

ZAGREB UNIVERSITY
ACADEMY OF FINE ARTS
ZAGREB, Ilica 85

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

(Curriculum designed by Professor Igor Rončević)

Zagreb, 2006

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

II. 1. INTRODUCTION

a) The post-graduate course at the Academy of Fine Arts in Zagreb has its purpose and justification in the fact that for the first time an endeavour will be made to create the circumstances and conditions for the creation of a work of fine art as a result of the research principle in tuition.

The research principle, which comprises experiment, observation and analysis, will be implemented for the purpose of discovering a candidate's own artistic poetics and for the formulation of his or her personal attitude towards art.

It will be a place in which students will continue developing their technical and intellectual skills as well as their personality and individuality in the context of the requirements of contemporary crosscurrents in art.

The post-graduate course leading to a doctorate of art in painting will become a focal point for the highest possible academic education, where the artist and investigator of visual arts will be given all possible assistance in his or her research, which will with its dynamics create a positive setting for the exchange of ideas and inter-disciplinary activities.

This training will enable the inventive use of set materials for painterly and theoretical undertakings within the critically examined working framework.

Students at the post-graduate level working towards the degree of doctor of art acquire a capacity for creative experimentation and the discovery of original creative approaches, during which they provide spurs to their own imagination in the creation of purposefully-created fluid links between the theoretical and practical components of their work.

b) Foundation on competitive scientific investigation. Art is a form of social interaction and verification. Just as it is governed by the understanding of others, so it attempts to penetrate into the reasons of its own genesis. Although contemporary art is functionally autonomous and as such quite distant from all other kinds of activity, the work and personality of the artist as catalyst and mediator of universal changes is essential for the complete and verisimilitudinous picture of society.

c) The course is planned in such a way as to generate interaction between theoretical knowledge and performance skills in the students. The curriculum is comparable with the curricula of post-graduate course in the academies of art of Poland, Slovakia and Slovenia and is thus also comparable with most of the other art academies of the countries of the European Community, and it is envisaged that parts of our curriculum can be incorporated into their curricula.

II. 2. GENERAL PART

II.2.1 NAME OF THE COURSE: AREA FIELD BRANCH	PAINTING ART FINE ARTS PAINTING
II.2.2 RESPONSIBLE INSTITUTION:	Zagreb University, Academy of Fine Arts
II.2.3 INSTITUTIONAL STRATEGY FOR DEVELOPMENT OF DOCTORAL COURSES:	The organisation of tuition according to the highest possible criteria in conjunction with the training of new faculty.
II.2.4 INNOVATIVENESS OF THE DOCTORAL CURRICULUM:	Innovativeness inheres in the interdisciplinarity necessary for the implementation of the investigative process and the collaborativeness of the tutorial and theoretical part of the tuition.
II.2.5 ADMISSION REQUIREMENTS:	For candidates who obtained their qualifications according to the system up to 2005, as well as an application form the following should be appended: First degree certificate Grade average certificate Documentation concerning independent artistic activity Two references from faculty members in the undergraduate level Certificate of competence in one foreign language used in international communications Portfolio with proposal for an art project and a rationale of this project.
II.2.6 SELECTION CRITERIA AND PROCEDURES:	Course members will be selected according to an open competition as announced in the daily press. Any person who has completed the appropriate undergraduate course at some Academy of Fine Arts or similar tertiary level establishment with a grade average of at least 3.5 has the right to enrol. As a whole, the right to enrol is reserved for persons below the age of 35.
II.2.7 COMPETENCES ACQUIRED BY STUDENTS BY GRADUATION:	The postgraduate doctorate of fine arts course in painting qualifies its members for exemplary artistic creative work and for the acceptance of very complex artistic assignments. The student will also become qualified to undertake university level teaching at

academies and other tertiary level institutions, to be expert associates in museums and collections, and expert associates for visual and electronic communications.

The degree that is acquired on conclusion of the course: after meeting all the regulation conditions and after publicly defending a doctoral dissertation, the academic degree of doctor of art (Dr Art.) is acquired

II. 3. CURRICULUM DESCRIPTION

II. 3.1 Structure and organisation of the curriculum: The curriculum is delivered at the

Academy of Fine Arts under the guidance of tutors (mentors), teachers of theoretical subjects and part-time faculty members and requires full-time attendance.

The curriculum draws on universal experience in the area of artistic education, with the objective of the shaping of artists who are expert in both the painterly and the theoretical field. One of the aims of this curriculum is to ensure high quality future faculty members for the institution. The post-graduate doctoral course provides continuity with the previous cycle of studies. The relationship of practical and theoretical work is kept in balance, with a ratio of 50:50. Theoretical work is the methodical investigation of a certain artistic area or phenomenon, and is presented in the written part of the doctoral dissertation. The doctoral dissertation that consists of the creation of a work of art has to evince a high degree of harmonisation between theoretical and practical work.

