka Arbanas								
Ink technology	Marko Markuš, B Eng	12	4	12	4				
Paper technology	Tatjana Mušnjak, MSc	12	4	12	4				
Printmaking major / special area technology	Supervisors of the major chosen	8	2	8	2				
Contemporary fine arts theory	Assoc. Prof. Marcel Bačić	15	5	15	5				

(only one major or printmaking speciality can be enrolled)

Elective subjects									
Artistic and functional role of printmaking from the 16 <sup>th</sup> to the 21 <sup>st</sup> century.	Margarita Šimat, MSc	15	5	15	5				
Cultural anthropology	Vera Turković, DSc	15	5	15	5				
Philosophical anthropology	Hotimir Burger, DSc	15	5	15	5				
Contemporary aesthetics	Vera Turković, DSc	15	5	15	5				
Management in culture	Sen. Assist. Andrea Pavetić	15	5	15	5				
Documentation and protection of the graphic work of art	Mikica Maštrović, MSc	12	4	12	4				

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 work given here 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.

NB:

Since the subjects in the group of compulsory and elective subjects can be taken by a rather small number of students, tuition is organised simultaneously for both courses of postgraduate studies (specialist and doctoral), by way of a combination of lectures and consultations/seminar work.

#### THE MAJORS IN THE COMPULSORY ARTISTIC SUBJECT

- Outline contents and reading

##### 1. RELIEF PRINTING

All the procedures for printmaking (preparation of matrix and printing technique) for: a) monochrome and polychrome linocut; b) monochrome and polychrome woodcut; c) wood engraving – facsimile and white engraving; d) Oriental or Japanese woodcut technique – printing with water-based inks; e) planning editions and the organisation of the printing of editions.

##### 2. INTAGLIO PRINTING

All procedure for printmaking of: a) monochrome and polychrome etching (single phase and multiphase etching); b) monochrome and polychrome mezzotint (on a roughened plate, on an etching raster, an aquatint raster, on a sandpaper raster); c) monochrome and polychrome aquatint (single phase or multiphase etching); d) monochrome and polychrome reserpage – sugar aquatint (open etching and tonal etching).

##### 3. PLANOGRAPHIC PRINTING

All the lithograph techniques (according to Senefelder): a) chalk; b) Indian ink – brush and pen; c) wash; d) reserpage and spraying; e) litho-mezzotint; f) polychrome lithograph (from 4 to 12 colours); g) offset lithography (Tamarind process).

##### 4. STENCIL PRINTING

All procedures for the hand-making of the stencil (*pochoir*) and all the procedures with photosensitive emulsion in the silkscreen technique (reproduction photography) – monochrome and polychrome silkscreens.

## READING LIST

- Gabor Peterdi, *Printmaking*, Macmillan, New York, 1959.
- Felix Bruner, *A handbook of Graphic Reproduction Process*, Alec Tiranti, London, 1962.
- Aleksandar Stipčević, *Povijest knjige*, Nakladni zavod Matice hrvatske, Zagreb, 1985.
- Dževad Hozo, *Umjetnost multioriginala: kultura grafičkog lista*, Prva književna komuna, Mostar, 1988.
- Hillel Schwartz, *The Culture of Copy*, Zone Books, New York, 1996.
- Stanley W. Hayter, *About Prints*, Oxford University Press, London, 1975.
- Stanley W. Hayter, *New Ways of Gravure*, Oxford University Press, 1966.
- William M. Ivins Jr, *Prints and Visual Communication*, London, 1996.
- Garo Antreasian and Adams Clinton, *The Tamarind Book of Lithography, Art & Techniques*.
- Harry N. Abrams, New York, 1971.
- Alois Senefelder, *Complete Course of Lithography*, reprint of the 1891 ed., Da Capo Press, New York, 1977.
- Walter Dohmen, *Die Lithographie. Geschichte, Kunst, Technik*, DuMont Bucherverlag, Cologne, 1989.
- Walter Dohmen, *Der Tiefdruck. Vom Kupferstich bis zu Fotoradierung. Geschichte, Kunst, Technik*, DuMont Bucherverlag, Cologne, 1986.
- Walter Chamberlain, *The Thames and Hudson Manual of Etching and Engraving*, London, 1972.
- Walter Chamberlain, *The Thames and Hudson Manual of Woodcut Printmaking*, London, 1978.
- Walter Chamberlain, *The Thames and Hudson Manual of Wood Engraving*, London, 1978.
- John Buckland-Wright, *Etching and engraving. Techniques and the Modern Trend*, Dover Publications Inc, New York, 1973.
- Michael Rothenstein, *Frontiers of Printmaking. New Aspects of Relief Printing*, Studio Vista, London, Reinhold Publishing Corporation, New York, 1966.
- Seiichiro Takahashi, *Traditional Woodblock Prints of Japan*, Weatherhill, New York & Heinbasha Tokyo, 1973.
- Gaston Petit, Amadio Arboleda, *Evolving Techniques in Japanese Woodblock Prints*, Kodansha International Ltd. Tokyo, New York & San Francisco, 1977.
- Mladen Pejaković, *Omjeri i znakovi. Ogledi iz starije hrvatske umjetnosti*, Matica hrvatska Dubrovnik, 1996.
- Mladen Pejaković, *Zlatni rez*, Art studio Azinović, Zagreb, 2002.

## FORMS IN WHICH TUITION IN THE PRINTMAKING MAJOR IS PROVIDED

Practical work in the printmaking shop – consultations. Preliminary visual and graphic research and some sections of practical work can be done in the course member's own studio.

Seminar productions/papers related to the topic and contents of the practical work.

Analysis of more complex procedures – historical and technological connotations; the contextualisation of the results (printmaking innovations) in recent creative work in the fine arts.

Reports on literature read; small-scale translations from foreign literature or journalism.

## THE ORGANISATION AND MANNER OF IMPLEMENTATION OF THE COURSE

Postgraduate specialist studies are carried out as a full time course according to the Regulations concerning postgraduate courses at the Academy.

The course is organised on an individual basis, according to a curriculum adopted by the Academy Council at the recommendation of the Council for Post-Graduate Courses. It is administered in the following forms: studio work, lectures, seminars, practicals, demonstrations and consultations.

Tuition and practical work in the printmaking major are done in the printmaking workshop.

In the first term, the head of the course and the supervisor and the student agree on the choice of artistic prototypes and the way in which they are to be transposed into the graphic medium. It is compulsory to make at least one high-quality reference work in each of the given techniques of the printmaking major speciality chosen.

Success in the work (quantity and technical skill) is evaluated at the end of the term, With a print that receives positive evaluations, a student will acquire half (30) of the total number of EC TS credits. The second half of the credits come from examinations passed and from meeting other obligations (seminars, reports, practicals) in compulsory and elective tuition subjects. The head of the course and the supervisor judge on whether and confirm that the student has met the conditions through which the minimum number of pints have been acquired pursuant to research and artistic work and where relevant public activity. Credits achieved in the specialist course can be transferred to the doctoral course.

Comparability of the course with similar curricula abroad

The curriculum for the postgraduate specialist course in terms of conception and subjects is comparable with a number of courses abroad: Vysoka Škola Umelecko Prumyslova, VŠUP – Prague; Akademija za likovno umetnost, Ljubljana; Hungarian University of Craft and Design, Budapest; Akademia Sztuck Pieknich, Krakow; Akademie der Bildenden Kuenste, Munich; Kunstakademie Dusseldorf.

The end of the course

The specialist course ends with the passing of all the regulation examinations, the making and positive evaluation of works that were planned in the individual curriculum of the specialisation, and the meeting of obligations provided for in the Regulations of the Postgraduate Course.

Manner of monitoring the quality and success of the delivery of the curriculum for each subject and of the course as a whole.

The Postgraduate Course Council monitors the course and keeps documentation concerning its performance, and from time to time evaluates the successes and results, and informs the Academy Council accordingly.

Performance and quality of tuition are tested out by regular questionnaires administered to all students enrolled.



Academy of Fine Arts

CURRICULUM  
POSTGRADUATE DOCTORAL ART COURSE

PRINTMAKING

INTRODUCTION

The morphological multi-layeredness of the contemporary graphic work of art, its expressive richness and the technical complexity of production, as well as the dynamic investigative component in the contemporary art of the print are hard to accommodate within the curricular outlines of the undergraduate printmaking course.

When the master's degree course in printmaking was abolished (it lasted from 1963-1973), many generations of graduates from the Academy of Fine Arts were able to fulfil their desire for further training in the discipline only by travelling abroad. More than three decades, regular students of printmaking were thus deprived of the experience of being able to gain from the enthusiasm, imagination and striving for excellence of their slightly more mature fellow artists in the immediate vicinity. That great inducement to academic excellence, the spirit of competition among the best, was impossible to simulate in a four year course.

