

UNIVERSITY OF ZAGREB, FACULTY OF HUMANITIES AND SOCIAL
SCIENCES

PROPOSAL OF THE DOCTORAL STUDY PROGRAMME

ART HISTORY, CULTURAL HERITAGE AND VISUAL CULTURE

Zagreb, 2021

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Recommended font face and size: Calibri 11, Arial 10, Times New Roman 12

A. OVERVIEW OF THE STUDY PROGRAMME

A.1. GENERAL INFORMATION ON THE PROPOSED DOCTORAL STUDY

A.1.1. NAME OF THE PROPOSED DOCTORAL STUDY

Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture

A.1.2. NAME OF THE PROVIDER OF THE STUDY PROGRAMME

Faculty of Humanities and Social Sciences of the University of Zagreb

COOPERATING INSTITUTION(S) PARTICIPATING IN THE STARTING AND IMPLEMENTATION OF THE DOCTORAL STUDY

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A.1.3. NAME OF THE IMPLEMENTER OF THE STUDY PROGRAMME

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb

A.1.4. SCIENTIFIC OR ARTISTIC FIELD AND DISCIPLINE OF THE PROPOSED STUDY PROGRAMME

Area: Humanities

Field: Art History

Branch (if the doctoral study is performed in a branch):

A.1.5. DURATION OF THE DOCTORAL STUDY IN ACCORDANCE WITH THE REGULATIONS (IN YEARS)

3

A.1.6. NUMBER OF REQUIRED COURSES/MODULES

12 (elective elements are provided as part of the required courses)

A.1.7. NUMBER OF ELECTIVE COURSES/MODULES OFFERED WITHIN THE DOCTORAL STUDY

2 (adjusted to individual doctoral research)

A.1.8. ACADEMIC TITLE EARNED UPON COMPLETION OF THE DOCTORAL STUDY

doktor znanosti

A.1.9. PROPOSED SMALLEST NUMBER OF DOCTORAL STUDENTS FOR ONE ACADEMIC YEAR

3

A.1.10 PROPOSED HIGHEST NUMBER OF DOCTORAL STUDENTS FOR ONE ACADEMIC YEAR

20

A.2. INTRODUCTION

A.2.1. REASONS FOR STARTING THE PROPOSED DOCTORAL STUDY

A.2.1.1. Justifiability of starting the new doctoral study with regard to existence of similar doctoral studies at the University of Zagreb

Art history education at the doctoral level has a long tradition at the University of Zagreb – the first PhD degree in art history was awarded in 1885 (Ćiro Truhelka, *Andrija Medulić, njegov život i rad* [Andrija Medulić, His Life and Work]), and the work of the Department of Art History, which in 2018 celebrated the 140th anniversary of teaching art history at the University of Zagreb, has been strongly marked by the doctoral education of generations of art historians.

Continuous monitoring of current trends in postgraduate education in the national and international framework, and the acceptance of new standards that focus on generic skills and redefining learning outcomes at the postgraduate level have shown the need to upgrade the existing forms of doctoral education in art history. That is why the existing Postgraduate Doctoral Study in Art History, which has been performed by the Faculty of Humanities and Social Sciences of the University of Zagreb since 2007 (with a revision in 2009) and which placed emphasis on mentoring, is in need of reorganisation and modernisation. The new Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is based on the long tradition of doctoral education in art history, but has been upgraded and modernized in many segments. It is designed to provide future doctoral students with the knowledge and skills necessary to successfully conduct and complete doctoral research, but also to adopt competencies and qualifications that are applicable to a wide range of jobs related to science and higher education, as well as those in various cultural, heritage and economic institutions. The proposed programme is characterized by multidisciplinary and interdisciplinarity, emphasis on scientific excellence, acquisition of research competencies as well as specific and generic skills, openness and flexibility, and adaptability of studies to individual scientific interests and professional needs of candidates. There is currently no doctoral programme in art history at the University of Zagreb, and the proposed Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture responds to the need for the eighth level of education and the adoption of qualifications that correspond to that level. The new, interdisciplinary and expanded doctoral programme that, in addition to art history, places greater emphasis on cultural heritage and visual culture, as well as cultural and educational policy and digital humanities, is also competitive in a broader context, since such doctoral studies are not delivered at any university in Croatia nor the immediate region (Slovenia, Serbia, Bosnia and Herzegovina).

A.2.1.2. Usefulness of the proposed doctoral study with regard to needs of research activities in the public and private sectors, and possibilities of employment upon completion of the study program, including the opinion of 3 organizations related to the labour market (e.g. professional associations, employers and their associations, trade unions, public services) on the appropriateness of planned learning outcomes for the needs of the labour market (opinion should be enclosed at the end of this proposal)

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is in line with the current ideas on the needs of the labour market, focused on various employers, public services and associations, and harmonized with the Croatian Qualifications Framework. Current trends in higher education, emphasis on the eighth level of education (postgraduate university doctoral study) that meets key outcomes – acquisition and application of research competencies, development of new knowledge and methods in the process of completing a doctoral thesis, adoption of generic skills applicable in a wide range of jobs and different work environments – and the need for highly specialized training in the field of art history, cultural heritage and visual culture indicate the need for starting a doctoral study for the purpose of training highly qualified experts who will be able to use the acquired knowledge and skills in the public and private sector – from science and education to the real sector.

The reform of higher education and an increased number of universities, colleges, faculties and art academies that teach courses from the field of art history and theory, cultural heritage and visual culture have resulted in the need for more PhDs with adequate knowledge who can conduct and further develop these programmes. In Croatia, art history is taught at the Faculties of Humanities and Social Sciences of the universities of Zagreb, Split and Rijeka, at the University of Osijek since the acad. year 2020/2021, at the University of Zadar, at the Academy of Fine Arts in Zagreb, the Academy of Arts and Culture in Osijek, the Arts Academy in Split, the Academy of Applied Arts in Rijeka, and the Art and Restoration Department of the University of Dubrovnik, which is why there is a constant need for highly educated teachers and

scientists. In the Croatian system of education, topics from art history, visual culture and cultural heritage are also taught at the primary and secondary level of education, which has also undergone reforms and, in line with the European guidelines for excellence, shows the need for highly educated teachers.

The need for scholars with competencies in the field of art history is also continuously expressed by scientific research institutions that regularly participate in competitive research projects at the national and international level, such as the Institute of Art History [*Institut za povijest umjetnost*, IPU] in Zagreb and the scientific-research units of the Croatian Academy of Sciences and Arts (*Hrvatska akademija znanosti i umjetnosti*, CASA) – from the constituents focused on the collection and preservation of archival material (CASA's Fine Arts Archive [*Arhiv za likovne umjetnosti HAZU*] or its Division for the History of the Croatian Theatre [*Odsjek za povijest hrvatskog kazališta HAZU*]) to those whose emphasis is on the work of museums and galleries (CASA's Strossmayer Gallery of Old Masters [*Strossmayerova galerija starih majstora HAZU*], Croatian Museum of Architecture [*Hrvatski muzej arhitekture HAZU*] etc.).

In addition to the field of science and education, there is a constant need for highly specialized art historians in the cultural sector, primarily in galleries and different types of museums – from public museums founded by the state and local and regional self-governments or legal entities in their majority ownership, to the museums of religious communities or private museums – that are focused on collecting, documenting and presenting the rich and diverse movable and immovable artistic heritage. The need for highly specialized art historians is also a constant in the conservation departments of the Ministry of Culture and Media of the Republic of Croatia [*Ministarstvo kulture i medija Republike Hrvatske*], services and departments of the Croatian Restoration Institute [*Hrvatski restauratorski zavod*] as well as in the area of tourism and cultural management, which are extremely important components of the economic development that have seen a notable and continuous growth and strengthening of precisely cultural and heritage tourism.

In Croatia and the wider region, there is no specialised postgraduate doctoral study of art history, cultural heritage and visual culture, and art history education has been provided via reduced programme modules within more broadly conceived doctoral studies in the humanities. Taking this into account, this doctoral study – with its long tradition, the inclusion of broader aspects of the art historical discipline (cultural heritage and visual culture, now incorporated into the programme), and research and teaching capacities of its providers – has a predisposition to become a regional centre for the education and formation of future scientists in the public and real sector.

A.2.1.3. Usefulness of the proposed doctoral study with regard to the scientific, cultural, social and economic needs

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture has been designed to meet the need for educating highly-qualified staff who would possess the knowledge and competencies for working in various areas and levels of science, education, culture and the economy, and actively participate in social changes, processes and challenges.

Scientific and cultural needs: within the programme, emphasis is placed on academic excellence and the formation of experts capable of considering and solving problems and interpreting art-historical material in an interdisciplinary and innovative way. Significant contribution to the popularization of science and the dissemination of scientific results in the field of art history is achieved by active engagement of scientists in the cultural sector, primarily in the organization of exhibitions in museums and galleries that, through various formats (retrospective and study exhibitions, and complex cultural projects), present highly specialised knowledge and scientific research to the professional and general public in a popular form. In designing and creating a strategy for the development of culture and the preservation of cultural heritage, a key role is played by art historians who possess highly specialized knowledge, the highest qualifications and competencies, and the ability to consider problems in an interdisciplinary manner.

Social and economic needs: in accordance with the European guidelines for fostering the excellence of educators at all levels of education and training, the study programme meets the requirements for training secondary and higher education teachers and lecturers of art history and related subjects, and at the same time provides insight into the role of art history in the context of creating and reflecting on cultural and educational policies. There is a continuous need in the society for raising awareness of the role of cultural heritage in the formation of personal, social and national identity of individuals, local communities and society as a whole, in which highly educated art history experts play an important mediating role. In the economy, art history PhDs have the potential to take active positions in the field of cultural tourism and management, where there is a special need for highly educated staff who, from the perspective of leading

experts on cultural heritage, can apply their knowledge and skills to creating strategies for the management and presentation of cultural heritage.

A.2.1.4. Foundation of the proposed study programme on competitive scientific or artistic research, as well as on new insights, knowledge and skills

Teachers and mentors at the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture are top scientists, leaders and partners on scientific projects in Croatia and abroad – from competitive scientific projects of the Croatian Science Foundation [Hrvatska zaklada za znanost, CSF], to those (co)funded by the European Union – and authors of numerous books, scientific and professional papers published by reputable publishers and in Croatian and international journals. They are leaders and partners on the following projects: *Art and the State in Croatia from the Enlightenment to the Present* [Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas], research project funded by the Croatian Science Foundation (2018–2023); *Integrated Methodologies to Historical Landscapes Recording: Participatory Approaches; Erasmus+ Programme – KA2: Strategic Partnerships in Higher Education (2019–2022)* [*Erasmus + Program – KA2: Strateška partnerstva u području visokog obrazovanja* (2019.–2022.)], funded by the European Union; *Global Humanisms: New Perspectives on the Middle Ages (300–1600)* [Globalni humanizmi: novi pogledi na srednji vijek (300.–1600.)], programme of cooperation with Croatian scientists in the diaspora *Scientific Cooperation* [Znanstvena suradnja] (2019–2023), implemented through the Croatian Science Foundation and funded by the European Union from the European Social Fund under the Operational Program Effective Human Resources 2014–2020; *Architectural Culture of the Early Modern Eastern Adriatic (2020–2025)*, project funded by the European Research Council (ERC Consolidator Grant); and projects that are financed through the institutional funding of science at the University of Zagreb and the Institute of Art History. Teachers and mentors of the proposed doctoral study are also organisers and participants in numerous national and international conferences, where they regularly present the results of their scientific research.

In order to ensure the high quality, interdisciplinarity and competitiveness of the proposed doctoral programme that is based on the latest research and insights as well as on classic and new methodological approaches, a number of problem courses are taught not only by teachers from the Department of Art History, but also by scientist from other departments of the Faculty of Humanities and Social Sciences of the University in Zagreb (Department of Ethnology and Cultural Anthropology, Department of Comparative Literature, Department of History, Department of Sociology) as well as from other scientific, museum and heritage institutions (Institute of Art History, Institute of Ethnology and Folklore Research [Institut za etnologiju i folkloristiku], CASA Strossmayer Gallery of Old Masters, CASA Division for the History of the Croatian Theatre, Conservation Department in Split of the Ministry of Culture and Media of the Republic of Croatia).

The new Statute of the Faculty of Humanities and Social Sciences from the 22nd April 2021 covers a wide range of activities of the Faculty as a higher education institution within the University, including aerial photography, i.e. drone research, whose application within the use of new technologies in expanding the possibilities for observation, analysis and interpretation of immovable cultural heritage will be investigated by the participants of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture.

The doctoral study also foresees the organisation of visits by Croatian and foreign scholars who will, through lectures and workshops, introduce doctoral students to competitive scientific and artistic research in the international context. Also planned is a periodic organisation of round tables and scientific conferences with the aim of presenting new results and insights, and creating a platform for dialogue and discussion on current topics in the field of scientific research and methodological approaches to art history, cultural heritage and visual culture, with the participation of doctoral candidates in the role of presenters.

A.2.1.5. Innovativeness of the proposed study programme, that is, potential of the proposed study programme for creation of new and relevant knowledge or artistic practices

Multidisciplinarity is ensured through the engagement of associates from other basic disciplines and professions (historians, experts in comparative literature, theatre and film studies, conservators, sociologists, ethnologists and cultural anthropologists), while the viewpoints of different disciplines provide a layered insight into the material and topics covered by individual courses, as well as familiarisation with a wide range of methodological approaches. This encourages doctoral students to study individual topics in a much more complex and interdisciplinary manner, and to acquire new knowledge and skills that can be adapted and applied in their own research. In this way, doctoral students are trained for independent research, while the acquired knowledge and skills impel them to apply interdisciplinary approaches and find creative solutions to problems.

The proposed programme places special emphasis on digital humanities, the application of new digital tools and methods in research and the visualization of art-historical material (structuring data and creating databases, georeferencing, analysis of historical networks, 2D and 3D modelling) and working in a digital, interactive environment. The use of modern technology has expanded the existing possibilities for studying the material – from recording and 3D reconstruction of monuments, site reconnaissance, digitization of archival documents and other materials to the creation of virtual exhibitions, collections and museums – and enabled the reviewing and interpretation of material from a new perspective. Modern technology has also enabled new ways of publishing research results through digital publishing, which by integrating tools for the citation, comparing, sharing, exporting, viewing, printing and storing of texts and images, significantly expands the possibilities of classic publications. By getting acquainted with the possibilities offered by these digital technologies and the latest professional achievements, doctoral students will gain knowledge and skills that, through the application of modern technology and different forms of visualization in the digital environment, can help them consider and present the topic of their own research in a new way.

A.2.2. ANALYSIS OF THE COMPATIBILITY OF THE DOCTORAL STUDY WITH THE RESEARCH STRATEGY OF THE UNIVERSITY OF ZAGREB

The programme of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is fully harmonized with the Strategy of Research, Technology Transfer and Innovation of the University of Zagreb [*Strategija istraživanja, transfera tehnologije i inovacija Sveučilišta u Zagrebu*] (2014), and its main strategic goal of encouraging scientific excellence, innovation, cooperation and multidisciplinary approach to research. In the implementation of the programme, multidisciplinary was assured by engaging scientists from different disciplines from the constituent, but also from complementary scientific institutions. The emphasis is on networking and connecting researchers in education at the doctoral level, while at the same time introducing doctoral students to a wide range of approaches and possibilities of applying interdisciplinary research, thereby achieving an advancement of doctoral education.

Of the nine immediate goals stated in the Strategy of Research, Technology Transfer and Innovation of the University of Zagreb, the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture fully or partially meets the following goals: 1. encouraging academic excellence, 2. creating a stimulating research environment, 3. developing international cooperation and networking, and 8. establishing a system for introducing young researchers to the work done at the University. This is done by emphasizing the doctoral students' acquisition of professional competencies and mastering the methodology of scientific work, as well as their inclusion in the academic and scientific environment through systematic communication of research results by means of publishing papers in the highest category of journals at the local and international level. In addition to encouraging research productivity, the emphasis on the acquisition of generic skills serves the purpose of preparing young researchers to work in environments outside the academic circles – in various cultural, heritage, media and other institutions, as well as the real, economic sector in the areas of tourism, cultural management, and heritage presentation and management. The programme pays special attention to organised promotion and dissemination of research achievements, and the popularization of science through the organization of guest lectures by prominent Croatian and foreign scholars of various profiles and disciplines, as well as the organisation of round tables and scientific conferences. By inviting foreign scientists, the programme will strengthen international cooperation and networking as well as the communication of scientific results through dialogue at the international level, while the engagement of Croatian scientists from various scientific institutions as associates on the doctoral study encourages inter-institutional cooperation. If the institutional possibilities allow, doctoral students will be involved in projects of the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb as young researchers, both in competitive projects (funded by the Croatian Science Foundation or the European Union) and shorter projects that are implemented at the Faculty of Humanities and Social Sciences of the University of Zagreb and funded through the University of Zagreb science grants.

A.2.3. PRIOR EXPERIENCES OF THE PROGRAMME PROPOSER IN IMPLEMENTATION OF DOCTORAL STUDIES

Since 1885 (the first defended doctoral thesis in art history) till today, numerous scholars have received their PhD degrees from the University of Zagreb in the field of art history. The Department of Art History has a long tradition and continuity of delivering the postgraduate level of education, which represented a significant segment of the Department's profiling within the art history profession since its formal establishment in 1958. A new postgraduate doctoral study was launched in the acad. year 1995/1996

(before the Bologna reform), and was delivered by teachers of the Department of Art History, but also scientists of various profiles and practicing experts who were focused on field research and the presentation of artistic heritage (conservators, restorers, museologists). During the course of this study, 22 doctoral theses were successfully defended. A revised Postgraduate Doctoral Study in Art History has been delivered since 2007 and has produced 61 PhDs up to date, with the last generation of students enrolled in the acad. year 2016/2017. This postgraduate programme was realised in cooperation with similar higher education institutions from abroad. The international and inter-institutional co-mentorship of teachers from the Department of Art History and universities in France (*Université Paris Nanterre, École doctorale; École Pratique des Hautes Études, Paris*) and Italy (*Scuola Normale Superiore, Pisa*) yielded the defence of three joint doctorates (*cotutelle de thèse*). Teachers of the Department of Art History are active collaborators on other doctoral studies delivered at the constituent and at the University of Zagreb as teachers and mentors, and have significant experience in mentoring interdisciplinary theses.

A.2.4. INTERNATIONAL RECOGNISABILITY OF THE PROPOSER OF THE DOCTORAL STUDY IN SCIENTIFIC OR ARTISTIC RESEARCH, OR ARTISTIC CREATION

Numerous teachers of the Department of Art History have collaborated or are currently collaborating on international projects – from scientific projects implemented as part of bilateral cooperation to exhibition projects funded by the European Union – which enables them to present their scientific research in an international context. They have participated in hundreds of international scientific conferences in Croatia, Europe and the world. Members of the department have organised significant regional and international scientific conferences, such as the annual international scientific symposium IRCLAMA (International Research Center for Late Antiquity and the Middle Ages), the biennial scientific conference *Cvito Fisković Days [Dani Cvita Fiskovića]* (since 1997), the biennial conference *Hagiotheca* (since 2005, co-organised with a number of international scientific institutions from the USA, Sweden, Austria, Finland, Hungary, and Italy), the international conference *Art and Politics in Europe in the Modern Period* (2016), etc. These conferences served as a platform for networking and presenting the latest research results from the domain of art history and related disciplines, with doctoral students (of the Postgraduate Doctoral Study in Art History) participating as presenters and/or members of organizing committees. Teachers of the Department of Art History are authors of numerous texts published in international publications and articles in scientific journals published in Germany (*Architectura: Zeitschrift für Geschichte und Aesthetik der Baukunst, Kunstchronik, RIHA Journal, Zeitschrift für Kunstgeschichte, Zeitschrift für Kunsttechnologie und Konservierung, Zeitschrift für Ostmitteleuropa-Forschung, etc.*), Italy (*Annali di Chimica, Città e Storia, Il Capitale culturale, Materiali e strutture, Roma moderna e contemporanea, Storia urbana*), France (*Bulletin de l'Association pour l'Antiquité Tardive, Bulletin de la Société Nationale des Antiquaires de France, Bulletin du Center d'études médiévales d'Auxerre BUCEMA, Comptes rendus des seances de l'Académie des Inscriptions et Belles Lettres, etc.*), Czech Republic (*Umění: Art, časopis Ústavu Dějin Umění Čademie Akademie / Journal of the Institute of Art History*), Poland (*Herito: dziedzictwo, kultura, współczesność / heritage, culture and the present, Poznańskie studia slawistyczne*), Slovenia (*Acta historiae artis Slovenica, Annales – Anali za Istrske in Mediteranske Studije / Series Historia et Sociologia, Zbornik za umetnostno zgodovino*), Serbia (*Zbornik Matice srpske za likovne umetnosti, Zbornik Seminara za studije moderne umetnosti Filozofskog fakulteta Univerzitetu u Beogradu*), Great Britain (*Construction History – International Journal of the Construction History Society, Journal of Art Historiography, Urban Design International*), USA (*Centropa. A Journal of Central European Architecture and Related Arts, Journal of Late Antiquity, Journal of the Society of Architectural Historians*) and other countries. They have collaborated with editorial boards of a number of international journals on the reviews of scientific papers, and participated as reviewers in the evaluation of foreign projects and study programmes.