II. 3. 2. Schedule of obligatory and elective subjects, with number of classes of active tuition necessary for their performance and the number of ECTS credits

Compulsory subjects:

1. Painting
2. Technology of materials and new painting procedures
3. Theory of contemporary fine art

Elective subjects:

1. History of contemporary fine arts
2. Philosophical anthropology
3. Cultural anthropology
4. Contemporary aesthetics
5. Computer design
6. Theory and practice of film and video art
7. Culture and arts management

COMPULSORY SUBJECTS	ECTS credits			TERMS/HOURS						HOURS
	1	2	3	I	II	III	IV	V	VI	
Painting	24	30	48	120	120	120	120	160	160	800
Technology of materials and new painting procedures	6	6	-	15	15	15	-	-	-	45
Contemporary fine arts theory	6	6	-	15	15	15	-	-	-	45
Total				150	150	150	120	160	160	890
Elective tuition										
History of contemporary fine arts	6	-	-	15	15	-	-	-	-	30
Philosophical anthropology	6	-	-	15	15	-	-	-	-	30
Cultural anthropology	6	-	-	15	15	-	-	-	-	30
Museology	6	-	-	15	15	-	-	-	-	30
Present-day art	-	6	-	-	-	15	15	-	-	30
Contemporary aesthetics	-	6	-	-	-	15	15	-	-	30
Computer design	6	-	-	15	15	-	-	-	-	30
Theory and practice of film and video art	-	6	-	-	-	15	15	-	-	30
Management in culture and the arts	-	6	-	-	-	15	15	-	-	30
Fine arts teaching method theory and practice	-	6	-	-	-	15	15	-	-	30
ECTS credits total	60	60	60							180
Total number of hours provided										1190

II. 3. 3. COMPULSORY AND ELECTIVE ACTIVITIES: The course is organised into three credit groups or units:

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

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

Solo show	12 credits
Participation in an exhibition of national importance or a well regarded international event	6 credits
Participation in open competitions	6 credits
Realisation of a work in public space	6 to 12 credits
Prizes and awards	6 credits
Articles published in academic and professional journals	6 credits

In first year of the course, the student must acquire 6 credits from the 3rd credit group, in second year of the course student must acquire 6 credits and in the third year 12 credit from the 3rd credit group.

II. 3. 4. Description of subjects and modules: See item II.4.6

II. 3. 5. Rhythm of studies and student obligations. The course lasts for three years or six terms.

- Enrolment starts in the winter, and subsequent terms are enrolled sequentially.
- Attendance at tuition is obligatory.
- A student gains the right to enrol in senior years by meeting all the obligations prescribed in the curriculum and syllabus by the end period set aside for enrolment.
- Knowledge and capacities are checked out during the academic year, and practical and theoretical examinations come at the end of the academic year.

Conditions and transfer of ETCS credits are determined by the post-graduate course Regulations.

- A student may not submit the final dissertation until he or she has passed all the prescribed examinations and met the obligations defined in the curriculum during the first year of the course and thus acquired the envisaged number of 60 credits.
- The dissertation is undertaken according to an individualised curriculum that is defined jointly by the student and his or her tutor during the first year of study.
- The dissertation shall consist of:
 - An art work – to be presented as an independent exhibition.
 - A theoretical paper related to the theoretical level derived from the investigative process of the doctoral work.
- Students may enter for the defence of the dissertation after the tutor has accepted the work and thereof informed the Postgraduate Council. The Council shall appoint a commission for the final doctoral examination.
- A student who breaks off the course has the right to continue it in line with the Postgraduate Course Regulations and on condition that he or she passes supplementary exams if there should have been any modification to the curriculum in the meantime.
- A student may obtain an ABD certificate if all the coursework has been completed but the final examination has not been passed.
- Without attending tuition and passing tests, there is no chance of being allowed to advance to production of the dissertation.
- No more than 5 years may elapse from beginning to end of the course.

II. 3. 6. Advice and guidance through the course system. Regular contact with tutor and monitoring of performance of the plan of work.

II. 3. 9. Criteria and conditions for the transfer of ECTS credits. A student of the postgraduate course has to acquire 60 ECTS credits in a single year of the course before being able to enrol in a senior year.

II. 3. 10. Manner of concluding the course and conditions for the submission of the doctoral dissertation. Knowledge, capacities and skills of students are monitored during the teaching, and the final grade is determined on examination. A student can take an examination after all the coursework has been completed, that is, after all the obligations as determined in the curriculum and syllabus have been completed. A student will acquire the right to enrol in the next year of the course if by the time of the period set aside for enrolment he or she verifies the terms and satisfies all the obligations from the syllabus.

II. 3. 11. Conditions for continuing the course after an intermission. A student who has interrupted the postgraduate course has the right to continue with the course on conditions

that are defined in each individual case by the Postgraduate Course Council of the individual curriculum.

II. 3. 12. Conditions for the right to an ABD certificate. A student has the right to this certificate only if he or she has achieved the grades and the appropriate number of ECTS credits for the relevant part of the course. All the tuition fees outstanding must be settled.

II. 3. 14. Maximum duration of the period from the beginning to the end of the course is five years.

II. 4. THE CONDITIONS FOR THE DELIVERY OF THE CURRICULUM

II. 4. 1. Place for the delivery of the course curriculum. Academy of Fine Arts, Zagreb

II. 4. 2. Information about the place for the delivery of the curriculum. The classrooms and lecture rooms of the Painting Department of the Academy of Fine Arts.

II. 4. 4. I Institutional governance of the doctoral course. The Postgraduate Course Council supervises the realisation and unhindered delivery of the doctoral course.