The Printmaking Department of the Academy of Fine Arts in Zagreb has through the organisation of the postgraduate course in printmaking provided the top students and students who graduated in similar or identical institutions at home or abroad with the opportunity to expand and deepen their knowledge in creative printmaking.

The ample tradition of printmaking, the creative and teaching experience of the faculty and the excellent equipment of the printmaking workshops are capable of responding to the many challenges of contemporary graphic creativity.

The printmaking works of art of the postgraduates will not only be an individual proof of the talents of young creative artists, but they will be logically incorporated into the continuity of the Croatian art of the print. The postgraduate art course in printmaking, with such gains, opens up the Academy towards the mainstream of the art life of the country and towards fully equal exchange with kindred institutions elsewhere in the world.

With their training in both the techniques and the theory of the discipline, DFA printmakers will be qualified to provide highly informed commentaries, analyses and promotions of all forms and qualities of graphic creative work, of the past and of the present. It is from their ranks that the future faculty will be recruited – perpetuators of the quality and continuity of the outstanding teaching of the art of printmaking at the Academy of Fine Arts in Zagreb.

DESIGNATION OF THE COURSE: AREA: art; FIELD: fine arts; BRANCH: printmaking

RESPONSIBLE FOR THE COURSE: University of Zagreb, Academy of Fine Arts

INSTITUTIONAL STRATEGY,  
CURRICULUM DEVELOPMENT: With its postgraduate doctoral curriculum the Academy sets standards of excellence and professionalism in printmaking creativity, and plans for the provision and advancement of a high quality rejuvenation of its own faculty for the subjects Printmaking, Printmaking Technology and the History of Graphic Art

INNOVATIVENESS OF THE DOCTORAL  
CURRICULUM The curriculum is oriented towards the encouragement and strong support of the development of artistic originality: to the greatest possible extent it is reliant on the creative excellence, invention and the creative imperative that are borne by the imagination of young artistic personalities.

## ENTRANCE CONDITIONS

First degree at the Academy of Fine Arts in Zagreb or at kindred institutions at home and abroad (priority given to people with master's degrees in printmaking).

A 4/B grade average in the undergraduate course.  
Knowledge of a major foreign language.

## SELECTION CRITERIA AND PROCEDURES

The course members are selected on the basis of an open competition according to conditions laid down in the Regulations concerning the post-graduate course.

For an evaluation of the independent printmaking creativity of the candidate, what is crucial is the quality of the documentation appended, and the innovativeness or originality of the proposed artistic project – the synopsis of the curriculum.

## THE COMPETENCE ACQUIRED ON COMPLETION OF THE COURSE

The competences acquired are those of the professional fine artist, a creator in the area of printmaking, painting and other visual media, as well as those of a professional commentator and analyst in the area of graphic creativity in the past and present.

The doctoral degree holder will be a competent creator of syllabi in printmaking tuition at all levels – secondary school, college and university. He or she can run the interdisciplinary subject of Graphic Art (the history, theory and practice of creativity in printmaking).

### *The organisation and delivery of the course*

The postgraduate course is organised and delivered as a regular course (in the winter and summer terms) for thirty weeks a year, according to the syllabus and curriculum adopted by the Academy Council at the recommendation of the Postgraduate Course Council.

According to the proposal made jointly by the supervisor and the student, the Postgraduate Course Council

After the first two terms, in which, along with practical fine art work organised tuition is carried out, comes the preparation and production of the graduation dissertation, concomitantly with the fulfilment of other obligations of the course.

According to need, the Academy can create a syllabus in collaboration with other academies and faculties, and with kindred institutions abroad.

The curriculum is delivered in the form of studio work, consultations, lectures, seminar work and practical exercises.

### **Comparability of the course with similar curricula abroad**

The syllabus and curriculum of the post-graduate course in conception and in the subjects is comparable with a number of courses in other countries: Vysoka Škola Umelecko Prumyslova, VŠUP, Prague; Akademija za likovno umetnost, Ljubljana; Hungarian University of Craft and Design, Budapest; Akademia Sztuck Pieknich, Krakow; Akademie der Bildenden Kuenste, Munich; Kunstakademie Düsseldorf.

### **Duration of the course**

The course lasts for three years (six terms).

### **Qualification obtained**

When all the regulation conditions have been met and the doctoral dissertation has been defended in public, the academic degree of doctor of art will be awarded (Dr Art.)

### **Additional entrance qualifications**

Apart from the qualifications laid down in the general regulations concerning the organisation of the post-graduate course, candidates for the area of printmaking are bound, along with their application, to append: documentary results in the area of artistic expression in the field of printmaking (catalogues of exhibitions and print portfolios); a portfolio of original drawn prototypes or sketches with a synopsis of the print project. The synopsis will cover the authorial viewpoint and the objective of the planned work, a description of the techniques (or combinations of them) that are planned and the procedure or creating the matrix (plate) and pulling the print, the sizes and the minimum edition, the manner and for of the presentation of the postgraduate dissertation (print portfolio, collection of freestanding prints, a cycle).

### **Qualifications for entrance into a senior year**

For entrance into a second year of the course, the student must have covered all the subjects and met all the conditions provided for in the regulations concerning the post-graduate examination. Up to the time of entrance into the second year of the course, it is necessary to have acquired 60 credits by taking examinations.

The final version of the doctoral dissertation (or exhibition) can be submitted (registered) only when all the regulation examinations have been taken and the obligations provided for by the curriculum during the course have been fulfilled (seminars, reports, exhibition activity) and the number of credits provided for (60) has thus been acquired.

A student can address the defence of the dissertation after the supervisor has accepted the dissertation (works, exhibition) and has informed the Postgraduate Course Council to the effect. The maximum length of the duration of studies from beginning to end is four years.

### **Credits and the conception of the course**

In line with the European Credit Transfer System, the course is organised into three groups of credits: 1<sup>st</sup> group of credits – THE MAIN ARTISTIC SUBJECT; 2<sup>nd</sup> group of credits – ORGANISED SUBJECT TUITION; 3<sup>rd</sup> group of credits – EXTRACURRICULAR ACTIVITIES (Table 1).

Starting off from the principle that artistic development is not possible only via organised tuition, credits in the third group of credits can be achieved on the basis of proven independent artistic activity: exhibitions (solo and collective), the publication of print portfolios, participation in collective printmaking projects, the publication of expert articles in the area of creativity in printmaking and printmaking technology.

Table 1

Award of credits for activities in the third group of credits

Solo exhibitions	10
Print portfolio	10

Biennial or triennial printmaking events	6
Collective exhibition	4
Solo show abroad	15
Collective show abroad	10
Participation in a team project	5
Publication of articles in professional periodicals	0-5
Participation in international conferences	4
Prizes	0-10

In the second year of the course 20 credits must be obtained from the third group of credits.

#### OUTLINE CURRICULUM OF THE POSTGRADUATE DOCTORAL COURSE

The purpose of the postgraduate art course in printmaking is the deepening of the artistic sensibility, the reinforcement of creative individuality, the acquisition of new knowledge concerning contemporary art, the deepening of experience in the selected one or combination of several printmaking specialities, the investigation of a personal artistic language, the mastering of expression and the creation of technological innovations as response to or dialogue with the contemporary cultural environment.

The objective of the study is that by clearly established criteria for the evaluation of the print, as well as the development of artistic personalities, the fundamental principles of creative printmaking originality be given their proper weight:

- a) the principle of the unity of idea, material, the procedure for its treatment and the pulling of the impression;
- b) the principle of full authorship in the production of the print;
- c) the principle of the artistic integrity of the print as work of art – the principle of the excellence of all the components of the graphic work of art.

The areas of the postgraduate art course in printmaking are defined by the frameworks of the expressive capacities of all the printmaking techniques that the course member has the conditions for, that is, for which the Academy is appropriately equipped; this concerns all the techniques in which the fundamental premise is the handmade matrix or plate. These comprise: relief prints, intaglio prints, planographic prints and stencil prints, and possible procedures for the integration of them into a unified work of art.