A.2.5. COMPARABILITY WITH SIMILAR DOCTORAL PROGRAMMES OF HIGHLY RANKED FOREIGN UNIVERSITIES

Based on the width of topics it covers, its interdisciplinary approach and emphasis on training candidates for scientific research, but also for the acquisition of specific and generic skills, the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is complementary to doctoral programmes of foreign universities from various countries (Italy, France, Great Britain, USA, etc.) as well as to current trends in doctoral education. The focus on art history, cultural heritage and visual culture is analogous to those of doctoral programmes in Europe, the UK and the US that use multidisciplinary and interdisciplinary perspectives of different disciplines within the humanities to study art history and visual culture (e.g. PhD Art History and Visual Studies, The University of Manchester; Ph.D. in Art History & Visual Culture, Duke University – Trinity College of Arts & Sciences University) or cultural heritage (Doctoral Programme in

History and Cultural Heritage, University of Helsinki). The emphasis on the acquisition of transferable skills that train doctoral students in a wide range of knowledge and competencies applicable in different contexts and work environments forms an integral part of the doctoral study of art history, film, audio-visual media and music of the Università degli Studi di Udine (*Dottorato di ricerca in Storia dell'arte, cinema, media audiovisivi e musica*), while the inclusion of candidates in the academic and scientific community through active participation in national and international scientific conferences and publication of scientific papers that are valorised and scored within the doctoral study curriculum is one of the important aspects of the doctoral study from the area of fine and performing arts and the media of the Università di Bologna (*Dottorato di ricerca in Arti visive, performative, medial*). Although doctoral training in different parts of France is mainly organised within doctoral schools (e.g. Sorbonne Université, Université Lumière Lyon 2, etc.), they are connected to the programme of the proposed doctoral study through an emphasis on interdisciplinarity, encouraging the activities of doctoral students and their introduction to the scientific-research community through the organisation of a series of events where candidates can present and exchange their ideas and research results, which is analogous to doctoral practicums at the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture.

A.2.6. REQUIREMENTS FOR ADMISSION TO THE STUDY PROGRAMME

Prerequisite for enrolment in the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is a completed university graduate study or a pre-Bologna university study of art history or a related study in the humanities and social sciences, architecture and fine arts, with a grade point average of at least 4.0. Applicants apply for the doctoral study with a comprehensive proposal of the doctoral research project that should include a summary of the proposed topic, overview of previous research and the state of research, description of the methodology, proposed research plan, list of archival sources (if applicable) and the name of the potential mentor.

The enrolment application should also include: a certificate of completed education (copy of the diploma), a certificate of the grade point average with a list of completed courses (certified by the issuing higher education institution), two recommendation letters of university professors or scientists, one of which may be from a potential mentor, comprehensive research project proposal (in line with the mentioned requirements), motivation letter and a CV with bibliography.

A.2.7. DESCRIPTION OF THE SELECTION OF APPLICANTS WITH A SPECIAL EMPHASIS ON DESCRIPTION OF ADMISSION REQUIREMENTS CRITERIA AND TRANSPARENCY OF THE APPLICANT SELECTION PROCEDURE

The procedure for selecting candidates for the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is conducted by the Enrolment Committee that is composed of the head and deputy head of study and a selected member of the Doctoral Study Council. Upon receipt of the applicant's documents, the Enrolment Committee considers the received applications and announces the date for the interviews with candidates. Applications are considered based on the following parameters: success in graduate / pre-Bologna university studies, quality of the proposed research project, previous results (published papers), motivation for scientific research, recommendations and interview with the applicant. After considering the applications, the Enrolment Committee compiles a ranking of applicants, which is approved by the Doctoral Study Council and published on the website of the Department of Art History in accordance with the General Data Protection Regulation.

At the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture, the key emphasis is placed on clear profiling of doctoral research and working on the dissertation – applicants apply for enrolment with a comprehensive research proposal, and the Enrolment Committee evaluates the quality and feasibility of the proposed research.

If the applicant has a (pre-Bologna) postgraduate research *magistar znanosti* degree or has attended the Postgraduate Doctoral Study in Art History, the Doctoral Study Council may, based on the applicant's request, decide to recognise part of these activities.

A.2.8. DESCRIPTION OF THE INSTITUTIONAL MANAGEMENT OF THE STUDY

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is managed by the Doctoral Study Council, which consists of members of the Department of Art History elected into scientific and scientific-teaching grades who participate in programme implementation as teachers and mentors. The Doctoral Study Council makes decisions on all issues related to the functioning of the doctoral study and

programme implementation – enrolment, the implementation of the syllabus (courses, doctoral workshops, organization of panels and study visits), student workflow (the adoption of individual semester curricula, acceptance of mentors' and doctoral students' annual reports, acceptance of the proposed Plan of elective activities), student requests, financial plan, approval of research proposals and study advisors/mentors, and other issues (enrolment quotas, scholarships, study costs and the distribution of funds, approving new mentors, etc.). The Doctoral Study Council proposes a committee appointed for topic evaluation and mentor appointment proposal, and adopts the committee report following the public defence of the dissertation topic. The Doctoral Study Council decides on the number of doctoral students that can be led by one mentor and takes care of the mentors' workload and performance, while the head of the study keeps records of the number of enrolled doctoral students led by each mentor and the number of doctoral students who have defended their doctoral dissertation. The Doctoral Study Council makes decisions by a simple majority of members present at the Council session. Members who cannot attend a session of the Doctoral Study Council for good reason are obliged to inform the head and secretary of the study in writing (via e-mail), no later than two days before the date of the session. If members do not participate in the work of the doctoral study and the Doctoral Study Council, the Council may decide to exclude members from its work.

The Council of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is led by the head of study, who is elected for a two year term from among the proposed candidates in a secret ballot (the candidate who receives the majority of votes of the present Council members). The head manages the study, convenes and organises the sessions of the Doctoral Studies Council, and participates in the work of the Council of Postgraduate Studies of the Faculty of Humanities and Social Sciences of the University of Zagreb. The head of the study participates in the direct organization of all organised forms of the doctoral programme (doctoral practicum, which includes visiting lectures from Croatian and foreign scholars, round tables and scientific conferences as well as doctoral students' presentations). The head of study submits a Semestral Report to the Doctoral Study Council on the quality of the doctoral research presentations given by doctoral students as part of the doctoral practicum, and keeps a record of the teachers, mentors and associates of the doctoral study who were present at a doctoral student's presentation. The head of the study monitors and, together with the doctoral student and the mentor(s), co-signs the doctoral students' Individual Semester Curricula. The deputy head of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is proposed by the head of study and appointed by the Doctoral Study Council. If the Council does not accept the proposal of the head of the study, deputy head is chosen by a secret ballot. If the head of the study is otherwise occupied, the deputy head organises the sessions of the Doctoral Study Council, participates in the work of the Postgraduate Studies Council, and performs other duties instead of the head. The election of the head and deputy head of the doctoral study is confirmed by the dean on the basis of the proposal of the Doctoral Study Council. The operational functioning of the study is managed by the study head, with the help of the secretary of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture. Administrative tasks related to semester testing and enrolment, payment orders, management of the doctoral students' portfolios, and notifications on the adopted decisions are carried out by the Office for Postgraduate Studies of the Faculty of Humanities and Social Sciences, University of Zagreb, based on the information and decisions submitted by the head of the study.

A.3. CURRICULUM OF THE DOCTORAL STUDY

A.3.1. DESCRIPTION OF THE STRUCTURE OF THE PROGRAMME OF THE DOCTORAL STUDY

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture combines traditional and contemporary models of education at the doctoral level. The proposed programme is structured around two basic pillars – teaching and conducting doctoral research – that are simultaneously present in the study workflow from the moment of enrolment. In the teaching phase, doctoral students acquire specific and generic competencies through required courses (problem courses, doctoral workshops and the doctoral practicum) and elective activities, while simultaneously conducting original research, regularly consults with the study advisor / mentor, and working intensively on the doctoral dissertation.

In the first year of study, the emphasis is on teaching and acquiring expert and generic competencies through required courses (problem courses that include lectures and doctoral workshops). In the second year, the focus is on generic competencies (doctoral workshops), and elective courses that allow doctoral students to be flexible and design individual semester curricula aimed at teaching (courses from other doctoral studies), research work (publishing, participating in conferences) or other types of activities in line with their scientific interests and needs. Horizontal and international mobility of students is especially encouraged. In the third year, doctoral students have no required or elective activities apart from the doctoral practicum, and the emphasis is on research, writing the doctoral thesis and the dissemination of research results. Continuous activities in all semesters include consultations with the study advisor / mentor, research and dissertation work, and participation in the doctoral practicum.

The curriculum includes several categories of required activities (problem courses, doctoral workshops, doctoral practicum, consultations with the study advisor / mentor, research – dissertation work) and elective activities. Each semester brings 30 ECTS credits, which is a total of 60 ECTS credits per year or 180 ECTS credits for a three-year cycle.

Description of the components of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture, with corresponding points and percentages in the syllabus, in relation to the total workload of 180 ECTS credits for a three-year cycle:

- Problem courses – delivered in the first year of study (semesters I and II), include lectures and exercises, and are divided into four categories: art history, cultural heritage, visual culture and the interdisciplinary field. These courses emphasize interdisciplinarity and the consideration of problems and research topics in a multidisciplinary manner and in a broader time frame: the emphasis is not on studying periods in art history but on the problems, phenomena and issues from the profession from the perspective of contemporary approaches and a wider methodological and interpretive framework. These courses are delivered not only by art historians, but also by scientists from other disciplines and professions (historians, experts in comparative literature, film and theatre studies, sociologists, ethnologists and cultural anthropologists, conservators) from the Faculty of Humanities and Social Sciences of the University of Zagreb and other scientific, heritage and cultural institutions, which ensures multidisciplinary (consideration of the same topic from specific perspectives of different scientific disciplines) and interdisciplinarity (integration of different scientific disciplines on a theoretical and methodological level). Doctoral students actively participate in discussions and field exercises, and course assignments (seminar papers, written research proposals with bibliographies, etc.) are related to their individual doctoral research and thus encourage the application of the adopted methodology in their own research. Each course awards 3 ECTS credits, which amounts to 12 ECTS credits per semester (doctoral students enrol in 4 courses per semester, one from each indicated category), or rather a total of 8 courses in two semesters that award 24 ECTS credits (13.33%, out of which 8.88% is teaching content in the form of lectures, and 4.44% are exercises).
- Doctoral workshop – delivered in the first and second year of study (semesters I – IV), awards 5 ECTS credits per semester, which is a total of 10 ECTS credits per year or 20 ECTS credits during two years / four semesters (11.11%). The workshop focuses on developing doctoral students' research competencies and the acquisition of practical knowledge, specific and generic, transferable skills that enable them to research and complete the doctoral thesis (academic writing, state of research, sources, working in archives and specialized collections, digital humanities), but also to work in other sectors (networking, communication and presentation skills, teamwork, etc.), which increases their competitiveness on the labour market and the possibility of employment and applying their knowledge and skills in a diverse business environment.

- Doctoral practicum – delivered semestrally during all three years of study (I – VI semester), awards 2 ECTS credits per semester, which is 4 ECTS credits per year or 12 ECTS credits during studies (6.66%). As part of the doctoral practicum, doctoral students participate in round tables and scientific symposia, attend presentations by visiting scientists, and present the state of their own research and study progress.
- Consultations with study advisors / mentors – conducted every semester during all three years of study (semesters I – VI), award 1 ECTS credit per semester in the first and second year (2 ECTS credits per year during the first and second year), and 2 ECTS credits per semester in the third year when the work on the doctoral thesis is intensified (4 ECTS credits in the third year), i.e. a total of 8 ECTS credits during all three years (4.44%).
- Elective activities – carried out during the second year of study (semester III and IV), and award 7 ECTS credits per semester, or 14 ECTS credits in total (7.77%). They provide flexibility and are tailored to the needs of individual doctoral students who, in cooperation with the study advisor/mentor, propose a Plan of Elective Activities that is approved by the Doctoral Study Council. Elective activities can be: courses from the list of problem courses (that the doctoral student did not attend in the first year of study), courses from other doctoral studies or a foreign language, participation in teaching at the level of higher education (5/10 hours), study stay abroad (duration 1 – 3 months, with the confirmation of the institution), academic mobility achieved through the Erasmus+ programme, additional work with a scientist or expert who is not a mentor, published professional or scientific paper in a national or international journal, presentation at a national or international scientific conference, participation in a round table (with a presentation), cooperation on national and international scientific projects, and other activities recognized by the decision of the Doctoral Study Council (which can be recognized during semester testing only if previously approved on the basis of the Plan of Elective Activities). The number of credits for each individual elective activity is prescribed on a separate form given later in the text (Table of Elective Activities). Publication of a scientific paper and presentation at a scientific conference cannot be counted twice in the sense that they are recognized both as elective activities in the second year of study and compulsory activities in the third year of study.
- Research and dissertation work – continuous required activity during all three years of study (semesters I – VI), whose representation in the doctoral programme increases with each subsequent year of study – from the first phase of the doctoral programme in which the emphasis is on the adoption of research and generic skills, to the final phase that focuses on completing the research and writing the dissertation. In the first year of study, the research (working on the dissertation and preparing the dissertation topic proposal) brings 10 ECTS credits per semester, a total of 20 ECTS credits per year. In the second year, the research (working on the dissertation and preparing a chapter) awards 15 ECTS credits per semester, a total of 30 ECTS credits per year. In the third year, dissertation work and writing the text awards 20 ECTS credits per semester, a total of 40 ECTS credits per year. Scientific research and dissertation work during the three years of study bring a total of 90 ECTS credits (50%), and represent a key component of the study programme.
- writing a scientific paper and participating in a scientific conference – required activities in the third year of study (semesters V and VI), award 6 ECTS credits per semester or a total of 12 ECTS credits (6.66%), and are closely related to the dissemination of doctoral research results. In the third year of study, doctoral students are obliged to publish a scientific paper on the topic of the doctoral thesis in an internationally recognized scientific journal, and hold a presentation related to the topic of their doctoral research at an international scientific conference. Doctoral students choose which activity to perform in which semester of study (V or VI). A published scientific paper or an editorial board's confirmation of the accepted scientific paper on the topic of the doctoral thesis, and a certificate of participation in a scientific conference are submitted by doctoral students to the head and secretary of the study. Scientific papers published in reputable national and international scientific journals from the a1 category or cited in reference databases (Web of Science Core Collection – Arts & Humanities Citation Index, and SCOPUS – SCImago Journal & Country Rank) are taken into account.

Structure of the doctoral study programme by year of study:

- 1st year (semester I and II): problem courses (I – IV) from four fields (art history, cultural heritage, visual culture and the interdisciplinary field), doctoral workshops, doctoral practicum, consultations with a study advisor, research – working on the dissertation and the research proposal.
- 2nd year (semester III and IV): doctoral workshops, doctoral practicum, consultations with a study advisor / mentor, research – working on the dissertation and a dissertation chapter, elective activities.

- 3rd year (semester V and VI): doctoral practicum, consultations with a mentor, preparation of a scientific paper and participation in a scientific conference, dissertation work – preparing the text of the dissertation.

Table of the teaching load by semesters:

1 st year				Hours			ECTS
Semester I							
A) <i>Required activities</i>				L	S	E	
Required course – Problem course 1 (art history)				10	0	5	3
Required course – Problem course 2 (cultural heritage)				10	0	5	3
Required course – Problem course 3 (visual culture)				10	0	5	3
Required course – Problem course 4 (interdisciplinary field)				10	0	5	3
Required course – Doctoral workshop 1				0	0	25	5
Doctoral practicum				10			2
Consultations with the study advisor				5			1
Research – working on the dissertation and the research proposal				-			10
				total:			30
Semester II							
A) <i>Required activities</i>				L	S	E	
Required course – Problem course 1 (art history)				10	0	5	3
Required course – Problem course 2 (cultural heritage)				10	0	5	3
Required course – Problem course 3 (visual culture)				10	0	5	3
Required course – Problem course 4 (interdisciplinary field)				10	0	5	3
Required course – Doctoral workshop 2				0	0	25	5
Doctoral practicum				10			2
Consultations with the study advisor				5			1
Research – working on the dissertation and the research proposal				-			10
				total:			30
2nd year				Hours			ECTS
Semester III							
A) <i>Required activities</i>				L	S	E	
Required course – Doctoral workshop 3				0	0	25	5
Doctoral practicum				10			2
Consultations with the study advisor / mentor				5			1
Research – working on the dissertation and preparing a dissertation chapter				-			15
B) <i>Elective activities</i>							
Elective activities 1 (based on the Individual Semester Curriculum)				-			7
				total:			30
Semester IV							
A) <i>Required activities</i>				L	S	E	
Required course – Doctoral workshop 4				0	0	25	5
Doctoral practicum				10			2
Consultations with the mentor				5			1
Research – working on the dissertation and preparing a dissertation chapter				-			15
B) <i>Elective activities</i>							
Elective activities 2 (based on the Individual Semester Curriculum)				-			7
				total:			30
3rd year				Hours			ECTS
Semester V							
A) <i>Required activities</i>							

Doctoral practicum	10	2
Consultations with the mentor	10	2
Writing a scientific paper or participating in a scientific conference	-	6
Working on the dissertation – preparing the dissertation text	-	20
	total:	30
Semester VI		
<i>A) Required activities</i>		
Doctoral practicum	10	2
Consultations with the mentor	10	2
Writing a scientific paper or participating in a scientific conference	-	6
Working on the dissertation – preparing the dissertation text	-	20
	total:	30

Table of elective activities (students choose from among the offered activities):

ELECTIVE COURSE/ACTIVITY	ECTS
1. enrolment in an additional problem course at the primary doctoral study	3
2. enrolment in a course at other doctoral studies at the Faculty of Humanities and Social Sciences or other constituents of the University of Zagreb	Defined by the doctoral study programme
3. participation and assistance in teaching, seminar (5/10 hours)	1/2
4. additional work with a teacher (other than the mentor), a scientist or an expert	1
5. professional paper (review, critique) published in a newspaper/journal	0.5/1
6. published introduction in an exhibition catalogue	1
7. published professional paper / scientific review paper / preliminary communication / original scientific work in an international scientific journal (a1, WoS, Scopus)	3/4/5/6
8. published professional paper / scientific review paper / preliminary communication / original scientific work in a national scientific journal (a2)	2/3/4/5
9. presentation at a national scientific conference	5
10. presentation at an international scientific conference	6
11. participation in a round table (with a presentation)	1
12. study stay abroad (1–3 months)	3–5
13. study stay as part of the Erasmus+ programme	3–5
14. enrolled and passed foreign language course	1–2
15. participation in a workshop connected to the topic of the doctoral research	1
16. other student activities recognised by the decision of the Doctoral Study Council	Based on the decision of the Doctoral Study Council

A.3.2. DESCRIPTION OF THE MANNER OF TRAINING DOCTORAL STUDENTS FOR ACQUISITION OF SCIENTIFIC OR ARTISTIC KNOWLEDGE, EXPERIENCES AND SKILLS THAT WILL ENABLE THEM TO SOLVE COMPLEX SOCIAL AND ECONOMIC PROBLEMS CREATIVELY AND ON THE BASIS OF RESEARCH

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is harmonized with the Croatian Qualifications Framework (CROQF) and the European Qualifications Framework (EQF), as well as descriptors that define the 8th level of study: doctoral students acquire the most advanced knowledge of art history, specialised skills needed for critically solving research problems and redefining existing knowledge,

as well as independence in developing and creating new ideas and a creative and innovative approach to research.

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture prepares doctoral students to acquire specific / professional and generic / transferable competencies at the most advanced level. As part of the problem courses and some of the doctoral workshops, doctoral students are introduced to the multidisciplinary and interdisciplinary approach to the examined material and problems, and modern theories and methodologies. The range of different topics and approaches goes beyond the usual divisions by historical periods in order to raise awareness of the development of individual issues (the relation between images and words), institutions (institutional and extra-institutional artistic associations, private collections and the art market), media (exhibitions), the relation between art and politics (the state as a client, the affirmation of a national identity), cultural policies (cultural-educational strategies, spatial policies, cultural management), transfer of influence (art history and the popular culture, visual and performing arts, the extension and relevance of historical periods in the contemporary context), and so forth. The materials and sources are interpreted from a synchronic and diachronic perspective, while taking into account the social, economic, political, aesthetic and other aspects, and examined within a broader international context. In problem courses dedicated to the conceptualization of public space and the reconstruction of cities, cultural and educational policies, and identity policy, doctoral students acquire knowledge of organised forms of activities in the field of cultural and education-training policies and their co-creation, social engagement and modalities of work through state and civil society institutions. By considering the historical perspective and using the example of analogies in a diachronic view, doctoral students gain the experience necessary for well-founded and comparative definitions and consideration of phenomena that characterize modern society and the current moment. Through the consideration of cultural heritage management, its role in creating contemporary approaches to heritage, and the challenge of establishing and defining new occupational standards, doctoral students are introduced to new possibilities and achievements of the discipline. Problem courses dedicated to the transfer of influence and the intertwining of different disciplines provide doctoral students with models for approaching individual artistic phenomena from a multidisciplinary and interdisciplinary aspect (the relationship between visual and popular culture, visual and performing arts, etc.). Some of the courses focus on the topics and research approaches that look at certain phenomena in art history in a new way, and which have been relevant in historical art research for the last twenty years (interpretation and assessment of exhibitions, the role of private collections, the provenance and restitution of artwork, the art market etc.). As part of the doctoral workshops, special attention is paid to the specifics of the research process in art history and the adoption of professional methodology at the most advanced level through visits to archives and specialized collections and working on original archival material. Doctoral students will also be acquainted with digital sources and databases from the field of art history, as well as the specifics of museum communication in the physical and digital environment. Emphasis is also placed on the digital humanities in art history, and the application of modern technology and new tools and procedures for researching different urban and rural environments, architecture and urbanism, fine arts, visual culture, transfer of influence and artistic networks on the national and international level etc., which represent a change in the established ways and possibilities of studying the material and research problems and enable the creation, evaluation and distribution of new facts, as well as shifting and expanding the boundaries of the known.

A.3.3. DESCRIPTION OF THE PROGRAMME POTENTIAL FOR TRAINING DOCTORAL STUDENTS FOR AN INDEPENDENT, RESEARCH-BASED AND INTERDISCIPLINARY APPROACH TO PROBLEMS, FOR INDEPENDENT RESEARCH AND FOR CRITICAL EVALUATION OF THE WORK OF OTHERS

Through active participation in problem courses, doctoral workshops and the doctoral practicum, doctoral students are encouraged to train for an independent, research-oriented and interdisciplinary approach to problems, as well as for independent research, self-assessment and critical evaluation of the work of others. In problem courses, doctoral students are introduced to an interdisciplinary consideration of problems and the application of recent scientific research and methodological approaches, which they can independently apply to their own doctoral research by using the model of analogy. As part of the doctoral practicum, at the end of each winter semester (I, III and V), doctoral students orally present the proposal of their doctoral thesis and the progress in conducting the doctoral research to the teachers, study advisors / mentors and other doctoral students. The presentation is followed by a guided discussion on each dissertation topic and the conducted research, in which doctoral students participate in assessing their own progress and giving critical evaluations of the work of other doctoral students through comments, questions and a previously selected respondent. During the studies, doctoral students are encouraged to disseminate their research

results through the publication of scientific papers in internationally recognized journals, and active participation in round tables and scientific conferences organised within the doctoral practicum in the summer semesters (II, IV and VI).