II. 4. 5. Contractual relationships between students and the institution responsible for the doctoral course: these are determined in the Postgraduate Courses Regulations

II. 4. 6. Names of the faculty members, and information concerning the teaching staff.

Compulsory classes

1. Prof. Emeritus Đuro Seder	Painting
2. Prof. Zlatko Kauzlarić	Painting
3. Prof. Zlatko Keser	Painting
4. Prof. Ljubomir Stahov	Painting
5. Prof. Igor Rončević	Painting
6. Prof. Ante Rašić	Painting
7. Assoc. Prof. Damir Sokić	Painting
8. Assoc. Prof. Duje Jurić	Painting
9. Assoc. Prof. Leila Michielli Vojvoda	Painting technology and new painting materials
10. Assoc. Prof. Marcel Bačić	Contemporary fine art theory
11. Ivan Ožetski MSc	Associate

Elective classes

1. Assoc. Prof. Ive Šimat Banov DSc	History of contemporary fine art
2. Assoc. Prof. Vera Turković DSc	Contemporary aesthetics
3. Assoc. Prof. Hotimir Burger DSc	Philosophical anthropology
4. Assoc. Prof. Ladislav Galeta	Theory and practice of film and video art
5. Assis. Prof. Siniša Reberski	Computer design
6. Assis. Prof. Andrea Pavetić	Management in culture and the arts
7. Assis. Prof. Jadranka Winterhalter, museum counsellor	Museology
8. Assis. Prof. Blaženka Perica	Present-day art
9. Prof. Emil-Robert Tanay	Fine arts teaching method theory and practice

II. 4. 7. List of teaching sites: Academy of Fine Arts, Ilica 85.

II. 4. 8. Optimum number of students: 15.

II. 4. 9. Estimate of the costs of delivering the doctoral curriculum: 27,000.00 kuna per student per year.

II. 4. 10. Financing the doctoral curriculum: the sum for tuition fees for the postgraduate course is set for each academic year separately.

Students can cover the costs of fees:

- a) from the budget of the Ministry of Science, Education and Sport, if they are appointed to the Academy in the character of art associate or some other associate rank
- b) from the resources of the Ministry of Culture provided for support to talented young people
- c) from the Academy of Fine Arts own resources
- d) from various national or international foundations or private foundations
- e) from their own resources: 27,000.00 kuna per student per annum.

II. 4. 11. The quality of the doctoral course. The quality of the doctoral curriculum is evaluated at the end of each academic year and is compared with equivalent art courses elsewhere in Europe. The students in the course also take part in the assessment of the course curriculum. During the performance assessment, quality indicators for the visual arts area as defined by professional associations of the EU are used. At the end of all the coursework of the curriculum, the results achieved through the collaboration among tutors and students is evaluated at the final independent exhibition.

NAME OF SUBJECT: **PAINTING**

INSTRUCTORS: Prof. emeritus Đuro Seder
 Prof. Zlatko Kauzlarić
 Prof. Zlatko Keser
 Prof. Ljubomir Stahov
 Assoc. Prof. Duje Jurić
 Prof. Ante Rašić
 Prof. Igor Rončević
 Assoc. Prof. Damir Sokić

TUITION ASSOCIATES: Ivan Ožetski MSc

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

SUBJECT STATUS: Compulsory

KIND OF TUITION: Practical

SUBJECT SUBSTANCE: Tutorials with course members

GENERAL AND SPECIALIST COMPETENCIES: Qualification for exemplary independent work in the area of painting and for accepting more complex artistic assignments. The course member will be qualified for the performance of specialised teaching at academies and other professional institutions. They will be able to work as expert associates in galleries and museums, and will be competent to work in the fostering of the development of visual arts activities and art culture.

TUITION METHOD:

Personal tutorial tuition, consultations, work at exhibitions and in collections, independent painterly work.

TESTING KNOWLEDGE AND QUALITY MONITORING

Testing of knowledge takes place throughout the work on the curriculum and through seminar papers and works as well as via examinations at the end of the term. The quality is established at the final exhibition.

Prof. ZLATKO KAUZLARIĆ

ZLATKO KAUZLARIĆ was born in 1945 in Koprivnica, where he completed high school in 1964, and in that year enrolled into the Academy of Fine Arts in Zagreb. He graduated from this institution in 1968, after which he enrolled into the specialist Academy of Fine Arts printmaking course. From 1968 to 1973 he was an associate of the master workshop of Krsto Hegedušić. In 1973 he became an assistant at the Academy of Fine Arts, and now works as full professor at the academy. He was given tenure in April 1999. Currently he holds the office of dean.

His artistic work covers drawing, paintings, prints, set- and costume-design, directing, design, artistic interventions in public spaces. He has taken part in more than 150 collective

exhibitions at home and abroad. He has had 68 solo exhibitions in Zagreb, Dubrovnik, Rijeka, Koprivnica, Hvar, Karlovac, Rab, Opatija, Osijek, Vinkovci, Gospić, Klek, Veli Lošinj, Županja, Belgrade, Niš, Zurich, Basel, London, Ljubljana and elsewhere. He has designed for over 130 theatrical projects, and several film and TV projects at home and abroad. He has won a number of rewards and recognitions for his work, some of the more important of which are: Painting Prize, 3rd Youth Salon; Painting Prize, 13th Zagreb Salon; Grand Prix of the 21st Zagreb Salon; Annual Vladimir Nazor Prize, 1987; City of Zagreb Prize, 1995 and 1997; Croatian Acting Award for the direction of *Rigoletto* in 1997; Annual Croatian Acting Award in 1993 and 1997 for set design, Marul Prize; numerous prizes of the Croatian Theatre Critics Association for set design; decorated with the Order of Croatian Daystar with the figure of Marko Marulić.