#### A LIST OF THE COMPULSORY AND ELECTIVE SUBJECTS doctoral course

Compulsory subjects	INSTRUCTORS	Terms			Terms			Terms		
		I.	II.	ECTS	III.	IV.	ECTS	V.	VI.	ECTS
Main artistic subject	SUPERVISORS	Hours		30	Hours		30	Hours		60
THE PRINT	Prof. Frane Paro Prof. Dubravka Babić Prof. Antun Bičanić Prof. Ivica Šiško Assist. Prof. Nevenka Arbanas	120	120		120	120		160	160	

Ink/pigment technology	Marko Markuš, dipl. ing.	15	15	4						
Paper technology	Tatjana Mušnjak, DSc	15	15	4						
Contemporary fine art theory	Assoc. Prof. Marcel Bačić	15	15	5						
The artistic and functional role of the print from the 16 <sup>th</sup> to the 21 <sup>st</sup> century	Margarita Šimat, MSc				15	15	5			

Elective subjects	Instructors	hours			hours			hours		
		ECTS			ECTS			ECTS		
Visual communications	A group of lecturers				15	15	8			
Cultural anthropology	Vera Turković, DSc				15	15	5			
Philosophical anthropology	Hotimir Burger, DSc				15	15	5			
Contemporary aesthetics	Vera Turković, DSc				15	15	5			
Management in culture	Sen. Assist. Andrea Pavetić				12	15	4			
Documentation and protection of the print	Mikica Maštrović, MSc				12	12	4			

NB:

Since the subjects in the group of compulsory and elective subjects can be taken by a rather small number of students, tuition is organised simultaneously for both courses of postgraduate studies (specialist and doctoral), by way of a combination of lectures and consultations/seminar work.

- Description of the curriculum

#### SUMMARIES OF THE CORE ART SUBJECTS OF THE SUBJECT PRINTMAKING

##### 1. Area: INTAGLIO PRINTING

Woodcut; Wood engraving (white and facsimile method); Plastic or soft metal engraving; Schrotschnitte; Punch engraving and opus mallei; Japanese woodcut; relief etching with etching or aquatint; objet trouvé; procedures for destruction and recomposition of the matrix; cliché perdue; frotton relief; tamponing the matrix; cloisonné wood cut; print with masks and stencils; offsetting from matrix to matrix; offsetting from matrix to paper; inversion of the intaglio print into relief print; plastergraphy; plastercut; clichography; glass print (cliché-verre); the William Blake technique; collagraphy; integrative methods (montage principle).

##### 2. Area: INTAGLIO PRINTING

Etching; Drypoint; aquatint; mezzotint (rocker, carborundum, aquatint); vernis mou; engraving; open-bit; punch engraving; collography; heat treatment; cold pulling; Hayter method; galvanostegy; reserve; application of the lithographic principle; reprint with foils; reprinting with folded paper, reprinting from an intaglio plate (directly with roller or indirectly from the impression); integrative methods;

### 3. Area PLANOGRAPHIC PRINTING

Senefelder lithographic procedures; chalk, pen, brush, spraying; scraping technique (mezzotint on stone); Seifen technique; Iris; reprinting of an original drawing; reprinting from another plate; reserve; reserve with layering and blocking; KONTRIRANJE; lithogravure; chromolithogravure; wash; monotype reprinting; collage; materialdruck.

### 4. Area: STENCIL PRINTING

All procedures for the hand-making of serigraphic stencils; all photomechanical procedures for the preparation of positive and negative stencils; integrative methods.

## ORGANISED SUBJECT TUITION

### TECHNOLOGY 1 - PAPER

Supports for writing before the invention of paper. Invention of T'sai Lun; demands and influences of calligraphy on properties of paper; demands and influence of techniques of printing on properties of paper; oriental art of paper making; art of paper making in the West; fundamental papermaking tools and equipment; maceration of plant raw materials (flax, hemp, esparto, sorghum, straw, cotton); fillers and dyes; paper as vehicle of the fine art message – paper as medium for fine arts; paper – the authorial work – bibliophile works; watermark – identity; protection, cleaning and conservation of paper – restoration methods.

### TECHNOLOGY 2 - INK

History of dyes and vehicles; oil drying agents and varnishes; typographic varnishes; engraving varnishes; lithographic varnishes; pigments in printing practice; blacking; methods for making coloured inks; method of making black inks; causes and results of bad ink; non-pigment inks; emulsions, lacquers, drying agents, fillers; organic and inorganic dyes; Japanese water based inks; gold, silver and other metals; additives and substitutes in the contemporary printing ink industry.

## CONTEMPORARY FINE ART THEORY

### ARTISTIC AND FUNCTIONAL ROLE OF THE PRINT FROM THE 16<sup>TH</sup> TO THE 21<sup>ST</sup> CENTURY

#### VISUAL COMMUNICATIONS

(Since visual communications covers a very broad area of consideration of phenomena in life and art, there are very different approaches to these phenomena. Hence the subject is taught as a multidisciplinary and open cyclical form in which several lecturers – each one in their own area of expertise – expound historical and contemporary research and knowledge.

#### CULTURAL ANTHROPOLOGY

#### CONTEMPORARY ETHICS

#### DOCUMENTATION AND PROTECTION OF THE PRINT

## STRUCTURE AND ORGANISATION OF TUITION

### Tuition

The tuition obligations of students consist of a subject of from the printmaking profession (The Print from 1 to 4 – Relief printing, Intaglio Printing, Planographic Printing, Stencil Printing and Ink Technology and Paper Technology) as well as compulsory and elective subjects from among the subjects in the theory of fine arts. At least two subjects from the electives must be taken.

Postgraduate work is done in the printmaking workshops, and tuition is carried out via lectures, seminars, practical exercises and consultations, as laid down in the syllabus.

The syllabus (the list of subjects and who is in charge of them) is adopted for every student by the Postgraduate Course Council according to the recommendation of the head of the course and the supervisor.

As well as the individually composed curriculum consisting of the core art subject, technology and electives, the student is bound to take an active part (individually or jointly) at exhibitions of graphic art at home and abroad (see Table 1).

### **A certificate concerning completion of part of the doctoral course curriculum**

A student who reports a temporary or permanent break in the course can receive a certificate concerning examinations taken and ECTS credits gained as part of lifelong learning.

In the case of a continuation of the course, the supervisor and the head of the course confirm the synopsis for the dissertation with the student – the programme selected during enrolment in the postgraduate school – or set a new topic, taking into account the artistic activity of the course member done during the period of the break in the course.

The entitlement to continue the course is dependent on the fulfilment of all the important obligations of the curriculum up to the time of the break in the course.

### **Dissertation**

The dissertation is made according to the individualised curriculum that during the first year the student and his or her appointed supervisor composed.

The dissertation can be produced in the form of free-standing prints, in the form of a print portfolio, or in some other form that constitutes an integrated artistic print idea.

The dissertation is usually presented as a solo exhibition. A positive grading of the dissertation is a condition for the defence of the written dissertation (of a topic selected and approved during the first year).

The student can go on to defend the written part of the dissertation after the supervisor has accepted the exhibition part of the dissertation and has accordingly informed the Postgraduate Course Council in writing.

### **The conditions for the delivery of the course**

PLACE FOR THE DELIVERY  
OF THE COURSE CURRICULUM:

The Academy of Fine Arts in Zagreb, Central Laboratory for the Protection and Conservation and Restoration of the Croatian State Archives; the Print Collection of the National and University Library; Research Laboratory of the Chromos Printing Ink Works in Samobor.

INFORMATION ON PREMISES  
AND EQUIPMENT

Four course printmaking workshops at the Academy with their special technical equipment are at the moment the best in the country and totally cater to all the practical tuition in all the specialities of the subject *Printmaking*. The library of the academy with almost 900 titles in specialised books and periodicals

from the area of the fine arts, history of art, architecture, aesthetics and art technologies. The computer workshop. The print collection of student works and dissertations.

LIST OF ART AND DEVELOPMENT  
PROJECTS ON WHICH THE  
DOCTORAL CURRICULUM  
IS FOUNDED

The doctoral curriculum in the postgraduate course in art is founded on recent artistic creative work and the invaluable experience of the graphic artists who are employed in the Academy as teachers of art who are either full or associate professors.

INSTITUTIONAL SUPERVISION  
OF THE CURRICULUM

As well as the Postgraduate Course Council, the curriculum is supervised by the Academy Council, the dean and the secretariat.

FACULTY MEMBERS

Head of the course: Professor Frane Paro  
Printmaking supervisors: Assist. Prof. Nevenka Arbanas, Professor Dubravka Babić, Professor Antun Bičanić, Professor Frane Paro, Professor Ivica Šiško.

Instructors: Assoc. Prof. Marcel Bačić, Assoc. Prof. Vera Turković; Tatjana Mušnjak, MSc, Marko Markuš, BEng, Margarita Šimat, MSc, Mikica Maštrović, MSc, Professor Hotimir Burger, Sen. Assist. Andrea Pavetić

Associates: Neven Šimič, Ivo Vrtarić.

OPTIMUM NUMBER OF STUDENTS

Because of the space, the equipment and faculty numbers for potential supervisors in the artistic doctoral topics – only four students may enrol in a single academic year.

ESTIMATE OF COSTS OF THE  
DELIVERY OF THE CURRICULUM  
AND PER STUDENT COURSE COSTS

The fees will be set after the funding of the entire curriculum has been determined, including the list of revenues.