A.3.4. DESCRIPTION OF THE PROGRAMME POTENTIAL FOR ACQUISITION OF WORK COMPETENCES, INCLUDING LIST OF COURSES FOR DEVELOPMENT OF GENERIC AND TRANSFER SKILLS

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture puts great emphasis on developing general and transferable skills that enable doctoral students to use the competencies acquired within the doctoral programme in other contexts, which they will need in their future professions. In accordance with strategic documents that define the forms of modern doctoral education and guidelines for its future development through participation in sectors and domains outside of science and higher education, the doctoral study pays great attention to developing those skills that doctoral students will be able to apply in scientific research, but also in the professional environment in general – from science and education to the cultural, tourist and economic sectors.

In some segments of the doctoral programme, the emphasis is on the development of instrumental, interpersonal and systemic generic competencies at the most advanced level, such as in-depth analysis and synthesis, effective planning and time management within projects, managing information from various sources in generating new knowledge, advanced problem solving, criticism and self-criticism, teamwork in an interdisciplinary and international context, creation of new ideas and their dissemination, etc. The doctoral students are expected to have already acquired competencies related to previous levels of education (digital literacy, using a foreign language in speech and writing, written expression, communication and interpersonal skills, critical and creative thinking, problem solving, setting and executing plans, efficient use of time, initiative and independence in work, teamwork, etc.), which will be upgraded and deepened in the context of the doctoral study.

During the doctoral workshops, doctoral students are introduced to the following transferable skills:

- Networking – creating personal profiles on various platforms that enable better personal presentation in the digital environment, sharing research results, and establishing contacts with the academic and scientific community; getting acquainted with portals that publish information on available jobs, scholarships, invitations to scientific conferences, participation in peer-reviewed thematic publications etc.; writing resumes, applying for scholarships and conferences;
- Communication of scientific results – modalities of research dissemination (presentations at scientific or professional conferences in the form of communications or posters, scientific / professional papers, public lectures, exhibitions); popularization of science and own research (public appearances, radio, television, the Internet, interviews); information management application and skills;
- Databases – getting acquainted with databases and online sources, with searching, processing and analysing data from various online sources; creating their own databases and their implementation in interpreting the results of the conducted research;
- Academic writing in the Croatian / English language – adopting general principles of academic writing and text structuring, ways of presenting and interpreting information and results;
- Writing projects – applying for a call, writing and structuring a project and searching for collaborators and partners, features of project management, and teamwork;
- Publication of scientific work – getting acquainted with the categories of journals and scientific papers, the review process, and ethics in research and presentation of results;
- Ethics in research and publishing, social responsibility and civic awareness.

Doctoral workshops dedicated to specific and generic skills will be held in a cyclical rhythm, and will be implemented by expert associates specialising in certain topics. In addition to the teachers of the Department of Art History, expert associates / employees of the faculty centres and the library, teachers from other departments of the Faculty of Humanities and Social Sciences of the University of Zagreb (e.g. the Department of Information and Communication Sciences) and external associates will also be included. The cooperation with other doctoral studies at the Faculty of Humanities and Social Sciences, University of Zagreb will contribute to the efficient use of Faculty resources, the affirmation of horizontal mobility between studies, and future integration at the level of postgraduate doctoral education. The list of doctoral

workshops to be held in the next academic year is adopted by the Doctoral Study Council, no later than May of the current academic year, and published on the study programme website.

A.3.5. POTENTIAL OF THE STUDY FOR ESTABLISHING COOPERATION WITH OTHER HIGHER EDUCATION INSTITUTIONS, RESEARCH INSTITUTES, AND PRIVATE AND PUBLIC BUSINESS SECTORS

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture ensures individual cooperation with scientists employed at scientific institutes (Institute of Art History, Institute of Ethnology and Folklore Research), public institutions within research units of the Croatian Academy of Sciences and Arts (CASA's Strossmayer Gallery of the Old Masters, the Division for the History of the Croatian Theatre), and the Ministry of Culture and Media of the Republic of Croatia (Conservation Department in Split) that participate in programme implementation.

In order to ensure the quality of the doctoral theses, the doctoral study will establish cooperation with prominent scientists at this and other constituents of the University of Zagreb, as well as other universities, research institutes and public institutions if the doctoral research proposal requires the engagement of a mentor / second mentor with specific, highly specialized knowledge. Persons elected in scientific or scientific-teaching grades may be appointed as new mentors, and are proposed by the doctoral student or the Doctoral Study Council. The appointment of new mentors or a second mentor is approved by the Doctoral Study Council.

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture is open to all forms of cooperation with related institutions in Croatia and abroad, including joint doctorates. As part of the Erasmus+ programme, doctoral students can stay at partner institutions that have signed agreements on student and teacher mobility with the Department of Art History / Faculty of Humanities and Social Sciences of the University of Zagreb. Doctoral students will also have the opportunity to participate in the annual medievalist summer school for doctoral and graduate students, organised by the Department of Art History of the University of Lausanne, the University of Brno – Center for Early Medieval Studies, and the Faculty of Humanities and Social Sciences of the University of Zagreb.

A.3.6. REQUIREMENTS FOR STUDENTS' ADVANCING DURING THE STUDY

The workflow of activities within the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture clearly prescribes the conditions for doctoral students' progression through studies, with the enrolment in each semester being predicated on collecting 30 ECTS credits per semester, which the doctoral students earn on the basis of stipulated activities:

Testing semester I and enrolling in semester II: doctoral student earns 30 ECTS credits on the basis of attending and passing problem courses (12 ECTS credits), doctoral workshops (5 ECTS credits), doctoral practicum (2 ECTS credits), consultation with a study advisor / potential mentor (1 ECTS credit), and the conducted research – working on the dissertation and submitting the proposal (10 ECTS credits).

Prerequisite for testing semester I: presentation of the doctoral research in front of teachers and doctoral students (including a presentation in which the doctoral student presents the proposal, state of research and methodology), followed by a discussion with a previously selected respondent. The presentation is given as part of the doctoral practicum that takes place at the end of the semester. Also at the end of the semester, the doctoral student is required to fill a form for testing semester I, in which all courses and requirements are recorded, and submit it to the study head / secretary by the date determined by the Doctoral Study Council. The form is approved by the Doctoral Study Council, after which the doctoral student can test semester I and enrol in semester II.

Testing semester II and enrolling in semester III: achieved 30 ECTS credits on the basis of attending and passing problem courses (12 ECTS credits), doctoral workshops (5 ECTS credits), doctoral practicum (2 ECTS credits), consultations with a study advisor / potential mentor (1 ECTS credit), and the conducted research – working on the dissertation and submitting the proposal (10 ECTS credits). Prerequisite for testing semester II: submitting the proposal of the doctoral thesis on a signed DR.SC.-01 form submitted to the Office for Postgraduate Studies of the Faculty of Humanities and Social Sciences, University of Zagreb, by the 25th September of the current academic year. At the end of the semester, doctoral students are required to fill a form for testing semester II, in which all courses and obligations are recorded, draw a Plan of Elective Activities for semester III, and submit it to the study head / secretary by the date determined by the Doctoral Study Council. The form for testing semester II and the Plan of Elective Activities for semester III are approved by the Doctoral Study Council, after which the doctoral student can test semester II and enrol in semester III.

Testing semester III and enrolling in semester IV: achieved 30 ECTS credits on the basis of attending and passing doctoral workshops (5 ECTS credits), doctoral practicum (2 ECTS credits), consultations with a study advisor / mentor (1 ECTS credit), research – working on the dissertation and preparing a dissertation chapter (15 ECTS credits), and elective activities according to the individual semester curriculum (7 ECTS credits). Prerequisite for testing semester III: presenting the selected topic connected to the doctoral research (one chapter) at the end of the semester in front of teachers and doctoral students (including a presentation in which, based on a case study, the doctoral student singles out one aspect of the doctoral research that will form a chapter of the future dissertation), followed by a discussion with a previously selected respondent. The selected topic is presented as part of a doctoral practicum that takes place at the end of the semester. Also at the end of the semester, the doctoral student is required to fill a form for testing semester III, in which all courses and requirements are recorded, draw a Plan of Elective Activities for semester IV, and submit it to the study head / secretary by the date determined by the Doctoral Study Council. The form for testing semester III and the Plan of Elective Activities for semester IV are approved by the Doctoral Study Council, after which the doctoral student can test semester III and enrol in semester IV.

Testing semester IV and enrolling in semester V: achieved 30 ECTS credits on the basis of attending and passing doctoral workshops (5 ECTS credits), doctoral practicum (2 ECTS credits), consultations with the mentor (1 ECTS credit), research – dissertation work and a submitted dissertation chapter (15 ECTS credits), and elective activities according to the individual semester curriculum (7 ECTS credits). Prerequisite for testing semester IV: submitting a chapter of the doctoral dissertation to the mentor by the 30th September of the current academic year. The mentor reports on the submission of the chapter in writing to the head of the study and the Doctoral Study Council. At the end of the semester, the doctoral student is required to fill a form for testing semester IV, in which all courses and requirements are recorded, and submit it to the study head / secretary by the date determined by the Doctoral Study Council. The form is approved by the Doctoral Study Council, after which the doctoral student can test semester IV and enrol in semester V.

Testing semester V and enrolling in semester VI: achieved 30 ECTS credits on the basis of a completed doctoral practicum (2 ECTS credits), consultations with the mentor (2 ECTS credits), writing a scientific paper or participating in a scientific conference (6 ECTS credits), and dissertation work – preparing the text of the dissertation (20 ECTS credits). Prerequisite for testing semester V: presenting the progress of the dissertation to teachers and doctoral students (including a prepared presentation), followed by a discussion with a previously selected respondent. The presentation is held as part of the doctoral practicum at the end of the semester. By the 28th February of the current academic year, the student must submit proof of the published or accepted for publication scientific work on the topic of the doctoral research, or a certificate of participation in a scientific conference. At the end of the semester, the doctoral student is required to fill the form for testing semester V, in which all requirements are recorded, and submit it to the study head / secretary by the date determined by the Doctoral Study Council. The form is approved by the Doctoral Study Council, after which the doctoral student can test semester V and enrol in semester VI.

Testing semester VI: achieved 30 ECTS credits on the basis of a completed doctoral practicum (2 ECTS credits), consultations with the mentor (2 ECTS credits), writing a scientific paper or participating in a scientific conference (6 ECTS credits), and dissertation work – preparing the text of the dissertation (20 ECTS credits). By the 30th September of the current academic year, the student must submit proof of the published or accepted for publication scientific work on the topic of the doctoral research, or a certificate of participation in a scientific conference. At the end of the semester, the doctoral student is required to fill the form for testing semester VI, in which all requirements are recorded, and submit it to the study head / secretary by the date determined by the Doctoral Study Council. The form is approved by the Doctoral Study Council, after which the doctoral student can test semester VI.

If the annual evaluation of a doctoral student's work is assessed as unsatisfactory, the Doctoral Study Council may decide on revoking their right to continue their studies.

A.3.7. REQUIREMENTS FOR APPROVING THE PROPOSAL OF THE DOCTORAL DISSERTATION

Students submit the proposal of the doctoral thesis at the end of semester II on a signed DR.SC.-01 form, no later than the 25th September of the current academic year. The form, co-signed by the student and the proposed mentor, is submitted to the Office for Postgraduate Studies of the Faculty of Humanities and Social Sciences, University of Zagreb via the Registry Office. After receiving the doctoral thesis proposal, the Council of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture at the next session proposes the composition of a committee for the assessment of the doctoral thesis proposal and the appointment of the mentor, which consists of at least three members: an internal member (teacher of

the Faculty of Humanities and Social Sciences, University of Zagreb elected into a scientific-teaching grade or an associate involved in the doctoral programme) as the committee chair, the proposed mentor and an external member (independent member elected in a scientific or scientific-teaching grade who is not an employee of the Faculty of Humanities and Social Sciences, nor participates in the doctoral programme as a teacher or mentor). In case of co-mentorship and the participation of both proposed mentors in the process of assessing the proposal of the doctoral thesis, it is necessary to appoint a five-member committee consisting of: one or two internal members (one of whom is the committee chair), both proposed mentors, and one or two external members. After confirming the appointment of the committee for the assessment of the doctoral thesis proposal and the appointment of a mentor at the Faculty Council of the Faculty of Humanities and Social Sciences, University of Zagreb, the committee chair shall organise a public defence of the doctoral thesis proposal within two months. Within one month from the public defence of the proposal, the committee for the assessment of the doctoral thesis proposal and the appointment of a mentor submits a Report on the assessment of the doctoral thesis proposal (form DR.SC.-02) in which it states: 1. The proposal is acceptable in its current form; 2. The dissertation proposal will be reassessed after corrections; 3. The dissertation proposal is not acceptable, and the scientific basis for the proposal has not been determined. The committee report is adopted by the Doctoral Study Council, the Council of Postgraduate Studies and the Faculty Council, and sent to the Senate of the University of Zagreb.

A.3.8. REQUIREMENTS FOR COMPLETION OF STUDY

The conditions for completing the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture are attending and passing the study programme, in which the doctoral student has fulfilled all prescribed obligations defined by the study workflow and achieved 180 ECTS credits, and a doctoral thesis that has been positively evaluated and defended in front of a committee. The procedure for evaluating and defending the doctoral thesis is defined by the Ordinance on Doctoral Studies at the University of Zagreb.

A.3.9. LIST OF REQUIRED AND ELECTIVE COURSES/MODULES, WITH NAMES OF COURSE TEACHERS, NUMBER OF INSTRUCTION HOURS AND APPOINTED ECTS (IF ANY)

Required courses are problem courses and doctoral workshops. Both the problem courses and doctoral workshops are open to doctoral students of other doctoral studies at the Faculty of Humanities and Social Sciences of the University of Zagreb, while problem courses are also open to doctoral students of other University of Zagreb constituents.

Problem courses are divided into four categories and are held and delivered by teachers of the Department of Art History, with the participation of associates who are prominent scientists from other departments of the Faculty of Humanities and Social Sciences, University of Zagreb and other scientific and heritage institutions.

During semesters I and II, doctoral students select one course from each of a total of four categories – art history (AH), cultural heritage (CH), visual culture (VC) and the interdisciplinary field (IF) – meaning that they enrol in a total of 8 problem courses over two semesters. During the studies, doctoral students are required to enrol in 2 courses from each category, which they choose based on their own interests and consultation with a study advisor, and according to the needs of the individual doctoral research. In this way, the programme ensures its flexibility and adaptability to the individual scientific interests of each doctoral student. The doctoral programme offers a total of 23 courses, each belonging to one of the categories that are listed alongside them (AH, CH, VC and / or IF). Not all of these 23 problem courses are taught in each academic year. When enrolling in doctoral studies, students are informed about required courses that are taught in the current academic year, and each semester offers at least 2 courses from each category (AH, CH, VC and IF). The list of required problem courses for the next academic year is adopted by the Doctoral Study Council no later than May of the current academic year. In consultation with their study advisor, PhD students choose from the courses offered in that academic year and select courses they will take in semesters I and II, so that they take a total of 8 problem courses in the first year.

Each problem course awards 3 ECTS credits and belongs to one or two of the four categories: art history (AH), cultural heritage (CH), visual culture (VC) and the interdisciplinary field (IF).

The list of problem courses, with information on teachers and associate teachers, number of hours, ECTS credits and the corresponding category:

Art History in Croatia's Cultural and Educational Policies from mid-19th Century till Today, teachers: Assist. Prof. Josipa Alviž, PhD, Assist. Prof. Jasmina Nestić, PhD, 10P-0S-5V, 3 ECTS (AH, IF)

Research and Interpretation of the 18th and 19th Century Architecture, teachers: Assoc. Prof. Dubravka Botica, PhD, Prof. Dragan Damjanović, PhD, 10P-0S-5V, 3 ECTS (AH, CH)

Renaissance and Baroque between Budim and Zagreb – Hungarian-Croatian Connections in the Art of the Early Modern Age, teachers: Assoc. Prof. Dubravka Botica, PhD, Assist. Prof. Danko Šourek, PhD, 10P-0S-5V, 3 ECTS (AH)

The Image and the Word in the Late Middle and Early Modern Age, teachers: Prof. Sanja Cvetnić, PhD, Assist. Prof. Danko Šourek, PhD, Assist. Prof. Tanja Trška, PhD, associate teacher: Luka Špoljarić, PhD, research associate (Department of History, Faculty of Humanities and Social Sciences of the University of Zagreb), 10P-0S-5V, 3 ECTS (VC, IF)

Art and the State in Croatia and Central Europe from the Late 18th Century till Today, teacher: Prof. Dragan Damjanović, PhD, associate teachers: Sandi Bulimbašić, PhD (Conservation Department in Split of the Ministry of Culture and Media), Prof. Frano Dulibić, PhD, Zvonko Maković, PhD, full professor in retirement, 10P-0S-5V, 3 ECTS (AH, VC)

Popular Culture and Art History, teacher: Prof. Frano Dulibić, PhD, associate teachers: Prof. Nikica Gilić, PhD (Department of Comparative Literature of the Faculty of Humanities and Social Sciences, University of Zagreb), Assist. Prof. Maša Grdešić, PhD (Department of Comparative Literature of the Faculty of Humanities and Social Sciences, University of Zagreb), 10P-0S-5V, 3 ECTS (VC, IF)

Migrations and Transfers of Cultural Influences in the 20th and 21st Century, teacher: Prof. Jasna Galjer, PhD, 10P-0S-5V, 3 ECTS (AH, IF)

Visualising Nationhood – Identity and Visual Arts and Architecture of the Schiavoni Confraternities and Colleges in Italy, teacher: Assist. Prof. Danko Šourek, PhD, associate teachers: Assoc. Prof. Jasenka Gudelj, PhD (Università Ca' Foscari Venezia), Assist. Prof. Tanja Trška, PhD, 10P-0S-5V, 3 ECTS (AH)

Innovations in the Management of Cultural Heritage, teacher: Prof. Miljenko Jurković, PhD, 10P-0S-5V, 3 ECTS (CH, IF)

New Methodologies and Technologies, teacher: Prof. Miljenko Jurković, PhD, 10P-0S-5V, 3 ECTS (IF)

Exhibitions in Focus – Exploring the History of Exhibitions and (Re) Defining the Narrative of Art History, teacher: Assist. Prof. Lovorka Magaš Bilandžić, PhD, associate teachers: Tamara Bjažić Klarin, PhD, senior research associate (Institute of Art History), Sandi Bulimbašić, PhD (Conservation Department in Split of the Ministry of Culture and Media), 10P-0S-5V, 3 ECTS (VC)

Contemporary Artistic Practices – from Visual to Performing Arts, teacher: Assist. Prof. Lovorka Magaš Bilandžić, PhD, associate teachers: Assoc. Prof. Suzana Marjanić, PhD, research advisor (Institute of Ethnology and Folklore Research), Martina Petranović, PhD, senior research associate (CASA's Division for the History of the Croatian Theatre), Assist. Prof. Višnja Kačić Rogošić, PhD (Department for Comparative Literature of the Faculty of Humanities and Social Sciences, University of Zagreb), 10P-0S-5V, 3 ECTS (VC, IF)

Artistic Associations from the Middle Ages till Today, teachers: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Assist. Prof. Ana Marinković, PhD, 10P-0S-5V, 3 ECTS (AH)

Private Collections and the Art Market, teachers: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Assist. Prof. Tanja Trška, PhD, associate teacher: Ljerka Dulibić, PhD, research advisor (CASA's Strossmayer Gallery of the Old Masters), 10P-0S-5V, 3 ECTS (CH, IF)

The Architecture of Triumph, teachers: Assoc. Prof. Nikolina Maraković, PhD, Assist. Prof. Tin Turković, PhD, associate teacher: Prof. Zlatko Jurić, PhD, 10P-0S-5V, 3 ECTS (AH)

Reception of the Croatian (Early) Middle Ages in the Modern and Contemporary Context, teacher: Assoc. Prof. Nikolina Maraković, PhD, associate teacher: Assoc. Prof. Trpimir Vedriš, PhD (Department of History of the Faculty of Humanities and Social Sciences, University of Zagreb), 10P-0S-5V, 3 ECTS (AH, IF)

History of Public Space, teacher: Assist. Prof. Ana Marinković, PhD, associate teachers: Prof. Nevena Škrbić Alempijević, PhD (Department of Ethnology and Cultural Anthropology of the Faculty of Humanities and Social Sciences, University of Zagreb), Ana Šverko, PhD, senior research associate (Institute of Art History), 10P-0S-5V, 3 ECTS (CH, IF)

The Problem of Authorship in the Sculptural Production of the Middle Ages, teacher: Assoc. Prof. Predrag Marković, PhD, 10P-0S-5V, 3 ECTS (AH)

Design and Construction in the Middle and Early Modern Age (9th – 16th Century), teacher: Assoc. Prof. Predrag Marković, PhD, associate teacher: Assist. Prof. Ivana Tomas, PhD, 10P-OS-5V, 3 ECTS (AH)

Contemporary Approaches to Medieval Art, teachers: Assoc. Prof. Ana Munk, PhD, Prof. Jasna Galjer, PhD, 10P-OS-5V, 3 ECTS (AH)

Reconstruction and New Construction of European Cities between 1945 and 1965, teacher: Prof. Marko Špikić, PhD, 10P-OS-5V, 3 ECTS (CH)

Political Ideologies, New Societies and Historical Cities of Post-Communist Europe after 1989, teacher: Prof. Marko Špikić, PhD, associate teacher: Assist. Prof. Jana Vukić, PhD (Department of Sociology of the Faculty of Humanities and Social Sciences, University of Zagreb), 10P-OS-5V, 3 ECTS (CH, IF)

Historical Sources and the Life of Monuments, teacher: Assist. Prof. Tanja Trška, PhD, associate teachers: Assoc. Prof. Franko Ćorić, PhD, Assist. Prof. Ana Marinković, PhD, Danko Zelić, PhD, research advisor (Institute of Art History), 10P-OS-5V, 3 ECTS (AH, CH)

Doctoral workshop 1–4, teachers: teachers of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture from the Department of Art History of the Faculty of Humanities and Social Sciences, University of Zagreb, associates: expert associates of the Faculty of Humanities and Social Sciences, University of Zagreb, and external associates, 5 ECTS per semester

Doctoral workshops are delivered cyclically, and the list of doctoral workshops to be delivered in the next academic year is adopted by the Doctoral Study Council no later than May of the current academic year.