The artistic experience gained through this work has been conveyed to students at the Academy of Fine Arts, the Design School of the Architecture Faculty in Zagreb, and in the foundation and design of new courses in Osijek, Split and Rijeka.

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PROF. ZLATKO KESER

ZLATKO KESER was born in 1942 in Zagreb, and graduated in painting in 1967 from the Academy of Fine Arts in Zagreb, class of Oton Postružnik, in which he also did postgraduate work from 1967 to 1969, and achieved the degree of master of easel painting. From 1971 to 1975 he was an associate of the master workshop of Krsto Hegedušić. He is a full professor at the Academy of Fine Arts in Zagreb. He received a tenured full professorship in 2001. In 2000 he became an associate fellow of the Croatian Academy of Sciences and Arts, and a fellow in 2004.

Zlatko Keser has had 56 independent exhibitions.

He has taken part in 244 collective exhibitions at home and abroad, in: Brussels, Peking, Cairo, Amsterdam, The Hague, Košice Cagnes-Sur-Mer, Tampere, Seoul, Cologne, Cleveland, Rome, Villach, Milan, Barcelona, Pittsburgh, Budapest, Paris, Sao Paulo, Luxembourg, Chamalières, Cremona and so on.

Prizes and awards: Zlatko Keser has obtained 22 prizes for his painting and drawing.

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Prof. LJUBOMIR STAHOV

LJUBOMIR STAHOV was born in 1944 in Komičani by Prijedor. In 1967 he completed the Applied Arts School. Before enrolling in the Zagreb Academy of Fine Arts he worked as a teacher of visual education in an elementary school in Kožarac. He took his degree at the Academy of Fine Arts in 1974 in the class of Šime Perić, and from 1978 he was an associate in the master workshop of Krsto Hegedušić and Ljubo Ivančić.

He lives and works in Zagreb, where he is today a professor of painting at the Academy of Fine Arts.

In 1982, in its *Young Artists* series, the National and University Library of Zagreb published a monograph entitled *Ljubomir Stahov*, written by Mladenka Šolman.

The Biškupić Collection has published three bibliophile books: *Heksapada* (etching and aquatint) with an essay by Josip Depolo; *Jedno citanje apstrakcije* (etching) with an essay by Đurđa Šinko-Depierris and *Jeu de colour-Igra boja* (coloured etching) with poems of the French poet Edmond Humeau. In 1990 he published a bibliophile edition *Besumno tijelo/Soundless Body* with the poet Anka Žagar, and in 1991 *Poslije / After* with a poem of Zvonko Maković.

He has had 26 independent exhibitions, and taken part in some two hundred collective exhibitions.

He has won several prizes for painting, drawing and printmaking.

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PROF. IGOR RONČEVIĆ

IGOR RONČEVIĆ was born in Zadar in 1951. In 1971 he enrolled in painting in the Academy of Fine Arts in Zagreb. During his studies, he learned the fundamentals of painting with Ljubo Ivančić, Ferdinand Kulmer and Šime Perić, from whose class he graduated in 1976. From 1979 to 1981 he was an associate of the master workshop of Ljubo Ivančić and Nikola Reiser. He enjoyed a French government scholarship in Paris in 1981/82, where he attended the Académie des Beaux-Arts under the eye of Jacques Lagrange. In 1989/90 he was president of the Croatian artists association HDLJU in Zadar and Šibenik.

He has made a number of study trips, and visited Italy, Germany and the USA. He has had some fifty solo shows in, for example, Zagreb, Hvar, Le Touquet, Kopar, Dubrovnik, Rijeka, Zadar, Varaždin, Šibenik, Paris, Poreč, Rab, Požega, Split, Nin, Brugge.

He has taken part in about a hundred collective shows in, for example, Zagreb, Kopar, Reggio Emilia, Paris, Ljubljana, Mainz, Skopje, Belgrade, Ferrara, New York, Dubrovnik, Sarajevo, Luxembourg, Celje and Geneva.

He has taken part in biennials in New York and Cairo. He has figured in the book of Achile Bonito Olive *Transavangarde International* and the book of Zdenko Rus *Abstract art in Croatia*. He publishes poetry in the journals *Kolo*, *Quorum*, *Glasje* and *Republika*, and has also published a book of poems entitled *Pjesme I / Poems I*.

He has won the Annual Vladimir Nazor Painting Prize and the decoration Croatian Daystar with the figure of Marko Marulić.

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PROF. ANTE RAŠIĆ

ANTE RAŠIĆ was born in 1953 in Imotski. He attended elementary and secondary schools in Slavonski Brod. He graduated in painting at the Academy of Fine Arts in Zagreb, 1977, class of Nikola Reiser. He was an associate of the master workshop of Ljubo Ivančić and Nikola Reiser from 1977 to 1978, and had a French government scholarship as associate for the sculpture workshop of M. Charpentier at the Academie des Beaux-Arts in Paris in 1978 to 1979. He has made study trips to Paris, London, Amsterdam and Venice.