The estimated costs will be about 60,000 kuna per student.

FINANCING OF THE DOCTORAL  
CURRICULUM

Costs of the specialist and doctoral curricula can be covered from the following sources:

- a) from the budget of the Ministry of Science, Education and Sport, if the students are selected in the character of artistic associate or some other associate rank;
- b) from the budgetary resources of the Ministry of Culture provided for the support to young and talented creative people.

- c) from the Academy's own resources;
- d) from various national, international or private foundations
- e) from the student's own resources.

#### QUALITY OF THE DOCTORAL CURRICULUM

All faculty members who deliver the postgraduate curriculum take part in the definition of the concrete individual curriculum of the student and in the choice of the doctoral dissertation.

The Postgraduate Course Council monitors the course, and keeps documentation about its delivery, and occasionally evaluates performance and results, and informs the Academy Council accordingly.

Success of the course is evaluated according to the dynamics and quality of the public appearances of the students (solo and joint exhibitions, published works, reports and other ways of taking part in cultural and artistic life).

Performance and quality of tuition are verified during regular polls conducted among all the students enrolled.



A FLOW CHART OF PROGRESS THROUGH THE POSTGRADUATE COURSE IN PRINTMAKING

CONDITIONS FOR PROGRESS THROUGH THE COURSE.

POSTGRADUATE CURRICULUM	TUITION First and second credit groups	EXTRACURRICULAR ACTIVITIES Third credit group	CONCLUSION OF THE COURSE
SPECIALIST COURSE RELIEF PRINTING INTAGLIO PRINTING PLANOGRAPHIC PRINTING STENCIL PRINTING	1 <sup>st</sup> and 2 <sup>nd</sup> term; 40 credits in the selected speciality and 20 credits in the second credit group	Extracurricular activity are not obligator and do not attract credits (0)	Positive grading of specialist dissertation
DOCTORAL COURSE	Year 1 45 credits – first credit group 15 credits – second credit group Year 2 40 credits from first and/or second credit group	Year 1 Not compulsory (0) Year 2 20 credits	Defence of doctoral dissertation Independent exhibition, print portfolio
DOCTORAL COURSE AFTER THE SPECIALIST COURSE IS COMPLETED	From 10 to 40 credits are allowed for the completed specialist course, while 50 to 20 credits are to be acquired from the first and/or second credit group	Year 2 20 credits	Defence of doctoral dissertation Independent exhibition, print portfolio

Subject	PAPER TECHNOLOGY
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	Specialist course ✓			Doctoral course ✓	
Course	PRINTMAKING			course year: 1.	
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing	
Person responsible for the subject	<b>Tatjana Mušnjak, MSc</b>				
Institution of the person responsible	Croatian State Archives				
Subject status	Compulsory ✓			elective	

#### Content of the subject

A definition of paper. The history of paper making. Handmade paper production. Contemporary paper production. Oriental and western papers. Paper production technology. Raw materials for paper making. Composition of paper. Durability and quality of paper. Kinds of paper. Standards in the area of paper making. Causes of damage to artworks on paper support. Conditions of keeping. Exhibiting artworks on paper. Framing.

#### Exercises:

Hand made paper. Experiments with mixing various fibres and pulling impressions on hand made paper. Visits to large print collections.

ECTS credits:	4			
Number of hours	lectures: 12	seminars:	exercises: 3	total: 15
Form of work	independent assignment	seminar	consultations	demonstrations

#### Required reading

Hunter, Dard: *Papermaking. The History & Technique of an Ancient Craft*, New York, 1967.  
 Florian, M.L.E. et al.: *The Conservation of Artefacts Made from Plant Materials*, GCI. 1992.  
 Bunsho Jagaku: *Papermaking by Hand in Japan*, Tokyo, Meiji-sho, 1959.  
 Plenderleith, H.J.: *Conservation of Prints, Drawings and Manuscripts*, London, Oxford University Press, 1937.  
 IFLA - *načela za skrb i rukovanje knjižničnom građom*, compiled and edited by Edward P. Adcock with Marie-Thérèse Varlamoff and Virginia Kremp, Zagreb, Hrvatsko knjižničarsko društvo, 2003.  
 Ćorlukić, F. *Tehnologija papira*, Zagreb, 1987.

#### Recommended reading:

Labarre, E.J.: *Dictionary of Paper and Papermaking*, Amsterdam, 1947.  
 Bockwitz, H.H.: *Zur Kulturgeschichte des Papiers*, Stettin, 1935.  
 Febvre, Lucien et Martin, Henry Jean: *La Nascita del Libro*, Torino, Einaudi, 1977.  
 Renker, A.: *Das Buch vom Papier*, 4. Auflage, Wiesbaden, 1951.  
 Basanoff, Anne: *Itinerario della carta dall' Oriente all' Occidente e sua diffusione in Europa*, Milano, Il Polifilio, 1965.  
 Overton, J.: *A Bibliography of Paper-making*, Cambridge University Press for National Book League, 1955.  
 Weber, H.: *Herausgegeben. Bestandserhaltung. Herausforderung und Chancen*, Stuttgart, 1997.

<b>Bibliography</b>
<p>Mušnjak, T, <i>Zaštita, čuvanje i mogućnosti restauriranja nacrti na paus-papiru</i>, // Arhivski vjesnik 21/22 (1978/1979.), pp. 345-356.</p> <p>Mušnjak, T, <i>Mjerila na starim zemljopisnim kartama</i>, // Arhivski vjesnik 25 (1982.), pp. 47-64.</p> <p>Mušnjak, T, <i>Restauriranje globusa</i>, // Arhivski vjesnik 28 (1985.), pp. 177-183.</p> <p>Mušnjak, T, <i>Zaštita arhivske građe u ratnim uvjetima</i>, // Upute za zaštitu pokretne kulturne baštine u muzejima i galerijama, MDC. Zagreb, 1991, pp. 27-31.</p> <p>Mušnjak, T, <i>Fizička zaštita arhivske građe</i>, // Arhivistika za djelatnike u pismohranama, Arhiv Hrvatske. Zagreb, 1992, pp. 53-65.</p> <p>Mušnjak, T, <i>Konzerviranje i restauriranje plakata i nacrti utvrda Pule iz fonda Carska i kraljevska inženjerska uprava u Puli</i>, // Hrvatske obalne utvrde u 19. i 20 stoljeću : Povijesni arhiv Split. Split, 1993, pp. 75-84.</p> <p>Mušnjak, T, <i>Vlaga kao uzročnik pštećenja arhivske građe</i>, // Sodobni arhivi 16 (1994.), pp. 33-39.</p> <p>Mušnjak, T, <i>40 godina konzervacije i restauracije u Hrvatskom državnom arhivu</i>, // Arhivski vjesnik 38 (1995.), pp. 197-215.</p> <p>Modrušan, M, Mušnjak, T, <i>Mogliche Krankheitsursachen in Archiven</i>, // Atlanti 6(1995.), pp. 44-47.</p> <p>Mušnjak, T, <i>Bibliography on Disaster Prevention (Croatia)</i>, Zagreb, prosinac 1993, pp. 1-5. Objavljeno i u Archivumu: The ICA Committee on disaster Preventio (ICA/P-DP), <i>Disaster Prevention: Facing up to Risks</i>, Archivum, vol. XLII (1996.), pp. 289-296.</p> <p>Mušnjak, T, <i>Education stručnjaka na području konzerviranja i restauriranja pisane baštine</i>, // Arhivski vjesnik 40(1997.), pp. 63-69.</p> <p>Mušnjak, T, <i>Utjecaj zagađenog zraka na pisanu baštinu</i>, // Sodobni arhivi 19(1997.), pp. 95-98.</p> <p>Mušnjak, T, <i>Mikrobiološka oštećenja pisane baštine</i>, // Mikrobiološka destrukcija spomenika kulture. Proceedings sa seminara : Hrvatski restauratorski zavod. Zagreb, 2000. pp. 20-27.</p> <p>Mušnjak, T, <i>Konzerviranje i restauriranje knjižničnog i arhivskog gradiva Franjevačkog samostana iz Kloštar Ivanića</i>, // Zbornik : Franjevački samostan Kloštar Ivanić, 2000. pp. 130-141.</p> <p>Mušnjak, T, <i>ARHIVI: Između digitalnih zapisa i ubrzanog propadanja gradiva na kiselom papiru. Masovna neutralizacija zapisa na kiselom papiru</i>, // Arhivski vjesnik 44(2001.), pp. 61-70.</p> <p><i>IFLA-ina načela za skrb i rukovanje knjižničnom građom</i>; uredila i usaglasila s engleskim izvornikom i stručnim nazivljem na području zaštite: Tatjana Mušnjak, 2003.</p>
<b>Curriculum vitae</b>
<p>Name and surname: <b>Tatjana Mušnjak</b></p> <p>Grade: archival adviser</p> <p>Date and place of birth: 1949.</p> <p>Education: First degree in 1974 at the Biotechnology Department, Engineering Faculty, Zagreb. Master's degree in 2000 at the Information Science Dept, Museology major, Faculty of Philosophy, Zagreb, with a dissertation on the <i>Ethics of the conservation and restoration of the written heritage</i>. Since 2000 a doctoral candidate at the Faculty of Philosophy with the dissertation topic <i>Accelerated deterioration of the written heritage recorded on acid paper. Possibilities for conservation and restoration</i>.</p> <p>Employment: from 1985, head of the Central Laboratory for Conservation and Restoration, Croatian State Archives.</p> <p>A specialist in the preventive protection of the written heritage and the conservation and restoration of material written on paper and parchment (maps, illuminated and Oriental MSS, handwritten and printed books, papers produced on paper in various techniques, globes, seals and others),</p> <p>Since 1993 lecturer and examiner in the subject <i>Protection of archival and book material</i> at the</p>