Doctoral students attend doctoral workshops that are offered in the current academic year, and take them during the first and second year of study (semesters I–IV).

List of doctoral workshops: *Written Sources, Visual Sources, Online Sources, Writing and Publishing Scientific Papers, Scientific Publishing, Science in a Digital Environment, Visibility and Communication of Scientific Results, Academic Writing in the Croatian / English Language, Project Development and Implementation, and Artwork in the Context of Museum Communication.*

List of other compulsory activities with the corresponding teachers and ECTS credits:

Doctoral practicum, teacher: head of the doctoral study, associate teachers: teachers of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture from the Department of Art History of the Faculty of Humanities and Social Sciences, University of Zagreb and external associates, 2 ECTS per semester

Consultations with the study advisor / mentor, teacher: study advisor / mentor, 1 ECTS per semester (semesters I–IV) / 2 ECTS per semester (semesters I–IV)

Research / working on the dissertation, teacher: study advisor / mentor, 10 ECTS per semester (semesters I–II) / 15 ECTS per semester (semesters III–IV) / 20 ECTS (semesters V–VI)

Scientific paper, teacher: mentor, 6 ECTS

Participating in a scientific conference, teacher: mentor, 6 ECTS

List of elective activities with the corresponding teachers and ECTS credits:

Elective activities 1-2, teacher: mentors of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture, 7 ECTS per semester

In semesters III and IV, doctoral students in agreement with the mentors and with the approval of the Doctoral Study Council select elective activities from the Table of Elective Activities. The activities bring a different number of ECTS credits (1 ECTS credit is 25–30 student working hours), and doctoral students should achieve a total of 14 ECTS credits in two semesters (7 ECTS credits per semester).

Elective activities that doctoral students can choose from: taking an additional problem course in this doctoral study (3 ECTS); taking a course in other doctoral studies at the Faculty of Humanities and Social

Sciences or other University of Zagreb constituents (defined by the programme of that doctoral study); participating and helping with the teaching, seminar (5/10 hours; 1/2 ECTS); additional work with a teacher (who is not a mentor), scientist or expert (1 ECTS); professional paper (review, critique) published in a newspaper / magazine (0.5/1 ECTS); foreword published in an exhibition catalogue (1 ECTS); professional / review scientific paper / preliminary communication / original scientific paper published in an international scientific journal – a1, Wos, Scopus (3/4/5/6 ECTS); professional / review scientific paper / preliminary communication / original scientific paper published in domestic scientific journal – a2 (2/3/4/5 ECTS); presentation at a domestic scientific conference (5 ECTS); presentation at an international scientific conference (6 ECTS); active participation in a round table (1 ECTS); study stay abroad: 1–3 months (3–5 ECTS); study stay as part of the Erasmus+ programme (3–5 ECTS); enrolling in and passing a foreign language course (1–2 ECTS); participating in a workshop related to the topic of the doctoral research (1 ECTS); other student activities recognized by the decision of the Doctoral Study Council (number of ECTS credits depends on the decision of the Doctoral Study Council).

A.3.10. POSSIBILITY OF IMPLEMENTATION OF THE DOCTORAL STUDY PROGRAMME IN ENGLISH OR SOME OTHER LANGUAGE AND LIST OF COURSES THAT MAY BE OFFERED IN THAT LANGUAGE

If necessary, teachers of the Department of Art History and other departments of the Faculty of Humanities and Social Sciences, University of Zagreb and associates from other institutions can teach courses in the English language, while some courses can also be partly taught in German (*Research and Interpretation of the 18th and 19th Century Architecture; Renaissance and Baroque between Budim and Zagreb – Hungarian-Croatian Connections in the Art of the Early Modern Age*), Italian (*The Image and the Word in the Late Middle and Early Modern Age; Visualising Nationhood – Identity and Visual Arts and Architecture of the Schiavoni Confraternities and Colleges in Italy; Private Collections and the Art Market; Historical Sources and the Life of Monuments*), or the French language (*Innovations in the Management of Cultural Heritage; New Methodologies and Technologies*).

A.3.11. CRITERIA AND REQUIREMENTS FOR ENROLLING IN COURSES/MODULES FROM OTHER DOCTORAL STUDIES

In order to achieve additional interdisciplinarity, doctoral students are encouraged to use horizontal mobility to enrol in other doctoral studies at the Faculty of Humanities and Social Sciences or other constituents of the University of Zagreb, provided that course enrolment is structured: students can enrol in courses that are related to their doctoral research and / or provide insight into the theory or methodology they plan to apply in the research. Doctoral students have the opportunity to take courses / modules from other doctoral studies as part of elective activities in the second year of study (semesters III and IV), based on the Plan of Elective Activities that is approved by the Council of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture. If doctoral students want to take a course from other doctoral studies conducted at the Faculty of Humanities and Social Sciences or other University of Zagreb constituents for the purpose of conducting their doctoral research, they have to reach an agreement with their study advisor / mentor, and then send a request to the Doctoral Study Council at the end of semester II or III, in which they express their intention to enrol in a course delivered as part of a doctoral study at one of the University constituents, stating the name of the course and the doctoral study, and providing the syllabus.

A.3.12. DESCRIPTION OF THE SYSTEM OF ADVISING AND GUIDING DOCTORAL STUDENTS THROUGH THE DOCTORAL STUDY, APPOINTMENT OF STUDY ADVISOR IN THE PROCESS OF ENROLMENT INTO THE DOCTORAL STUDY, AND HIS/HER DUTIES

The system of advisement and guidance through doctoral studies has been established through the institution of a study advisor and mentor. When enrolling in the doctoral study, doctoral students are assigned a study advisor / potential mentor. This is a prominent scientist who has been suggested by the doctoral student as a potential mentor during the process of enrolment, or a teacher / mentor who participates in the implementation of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture. The study advisor is confirmed by the Doctoral Study Council during the procedure of enrolling candidates in the doctoral study. The role of the study advisor is to guide the doctoral student during semesters I and II, assist them in the process of submitting the proposal of the doctoral thesis in which they are listed as the proposed mentor, and submit the DR.SC.-05 form – Mentor's Annual Report – to the Doctoral Study Council at the end of semester II. The study advisor / proposed mentor continues guiding the doctoral student during semester III, or rather until the confirmation of the doctoral thesis proposal and their formal appointment as the mentor, which is scheduled in semester III, after which the mentor leads the doctoral student till the end of the doctoral study process.

A.3.13. RIGHTS AND OBLIGATIONS OF DOCTORAL STUDENTS, MENTORS AND STUDY PROVIDERS

The rights and obligations of a doctoral student, mentor and study provider are defined by the Ordinance on Doctoral Studies at the University of Zagreb, and the Statute and bylaws of the Faculty of Humanities and Social Sciences, University of Zagreb. Upon enrolment in the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture, students sign a Study Agreement for the University Postgraduate Study (hereinafter: the Agreement), which regulates the rights and obligations of the student and the Faculty of Humanities and Social Sciences, University of Zagreb, as well as the student's academic and financial obligations.

The rights and obligations of doctoral students are prescribed by the Agreement, which obliges students to adhere to the programme and form of studies and the bylaws of the higher education institution, and duly meet their teaching and other obligations at the higher education institution in accordance with the Act on Scientific Activity and Higher Education, the Statute of the University in Zagreb, and the Statute and bylaws of the Faculty of Humanities and Social Sciences of the University of Zagreb. According to the Agreement, a doctoral student has the following rights and obligations: participating in teaching, professional and scientific activities, consultations and mentoring; freedom of opinion and expression during the course of teaching and other activities at higher education institutions; compliance with legal regulations on intellectual property and the custom of academic integrity; adherence to standard ethical norms in the implementation of scientific research; fulfilment of financial obligations to the Faculty that arise from their participation in the doctoral programme; free use of the library and other sources of information; enrolling in other programmes (in line with the enrolled study programme and the provisions of the Statute and the related university and faculty regulations); part-time study if it is required by workplace obligations; expressing opinion on the quality of teaching and teachers; participating in the decision-making (in accordance with the faculty Statute); right to complain in case of violation of any of their rights established by the law or faculty regulation; participating in the work of student organizations; suspension of student obligations during pregnancy and up to one year of the child's age, during a prolonged illness, increased intensity of workplace obligations, and in other justified cases of study termination; and other rights provided by the Statute and other bylaws of the Faculty of Humanities and Social Sciences.

At the end of each semester, doctoral students are required to fill a form for testing the semester (Individual Semester Curriculum), which records all their completed obligations and acquired ECTS credits, and which is identical to the courses registered in the student logbook (*indeks*). At the end of the current academic year, doctoral students are required to submit the completed DR.SC.-04 form to the competent student office. In their Annual Progress Report, doctoral students report on the implementation of the work plan and their progress, describe the work plan for the next period, list possible difficulties that affect or may affect the course of study, conduct a self-evaluation (assess the quality of their own research and overall quality of work), provide information on the implemented activities (participation in teaching, scientific and professional projects, scientific and professional conferences, training stays abroad, and courses prescribed by the implementation plan), append the form with printouts of published scientific papers from the CROSBİ electronic bibliography, and evaluate the work of the mentor / study advisor as well as their satisfaction with the quality of the doctoral programme during that year.

Doctoral students have the right to change the mentor or the doctoral research proposal by submitting a written request and a statement from the previous mentor on the DR.SC.-06 form - Request for Change of the Topic and/or Mentor.

Doctoral students are required to be the sole author or one of the main authors of a paper that is published or accepted for publication in a reputable international or national scientific journal in the scientific area of the doctoral research and the doctoral thesis.

Mentors have an obligation to guide doctoral students during the preparation of the doctoral thesis, monitor the quality of their work, encourage them to publish papers and participate in scientific conferences and projects. Before the official appointment of a mentor in semester III, a candidate is led by a study advisor / potential mentor. At the end of the current academic year, study advisors / mentors submit a completed DR.SC.-05 form (Annual Mentor's Report on the Doctoral Candidate's Progress) to the competent student office, in which they report on the quality of meetings with the doctoral student, assess the candidate's progress according to the plan since the last report, the doctoral student's preparedness for consultations, the planning and realisation of annual research activities and professional training, progress in mastering scientific research methodology, work plan realisation and progress, writing and publishing scientific papers and their attitude to the study, and give opinion on whether a doctoral student can

continue the study and under what conditions. A mentor / study advisor can be a person elected into a scientific-teaching or scientific grade who is a highly qualified scientist with a strong and active research profile in the field of the proposed doctoral research. In order to ensure high teaching, mentoring and research capacities within the doctoral study, the workload of mentors engaged in doctoral studies and the number of doctoral students led by each mentor / study advisor will be taken into account. For the purpose of systematic monitoring of mentors' performance and their evaluation, data on scientific and teaching activities of mentors / study advisors will be collected on the basis of several parameters: the number of successfully defended dissertations prepared under their guidance and their participation in domestic and international research projects, the number of scientific papers published in domestic and foreign publications, and the number of papers published in co-authorship with doctoral students.

Study advisors / mentors are entitled to financial compensation for their mentorship.

In the case of interdisciplinary research, an additional mentor may be appointed besides the main mentor. Each of the mentors takes responsibility for a predetermined part of research in the process of preparing the doctoral thesis, which is described in the form DR.SC.-01, Request for Approval of the Dissertation Topic. In case of co-mentorship, the mentors jointly fill in the DR.SC.-05 form, Annual Mentor's Report on the Doctoral Candidate's Progress. The total number of scheduled consultation hours (5 hours per semester in semesters I – IV; 10 hours per semester in semesters V – VI) and the corresponding fee are split equally between both mentors.

As study provider, the Faculty undertakes to deliver a university postgraduate study in line with the accredited study programme and the implementation plan, in accordance with the Act on Scientific Activity and Higher Education, the Statute of the University of Zagreb, and the Statute and bylaws of the Faculty that define its rights and obligations. The obligations of the Faculty are prescribed by the provisions of the Study Agreement for the University Postgraduate Study, according to which the Faculty has the obligation to perform a quality study and educational process as envisaged by the study programme, ensure a qualified and competent mentor, enable participation in scientific-research activities conducted at the Faculty in accordance with its possibilities, continuously improve study conditions, and ensure the availability of literature, study space, work computers, e-mail address, access to electronic databases of professional and scientific papers, mechanisms for the protection of students' dignity, support mechanisms for learning and orientation in the study process, and all the rights prescribed by the law and university and faculty bylaws.

A.3.14. COST OF THE STUDY PROGRAMME PER DOCTORAL STUDENT

The cost estimate is based on the calculation for 10 students enrolled for a three-year period of study (6 semesters) and shows all costs – enrolment fee, all aspects of the teaching process including the assessment and defence of the doctoral thesis proposal and the assessment and defence of the doctoral thesis, and material costs. The price of one semester of study is HRK 6,650, and the total price of a three-year study is HRK 39,900.

Since the number of enrolled students may vary during the academic years, and in order to ensure sustainability, the doctoral study reserves the right to modify and correct the stated amounts of fees in certain categories of the teaching process and material costs in case of fewer enrolled students (the price of study for students remains the same).

	DESCRIPTION	NUMBER OF HOURS	HOURLY RATE (gross 2)	AMOUNT (gross 2)	TOTAL COST
	TEACHING				HRK 297,500
1.	Lectures / doctoral workshops (associates from other institutions) – annually: 5 × 2 hours = 10 hours – during the study: 30 hours	30 hours during a three-year period	HRK 350 / hour	HRK 10,500	
2.	Mentoring work per student 1 st and 2 nd year – 5 hours of consultation per semester = 20 hours in 2 years	40 hours of consultation × 10	HRK 350 / hour	HRK 140,000	

	3 rd year – 10 hours of consultation per semester = 20 hours = total during studies – 40 hours	students = 400 hours			
3.	Study management and secretary – HRK 3,000 per month (11 months) × 3 years		HRK 3,000 (per month)	HRK 99,000	
4.	Assessment and defence of the doctoral thesis proposal (HRK 700 committee chair, HRK 350 committee members)		HRK 1,400 × 10 students	HRK 14,000	
5.	Assessment and defence of the doctoral thesis (HRK 1,400 committee chair, HRK 1,000 committee members)		HRK 3,400 × 10	HRK 34,000	
	MATERIAL COSTS				HRK 35,000
6.	Travel expenses and accommodation of lecturers from outside Zagreb, organization of conferences and round tables – HRK 5,000 per year			HRK 15,000	
7.	Acquisition of scholarly literature – HRK 5,000 per year			HRK 15,000	
8.	Other material costs (office supplies) and teaching improvements – HRK 1,000 per year			HRK 3,000	
9.	Enrolment fee – HRK 200		HRK 200 × 10 students	HRK 2,000	
	FACULTY UTILITIES AND MATERIAL COSTS – from HRK 332,500				HRK 66,500
					HRK 399,000 / 10 students = HRK 39,900 / 6 semesters Price per semester = HRK 6,650

A.4. METHODS OF MONITORING THE QUALITY OF THE DOCTORAL STUDY

A.4.1. LIST OF QUALITY INDICATORS SUCH AS SCIENTIFIC OR ARTISTIC PRODUCTION OF TEACHERS AND DOCTORAL STUDENTS, QUALITY OF INSTRUCTION, RELEVANCE AND QUALITY OF DOCTORAL DISSERTATIONS, STATISTICAL DATA ON DURATION OF STUDY, STATISTICAL DATA ON THE NUMBERS OF NEW HOLDERS OF DOCTORAL DEGREES IN RELATION TO THE NUMBERS OF DOCTORAL STUDENTS ANNUALLY, INTERNATIONAL COOPERATION REALIZED, EMPLOYABILITY OF NEW HOLDERS OF DOCTORAL DEGREES

During the implementation of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture, great attention is paid to the methods of monitoring the quality of the programme through the following indicators:

- monitoring the scientific productivity of teachers and doctoral students based on the data generated from the annual reports of mentors and doctoral students and reports on scientific productivity that mentors and other doctoral study teachers who are not mentors submit to the head of study by the end of the current academic year, scientific papers (bibliographic data on scientific papers published in national and international publications, including the classification of the paper and the category of journals and databases in which it is mentioned), participation in scientific conferences (name of the conference, title and type of presentation), and participation in national and international scientific projects (name of the project, implementing institution, project leader, duration);
- monitoring the achievement of teaching quality based on doctoral students' annual reports and the results of the student survey, which assesses the content and quality of required and elective courses, the amount of teaching in relation to research, the offered courses and the possibility of attending courses on other studies, usefulness and quality of sources of information for learning, and the usefulness of teaching for understanding the given content and its application in one's own research;
- keeping statistics on the duration of studies, the number and quality of defended doctoral theses, and their further availability in the scientific and academic community (publication of papers in the printed form and/or digital environment).

A.4.2. DESCRIPTION OF THE METHOD OF PARTICIPATION BY DOCTORAL STUDENTS IN PROCEDURES OF EVALUATION OF THE PROGRAMME OF THE DOCTORAL STUDY

Doctoral students participate in the process of evaluating the doctoral study programme at two levels. As part of their Annual Progress Report (form DR.SC.-04), doctoral students evaluate their mentor / study advisor and grade (1 –5 grading scale) their work with the mentor / study advisor, the quality of communication and the achieved cooperation: whether the mentor / study advisor clearly sets research goals and expectations from the doctoral student, and assists them in planning their annual activities and professional development, the regularity of the mentoring, whether they encourage the student to publish and provide assistance in publishing scientific papers, and the overall relationship of the mentor / study advisor and the doctoral student.

In addition to the DR.SC.-04 form, doctoral students will evaluate the doctoral study programme via an anonymous survey on study quality that will be conducted once a year, during the doctoral practicum in September of the current academic year. As part of the survey, doctoral students will assess the content and quality of required and elective courses, the amount of teaching in relation to research, the offer of courses, usefulness and quality of sources of information for learning, and usefulness of teaching for understanding a given content and applying it in their own research, as well as their satisfaction with the study and with the organised guest lectures, round tables and conferences and their participation in these activities. In addition to assessing the organization and quality of performance at the general and particular level, doctoral students will assess the administrative functioning of studies and the level of acquisition of specific and generic skills and competencies planned by the study programme, with the possibility of giving comments on possible improvements of the individual aspects of the study programme.

A.4.3. PROCEDURES FOR MONITORING AND IMPROVING THE QUALITY OF THE DOCTORAL STUDY PROGRAMME, AS WELL AS FOR MONITORING OF SUCCESS IN IMPLEMENTATION OF THE DOCTORAL STUDY (PROCEDURES OF EVALUATION AND SELF-EVALUATION – ANNUAL SELF-EVALUATION OF THE STUDY PROGRAMME, ANNUAL SELF-EVALUATION OF DOCTORAL STUDENTS, REVISION AND IMPROVEMENT OF THE DOCTORAL STUDY IN ACCORDANCE WITH QUALITY MONITORING RESULTS AND RESULTS OF SELF-EVALUATION OF THE PARTICIPANTS IN THE DOCTORAL PROGRAMME)

The Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture will regularly conduct annual self-assessments of the study programme. The self-assessment working group, consisting of three members of the Doctoral Study Council (head and deputy head of the study, and a select member), will conduct the self-assessment based on the analysis of annual reports of doctoral students (form DR.SC.-04) and mentors (form DR.SC.-05), a semestral report on doctoral students' presentations at the doctoral practicum, and an anonymous student survey that will be conducted at the end of each academic year. The results of the conducted self-assessment will be presented to the members of the Doctoral Study Council, while the data on the scientific productivity of teachers, mentors and doctoral students (papers published in Croatia and abroad, and those co-authored by mentors and doctoral students), participation in national and international scientific projects and training stays abroad will be included in the Annual Work Report on the Doctoral Study Programme (form DR.SC.-09). Doctoral students' remarks and recommendations for improving the operational aspects and the syllabus of the doctoral study, given in the students' reports, will be considered by the Doctoral Study Council and implemented in the process of revision and improvement of the doctoral programme.

A.5. LIST OF COURSES/MODULES

ORDINAL NUMBER: 1

TITLE OF COURSE/MODULE: *Art History in Croatia's Cultural and Educational Policies from mid-19th Century till Today*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Josipa Alviž, PhD, Assist. Prof. Jasmina Nestić, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Josipa Alviž, PhD, Assist. Prof. Jasmina Nestić, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The aim of the course is to contextualise the art history profession within cultural and educational policies in Croatia, from the founding of art history studies in Zagreb until today. Certain historical aspects and the profession's teaching-research specifics will be considered through different social spheres and educational levels: at the level of higher education, it will be viewed through the lens of the establishment of art history as an academic and scientific discipline, the organization of studies and the training of experts, the establishment of teaching methodology for art history, etc.; at the secondary school level, the focus will be on the introduction of visual arts classes in schools, changes in the curricula influenced by historical and social frameworks and educational reforms, etc. Emphasis will also be placed on the contemporary research and teaching paradigms in which the profession has been operating in the last few decades, especially within the framework of cultural and visual culture studies, the influence of digital technology, and the profession's visibility in the digital environment. Thematic and problem units that are covered within the course will be viewed over a long time period, from the beginning of the art history profession in Croatia, or rather its institutionalization in the second half of the 19th century until today, through comprehensive theoretical reviews as well as selected case studies. The aim of the course is to highlight the educational potentials of art history, its long academic tradition and its relevance in the contemporary cultural and educational context.