Since 1977 he has been a member of the Croatian artists associations HDLU and ZUH, and takes a wide-ranging part as a freelance artist in the visual arts life of the Republic of Croatia. From 1986 to 1991 he was president of HDLU. He has initiated and implemented many projects for improving the status and activity of fine artists (numerous exhibitions; the first open air park of contemporary sculpture, PVC Mladost-SRC Cibona, initiated the restoration of the then Museum of the Revolution to its original purpose as gallery and to the fine arts community, today Dom HDLU, the fine artists' centre in Zagreb. He has taken part in the work of expert juries (city and republic levels) and in artistic councils of galleries and institutions. He is one of the founders of ArTresor, a working commune of independent artists (Hrzić, Jelavić, Kis, Penezić, Rašić, Rogina) in 1986. As director of ArTresor and Studio Rašić he plays a very active part in the cultural life of Croatia in the area of the fine arts, architecture and applied art; the firm has published its own editions of artistic monographs from the area of contemporary Croatian fine arts (*Ivančić, Seder and Knifer*).

He has taken part in more than 90 collective and 10 solo shows (Zagreb, Slavonski Brod, Zadar, Rijeka, Varaždin, Motovun, Split, Dubrovnik, Poreč, Labin, Koper, Sarajevo, Belgrade, T. Užice, Čačak, Tuzla, Novi Sad, Titograd, Skopje, Graz, Paris, Ville d'Ivry sur Seine-Paris, Venice, Saint-Etienne, Vienna, Klagenfurt, Salzburg, Prague, Budapest, Munich).

He has produced a number of sculptures for exhibition in public spaces.

More than a hundred bibliographical entries have been written of the work of Ante Rašić.

He has designed several hundred catalogues, journals, monographs, posters, visual identities for firms and institutions, and worked on the set-ups of numerous important exhibitions from the area of the fine arts, cultural and economic projects.

Since 1995 he has worked at the Academy of Fine Arts in Zagreb; firstly in the rank of assistant; then as assistant professor for drawing and painting in years 3 and 4 of the education department, and since 2002 as associate professor of painting for years 3 and 4 in the education department.

In his teaching work at Academy of Fine Arts as part of field teaching he has established and implemented visual interventions in nature (land art).

He is one of the founders of the journal for architecture and culture *Oris*, and has been a member of the editorial board since 1999.

He has won a number of important awards for his work in the visual arts and design in Croatia and abroad.

He was awarded the decoration Croatian Daystar with the figure of Marko Marulić.

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ASSOC. PROF. DAMIR SOKIĆ

DAMIR SOKIĆ was born in 1952 in Nova Gradiska. In 1967 he completed elementary school in Cernik (Nova Gradiška) and in 1971 completed secondary maritime college in Bakar. In 1971-72 he attended the College of Education in Sarajevo, and in 1972 enrolled in the Zagreb Academy of Fine Arts, where in 1977 he graduated in painting in the class of Nikola Reiser.

After his formal education was completed he worked as a freelance artist, exhibiting very vigorously at home and abroad. From 1981 to 1986 he taught drawing and painting in the city of Zagreb Arts Centre. From 1986 to 1993 he lived and worked in New York. He was a part-time teacher of drawing and painting at the Art Academy of Split University between 1997 and 1999.

From 1999 on he was assistant professor at Zagreb's Academy of Fine Arts, teaching drawing and painting in the education department.

He has been a member of the Croatian artists association HDLU since 1878.

He has been awarded a number of important scholarships and has had study trips to Paris, London, Rome, Florence, Tuscany, Umbria, New York, Munich, Vienna, Venice, Padua, Bologna, Ravenna, Pisa.

Apart from being active in art, Sokić is an important figure in social events. He has launched and initiated many important cultural projects (being one of the founders of the Extended Media Gallery in Zagreb) and is continually active in the work of art councils, managing committees and expert commissions of city and republic institutions.

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ASSOC. PROF. DUJE JURIĆ

DUJE JURIĆ was born in 1956 in Rupe. He did his elementary schooling in Skradin, and in 1971 enrolled in the Decorative and Industrial Design Centre in Split, after three years of which he transferred to the Zagreb Applied Arts School, completing the course in 1976. Then he enrolled in the Academy of Fine Arts in Zagreb, graduating in 1981 in the class of Vasilij Jordan. From 1982 to 1985 he was an associate of the master workshop of Ljubo Ivančić and Nikola Reiser. After his formal education he worked as a freelance artist, having solo shows at home and abroad from 1984 on. In parallel to his painting, he was also employed as a restorer, mainly as a consultant for the Croatian Conservation Institute (1977-1993).

From 1986 to 1988 he took part in the projects of *Kugla Glumište* on several projects, doing the set design of painting for the *Röenc-Kukuvija Drijemovica*, *Zenimuro* projects of 1987 and *Rocking* of 1988.

In 1989 he started working together with the painter Julije Knifer and spending a lot of time in Sète in the south of France, in which Jurić helped Knifer in the realisation of murals. They spent several periods as guest artists in the Villa Saint Claire. This work went on the next year, after Jurić came back from Brighton, this time, in Dijon, where Jurić had his first one-man show abroad.

In 1991 he spent some time in Germany, working several months at the Galerie Hoffman / Görbelheimer Mühle near Frankfurt am Main.