chairs for archival and library studies at the Information Sciences Dept of the Faculty of Philosophy in Zagreb. Guest lecture at the postgraduate courses of librarianship and protection of the cultural heritage at the Faculty of Philosophy in Zagreb, supervisor for numerous dissertations and seminar papers.

Since 1996 she has been a member of the commission for the schedule of and estimate of war damage to archival material of the Ministry of Culture of the Republic of Croatia.

Since 2002 has been chairperson of the Commission for professional examinations in the conservation and restoration profession. She is a member of the International Institute for Archival Sciences in Maribor.

Has founded and equipped a chemical and microbiological laboratory as part of the Central Laboratory for Conservation and Restoration of the Croatian State Archives.

She is working on the establishment of a model for documenting conservation and restoration operations; on the education and qualification of staff of restoration workshops of local state archives for the most complex conservation and restoration operations.

Subject	CONTEMPORARY FINE ART THEORY			
	Specialist course ✓	Doctoral course ✓		
Course	PRINTMAKING			course year: 1. i 2.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	Assoc. Prof. <b>Marcel Bačić</b>			
Institution of the person responsible	Academy of Fine Arts			
Subject status	compulsory ✓		elective	

#### Subject 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.

ECTS credits:	5			
Number of hours	lectures: 15	seminars:	exercises:	total: 15
Form of work	independent assignment	seminar	consultations	demonstrations

#### Required reading

- *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 by 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.

Subject	CULTURAL ANTHROPOLOGY			
	Specialist course ✓	Doctoral course ✓		
Course	PRINTMAKING			course year: 1.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	Assoc. Prof. <b>Vera Turković, DSc</b>			
Institution of the person responsible	Academy of Fine Arts			
Subject status	compulsory		elective ✓	

#### Content of the subject

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

ECTS credits:	5			
Number of hours	lectures: 15	seminars:	exercises:	total: 15
Form of work	independent assignment	seminar	consultations	demonstrations

#### Required reading

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 i 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 etničkom 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. i 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 uzvrćanja poklona*, u: *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

Subject	INK TECHNOLOGY	
	Specialist course ✓	Doctoral course
Course	PRINTMAKING	course year: 1.

Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	<b>Marko Markuš</b> , dipl. ing.			
Institution of the person responsible	Chromos, Tvornica grafičkih boja d.d. [printers ink factory]			
Subject status	compulsory ✓		elective	

#### Content of the subject

History of vehicles and pigments for printmaking. General characteristics of printmaking inks. Pigments and dyes. Resins, varnishes and vehicles. Solvents and thinners. Additives to printmaking inks. Production technology of printmaking inks (small scale and industrial). Printing ink. Offset printing ink. Flexographic printing inks. Intaglio printmaking inks. Inks for serigraphy. Special kinds of printmaking inks. Graphic lacquers. Testing inks.

Problems and solutions, with special reference to the specialist work of the student.

Exercises:

Visit to printmaking ink factory (laboratory, production)

ECTS credits:	4			
Number of hours	lectures: 12	seminars:	exercises: 3	total: 15
Form of work	independent assignment	Seminar ✓	consultations ✓	demonstrations

#### Required reading

Bačić, Zdenko: *Grafičke boje – interna skripta*, Zagreb, 1971.

Leach, R.H, Pierce, R.J.: *The Printing Ink Manual*, Blueprint, London, 1993.

#### Recommended reading

Finlay, Victoria: *Color. A natural history of the palette*, Random House, New York, 2004.

Bloy, C.H.: *A History of Printing Ink Balls and Rollers 1440 – 1850*, The Wynkyn de Worde Society, London, 1967.

And according to individual discussion and agreement.

#### Bibliography

Markuš, M, Sironić, A, Adamec, L, Marković, B.: *Primjena voskova u gustim grafičkim bojama*; Proceedings s 5. skupa mladih kemijskih inženjera, Zagreb, 2004.

Markuš, M, Adamec, L, Sironić, A, Marković, B.: *Izrada eko offsetnih boja*; Proceedings of the 8th «Blaž Baromić» seminar on printing, design and graphic communication, , Lovran, 2004.

Sironić, A, Markuš, M, Marković, B.: *Uklanjanje hlapljivih organskih spojeva iz procesa litografskog tiska*, Knjiga sažetaka s 19. hrvatskog skupa kemičara i kemijskih inženjera, Opatija, 2005.

#### Curriculum vitae

Name and surname: **Marko Markuš**

Grade: graduate chemical engineer

Place and date of birth: Zagreb, 14. 03. 1975.

Education: Matriculated 5<sup>th</sup> High School, Zagreb

2002: Graduated from the Faculty of Chemical Engineering and Technology, Zagreb University

Employment:

In 2003 employed in Chromos, printing ink factory

From 2003, worked on research, development and application of dense printing inks and vehicles

From 2004 headed production group

From 2005, manager of printing inks production

Subject	CONTEMPORARY AESTHETICS			
	Specialist course ✓		Doctoral course ✓	
Course	PRINTMAKING			course year: 1. i 2.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	Assoc. Prof. <b>Vera Turković DSc</b>			
Institution of the person responsible	ALU			
Subject status	compulsory		elective ✓	

Contents of the subject

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.

ECTS credits: 5				
Number of hours	lectures: 15	seminars:	exercises:	total: 15
Form of work	independent assignment	seminar ✓	consultations ✓	demonstrations

#### 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*, M.H, Zagreb, 1989.  
 Barthes, R.: *Carstvo znakova*, August Cesarec, Zagreb, 1989.

#### Recommended reading:

Grassi, E.: *Moć mašte*, Š.K, 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	ARTISTIC AND FUNCTIONAL ROLE OF THE PRINT FROM THE 16 <sup>TH</sup> TO THE 18 <sup>TH</sup> CENTURY			
	Specialist course ✓		Doctoral course ✓	
Course	PRINTMAKING			course year: 1. i 2.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	<b>Margarita Šimat</b> , MSc			
Institution of the person responsible	Print Room, Croatian Academy of Sciences and Arts			
Subject status	compulsory ✓		elective	

#### Content of the subject

The discovery of graphic techniques, that is the ability to reproduce and image, in the second half of the 16<sup>th</sup> century, brought about in modern Europe a revolution in the way of seeing the image and the work of art. Since it was the discovery of the technique that was the crucial input in the development of a new language, the history of the graphic art or the history of the employment of the graphic medium can be looked at from a special angle. This is the history of the reception of prints and printmaking techniques through the way they are used and employed.

The invention and reception of the technique in the 2<sup>nd</sup> edition of Vasari's *Lives of the Greatest Painters, Sculptors and Architects* (1568), the relation of the north (Germany and Flanders) and the south (Italy) in the beginnings of the art of printmaking.

The language of printmaking; differences in the application of techniques in artistic style and in purpose. Explanation according to etymology and morphological capacities with examples from the major masters from the 16<sup>th</sup> to the 19<sup>th</sup> century.

*Invenit, incidit, excudit* – the division and unity of roles in the creation and production of the graphic work; the change of the relationships of roles from the 15<sup>th</sup> to the 21<sup>st</sup> century; sensitisation to the concepts the translational and reproductive nature of the print.

The print as medium for dissemination and mutation of motifs, inventions, iconography.

Role of the print in an educated bourgeois society – genre prints and technical inventions in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

Prints in the 20<sup>th</sup> century; the artistic emancipation of the medium; the relationship between techniques in which the impression of the hand plays a part and hard edge iconics. The print in the 21<sup>st</sup> century – new technologies, new definitions, new intentions

ECTS credits:		5		
Number of hours	lectures: 15	seminars:	exercises:	total: 15
Form of work	independent assignment	seminar ✓	consultations	demonstrations

#### Required reading

Hind, M. A.: *A history of engraving and etching*, Dover Publications, New York, 1932, 1963.