Teaching units:

- 1 The institutionalization of art history as a scientific and academic discipline; the establishment of the *Stolice za poviest umjetnosti* [Chair of Art History] at the University of Zagreb in the context of European and global studies of art history; the establishment of related cultural institutions.
- 2 Specific aspects of the art history profession since its beginnings to the present day; inter-institutional connections between educational and cultural institutions; academic teaching in a museum-gallery environment; research and teaching field work; training and proliferation of experts.
- 3 The social role of art history in Croatia from mid-19th century till today; art historians as co-creators of cultural and educational policies; social engagement of art historians: publications and the profession's public presence.
- 4 Art history in secondary education; education and training reforms of secondary education in the 20th century in Croatia and their influence on the design of curricula for general, art and vocational secondary schools; the establishment of the methodology of the art history profession in Croatia; changing the educational paradigms and studying art history in the context of (contemporary) educational reforms.

- 5 Art history in the framework of cultural and visual culture studies; concepts of interdisciplinarity, transdisciplinarity, crossdisciplinarity and multidisciplinary in art history research and teaching; digital technologies and teaching art history; art history in the context of formal and non-formal education.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Josipa Alviž, Jasmina Nestić, "Artur Schneider i nastava povijesti umjetnosti na Mudroslovnom fakultetu u Zagrebu", in: *Artur Schneider 1879. – 1946. Zbornik radova znanstveno-stručnog skupa Hrvatski povjesničari umjetnosti 1*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 31–53

Josipa Alviž, Jasmina Nestić, "Izidor Kršnjavi i počeci podučavanja povijesti umjetnosti u Hrvatskoj", in: *Iso Kršnjavi – veliki utemeljitelj*, eds. Ivana Mance, Zlatko Matijević, Zagreb: Hrvatski institut za povijest, Institut za povijest umjetnosti, 2015, pp. 153–168

Wojciech Bałus, Joanna Wolańska (eds.), *Die Etablierung und Entwicklung des Faches Kunstgeschichte in Deutschland, Polen und Mitteleuropa (anlässlich des 125-jährigen Gründungsjubiläums des ersten Lehrstuhls für Kunstgeschichte in Polen)*, Warszawa: Instytut Sztuki Polskiej Akademii Nauk, 2010 (selected chapters)

Dragan Damjanović, "Bishop Juraj Strossmayer, Izidor Kršnjavi and the Foundation of the Chairs in Art History and Ancient Classical Archeology at Zagreb University", in: *Centropa: a Journal of Central European Architecture and Related Arts*, no. 9, 2009, pp. 176–184

Ljeka Dulibić, Iva Pasini Tržec, "Izidor Kršnjavi – prvi kustos Strossmayerove galerije starih majstora HAZU", in: *Iso Kršnjavi – veliki utemeljitelj*, eds. Ivana Mance, Zlatko Matijević, Zagreb: Hrvatski institut za povijest, Institut za povijest umjetnosti, 2015, pp. 169–181

Ljerka Dulibić, Iva Pasini Tržec, "Schneiderovi prilozi za Strossmayerovu galeriju", in: *Artur Schneider 1879. – 1946. Zbornik radova znanstveno-stručnog skupa Hrvatski povjesničari umjetnosti 1*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 71–79

Igor Fisković, "Milan Prelog na Filozofskom fakultetu u Zagrebu", in: *Zbornik znanstvenoga skupa Prelogova baština danas: u povodu devedesete obljetnice rođenja Milana Preloga*, Zagreb: Institut za povijest umjetnosti, 2013, pp. 17–27

Udo Kultermann, *Povijest povijesti umjetnosti: put jedne znanosti*, Zagreb: Kontura, Institut za povijest umjetnosti, 2002

Jerzy Malinowski (ed.), *History of art history in Central, Eastern and South-Eastern Europe*, vol. 2, Toruń: Tako Publishing House, Society of Modern Art, 2012 (selected chapters)

Olga Maruševski, "Izidor Kršnjavi i dnevnik njegove borbe za profesuru", in: *Radovi Odsjeka za povijest umjetnosti*, no. 7, 1981, pp. 23–39

Vernon Hyde Minor, *Art History's History*, Upper Saddle River, New Jersey: Prentice Hall, 2001 [1994]

Tihomil Stahuljak, "O stogodišnjici nastave povijesti umjetnosti na Sveučilištu u Zagrebu", in: *Radovi Odsjeka za povijest umjetnosti*, no. 7, 1981, pp. 9–22

Vera Turković, "Umjetničko obrazovanje u tranziciji: Likovno obrazovanje u europskom obrazovnom sustavu", in: *Metodika: časopis za teoriju i praksu metodikâ u predškolskom odgoju, školskoj i visokoškolskoj izobrazbi*, no. 18, 2009, pp. 8–38

Vesna Vlašić Jurić, Tamara Ilić Olujić, "Artur Schneider – prvi voditelj Grafičke zbirke Nacionalne i sveučilišne knjižnice u Zagrebu", in: *Artur Schneider 1879. – 1946. Zbornik radova znanstveno-stručnog skupa Hrvatski povjesničari umjetnosti 1*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 55–69

Recommended:

Stephen Addiss, Mary Erickson, *Art History and Education. Disciplines in Art Education: Contexts of Understanding*, Urbana, Chicago: University of Illinois Press, 1993

Horst Bredekamp, Adam S. Labuda (eds.), *In der Mitte Berlins. 200 Jahre Kunstgeschichte an der Humboldt-Universität*, Berlin: Mann Verlag, 2010 (selected chapters)

Jadranka Damjanov, "Prošlost, sadašnjost i budućnost likovnog obrazovanja u nas", in: *Zbornik I. kongresa hrvatskih povjesničara umjetnosti*, ed. Milan Pelc, Zagreb: Institut za povijest umjetnosti, 2004, p. 343

Branka Doknić, *Kulturna politika Jugoslavije 1946–1963*, Beograd: Službeni glasnik, 2013

Christian Drude, Hubertus Kohle (eds.) *200 Jahre Kunstgeschichte in München. Positionen, Perspektiven, Polemik; 1780 – 1980*, München: Dt. Kunstverl., 2003 (selected chapters)

Kerry Freedman, *Teaching visual culture: curriculum, aesthetics and the social life of art*, New York, London: Teachers College, Columbia University; National Art Education Association, 2003

Wolfgang Kehr, *Geschichte der Münchner Kunstakademie in Bildern*, München: A1 Verlag, 2008

Gillian Rose, *Visual Methodologies. An Introduction to Researching with Visual Materials*, London [etc.]: Sage Publications, 2016 [2001]

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises, which will take various forms – discussions, literature analyses and student assignments on the topic of individual thematic units.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are required to regularly attend lectures, actively participate in discussions and write a paper related to the topic of their doctoral research, but within the framework of problems discussed in the course.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through interviews with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 2

TITLE OF COURSE/MODULE: *Research and Interpretation of the 18th and 19th Century Architecture*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history / cultural heritage)

NAME OF COURSE/MODULE TEACHER: Assoc. Prof. Dubravka Botica, PhD, Prof. Dragan Damjanović, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assoc. Prof. Dubravka Botica, PhD, Prof. Dragan Damjanović, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course will engage in the consideration of various issues related to the research and interpretation of the 18th and 19th century architecture. This was a period in which architectural production underwent significant changes, but still coexisted with some models inherited from the early modern period. The establishment of the institutions of the central state government and their branches at the local level, primarily institutions that made construction-related decisions, changed the framework of practices for both architects and clients. Due to the changes that marked these two centuries, it is necessary to implement different models of research and interpretation of architectural works.

In this course, emphasis will be placed on the examples of architecture from continental Croatia, which will be contextualized with examples from Central European architecture from the same period. The course will analyse the circumstances of the construction, changes of the construction framework, the influence of the client, the chosen solutions, and the adoption of models from larger artistic centres. In line with the participants' research interests, some problems will be elaborated in more detail in the form of exercises, as well as during the associated workshop *Sources*.

Teaching units:

- 1 Through examples of the 18th century sacral architecture, the course will look at the various models of commission realization, the role of the client, and the question of choosing the architect and the project. Examples of realized architecture for religious orders (Jesuits, Franciscans and Paulines), as well as orders from prominent individuals (bishops of Zagreb, noble families Drašković and Erdödy, etc.) and communities (cities of Gradec, Varaždin and Krapina) will show the range of solutions and problems that marked this kind of artistic activity in the 18th century. Special attention will be paid to the so-called provisions on the construction of standardized churches from 1771, which sought to introduce uniform rules of construction in the Habsburg Monarchy and achieve a unique monarchical style.
- 2 Through various examples of prominent profane and public buildings of the 18th century, different models of construction, the role of the client, and the choice of architects and projects will be considered. The selected solutions and the context in which they were produced will be analysed on the examples of countryside castles and family seats, as well as city palaces (Zagreb, Varaždin) of the Erdödy, Patačić, Vojković and other families. Special consideration will be given to public administration architecture that emerged in the 18th century, whose chosen solutions were part of a broader process of creating a unique architectural style in the Habsburg Monarchy.
- 3 Architecture of the first half of the 19th century in Croatia – baroque classicism, Biedermeier, romantic classicism. Classes will cover key examples of Croatian architectural achievements in the first half of the 19th century. Their construction and decoration will be contextualized with the events in Central Europe and the socio-political circumstances during that period.

- 4 Public architecture and urban planning in Croatia in the second half of the 19th century. The aim of this unit is, on one hand, to get acquainted with the role of the state as a client in the field of architecture in all parts of Croatia (Triune Kingdom, Dalmatia, Istria, Rijeka, Međimurje, etc.) in the second half of the 19th century, and on the other to show the role that public authorities at both the local and the wider state level played in directing the urban development of cities.
- 5 Citizenship and architecture of the second half of the 19th century in Croatia. The unit is dedicated to the role that private clients played in the history of Croatian architecture in the second half of the so-called long 19th century, i.e. in the period between mid-19th century and 1918. Focus will be on the models used by private investors in the construction of their buildings, the way in which the state regulated private construction, the role that citizens played in spreading new architectural tendencies, choosing the architects and so on. In all teaching units, special attention will be paid to the analysis of sources so that doctoral students could gain an understanding of different research methods, ways of finding sources, and various methods of interpretation.

READING LIST (MANDATORY)

- Marina Bagarić, Dragan Damjanović, Iva Sudec Andreis, Petra Vugrinec (eds.), *Ars et Virtus. Hrvatska–Mađarska: 800 godina zajedničke kulturne baštine*, Zagreb, Budimpešta: Galerija Klovićevi dvori, Mađarski nacionalni muzej, 2020
- Christian Benedik, "Die Reformierung des staatlichen Bauwesens unter Maria Theresia und Joseph II", in: *Mozart: Experiment Aufklärung im Wien des ausgehenden 18. Jahrhunderts*, eds. Herbert Lachmayer, Vienna: Hatje Cantz Verlag, 2006, pp. 147–153
- Eve Blau, Monika Platzer (eds.), *Shaping the Great City. Modern Architecture in Central Europe, 1890 – 1937*, München, London, New York: Prestel, 1999
- Dubravka Botica, "Odredbe o gradnji i oblikovanju crkava na području Vojne krajine u Hrvatskoj u kontekstu 'državnog arhitektonskog identiteta' Habsburške monarhije", in: *Arhitektura in politika, Arhitekturna zgodovina 3: Zbornik povzetkov znanstvenega simpozija*, ed. Renata Novak-Klemenčič, Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2016, pp. 35–46
- Dubravka Botica, "'Dugo 18 stoljeće' u sakralnoj arhitekturi – tipologija sakralne arhitekture u sjeverozapadnoj Hrvatskoj i Štajerskoj u drugoj polovici 18. stoljeća i na početku 19. stoljeća", in: *Neznano in pozabljeno iz 18. stoletja na Slovenskem*, Miha Preinfalk, Ljubljana: Zgodovinski inštitut Milka Kosa ZRC SAZU, Slovensko društvo za preučevanje 18. stoletja, 2011, pp. 167–182
- Đurđica Cvitanović, Vladimir Maleković, Jadranka Petričević (eds.), *Kultura pavlina u Hrvatskoj: 1244.–1786. slikarstvo, kiparstvo, arhitektura, umjetnički obrt, književnost, glazba, prosvjeta, ljekarstvo, gospodarstvo*, Zagreb: Globus, Muzej za umjetnost i obrt, 1989
- Đurđica Cvitanović, "Sakralna arhitektura baroknog i klasicističkog razdoblja", in: *Sveti trag, devetsto godina umjetnosti Zagrebačke nadbiskupije 1094.–1994.*, eds. Tugomir Lukšić, Ivanka Reberski, Zagreb: Muzejsko-galerijski centar, Institut za povijest umjetnosti, Zagrebačka nadbiskupija, 1994, pp. 233–270
- Dragan Damjanović, "Austro-Hungarian Dualism and Croatian 19th Century Architecture – Politics and Design", in: *Art and Politics in the Modern Period. Conference Proceedings*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy F. Walton, Zagreb: FF press, 2019, pp. 335–348
- Dragan Damjanović, "In the Shadow of Budapest (and Vienna) – Architecture and Urban Development of Zagreb in the Late 19th and Early 20th Centuries", in: *Zeitschrift für Ostmitteleuropa-Forschung / Journal of East Central European Studies*, no. 67/4, 2018, pp. 522–551
- Lelja Dobronić, *Graditelji i izgradnja Zagreba u doba historijskih stilova*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 1983

- Lelja Dobronić, *Biskupski i kaptolski Zagreb*, Zagreb: Školska knjiga, 1991
- Martina Gelsinger, "Von der Beschränkung auf das 'Nothwendige, Nützliche und Zweckmäßige' Josephinischer Kirchenbau in Oberösterreich", in: *Kunstjahrbuch der Stadt Linz*, 2000, pp. 63–98
- Harald Heppner, "'Bauboom' und 'Aufbruchsstimmung', Schlagworte oder Schlüsselbegriffe zum Verständnis des 18. Jahrhunderts", in: *Das 18. Jahrhundert und Österreich*, no. 9, 1994, pp. 7–12
- Anđela Horvat, Radmila Matejčić, Kruno Prijatelj, *Barok u Hrvatskoj*, Zagreb: Sveučilišna naklada Liber, 1982
- Katarina Horvat Levaj, *Barokna arhitektura*, Zagreb: Naklada Ljevak, 2015
- Renata Kassal Mikula, Peter Haiko, "Vom 'Arsenalstil' zur 'Wiener Renaissance', Wien gründerzeitliche Bahnhöfe in baukünstlerischer Sicht", in: *Grosser Bahnhof. Wien und die weite Welt*, ed. Wolfgang Kos, Vienna: Wien Museum, Czernin Verlag, 2006, pp. 86–101
- Snješka Knežević, *Zagrebačka zelena potkova*, Zagreb: Školska knjiga, 1996
- Walter Krause, "Wende oder Übergang, 1848. und die Anfänge der franzisko-josephinischen Architektur: Mythos und Motive", in: *Acta historiae Artium Academiae scientiarum Hungaricae*, no. 36, 1993, pp. 133–148
- Vesna Kusin, Branka Šulc (eds.), *Slavonija, Baranja i Srijem, vrela europske civilizacije*, Zagreb: Galerija Klovićevi dvori, 2010
- Ivy Lentić Kugli, *Varaždinski graditelji i zidari od 1700. do 1850. godine*, Zagreb: Republički zavod za zaštitu spomenika kulture, 1981
- Ivy Lentić Kugli, *Zgrade varaždinske povijesne jezgre*, Zagreb: Naklada Ljevak, 2001
- Vladimir Maleković (ed.), *Historicism u Hrvatskoj*, Zagreb: Muzej za umjetnost i obrt, 2000
- Olga Maruševski, *Iso Kršnjavi kao graditelj*, Zagreb: Društvo povjesničara umjetnosti SR Hrvatske, 1986
- Marija Mirković et al. (eds.), *Mir i dobro: umjetničko i kulturno naslijeđe Hrvatske franjevačke provincije sv. Ćirila i Metoda. O proslavi stote obljetnice utemeljenja*, Zagreb: Galerija Klovićevi dvori, 2000
- Biserka Rauter Plančić (ed.), *Isusovačka baština u Hrvata: u povodu 450-te obljetnice osnutka Družbe Isusove i 500-te obljetnice rođenja Ignacija Loyole*, Zagreb: Muzejski prostor, 1992/1993
- Margareta Turkalj Podmanicki, *Barokna sakralna arhitektura Đakovačko-osječke nadbiskupije*, Zagreb: IPU, Artresor naklada, 2018

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises, while some classes will take place in the form of field work and through visits to museums. Exercises will be based on the discussion of literature for doctoral students' independent research, and a critical analysis of individual research examples.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

In addition to attending classes and participating in discussions, students will conduct a small independent research on the agreed topic that is related to their research, and present the results in the form of a written report.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 3

TITLE OF COURSE/MODULE: *Renaissance and Baroque between Budim and Zagreb – Hungarian-Croatian Connections in the Art of the Early Modern Age*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history)

NAME OF COURSE/MODULE TEACHER: Assoc. Prof. Dubravka Botica, PhD, Assist. Prof. Danko Šourek, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assoc. Prof. Dubravka Botica, PhD, Assist. Prof. Danko Šourek, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course will cover aspects of the historical and artistic heritage of continental Croatia and the Croatian Littoral (regions that historically shared a political, social and cultural framework with the Hungarian part of the Monarchy) that are inextricably linked to artistic stimuluses, clients and artists from the Pannonian area.

In the first part of the course, dedicated to the Renaissance, special attention will be paid to the phenomenon of the early acceptance of cultural and artistic patterns formed in the Italian centres by Hungarian social elites (with the key role of Matthias Corvinus). The Renaissance thus penetrated the historical space of the Kingdoms of Croatia and Slavonia indirectly, from the north; for example, the Florentine artist Gregorio di Lorenzo concluded his *Hungarian episode* – following his stay at the Buda and Visegrad courts – with artworks in Senj, Hreljin and Bribir. In a special and symbolic way, through the work of the Zagreb and Buda manuscript illuminating workshops, the Croatian and Hungarian art heritage are also intertwined on the pages of the *Missal of Juraj de Topusko*, stored in the treasury of the Zagreb Cathedral, while perhaps the most striking connection between the Adriatic, Apennine and Pannonian Renaissance was embodied in the figure of *Dalmata* Ivan Duknović. Namely, this sculptor's Hungarian oeuvre confirms the importance and fertility of historical ties that enriched the Croatian Renaissance with a valuable *Pannonian section*, and the Hungarian one with unavoidable achievements such as the Visegrad Fountain or the Altar from Diósgyőr.

The second part of the course will discuss Croatian-Hungarian artistic ties during the 17th and 18th century, which primarily manifested in the common and kindred iconographic aspects and commissioning mechanisms: within the borders of the Zagreb Diocese, what is especially interesting is the semantic transformation of "common" Hungarian-Croatian iconographic themes, such as the holy rulers of the Arpad dynasty (joined by the *celestials* from the real or legendary Croatian past) or the Virgin Mary, Protector of Hungary (*Patrona Hungariae*; whose protection also gradually extended to *Regnum Croatiae*). Visual arts manifestations of political iconography find their literary impetus in the works of Baroque historiographers like Ivan Tomko Mrnavić, Juraj Ratkaj Velikotaborski or Pavao Ritter Vitezović, which will also be covered in the course. Especially in terms of architecture, the 18th century brought a new joint beginning for Croatian and Hungarian kings (many of whom were newly liberated from the Ottoman rule). The initial role was played by the Society of Jesus that would – as an international religious order – apply similar solutions for its churches, residences and colleges from Trnava, through Győr to Osijek, and would soon be joined by noble clients with estates on both sides of the Drava. In the latter case, the early appearance of baroque classicism is particularly interesting and can be traced to, for example, the estates of the noble Janković family.

Teaching units:

- 1 The *Hungarian Renaissance* and Croatian visual arts heritage: Ivan Duknović at the Buda and Visegrad courts; Gregorio di Lorenzo (Master of the Marble Madonnas) – Tuscan sculptor in both Hungary and

Croatia; Italian illuminators at the Hungarian court and the heritage of manuscript illumination in the Zagreb (Arch)Diocese (comparative analyses).