In 1999-2000 he worked in the Museum of Contemporary Art in Zagreb as curator / restorer. Since 2000 he has worked at the Academy of Fine Arts in Zagreb. First he taught the subject life drawing, and since 2003/2004 he has taken over the painting class for third and fourth year students.

He is a member of HDLU, the Croatian artists association in Zagreb, and up to 1999 was a member of ZUH, a similar organisation. For the sake of further development, either as guest exhibitor or out of professional curiosity he has spent a lot of time abroad in France in Paris (1989); Cite international des Arts, Sète, Dijon, Lyon, Avignon, Toulouse, Arles; in England – Brighton, London; Germany – Frankfurt, Mainz, 2000 as exhibitor, Berlin, also exhibiting, Munich; Cairo in Egypt; Berat in Albania, in 2001; exhibiting in Spain at Bilbao and St Sebastian; in Italy at Rome, Florence and other parts of Tuscany, Trieste, Venice; in Poland in Krakow in 2003, Cepus collaboration; at Indiana University by Pittsburgh, USA; inter-university exchange, New York; Hungary – Budapest; Czech Republic – Prague, exhibiting; Ljubljana, exhibiting; Switzerland, the Netherlands.

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NAME OF SUBJECT: PAINTING TECHNOLOGY AND NEW PAINTING MATERIALS

INSTRUCTOR: Assoc. Prof. Leila Michieli Vojvoda

TEACHING ASSOCIATE: Assist. Lucija Konda Labaš

TEACHING ASSOCIATE:

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

STATUS: Compulsory

KIND OF TUITION: Theoretical

SUBJECT SUBSTANCE: Specific features of a certain classic painting material, its capacities and its use through history and today. Compatibility with other painting materials. Use of new materials in painting. The effect of the material component of the painting on the painterly expression. The effect of the use of art materials on health and environment.

TUITION METHOD: Workshop work and lectures

TESTING KNOWLEDGE AND QUALITY MONITORING: Oral and written examinations.

READING LIST:

Required reading:

- Sigo Summrecker, *Podloge štafelajske slike* (1973). Belgrade: Art Academy, Belgrade
- Sigo Summrecker, *Tehnike emulzione tempere* (1975) Belgrade: University of Art, Belgrade
- Metka Kraigher-Hozo, *Slikanje/Metode Slikanja/Materijali.*(1991). Sarajevo, Svijetlost
- Mark D. Gottsegen, *The painter's handbook* (1993) Watson-Guptill Publications, United States
- Cennino Cennini, *The Craftsman's Handbook* (1967). New York
- Vasari Giorgio, *The lives of the artists*, (1980), Richard Clay, Suffolk; Penguin Books
- Fressl Ivo, *Slikarska tehnologija* (1966) Zagreb
- Jill Dunkerton, Susan Foister, Dilian Gordon, Nicholas Penny, *Giotto to Durer / Early Renaissance Painting in the National Gallery* (1991) London, National Gallery
- Tehnička enciklopedija*, Zagreb, Leksikografski zavod
- Leonardo Da Vinci, *Traktat o slikarstvu* (1964), Belgrade: Kultura
- Kurt Wehlte, *Werkstoffe und Techniken der Malerei*(1967), Ravensburg
- Denis Vokić, - *Lakiranje umjetničkih slika* (1996), Zagreb, Kontura
- Monnona Rossol, -*The artist's complete health and safety guide* (2001), Allworth press, New York

Supplementary reading:

- Ray Smith, *The Artist's Handbook* (1987), London
- Fred Gettings, *Polymer painting manual* (1971), London

- J. Ruseler, *Acrylic painting techniques* Talens, (1982), Holland
- Painting with Lascaux acrylic colours*, (1993)
- Gino Piva, *Manuale Pratico di tecnica pittorica*, Milan
- Aleksandar Johnides, *Boje i lakovi, proizvodnja i primjena*
- David A. Anfam et al., *Techniques of the great masters of art* (1996) London
- Ann Huffman, *Enkaustikos* (1996) United States
- Philip Ball, *Bright earth: art and the invention of color* (2002) Farrar, Straus and Giroux, New York
- N. Brkić, *Tehnologija slikarstva vajarstva i ikonografija* (1973) Art Academy Belgrade, Belgrade
- Katherine Coombs, *The portrait miniature in England*, (1998) V & A Publications, London
- Silvie Turner, *The book of fine paper* (1998), Thames and Hudson Inc., New York
- John Gage, *Color and culture - practice and meaning from Antiquity to Abstraction*; (1994) University of California Press, Berkeley.

LEILA MICIELI VOJVODA

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| 1952 | Born in Zagreb, completed elementary and high school there. |
| 1970 | Enrolled the Sciences and Mathematics Faculty in Zagreb, biology major |
| 1976 | Graduated from the SMF, with degree of BEng (Biol.) |
| 1975 | Enrolled in Zagreb Academy of Fine Arts, painting department |
| 1980 | Graduated at Academy of Fine Arts, class of Nikola Reiser |
| 1980 | Became a member of HDLU, the arts association and in |
| 1981 | a member of the ZUH, another association. |

At Academy of Fine Arts did voluntary work in the subject painting technology, twice (the first time immediately after her course and then again in academic year 1991/92 at Professor Zlata Jukić-Meštrović, and in this manner developed her knowledge of painting techniques.