Dževad Hozo: *Umjetnost multioriginala*, Mostar, 1988.

Zagreb: Catalogues of the Print Room, Croatian Academy, Zagreb

Pelc, M.: *Juraj Julije Klović u grafici*, 1998.

Šimat, M.: *Bakropisi i bakrorezi starih majstora – stara zbirka Kabineta grafike*, 2000.

24. i 25. međunarodni grafički biennale u Ljubljani, MGLC, Ljubljana 2001 and 2003.

*Jedan vek grafike*, several authors, Collection of the Museum of Contemporary Art in Belgrade, Belgrade, 2004.

*Grafika* (periodical) nos. 1-4.

*Albrecht Dürer, Rembrandt, G. B. Piranesi* (monographs with complete presentations of the graphic oeuvres – according to choice)

#### Recommended reading:

Ivins, W. M. Jr.: *Prints and Visual Communication*, The MIT Press, Cambridge, Massachusetts and London, 1996.

Adhemar, J.: *La Gravure originale au XVIIIe siècle*, Somogy, 1964.

Haskell: *History and its Images*, New Haven & London, 1995.

Hayter, S. W.: *About Prints*, Oxford University Press, 1962.

Landau, D, Parshall, P.: *The Renaissance Print*, Yale University Press, 1994.

*Jugoslavenska grafika 1900 - 1950*, several authors, Collection of the Museum of Contemporary Art in Belgrade, Belgrade.

#### Curriculum vitae

Name and surname: **Margarita Šimat**

Grade: curator (1980), senior curator (1990); museum adviser (2001).

Date and place of birth: 12. 04. 1955, Santiago de Chile

Education: First degree 1979, Faculty of Philosophy in Zagreb, history of art major and archaeology minor.

Master course: enrolled 1997 at the History of Art Dept of the Faculty of Philosophy in Zagreb, topic *Iconography of Nikola and Petar Zrinski*.

Doctoral course: Candidate in 2005 at the History of Art Dept Faculty of Philosophy Zagreb with an extended version of the master's dissertation

Employment:

The A. and W. Topić Mimara Collection – curator of the collection of drawings and prints (1976.)

Croatian Academy, Print Room, Old Master Graphic Art Collection (1997.)

#### Bibliography

Scientific papers:

*Portreti Nikole i Petra Zrinskih, ikonografska emisija značaja i pretenzija,*

In: *Zrinski i Europa*, rezultati istraživanja znanstvenog projekta Društva mađarskih znanstvenika i umjetnika u Hrvatskoj i Ministarstva znanosti Republike Hrvatske, Zagreb, 2000.

*Primjer likovnog i ikonografskog preoblikovanja predloška u 17. st.*, pp. 205-215, «Klovićev zbornik», Proceedings sa znanstvenog skupa povodom petstote obljetnice rođenja Jurja Klovića, Zagreb, 2001.

*Portreti Nikole i Petra Zrinskih u europskoj grafici XVII. st.*, om «Zrinski i Europa 2», pp. 58-130, Zagreb, 2003.

*Andrija Medulić u reproduktivnim bakrorezima zbirke vojvode Orleanskog, Portfolio «Galerie du Palais Royal»*, za Zbornik znanstvenog skupa posvećenog akademiku Kruni Prijatelju, 2003/2004. (u tisku)

*Grafika u Italiji 16. i 17. st. (I. dio)*, Zbirka starih majstora Kabineta grafike HAZU (katalog zbirke), Kabinet grafike, Zagreb, 2005.

Forewords to exhibitions:

Foreword to the section *Gosti Trijenala grafike: Sučeljavanja ili usporednice*, Croatian Academy Print Room, Zagreb, 1999.

*Giuseppe Zigaina – donacija grafika*, Graphic Art Triennial, Print Room, Zagreb 1999.

*Bakropisi i bakrorezi starih majstora – stara zbirka Kabineta grafike*, Print Room, 2000.

*Rafael Canogar*, Croatian Academy Print Room, Zagreb, 2001.

*Četiri hrvatske grafičarke: Tanja Dabo, Mirjana Vodopija, Ivana Franke, Jasna Šikanja*, Galerija Galženica, Velika Gorica, May 2002.

*Zlatko Prica, Grafike, Skica za tumačenje grafičkog opusa*, Croatian Academy Print Room, Zagreb, 2004.

Monograph: *Hamo Čavrk*, NSK, Zagreb, 2004 (in the press)

Journalism related to the art of drawing and the print, reviews of exhibitions and notices relating to area of work and research.

*Grafika* magazine – editor in chief since 2003.

Subject	DOCUMENTATION AND PROTECTION OF THE PRINT			
	Specialist course ✓		Doctoral course ✓	
Course	PRINTMAKING			course year: 1.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	<b>Mikica Maštrović, MSc</b> , senior librarian			
Institution of the person responsible	National and University Library, Zagreb			
Subject status	compulsory ✓		elective	

Content of the subject

Basic condition for the treatment of every print is standardisation, irrespective of whether it is in terminology or the standardisation of the treatment itself. Standards in the treatment of print material: uniformity of procedure, precisely determined sequence of information, application of rules, finding data.

Three elements of the indivisible unit of the print: content, form and material – transformation of visual elements and messages into linguistic categories and written form.

Method of classification and categorisation of elements of description – arranging and using documentation.

Exercises: Perception of the differences between the formal and the substantial description of a print using individual examples of various kinds of print.

ECTS credits:		4		
Number of hours	lectures: 12	seminars:	exercises:	total: 12
Form of work	independent assignment	seminar ✓	consultations	demonstrations ✓

#### Required reading

Betz, Elizabeth W.: *Graphic materials: rules for describing original items and historical collections*, Washington DC, Library of Congress, 1982.

*Terminology for museums: proceedings of an International conference*, ed. by D. Andrew Roberts, Cambridge : Museum Documentation Association, 1990.

*Dokumentacija i klasifikacija muzejskih i galerijskih predmeta*, «Muzeologija», ed Višnja Zgaga, Zagreb: Muzejski dokumentacioni centar, 25 (1987.)

*Art and Architecture Thesaurus*, 3. vol, Oxford : Oxford University Press, 1990.

Panofsky, Erwin: *Studies in iconology: humanistic themes in the art of the Renaissance*, New York : Harper & Row, 1962.

*Priručnik za UNIMARC: bibliografski format*, ed/ Mirna Willer, 2nd ed., Zagreb : National and University Library, 1999.

#### Recommended reading

Langridge, Derek Wilton: *Subject analysis: principles and procedure*. London, Bowker-Saur, 1989.

Coates, Eric James: *Subject catalogues: headings and structures*, London, The Library Association, 1988.

Aluri, Rao; Kemp, A.; Boll, J.J.: *Subject analysis in online catalogues*, Englewood, Libraries unlimited, 1991.

Hutchins, W. John: *Language of indexing and classifications : a linguistic study of structures and functions*, Stevenage, Peter Peregrinus Ltd, 1975.

Avram, H.D.: *Authority control and its place. // The Journal of Academic Librarianship 9 (1984.) 6, 332-333.*

#### Curriculum vitae

Name and surname: **Mikica Maštrović**

Grade: senior librarian

Date of birth: 1951.

Education:

First degree 1976, history of art and philosophy at the Faculty of Philosophy in Zadar. Master's degree 2000 at the Information Science Dept of the Faculty of Philosophy in Zagreb, museology major, with dissertation Model for the Computerisation of the Print Collection of the National and University Library.

Employment. Since 1978 employed in the National and University Library in Zagreb, first in the

Current Bibliography of Books Printed in Croatia Department, and since 1988, in the Print Collection, which she has been manager of since 1994.

Has specialised in museum documentation, particularly of artistic material on paper support, such as prints, drawings, print portfolios, posters and bookplates. Has been supervisor for many undergraduate dissertations and other productions. As editor and author of forewords, she has signed many catalogues of art exhibitions, as well as editions of print portfolios. Has been a member of many juries for selection of works and award of prizes in the area of the fine arts.

#### Bibliography

Maštrović, M.: *Programske podrške i mreže u Hrvatskoj*, CROLIST, Vjesnik bibliotekara Hrvatske, 27 (1994), 1 / 2; pp. 29-39.

Maštrović, M.: *Problemi predmetne obrade neknjižne građe s posebnim osvrtom na obradbu crteža i grafika. // Subjectna obradba – ishodišta i smjernice*, Proceedings, Zagreb, Hrvatsko knjižnično društvo, 1998, pp. 192-196.