- 2 Clients as promoters of the *court style*: Sigismund Ernuszt; Osvald Thuz; Luka Baratin; Toma Bakač; Nikola and Lovro Iločki.
- 3 Hungarian ruling saints and their transformations in Croatian visual arts heritage; from the *Protector of Hungary* to the *Advocate of Croatia* (iconography of the *Patronae Hungariae* and Croatian clients).
- 4 Visual arts in Slavonia after the Treaty of Karlowitz (1699); clients and artists between the Croatian and Hungarian heritage (Ferenc Falkoner, Paulus Antonius Senser, etc.).
- 5 Material processing and discussion: Zagreb; Hrvatski povijesni muzej [Croatian History Museum], Muzej grada Zagreba [Zagreb City Museum], Zagreb Cathedral Treasury.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Stanko Andrić, *Potonuli svijet. Rasprave o slavonskom i srijemskom srednjovjekovlju*, Slavonski Brod, Osijek: Hrvatski institut za povijest, Podružnica za povijest Slavonije, Srijema i Baranje, Grafika, 2001

Jan Bialostocki, *The Art of the Renaissance in Eastern Europe. Hungary, Bohemia, Poland*, Oxford: Phaidon, 1976

Dubravka Botica, "Iconography of the Holy King Ladislaus in Zagreb Diocese in Late 17th and Early 18th Century. New Reading of the Past in Central European Context", in: *IKON. Journal of Iconographic Studies*, no. 5, 2012, pp. 263–272

Thomas Da Costa Kaufmann, *Court, Cloister, and City. The Art and Culture of Central Europe, 1450–1800*, Chicago: The University of Chicago press, 1995

Péter Frabaky (ed.), *Italy & Hungary. Humanism and Art in the Early Renaissance*, Florence: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, 2011

Péter Farbaky et al. (eds.), *Matthias Corvinus, the King. Tradition and Renewal in the Hungarian Royal Court, 1458–1490*, Budapest: Budapest History Museum, 2008

Anđela Horvat, *Između gotike i baroka. Umjetnost kontinentalnog dijela Hrvatske od oko 1500. do oko 1700*, Zagreb: Društvo povjesničara umjetnosti SR Hrvatske, 1975

Jasminka Najcer Sabljak, Silvija Lučevnjak, *Likovna baština obitelji Pejačević*, Osijek: Galerija likovnih umjetnosti, 2013

Milan Pelc, "Ugarske kiparske radionice i renesansa u sjevernoj Hrvatskoj", in: *Radovi Instituta za povijest umjetnosti*, no. 30, 2006, pp. 67–80

Milan Pelc, *Renesansa*, Zagreb: Naklada Ljevak, 2007

Daniel Premerl, *Bolonjske slike hrvatske povijesti. Politička ikonografija zidnih slika u Ilirsko-ugarskom kolegiju u Bolonji*, Zagreb: Leykam international d.o.o., 2014

Danko Šourek, "Arpadian Royal Cult in the Zagreb Cathedral: From Gothic to Baroque", in: *Radovi Instituta za povijest umjetnosti*, no. 41, 2017, pp. 47–58

Recommended:

Jolán Balogh, *Die Anfänge der Renaissance in Ungarn. Matthias Corvinus und die Kunst*, Graz: Akademische Druck- und Verlagsanstalt, 1975

Dubravka Botica, *Barokne četverolisne crkve u sjeverozapadnoj Hrvatskoj*, Zagreb: Školska knjiga, 2015

Gergely Buzás et al., *The Hercules Fountain of Giovanni Dalmata in the Royal Palace of Visegrád*, Budapest, Visegrád: TKM Association, King Matthais Museum, 2001

Lelja Dobronić, *Renesansa u Zagrebu*, Zagreb: Institut za povijest umjetnosti, 1994

Borislav Grgin, *Počeci rasapa. Kralj Matijaš Korvin i srednjovjekovna Hrvatska*, Zagreb: Ibis grafika, Zavod za hrvatsku povijest, 2002

- Péter Farbaky, "Giovanni Dalmata: the 'Hofkünstler' of Matthias Corvinus, King of Hungary", in: *Ivan Duknović i krugovi njegove djelatnosti. Zbornik radova s međunarodnog znanstvenog skupa održanog u Splitu od 27. do 28. rujna 2010.*, eds. Radoslav Bužančić, Igor Fisković, Split: Književni krug, 2018, pp. 243–256
- Vesna Kusin, Branka Šulc (eds.), *Slavonija, Baranja i Srijem: vrela europske civilizacije*, Zagreb: Ministarstvo kulture Republike Hrvatske, Galerija Klovićevi dvori, 2009
- Hellmut Lorenz, *Barock, Geschichte der bildenden Kunst in Österreich*, München, New York: Prestel/VM, 1999
- Marina Miladinov, "The Arpadians as Croats: Veneration of Ruler Saints in the Diocese of Zagreb at the Turn of the Eighteenth Century", in: *Les cults des saints souverains et des saints guerriers et l' idéologie du pouvoir en Europe Centrale et Orientale*, eds. Ivan Biliarsky, Radu G. Păun, Bucharest: New Europe College, 2007, pp. 212–247
- Friedrich Polleroß (ed.), *Reiselust & Kunstgenuss. barockes Böhmen, Mähren und Österreich*, Petersberg: Michael Imhof Verlag, 2004
- Johannes Röhl, *Giovanni Dalmata*, Worms am Rhein: Wernersche Verlagsgesellschaft, 1994
- Ivan Rusina (ed.), *Svätci v strednej Európe*, Bratislava: Slovenská Národná Galéria, 1993
- Ivan Rusina, *Barok. Dejiny slovenského výtvarného umenia*, Bratislava: Nakladateľské údaje, 1998
- Danko Šourek, "Pavia – Čazma: primjer sjevernotalijanskih utjecaja na renesansnu umjetnost kontinentalne Hrvatske", in: *Radovi Instituta za povijest umjetnosti*, no. 33, 2009, pp. 37–46
- Margareta Turkalj Podmanicki, *Barokna sakralna arhitektura Đakovačko-osječke nadbiskupije*, Zagreb: ArTresor, Institut za povijest umjetnosti, 2018
- Lajos Vayer, "Die Statuen antiker Götter im Hofe des Corvinus-Palastes in Buda", in: *Orient und Okzident im Spiegel der Kunst. Festschrift Heinrich Gerhard Franz zum 70. Geburtstag*, Graz: Akademische Druck- und Verlagsanstalt, 1986, pp. 300–409; 643–647
- Dora Wiebenson, József Sisa, *The Architecture of Historic Hungary*, Cambridge (Mass.): MIT Press, 1998

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises (partly in museum institutions). Exercises will include discussions on literature and individual thematic units, and an analysis of selected works (in museum institutions and *in situ*).

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

In addition to attending classes and participating in discussions, students will conduct a small independent research of the agreed topic and present the results in the form of a written report.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 4

TITLE OF COURSE/MODULE: *The Image and the Word in the Late Middle and Early Modern Age*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (visual culture / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Prof. Sanja Cvetnić, PhD, Assist. Prof. Danko Šourek, PhD, Assist. Prof. Tanja Trška, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Sanja Cvetnić, PhD, Assist. Prof. Danko Šourek, PhD, Assist. Prof. Tanja Trška, PhD, Luka Špoljarić, PhD, research associate

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course focuses on the methodology of researching the relationship between words and artworks. The aim of the course is to use this examination of artworks to develop an approach to subjectivity through four different relationships:

- 1 *Word in image* is an introductory topic which considers the role of inscriptions on visual art works. In addition to giving characters a "voice" (biblical quotations included in artworks, inscriptions on prophetic scrolls, inscriptions that convey spoken words, letters as attributes taken from hagiographies), course participants will learn about ways of transcribing from artworks, the role of inscriptions in writing art catalogue articles for paintings, sculptures, graphics and works of applied art, and the importance of inscriptions for iconographic identification and interpretation of visual arts contents. Additionally, the consideration of inscriptions on artworks will include the authors' signature, artwork dating, false signatures and notes on ownership.
- 2 *Word before image* refers to the relation between works of art and literary (mythological, biblical, hagiographic, theological and liturgical) sources for their iconography. Special attention is paid to the connection between the visual arts tradition, i.e. the established forms of presentation, and the influence of treatise-mediated novelties promoted by new orders, theologians or church authorities (from the *Golden Legend* and its influence on the iconography, through Bridget of Sweden, Ignatius de Loyola, and Gabriele Paleotti to the Bollandists). Course participants are also referred to political strategies that were promoted by visual arts tactics accepted as the media of the message (portrait galleries, inheriting the authority of the Antiquity, or ritualizing works of art such as a coronation or a processional encounter of particularly revered paintings or statues).
- 3 *Word on image* refers to written (handwritten and printed) sources on works of art from the time of their creation or immediately after it. Given the purpose of a written text, writing about artworks is different if it is in historical-artistic treatise, topography, chorography, historical guide or a protocol of canonical visitations. Data on artworks differs with regard to this purpose, which is why the interpretation of the written word must also be considered from the point of view from which the author approaches and writes about them. Research possibilities and limitations of historical forms of writing about artworks are demonstrated on celebrated Italian treatises, but also on works by local authors (Antun Kanižlić, Josip Bedeković Komorski, Nikola Bengner, Baltazar Adam Krčelić, Pavao Ritter Vitezović) and on protocols of canonical visitations, treasury inventories and other archival sources.
- 4 *Word without image* introduces course participants to archival sources that make it possible to reconstruct artworks and the artistic life of which no other testimonies remain. In cases when an artwork as an object is destroyed or ruined, it is possible to reconstitute it for heritage by reviewing archival sources that testify to artworks, collections and even buildings or cities of which little or nothing remains. For the purpose of this procedure, we chose the example of the Frankapan town of Modruš and the new archival research on the artistic connections between the families of Frankapan and d'Este, which were connected by marriage. Written documents testify to the living artistic touches

(arrivals of artists and artworks), and the travels of the Frankapans and d'Este, all of which provides a unique insight into the artistic horizons of the aristocratic elite.

- 5 *Field work* is an extremely important part of the course, because students will be able to conduct some of the research procedures on selected locations, under the guidance of a mentor.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Leslie Boldt-Irons, Corrado Federici, Ernesto Virgulti (eds.), *Images and Imagery: Frames, Borders, Limits – Interdisciplinary Perspectives*, New York etc: Peter Lang International Academic Publishers, 2005

Peter Burke, *Očevid: Upotreba slike kao povijesnog dokaza*, Zagreb: Antibarbarus, 2003

Joseph Manca, *Subject Matter in Italian Renaissance Art: A Study of Early Sources*, Tempe, Arizona: ACMRS, Arizona Center for Medieval and Renaissance Studies, 2015 (Medieval and Renaissance texts and studies, vol. 460)

William J. Thomas Mitchell, *Picture Theory: Essays on Verbal and Visual Representation*, Chicago, London, The University of Chicago Press, 1994, pp. 11–34

Meyer Schapiro, *Words, Script, and Pictures: Semiotics of Visual Language*, New York: George Braziller, 1996

Recommended:

Sonja Briski Uzelac (ed.), *Slika i riječ: uvod u povijesnoumjetničku hermeneutiku*, Zagreb: Institut za povijest umjetnosti, 2007

Tomaso Montanari, *L'età barocca: le fonti per la storia dell'arte (1600 – 1750)*, Roma: Carocci editore, 2013

Emilie Passignat, *Il Cinquecento: le fonti per la storia dell'arte*, Roma: Carocci editore, 2017

Meyer Shapiro, *Words and Pictures: On the Literal and Symbolic in the Illustration of a Text*, The Hague: Mouton, 1973

Horst Wenzel, Wilfried Seispel, Gotthard Wunberg (eds.), *Der Verschriftlichung der Welt: Bild, Text und Zahl in der Kultur des Mittelalters und der Frühen Neuzeit*, Vienna: Kunsthistorisches Museum Wien (Schriften des Kunsthistorischen Museum 5), 2000

Horst Wenzel, Wilfried Seispel, Gotthard Wunberg (eds.), *Audiovisualität vor und nach Gutenberg: Zur Kulturgeschichte der medialen Umbrüche*, Vienna: Kunsthistorisches Museum Wien (Schriften des Kunsthistorischen Museum 6), 2001

Word & Image: A Journal of Verbal/Visual Enquiry (1984 –)

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures, followed by discussions on the topic of individual thematic units. In cooperation with the teachers, course participants will be able to check the possibilities for investigating the relation between words and images, as well as do some field exercises related to research methods.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Course participants have an obligation to attend classes, do the field work and participate in discussions, as well as to a written report connected to the topic of their doctoral research, but within the framework of problems covered in the course.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 5

TITLE OF COURSE/MODULE: *Art and the State in Croatia and Central Europe from the Late 18th Century till Today*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history / visual culture)

NAME OF COURSE/MODULE TEACHER: Prof. Dragan Damjanović, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Dragan Damjanović, PhD, Sandi Bulimbašić, PhD, Prof. Frano Dulibić, PhD, Zvonko Maković, PhD, full professor in retirement

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

Researching the history of commissioning is one of the basic elements of any art historian's research work. It is thus understandable that almost all doctoral dissertations, written within the framework of this doctoral study, touch upon the role of the client in the creation of artworks to a greater or lesser extent. In addition to aristocratic and bourgeois families and individuals, the church and other institutions, key role in the history of commissioning artworks has always been played by the state, especially in the period from the late 18th century to the present, which is the focus of this course. For these reasons, this course will be more than suitable for all students of the doctoral study of art history who, through their scientific-research work on the history of modern and/or contemporary art, will surely encounter the problem of the state's attitude towards works of art.

The period from the 18th century to the present is marked by the emergence of modern nation-states that have often directed or restricted artistic production through cultural and other policies, or rather by using financial mechanisms, censorship and various other forms of incentives or restrictions.

The content of this course will therefore provide an insight into the ways in which the state uses laws, regulations, and financial and other instruments to influence artistic production, primarily in Croatia but also beyond it, within the state units to which Croatia belonged in the 19th and 20th century – The Habsburg or rather the Austro-Hungarian Monarchy and the Kingdom of Serbs, Croats and Slovenes / Yugoslavia.

The course content builds on the project that is currently led by the course teacher and funded by the Croatian Science Foundation, and in which the rest of the course teachers participate. Owing to this project, students will have the opportunity to learn about the latest research in art history in this field.

Teaching units:

- 1 The influence of the state on architecture in the 19th century (the influence of the political and legal status of the 19th century Croatia in the Austro-Hungarian Monarchy on architecture);
- 2 The influence of the state on architecture in the 20th century (the influence of the political and legal status of the 20th century Croatia in Yugoslavia on architecture);
- 3 Censuring artworks through legal and other mechanisms (caricature and illustrations in Croatia in the 19th and 20th century and censorship);
- 4 Public monuments (cultural policies and the erection of public monuments in Croatia in the 20th century);
- 5 Paintings, prints and state influence, with special reference to the situation in the city of Split.

READING LIST (MANDATORY)

Casey Nelson Blake (ed.), *The Arts of Democracy: Art, Public Culture and the State*, Washington, D. C.,

- Philadelphia: Woodrow Wilson Center Press, University of Pennsylvania Press, 2007
- Sandi Bulimbašić, *Društvo hrvatskih umjetnika "Medulić" (1908.–1919.): umjetnost i politika*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016 (selected chapters)
- Peter Burke, *Očevid. Upotreba slike kao povijesnog dokaza*, Zagreb: Antibarbarus, 2003
- Dragan Damjanović, *Arhitekt Herman Bollé*, Zagreb: Leykam international, MUO, 2013
- Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy Walton (eds.), *Art and Politics in the Modern Period. Conference Proceedings*, Zagreb: FF Press, 2019
- Franjo Dulibić, *Povijest karikature u Hrvatskoj do 1940. godine*, Zagreb: Leykam international, 2009
- Iskra Iveljić, *Očevi i sinovi: privredna elita Zagreba u drugoj polovici 19. stoljeća*, Zagreb: Leykam international, 2007
- Snješka Knežević, *Zagrebačka zelena potkova*, Zagreb: Školska knjiga, 1996
- Irena Kraševac (ed.), *Izazov moderne: Zagreb – Beč oko 1900.: slikarstvo, kiparstvo i arhitektura zagrebačke i bečke secesije*, Zagreb: Galerija Klovićevi dvori, 2017
- Ivana Mance, Zlatko Matijević (eds.), *Iso Kršnjavi, veliki utemeljitelj*, Zagreb: Institut za povijest umjetnosti, Hrvatski institut za povijest, 2015
- Olga Maruševski, *Iso Kršnjavi kao graditelj*, Zagreb: DPUH, 1986
- Petar Prelog, *Hrvatska moderna umjetnost i nacionalni identitet*, Zagreb: Institut za povijest umjetnosti, 2018
- Martino Stierli, Vladimir Kulić (eds.), *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*, New York: MOMA, 2018
- Fedja Vukić, *Zagreb: modernost i grad*, Zagreb: AGM, 2003

DESCRIPTION OF INSTRUCTION METHODS

In addition to classroom teaching, the course envisages visits to permanent and temporary exhibitions in museums and galleries, if they fit in with the programme of this elective course. These visits will serve to acquaint doctoral students with the way of presenting the relations between the state and the arts through visual media, but also make it easier for them to find the visual sources necessary for writing their doctoral dissertations. Besides the exhibitions and visits to museum institutions, doctoral students will be introduced to national and international databases of visual sources, as well as types of analysis and interpretation of sources, theories and methods.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

The basis for the evaluation of individual students' contribution will be activity in the classroom and consultations and independent work. Final course requirement will be a written seminar paper.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

Doctoral students will evaluate the course through an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 6

TITLE OF COURSE/MODULE: *Popular Culture and Art History*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (visual culture / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Prof. Frano Dulibić, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Frano Dulibić, PhD, Prof. Nikica Gilić, PhD, Assist. Prof. Maša Grdešić, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The *Popular Culture and Art History* course is designed to consider the relationship between popular culture media and the so-called high art, their differences, formal and substantial intertwining, and research into the power of the image in various media and techniques. The emphasis will be on insight into the methodological foundations of popular culture media research such as illustration, caricature, comics and animated film. The research of popular culture artefacts arising from the visual mode of expression starts from their artistic analysis, but equal attention is paid to the relationship to the textual source, as well as to the contextualization – historical and political, but also cultural contextualisation in its broadest scope.

Teaching units:

- 1 Introduction to the methodology of researching visual media of the popular culture;
- 2 Specific characteristics of illustrations, caricatures and comics;
- 3 Literature and popular culture media;
- 4 Popular culture between socialism, capitalism and feminism;
- 5 Changes in the popular culture media in the 20th and 21st century.

READING LIST (MANDATORY)

Dominic Strianti, *An Introduction to Theories of Popular Culture*, London & New York: Routledge, 2004

John Fiske, *Understanding Popular Culture*, Routledge, 2010

Alan Male, *Illustration: A Theoretical and Contextual Perspective*, London, Oxford, New York: Bloomsbury Visual Arts, 2017

Edward Lucie-Smith, *The Art of Caricature*, London: Cornell University Press, 1981

Werner Hofmann, *Caricature*, London: Crown Publishers, 1957

Dean Duda (ed.), *Politika teorije: zbornik rasprava iz kulturalnih studija*, Zagreb: Disput, 2006

Maša Kolanović, *Udarnik! Buntovnik? Potrošač...Popularna kultura i hrvatski roman od socijalizma do tranzicije*, Zagreb: Naklada Ljevak, 2011

Maša Grdešić, *Cosmopolitika: kulturalni studiji, feminizam i ženski časopisi*, Zagreb: Disput, 2013

Radina Vučetić, *Koka-kola socijalizam*, Beograd: Službeni glasnik, 2012

Frano Dulibić, *Povijest karikature u Hrvatskoj do 1940. godine*, Zagreb: Leykam international, 2009

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises. Postgraduate students will be able to study the research material in an interdisciplinary way, with contributions from two guest lecturers. During the

exercises, doctoral students will analyse the literature and the possibility of applying certain theories, as well as the material that they should cover. Two associates from the field of comparative literature will provide a broader theoretical and cultural insight into the field of research.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students should attend classes and actively participate in discussions. Teaching should result in a research proposal based on a chosen topic of a doctoral student's work.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

Doctoral students will evaluate the course through an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 7

TITLE OF COURSE/MODULE: *Migrations and Transfers of Cultural Influences in the 20th and 21st Century*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Prof. Jasna Galjer, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Jasna Galjer, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The thematic framework includes the complex and contradictory roles of migration in a transcultural perspective, with a focus on the 20th and the 21st century. Starting from the thesis of cultural transfers as a modern construct, the course will consider characteristic manifestations such as migrations of artists, architects and designers within different contextual frameworks. Applying interdisciplinary methodological approaches (art history, cultural history, anthropology, sociology), specific problem aspects will be considered and the effects of migration on the affirmation of modern and contemporary culture will be analysed. Special attention will be paid to characteristic examples from the national art history in a global context.

Teaching units:

- 1 The historical, political, ideological and spatial framework of migrations in the 20th and the 21st century; wars, revolutionary and subversive events and their impact on global and individual migration flows, migrations in the circumstances of repressive political systems, village to city and periphery to centre migrations (for example, Central Europe and its margins, the topoi of temporary migrations in contemporary cultural production).
- 2 Migrations and the question of identity in modern art history: the course will consider the issue of historical-artistic narrative and national identity (e.g. "otherness", Jewish identity in modern culture).
- 3 Author as a mediator of culture and an actor of intercultural history; from the Antiquity, through educational travelling to temporary migrations (for example, trips to Italy by the students of Otto Wagner).
- 4 Migrations as a generator of critical reception of cultural production (for example, the culture of remembering the domicile environment, redefining the narrative of a cultural space).
- 5 Dislocation and relocation of institutions (for example, the Bauhaus and its impact on the experimental educational models from the 1930s till today, the role of the exhibition in the medialization of cultural transfers; on the example of a series of exhibitions at the G. Pompidou Center, redefining the Documenta, Manifesta).

READING LIST (MANDATORY)

Monica Bohm-Duchen (ed.), *Insiders/Outsiders. Refugees from Nazi Europe and their Contribution to British Visual Culture*, London: Lund Humphries, 2019

Alison Clarke, Elana Shaoira (ed.), *Émigré cultures in Design and Architecture*, Bloomsbury, 2017

Central European History, no. 4, 2008, thematic issue *Imagining Germany from Abroad: The View from Britain and the United States*

Beatriz Colomina, Annmarie Brennan, Jeannie Kim (eds.), *Cold War Hothouses: Inventing Postwar Culture, from*

Cockpit to Playboy, New York: Princeton Architectural Press, 2004

Michel Espagne, Michael Werner (eds.), *Transferts. Les relations interculturelles dans l'espace franco-allemand*, Paris: Éditions recherche sur les civilisations, 1988

Marie-Claude Chaudonneret (ed.), *Les artistes étrangers à Paris, de la fin du Moyen Âge aux années 1920*, Bern: Peter Lang, 2007

Jadranka Čačić-Kumpres (ed.), *Kultura, etničnost, identitet*, Zagreb: Jesenski i Turk, 1999

Christoph Flamm, Henry Keazor, Roland Marti (eds.), *Russian Emigre Culture: Conservatism or Evolution?* Newcastle upon Tyne: Cambridge Scholars Publishing, 2013 (selected chapters)

Hans Christian Hönes and Maria Teresa Costa (eds.), *Migrating Histories of Art. Self-Translations of a Discipline* (Studien aus dem Warburg-Haus vol 17), Berlin/Boston: de Gruyter, 2019

Joseph, Horowitz *Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts*, New York, London, Toronto: Harper Perennial, 2000

Ljiljana Kolešnik, Sanja Horvatinčić (eds.), *Modern and Contemporary Artists' Networks. An Inquiry into Digital History of Art and Architecture*, Zagreb: Institut za povijest umjetnosti, 2018 (selected chapters)

Liane Lefavre, Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World*, Prestel Verlag, 2003

Irena Lukšić, *Ruski emigranti u Hrvatskoj između dva rata*. Zagreb: Hrvatsko filološko društvo, 2006 (selected chapters)

Eric Mumford, *The CIAM Discourse on Urbanism, 1928–1960*, Cambridge (MA), London: The MIT Press, 2002

Petar Prelog, *Hrvatska moderna umjetnost i nacionalni identitet*, Zagreb: Institut za povijest umjetnosti, 2018

Paolo Scrivano, *Building Transatlantic Italy: Architectural Dialogues with Postwar America*, Ashgate Studies in Architecture Series, 2013

Raymond Williams, *Keywords: A Vocabulary of Culture and Society*, Oxford University Press, 2014

Tom Wolfe, *From Bauhaus to our House*, New York: Farrar Straus & Giroux, 1981 (or later editions)

Život umjetnosti, no. 101 (2017), thematic issue *Transmigrantnost: psihogeografije prijelaza* (ed.) Ana Dana Beroš (selected chapters)

DESCRIPTION OF INSTRUCTION METHODS

Classes will be conducted through lectures and exercises in which doctoral students will try to define the relevance of individual approaches to the topic of their research.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Classes will be conducted through lectures and exercises in which doctoral students will try to define the relevance of individual approaches to the topic of their research and the application of methodological approaches to their own research.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 8

TITLE OF COURSE/MODULE: *Visualising Nationhood – Identity and Visual Arts and Architecture of the Schiavoni Confraternities and Colleges in Italy*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Danko Šourek, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Danko Šourek, PhD, Assoc. Prof. Jasenka Gudelj, PhD, Assist. Prof. Tanja Trška, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course will deal with the problem of the Schiavoni / Illyrian institutions in early modern Italy in the visual arts, as the most significant examples of the expression of a proto-national identity of immigrants from historic Croatian lands. The course will explain the structure of confraternities and colleges, i.e. the typology of architectural complexes in which they functioned in the urban context of Italian centers. Next, the course will present the relationship between the collective client and the work, the iconography of the works with a national / ethnic character, and the role of the Schiavoni complexes in the formation of a group identity. In particular, we will deal with the Schiavoni / Illyrian confraternity in Rome between papal orders and the wishes of the community in the context of "Roma communis patria", then with the confraternity of St. George and Tripun as a *scuola piccola* in cosmopolitan Venice, the Schiavoni confraternities in the Marche region, and the Illyrian-Hungarian College as a reflection of the will of the Zagreb diocese in the university town of Bologna. Finally, the course will analyse the impact of the national / ethnic on historical-artistic valorisation on the example of the "Schiavoni" artists.