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| 1993 | Accepted as assistant at Academy of Fine Arts in the painting technology subject |
| 1997 | The Academy of Fine Arts council appointed her senior assistant to teach the subject “expression in painting materials”. |
| 1998 | Appointed to the rank of assistant professor. |
| 2004 | Appointed to the rank of associate professor. |
| 2006 | Appointed head of art technology teaching for the 2006 to 2008 period. |

She has had some twenty independent exhibitions: in Zagreb, Hvar, Munich, Sarajevo, Split, Metković, Slavonski Brod.

And taken part in over sixty collection exhibitions: in Zagreb, Munich, Split, Hanover, Mostar, Singen, Freiburg, Slavonski Brod.

Other art activities

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|-----------|--|
| 1982-1983 | Ad hoc work illustrating for the paper <i>Radost</i> |
| 1988 | Did a study for a stained glass window <i>Placing Christ in the Tomb</i> , 100 x 70 cm |
| 1990-1991 | and 1991-1995 – made the mosaic according to a sketch by Dulčić – <i>Heavenly Maiden Queen of the Croats</i> , 500 x 900 cm, Murano glass. |
| 1993-1994 | Illustrations of stories published in <i>Večernji list</i> |
| 1993 | Print album of select <i>Večernji list</i> illustrations published, including one of her drawings |
| 1994 | <i>The Croatian Short Story</i> published, including one of her illustrations |

- 1995 Illustrations to the book *Tales of Old Dubrovnik* of Slavica Stojan
- 1995 Several drawings of hers published in *Dubrovački horizonti* no. 35
- 1995-1996 Did another mosaic to a Dulcic sketch – *The Ninth Station of the Cross* – 160 x 200 cm, Murano glass.
- 1996 Cover illustration for the book *In the Salon of Mara Giorgi Bona* of Slavica Stojan
- 1997 As well as her own activities, organised exhibition of her late father the sculptor Valeri Michieli with the assistance of Dr Ivo Šimat Banov and other staff in the Art Pavilion, Zagreb, held in March 1997. On this occasion, as well as taking part in the organisation and execution of the show, she restored some 40 paintings of the artist.
- 2000 Final works on the mosaic *Heavenly Maiden Queen of the Croats* in the Church of All Saints, Aladinići, Bosnia-Herzegovina.
- 2000 Illustration to the story *Zagorski western* of Ivan Kušan in *Večernji list*
- 2001 Two Stations of the Cross – *Jesus falls beneath the cross* and *Jesus meets the*
- 2002/2003 Sketches for stained glass windows, 6 apertures, stations of the cross, Church
e-mail: lmikieli@alu.hr
www: gorila139@yahoo.com

NAME OF SUBJECT: **CONTEMPORARY FINE ARTS THEORY**

INSTRUCTOR: Assoc. Prof. Marcel Bačić

TEACHING ASSOCIATE:

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

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical

SUBJECT SUBSTANCE:

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

TUITION METHOD:

Lectures, seminars, consultations, teaching in museums.

TESTING KNOWLEDGE AND QUALITY MONITORING

Written and oral examinations

READING LIST:

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

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

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

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

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

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

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

Books:

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

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

Svjetlorezi 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*, pp. 241-265.), Zagreb, 1999.

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

Essays, studies and scholarly papers:

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

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

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

Original, Život umjetosti 33/34, 1983.

Barok iz hrvatskog ugla, UNESCO Herald, September 1987.

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

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

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

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

Participation in scholarly symposia. Public lectures.

e-mail: tajnistvo@alu.hr

ELECTIVE CLASSES:

NAME OF SUBJECT: HISTORY OF CONTEMPORARY FINE ARTS

INSTRUCTOR: Assoc. Prof. Ive Šimat Banov, DSc

TEACHING ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective

KIND OF TUITION: Theoretical

SUBJECT SUBSTANCE:

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

TUITION METHOD:

Lectures, consultations, presentations, Internet.

TESTING KNOWLEDGE AND QUALITY MONITORING:

Written and oral examination.

READING LIST:

- E. Lucie-Smith, *Umjetnost danas*, Zagreb, 1978.
- J. Claire, *Razmišljanja o stanju umjetnosti* (complete text), *Europski glasnik*, year III, no. 3, Zagreb, 1998.
- MoMA, catalogue of the Museum of Modern Art in New York
- Gilbert Durand, *Les structures anthropologiques de l'imaginaire (Antropološke strukture imaginarnoga, Uvod u opću antropologiju)*, Bordas, Paris, 1984., A. Cesarec, Zagreb, 1991.

- Jean Claire, *La responsabilite de l' artiste, Les avant-gardes entre terreur et raison (Odgovornost umjetnika, Avangarde između nasilja i razuma)*, Le Debat, Gallimard, 1997, partly in EG no. 4, Zagreb, 1998.
- Heinrich Klotz, *Kunst im 20 Jahrhundert. Moderne – Postmoderne - Zweite Moderne*, Munich, 1994.
- *Umjetnost kao slučaj* (texts of Jean-Philippe Domecq, *Suvremena umjetnost nasuprot modernoj umjetnosti*; Peter Strasser, *Nedovršena sekularizacija umjetnosti*; Daghild Bartles, *Sumrak umjetnosti*; Eduard Beaucamp, *Moderna umjetnost na kraju svojeg stoljeća*, Boris Groys, *Budućnost pripada tautologiji*; Beat Wyss, *Budućnost lijepoga*), *Europski glasnik*, year IV, no. 4., Zagreb, 1998.