Maštrović, M.: *Značenje formalne obrade građe. // Arhivi, knjižnice, muzeji : mogućnost suradnje u okruženju globalne informacijske infrastrukture*, Proceedings, Zagreb, Hrvatsko knjižnično društvo, 1998, pp. 112-114.

Maštrović, M.: *Primjena bibliotečnih standarda na obradu građe iz fonda Grafičke zbirke Nacionalne i sveučilišne knjižnice. // Arhivi, knjižnice, muzeji : mogućnost suradnje u okruženju globalne informacijske infrastrukture*, Proceedings, Zagreb, Hrvatsko knjižnično društvo, 1998, pp. 141-155.

Maštrović, M.: *Obrada arhivske, knjižnične i muzejske građe. // Arhivi, knjižnice, muzeji : mogućnost suradnje u okruženju globalne informacijske infrastrukture*, Proceedings, Zagreb, Croatian Library Association, 2001, pp. 175-179.

Maštrović, M.: *Obrada i dostupnost likovne građe korištenjem novih medija i tehnologije*, Proceedings 1st congress of Croatian art historians, (Zagreb, 15. – 17. XI 2001.), Zagreb, Art History Institute, 2004, pp. 391-394.

Subject	VISUAL COMMUNICATIONS			
	Specialist course	Doctoral course ✓		
Course	PRINTMAKING			course year: 1. i 2.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	<b>A group of lecturers</b>			
Institution of the person responsible				
Subject status	compulsory		elective ✓	

Content of the subject

*World as communications net*: signs, images and symbols. *Mnemonic signs*: recording and writing with various tools on various supports. *Pictorial presentations* – maps, graphic models, visualisations of physical and technological processes. *Codified signs and symbols*: language, script, maths, astronomy, alchemy. *Guides to movement*: mechanical movement, dance movement, traffic. *Guides to extension of energy*: musical, physical processes, electricity, electronics. *Transformation of symbols*: graphic analogies to physical events. *Public signs of warning and instruction*. *Words and pictures* – books, adverts, multimedia. *Classification of graphic symbols* – phonograms and logograms (visual, assessment, conceptual). Growth of new systems of symbols for specialist needs. Symbols and existence. Symbols and myth.

ECTS credits:	5			
Number of hours	lectures: 15	seminars:	exercises:	total: 15
Form of work	independent assignment	seminar ✓	consultations	demonstrations

#### Required reading

Barthes, Roland: *Elements of Semiology*, Jonathan Cape, London, 1967.  
 Barthes, Roland: *Image-Music-Text*, Fontana, London, 1977.  
 Bouissac, Paul: *Encyclopaedia of Semiotics*, Oxford University Press, 1998.  
 Coward, Rosalind & John Ellis: *Language and Materialism: Developments in Semiology and the Theory of the Subject*, Routledge & Kegan Paul, London, 1977.  
 Eco, Umberto: *Semiotics and the Philosophy of Language*, Indiana University Press, Bloomington, 1984.  
 Fiske, John: *Introduction to Communication Studies*, Routledge, London, 1982.  
 Foucault, Michel: *The Order of Things*, Tavistock, London, 1975.  
 Lotman, Yuri: *Universe of the Mind: A Semiotic Theory of Culture*, Indiana University Press, Bloomington, 1990.  
 Nöth, Winfried: *Handbook of Semiotics*, Indiana University Press, Bloomington, 1990.

Subject	MANAGEMENT IN CULTURE / THE ARTS			
	Specialist course		Doctoral course ✓	
Course	PRINTMAKING			course year: 1. i 2.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	<b>Sen. Assist. Andrea Pavetić</b>			
Institution of the person responsible	Textile Technology Faculty, Zagreb			
Subject status	compulsory		elective ✓	

#### Content of the subject

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.

ECTS credits:		4		
Number of hours	lectures: 12	seminars:	exercises:	total: 12
Form of work	independent assignment	seminar ✓	consultations	demonstrations

#### Required reading

- Peter Ferdinand Drucker: Najvažnije o menadžmentu: izbor iz rdova o menadžmetnu Petera F. Druckera, Zagreb, 2005.
- Leksikon menadžmenta, urednici: Fikreta Bahtijarević-Šiber, Pere Sikavica, Zageb, 2001.
- Josip Senečić: Osnove marketinga, Zageb, 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 Draagičević-Šestić, Sanjin Dragojević: Arts Management in turbulent times, Amsterdam, 2005.

#### Recommended reading

- Poslovno odlučivanje, authors: Pere Sikavica, Borna Bebek, Hrvoje Skoko, Darko Tipurić, 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.
- Caroll Michels: How to Survive and Prosper as an Artist, 5<sup>th</sup> 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	PHILOSOPHICAL ANTHROPOLOGY			
	Specialist course		Doctoral course ✓	
Course	PRINTMAKING			course year: 1. i 2.
Speciality	Relief printing	Intaglio printing	Planographic printing	Stencil printing
Person responsible for the subject	<b>Professor Hotimir Burger, DSc</b>			
Institution of the person responsible	Faculty of Philosophy Zagreb University			
Subject status	compulsory		elective ✓	

Content of the subject

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.

ECTS credits:	5			
Number of hours	lectures: 15	seminars:	exercises:	total: 15
Form of work	independent assignment	seminar ✓	consultations	demonstrations

#### Required 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, G.E./Fischer, M.J.: *Antropologija kao kritika kulture*, Zagreb, 2003.

#### Recommended reading

Kant, I.: *Antropologija u pragmatičnom pogledu*, Zagreb, 2003.  
Rothacker, E.: *Filozofska antropologija*, Sarajevo, 1983.  
Freud, S.: *Uvod u psihoanalizu, (Odabrana djela)*, Novi Sad, 1984.  
Levi-Strauss, C.: *Strukturalna antropologija*, Zagreb,  
Haeffner, G.: *Filozofska antropologija*, Zagreb, 2003.  
Pascal, B.: *Misli*, Zagreb, 2003.

#### Curriculum vitae:

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 izražavanje*. 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.

## CURRICULA VITAE

of faculty members at the Academy of Fine Arts in Zagreb

**Professor DUBRAVKA BABIĆ** was born in 1951 in Zagreb. After completing high school, in 1969 she enrolled in the printmaking course of the Academy of Fine Arts in Zagreb. She took her degree in 1974, and a master's in the class of Albert Kinert. In 1984 and 1985 she had a French government scholarship for specialisation in graphics in Paris.

Sabbaticals in Italy, Austria, England, Hungary, Holland, France, Greece, Spain, Egypt, Jordan, Israel, China, the USA.

She has won 17 prizes (for drawing at the 10<sup>th</sup> Youth Salon in Zagreb; for prints at the 4<sup>th</sup> Biennial of Contemporary Croatian Graphic Art in Split; for drawing at the 7<sup>th</sup> Exhibition of SULUJ in Skoplje; the *Golden Pen* in Belgrade in 1983; 1<sup>st</sup> prize at an exhibition of French government scholars from 30 countries in Paris, 1984; Croatian Academy prize at 17<sup>th</sup> Exhibition of Prints in Zagreb, and a number of purchase prizes and commendations).

She is the co-author of 10 bibliophile editions with well known poets and prose writers (Mažuranić, Tadijanović, Paljetak, Frangeš, Katunarić, Fabrio et al. )

### Independent exhibitions in the last five years

Koprivnica, Izložbeni salon Koprivnica  
2001.

Novo Mesto, Dolenjski muzej

Rijeka, Galerija Filodramatika

Gospić, Muzej Like

Labin, Galerija grada Labina

Novi Vinodolski, Gradska galerija Turnac

Donja Stubica, Dvorac Oršić

Zagreb, Galerija «Forum»

Čakovec, Centar za kulturu Čakovec

Varaždin, Galerija Dora Art

Varaždin, Galerija «Zlatni ajngel»

2002.

Zagreb, Nacionalna i sveučilišna knjižnica

Đakovo, Spomen muzej biskupa Strossmayera

Mostar, Galerija «Alumini»

2003.

Split, Izložbeni prostor Volksbank

Labin, Gradska loža - Nagrada 7. labinskog uzleta likovnosti

2004.

Metković, Gradsko kulturno središte

Drniš, Gradski muzej Drniš

2005.

Split, Palača Milesi

Karlovac, Gradski muzej Karlovac



**Assist. Prof. NEVENKA ARBANAS** was born in Batina, Baranya, in 1950, and went to elementary school in Našice. She attended the Applied Arts (Secondary) School in Zagreb (printmaking dept) in Zagreb and matriculated in 1970. She studied at the Academy of Fine Arts in Zagreb from 1970-1975, Printmaking Department. Graduated in the class of Albert Kinert, 1975. Attended the course of Albert Kinert in the postgraduate graphic course.