Teaching units:

- 1 Introduction: Art and the Early Modern Age "natio", Schiavoni / Illyrian complexes in Italy: migrations, groupings, assimilations and traces of the Schiavonian presence.
- 2 Confraternity of St. George and Tripun in Venice: "scuole nazionali" in the system of Venetian confraternities, the architecture of the complex and the coexistence with the Hospitallers / Knights of Malta, Carpaccio's narrative cycle, 17th century commissions between the collective and the individual (decorations of the Upper Hall of the Scuola and Matteo Ponzzone's altarpiece in San Giovanni del Tempio), Schiavonian saints and Venetian painters: ways of shaping the collective identity in the Venetian artistic context, confraternities in Dalmatia under the Venetian rule (a comparative review).
- 3 The Schiavoni / Illyrian confraternity in Rome: the lost 15th century complex in the urban context and the appropriation of St. Jerome, the protagonists of the construction and the decoration of the post-Tridentine church of St. Jerome, commissions, realizations and transmigrations of projects and artworks in the 17th and 18th century.
- 4 The Illyrian-Hungarian College in Bologna: architecture of the complex in the Bologna context, wall paintings in the refectory and the atrium, reconstruction of the interior design of the College building based on archival sources, and other traces of the Illyrian-Hungarian presence in Bologna (coats of arms and inscriptions at the historical centre of the Bologna University) as a reflection of collective and personal promotion in a foreign environment.
- 5 The "Schiavoni" artists: a historiographical problem and artists associated with Schiavoni institutions.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Acta Historiae Artis Slovenica, 23/2, 2018, Special issue: *Illuminating the Soul, Glorifying the Sacred. Religious Confraternities and the Visual Arts in the Early Modern Europe*

Gian Paolo Brizzi, Maria Luisa Accorisi (eds.), *Annali del Collegio Ungaro-Illyrico di Bologna 1553 – 1764*, Bologna: CLUEB, 1988

Patricia Fortini Brown, *Venetian Narrative Painting in the Age of Carpaccio*, New Haven: Yale University Press, 1989

Francesca Coltrinari, "Gli schiavoni e la Santa Casa di Loreto fra '400 e '500: la confraternita, gli architetti, le maestranze e i materiali fra tradizioni storiografiche e verifiche documentarie", in: *Ars Adriatica*, no. 7, 2017, pp. 181–194

Confraternitas, Volume 27, no. 1–2, 2016, thematic issue *Schiavoni / Illyrian Confraternities in Italy*

Lovorka Čoralić, *U gradu svetoga Marka. Povijest hrvatske zajednice u Mlecima*, Zagreb: Golden marketing, 2001, pp. 215–262 (chapter "Hrvatska bratovština sv. Jurja i Tripuna")

Giorgio Fossaluzza, "Hrvatska bratovština sv. Jurja u Veneciji (Scuola di San Giorgio degli Schiavoni)", in: *Tizian, Tintoretto, Veronese, veliki majstori renesanse*, (ed.) Radoslav Tomić, Zagreb: Galerija Klovićevi dvori, 2011, 51–62

Jasenska Gudelj, "Architettura e diplomazia tra Roma e Dubrovnik: San Girolamo dei Croati e la cattedrale di Dubrovnik nel secondo Seicento", in: *Römisches Jahrbuch der Bibliotheca Hertziana*, no. 40, 2011–2012 i.e. [2016], 179–233

Jasenska Gudelj, Francesca Coltrinari, Giuseppe Capriotti, *Visualizing Past in a Foreign Country: Schiavoni/Illyrian Confraternities and Colleges in Early Modern Italy in comparative perspective, Il Capitale culturale*, Supplementi 07, Macerata: Edizioni Università di Macerata, 2018

Alexander Koller, Susanne Kubersky-Piredda (eds.), *Identita e rappresentazione. Le chiese nazionali a Roma, 1450–1650*, Campisano ed., 2015, 297–325

Francesca Ortalli, *"Per salute delle anime e delli corpi": scuole piccole a Venezia nel tardo Medioevo*, Venezia: Marsilio, 2001

Terisio Pignatti (ed.), *Le scuole di Venezia*, Venezia: Electa, 1981

Daniel Premerl, *Bolonjske slike hrvatske povijesti*, Zagreb: Leykam International, 2014

Ivana Prijatelj Pavičić, *Schiavoni. Umjetnici, nacija, ideologija*, Zagreb: Naklada Jesenski i Turk, 2018

Danko Šourek, "The Architectural History of the Illyrian-Hungarian College in Bologna", in: *RIHA Journal* 0205, 25 February 2019

Recommended:

Zrinka Blažević, *Ilirizam prije ilirizma*, Zagreb: Golden Marketing, 2008

John Van Antwerp Fine Jr., *When Ethnicity Did Not Matter in the Balkans*, Ann Arbor: University of Michigan Press, 2006

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises, with a focus on the discussion and interaction with postgraduates. Exercises will be conducted in a variety of formats – from discussions, analysis of literature, archival material, and student assignments and research proposals to fieldwork and interviews with architects and architectural historians.

Special attention will be paid to the methods of archival work in foreign (Italian) institutions that keep the materials related to the research of Croatian visual arts heritage (Archivio di Stato di Roma, the Archives of the Pontifical College of St. Jerome in Rome, Archivio di Stato di Bologna, the Archivio di Stato di Venezia, Archivio Storico della Scuola Dalmata dei SS. Giorgio e Trifone in Venice), with a reference to the relevant funds, and the types and organization of archival material.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, and prepare a written research proposal with an accompanying bibliography on a selected topic that is related to the area of their doctoral thesis.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 9

TITLE OF COURSE/MODULE: *Innovations in the Management of Cultural Heritage*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (cultural heritage / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Prof. Miljenko Jurković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Miljenko Jurković, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian / English

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The management or administration of cultural heritage is very often misunderstood. The very word *management* evokes associations of economic aspects, which are important but not paramount. On the other hand, in the Croatian language, the word management very often implies the administrative and formal aspects that are handled by institutions for the purpose of protecting the monuments. Both are just small segments of what should today be understood by the basic concept of cultural heritage management. This is a profession that does not exist in Croatia, despite the fact that some policy makers would like to define and confine it within the frame of a single / their own profession. Cultural heritage management, especially intelligent cultural heritage management, must necessarily become a newly-accepted and separate interdisciplinary profession. These problems do not exist only in Croatia, they exist everywhere. That is why one of the projects funded by the EU Commission had the task of providing decision makers with general instructions on how to manage cultural heritage (*Innovation in Intelligent Management of Heritage Buildings*, J. Martins (ed.)). The second project, launched in late 2019, aims to create a curriculum for managers of historical landscapes, which will become a completely new profession in the near future (leader: Prof. M. Jurković, PhD). That is why this course is designed to follow these new results and use them to build a field that should one day become a new profession. Within this framework, teaching units will be as follows:

- 1 Examples of good practice in the management of cultural heritage;
- 2 IT platform for cultural heritage;
- 3 Integration of immovable heritage into the immediate surrounding;
- 4 Management strategies and their optimisation;
- 5 Social aspects.

READING LIST (MANDATORY)

* The reading list is a work in progress and will be subject to changes.

João Martins (ed.), *Innovation in Intelligent Management of Heritage Buildings (I2MHB)*, Dissertationes et monographiae 13, Zagreb – Motovun: IRCLAMA, 2019

European Cultural Heritage Strategy for the 21st Century. Facing Challenges by Following Recommendations, May 2018, <https://rm.coe.int/european-heritage-strategy-for-the-21st-centurystrategy-21-full-text/16808ae270>

Best practices in World Heritage management UNESCO (2011–2012), <http://bit.ly/2rUgjBz>

Good practices catalogue about culture and social sustainable development Culture 21, <http://bit.ly/2qnz26j>

Indicators and good practices on management of cultural sites, <http://bit.ly/2qntSrp>

H. Detlef Kammeier, "Towards an Internet Database for Better Management of [World] Heritage Sites", in: *Constructing World Heritage*, ed. Marie-Theres Albert and Sieglinde Gauer-Lietz, Frankfurt am Main: IKO,

Verlag für Interkulturelle Kommunikation, 2006, pp. 264–276

Anna Lobovikov-Katz, João Martins, Marinos Ioannides, Dalik Sojref, Christian Degrigny, "Interdisciplinarity of Cultural Heritage Conservation Making and Makers: Through Diversity Towards Compatibility of Approaches", in: *Digital Heritage. Progress in Cultural Heritage: Documentation, Preservation, and Protection*, eds. Marinos Ioannides et al., EuroMed 2018. Lecture Notes in Computer Science, no. 11196, Springer International Publishing, 2019, pp. 623–638

Angela M. Labrador, Neil Asher Silberman, *The Oxford Handbook of Public Heritage Theory and Practice*, Oxford University Press, 2018

Graham Brooks, *Heritage as a Driver for Development. Its Contribution to Sustainable Tourism in Contemporary Society*, Paris: ICOMOS, 2011, pp. 496–505

European Cultural Heritage Strategy for the 21st century, CM/Rec, 2017, <https://www.coe.int/en/web/culture-and-heritage/strategy-21>, <https://rm.coe.int/european-heritage-strategy-for-the-21stcentury-strategy-21-full-text/16808ae270>

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises in which the emphasis will be on the discussion and interaction with postgraduates. Exercises will be conducted in the field with experts of various profiles.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, as well as to prepare a written research proposal with an accompanying bibliography on a selected topic related to the area of the candidate's doctoral thesis.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 10

TITLE OF COURSE/MODULE: *New Methodologies and Technologies*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Prof. Miljenko Jurković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Miljenko Jurković, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian / English

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

Art history as a science has been at a crossroads for some time, and in two aspects. The classical methodologies used in art history continue to be and will be at the core of this scientific discipline. However, even within them, and especially in the terminology and chronology, questions and problems have arisen that are slowly and gradually destroying the basic structure of the profession. This is a challenge that certainly needs to be addressed in the very near future. The answer should be found in new methods. These new methods are closely related to contemporary technologies that give the traditional art history access to a whole range of different understandings of the profession's individual segments. Studying the monument itself can still remain the subject of classical art history. However, the profession has long since started to contextualize the art object, which has opened up a wide space for new possibilities. Today it seems more important to find out what environment an artist created in, where he travelled, what kind of artworks travelled, what did the clients do, how they affected the transfers of forms and functions, and so on. New technologies have opened up a whole range of possibilities, and new topics - like the transformation of historical landscapes – have crystallized. It used to take about 30 years to reconnoitre the terrain of, let's say, an island, but now new technologies can do it in a year. There is a wide range of new technologies, from those that serve to situate monuments in a physical context and create a broader historical image – lidars, drones, GIS – to technologies that enable rapid processing and digitization of monuments: total stations, thermal cameras, image correction, and 3D modelling. The new digital world enables the virtualization of everything, such as the creation of virtual museums that do not physically exist, reconstruction of the *membra disiecta* of various monuments, 3D modelling of architecture and sculpture that greatly shortens field research, while DEM (digital elevation model) allows us to research architecture from our desks instead of multiple field trips.

Teaching units:

- 1 Terminology and chronology in art history – necessary changes;
- 2 Technical improvements in data collection (speed of work, increased precision, clearer visualisation);
- 3 Methods of collecting 3D data, 3D modelling, and data processing:
 - Digital tools,
 - 2D versus 3D as a basic methodological problem;
- 4 Methods of collecting 3D data, 3D modelling, and data processing;
- 5 Creating data bases and virtual museums.

READING LIST (MANDATORY)

Miljenko Jurković, "Quo vadis Late Antiquity. Quo vadis Middle Ages?", in: *Hortus artium medievalium*, no. 25, 2019, pp. 137–142

Palmira Krleža, Jelena Behaim, Ivor Kranjec, Miljenko Jurković, "Recreating Historical Landscapes: Implementation of Digital Technologies in Archaeology. Case Study of Rab, Croatia", in: *2018 International Conference on Intelligent Systems (IS)*, Funchal-Madeira, Portugal, 2018, pp. 132–139

Gian Pietro Brogiolo, Miljenko Jurković, "Corpus Architecturae religiosae Europaeae (IV–X sec.) – Introduction", in: *Hortus artium medievalium*, no. 18 (1), 2012, pp. 7–26

Petros Patias, "Overview of applications of close-range photogrammetry and vision techniques in architecture and archaeology", in: *Manual of Photogrammetry*, no. 59 (3), 2004, pp. 1044–1050

Agisoft PhotoScan User Manual: Professional Edition, Version 1.4 Agisoft LLC, 2018, http://www.agisoft.com/pdf/photoscan-pro_1_4_en.pdf.

Stefano Campana, "3D Modelling in Archaeology and Cultural Heritage – Theory and Best Practices", in: *3D Recording and Modelling in Archaeology and Cultural Heritage. Theory and Best Practices*, eds. Fabio Remondino, Stefano Campana, Archaeopress, BAR International Series, 2014, pp. 7–12

R. Bennet, "Airborne Laser Scanning for Archaeological Prospection", in: *3D Recording and Modelling in Archaeology and Cultural Heritage. Theory and Best Practices*, eds. Fabio Remondino, Stefano Campana, Archaeopress, BAR International Series, pp. 27–38

Isabelle Heitz, Dominique Jagu, *Surveying the Past Using a Drone. Modelling the Caesar's Camp Oppidum under Dense Cover*, GIM International, 01.02.2018., URL: <https://www.giminternational.com/content/article/surveying-the-past-using-a-drone>

G. Robleda Prieto, A. Pérez Ramos, "Modelling and Accuracy Assesment for 3D Virtual Reconstruction in Cultural Heritage Using Low-Cost Photogrammetry: Surveying of the 'Santa María Azogue' Church's Front", in: *The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, XL-5/W4, 2015, pp. 263–270

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises in which the emphasis will be on the discussion and interaction with postgraduates. Exercises will be conducted in lecture rooms and in the field, and students will gain practical knowledge of working with new tools.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, as well as to write a research proposal with the accompanying bibliography on a topic connected with their doctoral research area.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 11

TITLE OF COURSE/MODULE: *Exhibitions in Focus – Exploring the History of Exhibitions and (Re)Defining the Narrative of Art History*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (visual culture)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Tamara Bjažić Klarin, PhD, senior research associate, Sandi Bulimbašić, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

Since the 1990s, the study of exhibitions has become a relevant field of art history with an increasing number of art historians who, instead of an artwork, individual opus, phenomenon or movement, have focused their research on the interpretation and valorisation of exhibitions. In this kind of research, exhibitions are viewed as a layered and multifaceted medium which, in addition to presenting artistic contributions and transferring ideas, also testifies to the many phenomena that shape the art world: the position, cultural policy and starting points of the organisers (the state, gallery and museum institutions, groups of artists or individuals), perspectives and beliefs of curators, current trends and ways of presenting artworks, and the role of art in the wider social, economic, and political context. Through selected examples of state-organised participation of Croatian artists in international art events and guest exhibitions by foreign authors in Croatia, the course considers the role of exhibitions in the transfer and reception of influence, the demonstration of ideological positions and the implementation of cultural policies, and the artists' networking and their participation in the wider international context, while individual phenomena from the national art history are studied in a new way.

Teaching units:

- 1 History of exhibitions and art history – discussing the role and position of the research into the history of exhibitions in the narrative of art history; methodology and professional challenges in the interpretation of semantic layers of exhibitions and the (de)construction of canons. Typology of exhibitions and their specificities. Historical development of individual exhibition formats (from salons to biennials).
- 2 Exhibitions as a platform for the manifestation of cultural policies and a training ground for the affirmation of interstate ties; institutional presentation of national art in an international context; the role of traveling graphic art exhibitions; participation of Yugoslavia and Croatia in the Venice Biennale.
- 3 Exhibitions as a medium for demonstrating political and social attitudes; the Association of Croatian Artists "Medulić" and the Slavic idea; networking of Croatian and foreign authors through exhibitions (on the example of group and solo exhibitions of paintings and sculptures).
- 4 Exhibitions as a testing ground for the spread and reception of styles and influences in architecture; exhibitions of architectural and urbanistic works and the reception of the international style; Le Corbusier in Croatia.
- 5 Visiting exhibitions as a field of confrontation and a platform for introducing recent phenomena in art and the visual culture, as well as a space for implementing new ideas and attitudes – from solo exhibitions of foreign artists (George Grosz, Käthe Kollwitz) to significant international, traveling exhibitions (*Film und Foto*).

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Bruce Altshuler, *The Avant-Garde in Exhibition: New Art in the 20th Century*, New York: Abrams, 1994 (selected chapters)

Tamara Bjažić Klarin, "Internacionalni stil – izložbe međuratnog Zagreba (1928.–1941.)", in: *Radovi Instituta za povijest umjetnosti*, no. 31, 2007, pp. 301–313

Tamara Bjažić Klarin, Jasna Galjer, "Jugoslavenski paviljon na Svjetskoj izložbi u Parizu 1937. i reprezentacijska paradigma nove državne kulturne politike", in: *Radovi Instituta za povijest umjetnosti*, no. 37, 2013, pp. 179–192

Ana Bogdanović, "Kraljevina Jugoslavija na Bijenalu umetnosti u Veneciji 1938. i 1940. godine", in: *Zbornik Seminara za studije moderne umetnosti Filozofskog fakulteta Univeziteta u Beogradu*, no. 11, 2015, pp. 23–33

Ana Bogdanović, "Aleksa Čelebonović i jugoslavenski nastupi na Venecijanskom bijenalu", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 60, 2017, pp. 117–128

Sandi Bulimbašić, *Društvo hrvatskih umjetnika "Medulić" (1908.–1919.): umjetnost i politika*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016 (selected chapters)

Exhibition History, Stedelijk Studies, 2, 2015, <https://stedelijkstudies.com/issue-2-exhibition-histories/> (6th September 2019)

Jasna Galjer, "International Exhibitions and Medialisation of Hybrid Modernism. Examples of French Influence on the Architecture of Central and Southeast Europe in the 1920s and 1930s", in: *French Artistic Culture and Central-East European Art*, eds. Ljiljana Kolešnik, Tamara Bjažić Klarin, Zagreb: Institut za povijest umjetnosti, 2017, pp. 174–186

Reesa Greenberg, Bruce W. Ferguson, Sandy Nairne (eds.), *Thinking About Exhibitions*, London: Routledge, 1996 (selected chapters)

Jasenska Gudelj, "Baština i politika: izložba o dalmatinskoj arhitekturi u rimskoj Akademiji sv. Luke u lipnju 1943.", in: *Razmjena umjetničkih iskustava u jadranskom bazenu: zbornik radova znanstvenog skupa "Dani Cvita Fiskovića"*, eds. Jasenska Gudelj, Predrag Marković, Zagreb: FF Press, 2016, pp. 173–188

Želimir Koščević, *Venecijanski biennale i jugoslavenska moderna umjetnost, 1895–1988.*, Zagreb: Galerije grada Zagreba, 1988

Landmark Exhibitions Issue, Tate Papers, 12, 2009, <https://www.tate.org.uk/research/publications/tate-papers/12> (6th September 2019)

Lovorka Magaš, Petar Prelog, "Nekoliko aspekata utjecaja Georgea Grosza na hrvatsku umjetnost između dva svjetska rata", in: *Radovi Instituta za povijest umjetnosti*, no. 33, 2009, pp. 227–240

Lovorka Magaš, "Izložba Deutscher Werkbunda 'Film und Foto' na zagrebačkoj 'Međunarodnoj fotografskoj izložbi' i hrvatska fotografija početkom 1930-ih", in: *Radovi Instituta za povijest umjetnosti*, no. 34, 2010, pp. 189–200

Lovorka Magaš, "Značenje i recepcija zagrebačke izložbe Käthe Kollwitz", in: *Zbornik 3. kongresa hrvatskih povjesničara umjetnosti*, ed. Andrej Žmegač, Zagreb: Institut za povijest umjetnosti, 2013, pp. 277–284

Lovorka Magaš Bilandžić, "Izložbe njemačkih umjetnika u Hrvatskoj i hrvatskih umjetnika u Njemačkoj u prvoj polovici 20. stoljeća", in: *Zbornik međunarodnog simpozija Zagreb-München. Hrvatsko slikarstvo i Akademija likovnih umjetnosti u Münchenu*, eds. Irena Kraševac, Petar Prelog, Zagreb: Institut za povijest umjetnosti, 2011, pp. 158–200

Lovorka Magaš Bilandžić, "Izložba reklame na Zagrebačkom zboru 1934.", in: *Radovi Instituta za povijest umjetnosti*, no. 39, 2015, pp. 177–188

Recommended:

Bruce Altshuler (ed.), *Salon to Biennial: Exhibitions That Made Art History*, vol. 1, London, New York: Phaidon Press, 2008

Bruce Altshuler (ed.), *Biennials and Beyond: Exhibitions That Made Art History, 1962 – 2002*, vol. 2, London: Phaidon Press, 2013

Tamara Bjažić Klarin, *Ernest Weismann: društveno angažirana arhitektura, 1926. – 1939.*, Zagreb: Hrvatski muzej arhitekture HAZU, 2015

Ana Ereš, *Jugoslavija na Venecijanskom bijenalu (1938 – 1990): kulturne politike i politike izložbe*, Novi Sad: Galerija Matice srpske, 2020

Jasna Galjer, *Expo 58 i jugoslavenski paviljon Vjenceslava Richtera*, Zagreb: Horetzky, 2009

Allesandra Mauro (ed.), *Photo Show: Landmark Exhibitions That Defined the History of Photography*, London: Thames&Hudson, 2014

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises in which the emphasis will be on the discussion and interaction with postgraduates. Exercises will be conducted in various formats – from discussions, analyses of literature, archival material and research proposals to field work.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, as well as to write a research proposal with the accompanying bibliography on a topic connected with the field of their doctoral research.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 12

TITLE OF COURSE/MODULE: *Contemporary Artistic Practices – from Visual to Performing Arts*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (visual culture / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Assoc. Prof. Suzana Marjanić, PhD, research advisor, Martina Petranović, PhD, senior research associate, Assist. Prof. Višnja Kačić Rogošić, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course will consider the connections between visual and performing arts from different angles, while performance art and contemporary theatrical performances will be studied from the point of view of different disciplines. The historical avant-gardes paved the way for a layered and multifaceted intertwining of visual arts and the theatre, while the performative element and the relationship between the author / performer and the audience becomes crucial in the performance practices that marked the art scene of the second half of the 20th century. Through the selected foreign and local examples, the course will analyse the relationship between visual and performative aspects of the avant-garde theatre and experimental performance practices in the 20th and the 21st century. Special attention is paid to happenings, performances and devised theatre, as well as a wide range of relations that are established at the level of the authorial creation and contribution, the relationship between performers and audiences, and reflections on the performance space and the activist / active potential of art. On the other hand, the course also looks at the appearance of visual elements and the key role that the design of stage space, costumes and lights has had in the theatre of the 20th and 21st century and in creating the totality of the theatrical performance. Finally, the course will analyse some of the recent examples of redefining the boundaries of individual media in art projects that question the boundaries of the visual and performing arts.