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

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

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

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

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

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

SUBJECT NAME: **CONTEMPORARY AESTHETICS**

INSTRUCTOR: Assoc. Prof. Vera Turković, DSc

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

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

TUITION METHOD:

Lectures and seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

Required Reading:

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

Supplementary Reading:

- Grassi, E., *Moć mašte*, Š.K., Zagreb, 1981.

- Danto, A., *Preobražaj svakidašnjeg (filozofija umjetnosti)*, KruZak, Zagreb, 1997.
- Pejović, D. (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.

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 and 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, Varaždin, 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.

SUBJECT NAME: **PHILOSOPHICAL ANTHROPOLOGY**

INSTRUCTOR: Professor Hotimir Burger DSc

TUITION ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

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

TUITION METHOD:

Lectures and seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

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/Fischer, *Antropologija kao kritika kulture*, Zagreb, 2003.

Supplementary reading:

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

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 iztraživanje*. 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 internationale 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.

SUBJECT NAME: **FILM AND VIDEO ART THEORY AND PRACTICE**

INSTRUCTOR: Assoc. Prof. Ivan Ladislav Galeta

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical and Practical.

SUBJECT SUBSTANCE:

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

TUITION METHOD:

Lectures, seminars, practicals, supervisions.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Oral examinations, assessment of practical work.

READING LIST:

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

Assoc. Prof.. IVAN LADISLAV GALETA was born on May 9, 1947, in Vinkovci, Croatia. He matriculated the Applied Arts School in Zagreb in the area of the artistic techniques of applied printmaking in 1967. He graduated at the College of Education in Zagreb in the visual arts study

group course in 1969. He obtained an honours degree at the Faculty of Philosophy in Zagreb in the area of educational sciences.

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

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

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

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

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

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

PUBLIC ACTIVITIES IN THE LAST FIVE YEARS:

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

NAME OF SUBJECT **COMPUTER DESIGN**

INSTRUCTOR: Assist. Prof. Siniša Reberski

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical and practical

SUBJECT SUBSTANCE:

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

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

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

TUITION METHOD:

Lectures, seminars and exercises.

TESTING KNOWLEDGE AND QUALITY MONITORING:

Written and oral exams

READING LIST:

Compulsory Reading:

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

Supplementary reading:

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

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

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

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

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

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

SUBJECT NAME: CULTURE AND ARTS MANAGEMENT

INSTRUCTOR: Assis. Prof. Andrea Pavetić

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

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

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

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

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

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

Considering fine arts creativity through the possible market aspects.

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

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

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

TUITION METHOD:

Lectures and seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:Required reading:

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

Supplementary reading:

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

Assistant Professor 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 now holds the rank of assistant professor.

SUBJECT NAME: CULTURAL ANTHROPOLOGY

INSTRUCTOR: DSc Vera Turković, Assoc. Prof..

TUITION ASSOCIATE:

term	I.	II.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical.

SUBJECT SUBSTANCE:

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

TUITION METHOD:

Lectures, seminars

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

- C.P. Kottak, *Cultural Anthropology*, 1991; (W. Haviland / A. Rosman and P. Rubel / C.P. Kottak / L.Mair), 1991.
- R. Benedict, *Obrasci kulture*, 1966.
- J. Clifford and G. E. Marcus, *Writing Culture: The Poetics and Politics of Ethnography*, 1986. The periodical Dometi, no. 3/4, *Postmodernizam u antropologiji*, 1992.
- E. Durkheim, *Elementarne forme religijskog života*, 1912.
- J. Frazer, *Zlatna grana*, 1977.
- C. Geertz, *Interpretation of Cultures*, 1973.

- A. van Gennep, *Les rites de passage*, 1909. (English translation)
- J. Jelić, *Jednodimenzionalna antropologija*, 1988.
- E. Leach, *Rethinking Anthropology*, 1961.
- C. Levi-Strauss, *Strukturalna antropologija I i II*, 1977 and 1988.
- B. Malinowski, *Argonauti zapadnog Pacifika*, 1922.
- B. Malinowski, *Magija, nauka, religija*, 1979.
- G. Marcus, D. Cushman, *Ethnographies as Texts*, Ann. Rev. Anthropol, 11, 1982.
- M. Mead, *Spol i temperament u tri primitivna društva*, 1935.

SUBJECT NAME: **FINE ARTS TEACHING METHODS THEORY AND PRACTICE**

INSTRUCTOR: Professor Emil-Robert Tanay

TUITION ASSOCIATE:

term	III.	IV.
hours	15	15
credits	3	3

SUBJECT STATUS: Elective (organised tuition)

KIND OF TUITION: Theoretical and Practical.

SUBJECT SUBSTANCE:

Familiarisation with theoretical methods of teaching and epistemologically founded visual art practice in education of schoolchildren and university students in visual arts.

Creating the capacity for creative approaches in practice, and improvement of its development. Qualification for transition and exchange of knowledge in various situations of the teaching process, with emphasis on assessment, monitoring and evaluation of the teacher's own inputs into the expressive and creative capacities of the students.

TUITION METHOD:

Lectures, seminars, practicals.

TESTING KNOWLEDGE AND MONITORING QUALITY:

Written and oral examination.

READING LIST:

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