Moša Pijade Fund scholar at Minerva Academy in Gröningen, Holland. In 1986 she lived in Paris and worked at the *Atelier 17* of Stanley William Hayter.

She had a one-year scholarship at the Fine Art Academy in Prague, with Professor Čepelak.

Since 1972 she has exhibited at some 40 or so collective exhibitions.

**Independent exhibitions:**

**In Zagreb:** Salon galerije Karas (1983.), Croatian Academy Print Room (1997.), Galerija Galženica (1998.); in Ankara: Galerija Cankaya Belediyesi (1999.).

She has taken part since 1985 at international graphic art biennials in Ljubljana, Lublin, Banska Bistrica (Czechoslovakia as it then was), Udine, Győr in Hungary, Bitola in Macedonia, and Kyoto.

She has published 15 print portfolios.

In 1994 she produced a ceramic Way of the Cross with Crucifix in the Church of St Joseph the Worker in Ostrošinci by Našice and a Way of the Cross in the Chapel of St Michael in Zagreb in terracotta.

From 1976 she was employed as a teacher in the Interior Affairs Education Centre, teaching history of art, visual culture, observation exercises (1976-1993). From 1993-1999 she worked in the School of Applied Arts and Design, teaching printmaking techniques.

Since 1999 she has taught the subject *printmaking* to students of painting and sculpture at the Academy of Fine Arts.

Graphic design: advertising material for the Zagreb Philharmonic Orchestra, 2000-2001 season. Designs for 15 Croatian postage stamps.

Since 1997 she has been a member of the California Society of Printmakers, Emeryville, CA, USA.

She edited the manual *Grafičke tehnike*.

In 1997 a monograph came out: Luko Paljetak, *Nevenka Arbanas* (Prizma series, vol. 31), published by the National and University Library, Zagreb.

For achievements in art, she was in 1996 decorated with the Order of the Croatian Day Star with the effigy of Marko Marulić.

Independent exhibitions in the last five years:

2000. Rijeka, Galerija Juraj Klović

2001. Novo Mesto, Galerija Krka

2002. Zagreb, Galerija Šovagović

2003. Zagreb, Nacionalna i sveučilišna knjižnica

Zagreb, Galerija Forum

Prague, Gallery Art Factory

2004. Osijek, Galerija likovnih umjetnosti

2005. Mulhouse, Bibliotheque-mediatheque (Francuska)

Date of last academic promotion: April 16 2002.



**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 *:ikovno 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.

*Nacr 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.



**Professor ANTUN BIČANIĆ** was born in Zagreb in 1939.

In 1952-1957 he attended and matriculated from the Applied Arts School, Zagreb, Printmaking Department

1957 – 1962 studied at and graduated from Printmaking Dept, Academy of Fine Arts, Zagreb.

1964 – 1965 – part-time work as expert associate at the Printmaking Department, Academy of Fine Arts, Zagreb, and full time from 1965 on.

1976-1978, postgraduate course in printmaking, acquired the degree: specialist for the area of graphic expression (his graduation work was a print portfolio and a theoretical work about printmaking techniques).

He has exhibited at home and abroad (Croatia, Italy, Germany). In the last few years has been mainly occupied with teaching. He writes about printmaking techniques.

In 1996 he became a full professor. He has several times between head of the Department and head of the Chair.

1999 – worked together with the Institute for Croatian Language and Linguistics on a German Croatian Universal Dictionary, where he dealt with the terminology in the printmaking discipline.

1999 – tenured.



**Professor FRANE PARO** was born in 1940 in Zagreb. He graduated in printmaking at the Academy of Fine Arts in Zagreb and took his master's in 1966 in the techniques of intaglio printing in the class of Marijan Detoni. In 1967 he was elected assistant at the Printmaking Department of the Academy of Fine Arts in Zagreb where he is today tenured full professor.

He has been exhibiting since 1965 and has to date had 36 one man shows at home and abroad and taken part in very many collective shows.

He has published three print portfolios (*Zvonjava sfera* – 13 linocuts, *Istria* – 15 linocuts, *Kapele samoborske* – 7 etchings) and 4 portfolios of poems and prints: with Jure Kaštelan two (14 aquatints and engravings), and one each with Stanislav Petrović (8 polychrome aquatints) Vladimir Pernić (12 aquatints).

Paro is the author of several books (texts, illustrations, visual design): 1991. *Grafika – Marginalije o crno-bijelom*, Mladost, Zagreb; 1995. *Glagoljska početnica*, Benja, Rijeka; 1997. *Typographia glagolitica*, Matica hrvatska, Zagreb; 2002. *Grafički pojmovnik/Printmaking Glossary*, Academy of Fine Arts, Zagreb.

He created the grand curtain of the Istrian National Theatre in Pula and has designed two Glagolitic script fonts (*Misal* and *Breviar*).

#### IN THE LAST FIVE YEARS

##### Independent exhibitions:

- 2001. Vrbnik, Baćin dvor, *Četiri glasnika radosne vijesti*;  
Novo Mesto, Dolenjski muzej;
- 2004. Zagreb, Galerija Kajkavskog spravišća;  
Prague, Galerija Sv. Juraj.

##### Other activities:

- 2000. Reconstruction and installation of a Renaissance printing press, at Roč by Buzet;
- 2002. *Grafički pojmovnik*, Academy of Fine Arts, Zagreb;
- 2003. Reconstruction and installation of Glagolitic printing press in Vrbnik on the island of Krk.  
*Stupnjevi originaliteta u umjetničkoj grafici*, Grafika no. 1, Zagreb, 42-45.
- 2004. *Ordo i proportio Dobrićevićeva tiskarskog znaka. 12-14.; Umjetnikov otisak: A.A. 49-50; Izdanje za grafičke sladokusce, 84-85*, Grafika mp. 2, Zagreb;  
*Nulta točka Gutenbergove galaksije*, 66-67, Grafika no. 4, Zagreb;  
*Ars impressoria-scientia subtilissima u hrvatskoglagoljskom prvotisku – Misalu iz 1483.; Glagoljica i hrvatski glagoljizam* (Proceedings), Zagreb: Old Slavonic Institute and Krk Archdiocese, 678-694.

Last academic promotion: April 6, 1999, tenured full professor.



**Professor IVICA ŠIŠKO** was born in 1946 in Livno. He completed the painting course in the School of Applied Art, 1965, in Sarajevo, class of Mica Todorović. At the Academy of Fine Arts in Zagreb (printmaking department) he studied from 1969 to 1974, and graduated. Associate of the Master Workshop of Krsto Hegedušić, 1974-1978. Completed postgraduate course of printmaking at the Academy of Fine Arts in Zagreb in the class of Frane Bačo.

Since 1964 Ivica Šiško has exhibited in many independent and hundreds of collective exhibitions at home and abroad. He has won 12 prizes for drawings and prints. He has published 11 bibliophile print and poetry editions with well-regarded poets and other writers.

In 1986 he was appointed assistant at the Academy of Fine Arts. In 1988 he became assistant professor, in 1991 associate professor, and in 1997 full professor.

He has himself published a certain amount of print portfolios: 1974 *Fall* (etchings); 1976, *Sketches* (etchings and aquatints); *Jottings from Turopolje* with verses by Zlata Cundeković (etchings and aquatints); *Hommage a A. T. Mimara* (mezzotint). His portfolio *My Grave – Ivan Goran Kovačić*, with a preface by Marko Grčić was published by Mladost.

Šiško's bibliophile editions have also been published in the Biškupić Collection: *Danteomania*, Iris series, vol. 2, in a run of 49 copies (in etching and aquatint with an essay by Tonko Maroević); 1978. *Contre la mort la flaque - Uza smrt lokva*, Arbor series, vol. 4, a run of 57 copies (in the techniques of etching and aquatint with poems by Jean-Louis Depierris); *Zimovnik*, Vid series, vol. 2 in a run of 37 copies (etchings); in 1979 the print portfolio *Teber* (6 prints, 26 copies each, etchings). He was one of the eight authors of the print portfolio of etchings, aquatints and drypoints called *Trag*, an edition of the Biškupić Collection, produced in 1980.

1987 the monograph *Ivica Šiško* came out, text written by Jean-Louis Depierris.

1996. *Rajski vrt - Jardin d' Eden* (cycle of pictures 1990 - 1997), text written by Jean-Jacques Lévêque, Kontura, Zagreb.

#### Independent exhibitions in the last five years

- 2000. Rijeka, Maritime Museum, *Rajski vrt*  
Stobreč, Art Summer  
Milna, Galerija "Cervantes"
- 2001. Mostar, Galerija „Alumini“
- 2002. Split, HAZU  
Mali Barištof, (Kleinwarasdorf), Gradišće, Austrija  
Zagreb, Museum for Art and Craft
- 2003. Zadar, City Loggia



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 evoluirá*, 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.