Teaching units:

- 1 Defining the concepts, types of performance and professional terminology, and considering the issues from the perspective of different disciplines. Happening, performance, action, theatrical performance, auteur theatre, etc. Historical perspective.
- 2 Visual aspects in theatre. Scene, costume and lighting design as co-creators of theatrical performance.
- 3 Contemporary Croatian performance – different approaches and perspectives.
- 4 Devised theatre – organization, creative process, relationship with the audience and the performance space.
- 5 Questioning the boundaries of the media in contemporary art practices – "constructed situations" and performances in a museum-gallery space. Citing artworks in contemporary theatre.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Arnold Aronson (ed.), *The Routledge Companion to Scenography*, London: Routledge, 2017 (selected chapters)

Donatella Barbieri, *Costume in Performance. Materiality, Culture and the Body*, London – New York:

Bloomsbury, 2017 (selected chapters)

Chris Braddock, *Performing Contagious Bodies: Ritual Participation in Contemporary Art*, London: Palgrave Macmillan, 2012 (selected chapters)

Marvin Carlson, *Performance: A Critical Introduction*, 3rd ed., New York: Routledge, 2017 (selected chapters)

RoseLee Goldberg, *Performance Now: Live Art for the Twenty-First Century*, London: Thames & Hudson, 2018

Shannon Jackson, *Social Works: Performing Art, Supporting Publics*, New York: Routledge, 2011 (selected chapters)

Lovorka Magaš Bilandžić, "Scenografske interpretacije *Glorije Ranka Marinkovića*: od Bojana Stupice do danas", in: *Ranko Marinković – Izazovi medija. Zbornik radova s 9. Dana Ranka Marinkovića*, ed. Martina Petranović, Komiža: Grad Komiža, 2020, pp. 135–153

Suzana Marjanić, *Kronotop hrvatskoga performansa: od Travelera do danas*, Zagreb: Institut za etnologiju i folkloristiku, Školska knjiga, Udruga Bijeli val, 2014 (selected chapters)

Suzana Marjanić, *Topoi umjetnosti performansa: lokalna vizura*, Zagreb: Durieux, HS AICA, 2017 (selected chapters)

Suzana Marjanić, "Priča bez kraja i kroja: izvedbe modne ljevičarke koja je kparila tkaninu", in: *Ljubav i otpor Ivane Popović. Retrospektiva*, Zagreb: Muzej suvremene umjetnosti, 2019, pp. 76–121

Martina Petranović, *Od kostima do kostimografije. Hrvatska kazališna kostimografija*, Zagreb: ULUPUH, 2015 (selected chapters)

Martina Petranović, "Izvan ladica – etika estetike i kostimografski opus Ivane Popović", in: *Ljubav i otpor Ivane Popović. Retrospektiva*, Zagreb: Muzej suvremene umjetnosti, 2019, pp. 180–255

Višnja Rogošić, *Skupno osmišljeno kazalište*, Zagreb: Hrvatski centar ITI, 2017 (selected chapters)

Judith Rugg, Michèle Sedgwick (eds.), *Issues in Curating Contemporary Art and Performance*, Bristol: Intellect Books, Chicago: The University of Chicago Press, 2007 (selected chapters)

Christine Stiles, Peter Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists Writings*, Berkeley: University of California Press, 1996 (selected chapters)

Marijan Susovski (ed.), *Inovacije u hrvatskoj umjetnosti sedamdesetih godina*, Zagreb: Galerija suvremene umjetnosti, 1982

Catherine Wood, *Performance in Contemporary Art*, Harry N. Abrams, 2019 (selected chapters)

Recommended:

Arnold Aronson, *The History and Theory of Environmental Scenography*, 2nd ed., London: Methuen Drama, Bloomsbury, 2018

Günter Berghaus, *Avant-Garde Performance. Live Events and Electronic Technologies*, New York: Palgrave Macmillan, 2005

Erika Fischer-Lichte, *Estetika performativne umjetnosti*, Sarajevo: Šahinpašić, 2009

RoseLee Goldberg, *Performans – od futurizma do danas*, Zagreb: Test! – Teatar studentima, URK – Udruženje za razvoj kulture, 2003

Deirdre Heddon, Jane Milling, *Devising Performance: A Critical History*, New York: Palgrave Macmillan, 2005

Aleksandra Jovičević, Ana Vujanović, *Uvod u studije performansa*, Beograd: Fabrika knjiga, 2006

Hans-Thies Lehmann, *Postdramsko kazalište*, Zagreb: Centar za dramsku umjetnost, Beograd: TKH – Centar za teoriju i praksu izvođačkih umjetnosti, 2004

Lovorka Magaš Bilandžić, "Kazalište na Bauhausu: platforma za teorijsko i praktično promišljanje izvedbenih umjetnosti", in: *Bauhaus – umrežavanje ideja i prakse*, ed. Jadranka Vinterhalter, Zagreb: Muzej suvremene umjetnosti, 2015, pp. 80–93

Milenko Misailović, *Dramaturgija scenskog prostora*, Novi Sad: Sterijino pozorje, Dnevnik, 1988

Sofia Pantouvaki, Peter McNeil (eds.), *Performance Costume. New Perspectives and Methods*, London – New York: Bloomsbury, 2021

Martina Petranović, *Slikar u kazalištu – Zlatko Kauzlarić Atač*, Zagreb: Hrvatska akademija znanosti i umjetnosti, Hrvatska udruga likovnih umjetnika primijenjenih umjetnosti, 2020

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises in which the emphasis will be on the discussion and interaction with postgraduates. Exercises will be conducted in various formats – from discussions, analyses of literature, archival material and research proposals to field work.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, and to analyse a selected example.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 13

TITLE OF COURSE/MODULE: *Artistic Associations from the Middle Ages till Today*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Assist. Prof. Ana Marinković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Assist. Prof. Ana Marinković, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course deals with a contextualized examination of institutional and extrainstitutional forms of artistic association throughout history, from medieval confraternities based on the forms of collective piety to contemporary art collectives. Emphasis is placed on the associations of painters and sculptors, but links to associations dedicated to other media and architecture are not excluded, and depend on the participant's research interests (in the form of exercises).

The course will analyse the multi-layered reasons, conditions and consequences of artistic associations in their chronological development, as well as the forms of joint action: joint workspaces, exhibitions, financial assistance, and association networking (platforms). Accordingly, the course will highlight several relevant aspects of artistic association:

- Social aspect – mechanisms of cohesion (such as the practice of collective piety or social welfare), types and hierarchy of association management; issues of inclusivity and exclusivity (foreigners/women), social impact of artistic associations;
- Economic aspect – issues of funding, relations towards the market, copyrights, etc.;
- Political aspect – associations' geopolitical framework (local, regional, national, international), relations to the governing structures and dominant ideologies;
- Aesthetic aspect – promoting or opposing certain stylistic-formal patterns.

The course will also cover topics such as: the symbolic *imaginarium* of associations (names, emblems, etc.), basic documents (statutes, registers, founding charters, manifestos, regulations, etc.), the issue of associations splintering (the relationship of the "old" and the "new"), attitudes towards associations from the field of architecture and applied arts, and others. In considering artistic association from the end of the 19th century till today, special emphasis will be placed on the association of artists in Croatia, but in relation to the foreign context.

Teaching units:

- 1 Defining the concept of artistic association (institutional / extrainstitutional associations; workshops, schools, movements); artists as artisans – the demarcation of the *artes*; Italian painting confraternities of the late Middle Ages – from collective piety and social welfare to professional associations; St. Luke – universal, pan-European protector of painters; examples of painters' confraternities: Venice, Padua, Paris, Dubrovnik.
- 2 The individualization of authors and the professionalization of artists; confraternities – guilds – workshops; art market development; professional association in northern Europe in the early modern age; examples of Dutch painting guilds: Antwerp, Bruges, Delft.
- 3 The establishment of art academies in the 16th and 17th century and their transformation in the 18th

and 19th century – from elite associations to educational institutions; examples of early academies: Florence, Venice, Rome, Paris; the circumstances and context of the founding of national associations in the 19th century; the beginnings of institutional association and the *secession* of Croatian artists (The Art Society [*Društvo umjetnosti*] / The Association of Croatian Artists [*Društvo hrvatskih umjetnika*]).

- 4 Characteristics of class associations and the positioning of artists in the first half of the 20th century; networking at the regional and national level (The Art Society, The Association of Croatian Artists "Medulić", Lada); reflections of the avant-garde (Traveleri); creating a common platform in the 1920s (The Independent Artists Group [*Grupa nezavisnih umjetnika*]); associations for the purpose of popularizing the graphic medium at the national and international level (Association of Graphic Artists [*Udruženje grafičkih umjetnika*]); associations of female artists and their cooperation with related international groups (Women's Art Club [*Klub likovnih umjetnica*]); ideological polarization of the art scene 1929 – 1935 (Zemlja – Grupa trojice [*The Group of Three*]).
- 5 Artistic association after the Second World War, the connection between art and politics, stimulating the art market and exhibition activities: from ULUH to HDLU [*Hrvatsko društvo likovnih umjetnika – Croatian Association of Artists*], Likum, ULUPUH [*Hrvatska udruga likovnih umjetnika primijenjenih umjetnosti – Croatian Association of Artists of Applied Arts*]; EXAT 51 and its role; extrainstitutional associations of artists from the 1950s to the 1980s (Gorgona, Red Peristyle [*Crveni Peristil*], Group of Six Authors [*Grupa šestorice*], Podroom – Working Community of Artists, etc.); Biafra and the "engaged figuration"; contemporary art collectives (the ABS Group, etc.).

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Nena Baljković, *Gorgona – Umjetnost kao način postojanja*, Zagreb: Galerija suvremene umjetnosti, 1977

Sandi Bulimbašić, *Društvo hrvatskih umjetnika "Medulić" (1908.–1919.): umjetnost i politika*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016 (selected chapters)

Lorne Campbell, "The Art Market in the Southern Netherlands in the Fifteenth Century", in: *The Burlington Magazine*, no. 877, 1976, pp. 188–198

Giulia Chelini, "L'Accademia dei Pittori e degli Scultori di Venezia. Dalla corporazione medievale all'istituzione accademica", in: *Bollettino Telematico dell'Arte*, no. 700, 2013, <https://www.bta.it/txt/a0/07/bta00700.html>

Jerko Denegri, *EXAT 51 i Nove tendencije: umjetnost konstruktivnog pristupa*, Zagreb: Horetzky, 2000 (selected chapters)

Elena Favaro, *L'arte dei pittori in Venezia e i suoi statuti*, Firenze: Leo S. Olschki, 1975

Rufus Graves Mather, "Documents Mostly New Relating to Florentine Painters and Sculptors of the Fifteenth Century", in: *The Art Bulletin*, no. 30 (1), 1948, pp. 20–65

Anthony Hughes, "'An Academy for Doing'. I: The Accademia del Disegno, the Guilds and the Principate in Sixteenth-Century Florence", in: *Oxford Art Journal*, no. 9 (1), 1986, pp. 3–10

Josip Lučić, "Staleško udruženje dubrovačkih slikara i njihova poslovna djelatnost u 15. i 16. stoljeću", in: *Likovna kultura Dubrovnika 15. i 16. stoljeća*, Zagreb: Klovićevi dvori, 1991

Lovorka Magaš Bilandžić, *Sergije Glumac: grafika, grafički dizajn, scenografija*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2019 (selected chapters)

Danijela Marković, Petar Prelog (eds.), *Umjetnost i život su jedno: Udruženje umjetnika Zemlja 1929.–1935.*, Zagreb: Galerija Klovićevi dvori, 2019 (selected chapters)

Olga Maruševski, *Društvo umjetnosti: 1868. –1879. –1941.*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2004 (selected chapters)

Valentina Moncada, "The Painters' Guilds in the Cities of Venice and Padua", in: *RES: Anthropology and Aesthetics*, 15, 1988, pp. 105–121

Concetto Nicosia, *Accademie e artisti nel Settecento*, in: *La pittura in Italia: Il Settecento*, vol. 2, Milano: Electa, 1990

Dubravka Peić Čaldarović, *Klub likovnih umjetnica 1927. – 1941. 70. obljetnica prve izložbe 1928. – 1998.*, iz zbirke dr. Josipa Kovačića, Zagreb: LIKUM, Galerija Urlich, 1998

Terisio Pignatti, "La fraglia dei pittori di Venezia", in: *Bollettino dei Musei Civici Veneziani*, no. 3, 1965, pp. 16–39

Maarten Prak, "Guilds and the Development of the Art Market during the Dutch Golden Age", in: *Simiolus: Netherlands Quarterly for the History of Art*, no. 3–4, 2003, pp. 236–251

Ivana Prijatelj Pavičić, "U traganju za neobjavljenom arhivskom građom: Novi podaci o dubrovačkom slikarstvu XV. stoljeća", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 43 (1), 2016, pp. 213–231

Peter Stabel, "Organisation corporative et production d'oeuvres d'art à Bruges à la fin du moyen âge et au début des temps modernes", *Le Moyen Âge. Revue d'histoire et de philologie*, no. 113 (1), 2007, pp. 91–134

Marijan Susovski (ed.), *Nova umjetnička praksa 1966.–1978.*, Zagreb: Galerija suvremene umjetnosti, 1978 (selected chapters)

Recommended:

Franjo Dulibić, "Grupa nezavisnih umjetnika (1921.–1927.)", in: *Radovi Instituta za povijest umjetnosti*, no. 23, 1999, pp. 199–208

Irena Kraševac (ed.), *150 godina Hrvatskog društva likovnih umjetnika: umjetnost i institucija: 1868 – 2018*, Zagreb: Hrvatsko društvo likovnih umjetnika, 2018 (selected chapters)

Suzana Marjanić, *Kronotop hrvatskog performansa: od Travelera do danas*, Zagreb: Udruga Bijeli val, Institut za etnologiju i folkloristiku, 2013 (selected chapters)

Petar Prelog, "Udruženje umjetnika Zemlja (1929.–1935.) i umjetničko umrežavanje", in: *Život umjetnosti*, no. 99, 2016, pp. 28–39

Vinko Srhoj, *Biafra: 1970. – 1978.*, Zagreb: Art studio Azinović, 2001

Janka Vukmir (ed.), *Grupa šestorice autora: retrospektivna izložba*, Zagreb: SCCA, 1998

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises, in which emphasis will be on the discussion and interaction with postgraduates. Exercises will be conducted in various formats – from discussions, analyses of literature, archival material, student assignments and research proposals to fieldwork and discussions with artists and members of various associations and art collectives on the topic of current modalities of artistic association and the functioning of such forms in contemporary society.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, as well as to write a research proposal with the accompanying bibliography on a topic connected with their doctoral research area.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 14

TITLE OF COURSE/MODULE: *Private Collections and the Art Market*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (cultural heritage / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Assist. Prof. Tanja Trška, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD, Assist. Prof. Tanja Trška, PhD, Ljerka Dulibić, PhD, research advisor

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course will examine various layers and aspects of the art world, and the social and economic context of artwork creation, reception and dissemination: from the formation of private collections and the provenance of works that form them, to the creation, functioning and dynamics of the art market that is created by artists, art historians, critics, gallerists and private collectors.

Through examples of focused and organised collection activities of individuals since the 16th century to the present, the course will examine modalities of conceiving and changing of selected private collections in the national and international context. Special attention will be paid to the methodology of researching art collections from the aspect of collecting strategies, the influence of historical, political, social and economic circumstances, and the art market with regard to the provenance and change of ownership, while applying the experiences and results of international research projects. The teaching units of this course are organised around selected examples of Croatian private collections of various profiles – from the collections of old masters to those of modern and contemporary art that cover a wide range of media. Insight into the historical context, the state of research and practical aspects of collecting will serve to consider the development and transformation of the status of an art object within the propulsive and / or changing art market, with consideration of analogous phenomena in the international context.

Teaching units:

- 1 History of collecting and collections in European art history on the selected examples (16th –18th century); sources for the history of collecting (inventories, wills, collection catalogues); virtual reconstructions of historical collections; art history and the history of collecting – historical and contemporary approaches through European research and exhibition projects.
- 2 Collections of old masters and researching the provenance of artworks – European and Croatian examples. The Strossmayer Gallery of Old Masters: Ways of forming collections, agents, brokers and the Italian art market in the 19th century; transfers of artworks and contributions to gallery holdings during the 20th century; opportunities and challenges of provenance research and artwork transfers in the European context.
- 3 Collections of old masters and strategies for collecting works by old masters in the first half of the 20th century: the example of the Benko Horvat Collection. Ways of forming a collection, Benko Horvat and the Italian art market, collector as an art historian. The Benko Horvat Collection today: state of research, sources, issues of collection management.
- 4 Collections and private collectors in the 20th and 21st century – foreign and Croatian examples of collections of modern and contemporary art, graphic design and photography; collecting strategies and forming a collection; private collections in public institutions; collectors as patrons and co-creators of the contemporary art scene.

- 5 The art market today – from the global market to the situation in Croatia; modalities of art market formation in the 20th century and today: the role of participants (artists, collectors, gallerists, critics, auction houses, museums and gallery institutions), art world trends and the influence of social and political circumstances, artwork as an investment, the relation between artistic and market value.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Ljerka Dulibić, "Kolekcioniranje slika talijanskih baroknih majstora u kontinentalnoj Hrvatskoj", in: *Sveto i profano: slikarstvo talijanskog baroka u Hrvatskoj*, eds. Radoslav Tomić, Danijela Marković, Zagreb: Galerija Klovićevi dvori, 2015

Ljerka Dulibić, Iva Pasini Tržec, "O provenijenciji nekoliko slika pristiglih u Strossmayerovu galeriju odlukama državnih tijela FNRJ od 1948. do 1958. godine", in: *Radovi Instituta za povijest umjetnosti*, no. 41, 2017, pp. 185–197

Ljerka Dulibić, Iva Pasini Tržec, *Strossmayerova zbirka starih majstora*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2018

Ljerka Dulibić, Iva Pasini Tržec, "Akvizicije Društva prijatelja Strossmayerove galerije", in: *Imago, imaginatio, imaginabile. Zbornik u čast Zvonka Makovića*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2018, pp. 281–301

Isabelle Graw, *High Price: Art Between the Market and Celebrity Culture*, Berlin: Stenberg Press, 2009 (selected chapters)

Gail Feigenbaum, Inge Reist (eds.), *Provenance: An Alternate History of Art (Issues & Debates)*, Los Angeles: Getty Research Institute Publications Program, 2012 (selected chapters)

Jos Hackforth-Jones, Iain Robertson (eds.), *Art Business Today: 20 Key Topics*, London: Lund Humphries, 2016 (selected chapters)

Francis Haskell, *Patrons and Painters: a Study in the Relations between Italian Art and Society in the Age of the Baroque*, London: Chatto & Windus, 1963 (and later editions)

Titia Hulst (ed.), *A History of the Western Art Market: A Sourcebook of Writings on Artists, Dealers, and Markets*, Oakland: University of California Press, 2017 (selected chapters)

Olav Velthuis, Stefano Baia Curioni (eds.), *Cosmopolitan Canvases: The Globalization of Markets for Contemporary Art*, New York: Oxford University Press, 2015 (selected chapters)

Žarka Vujić, *Izvori muzeja u Hrvatskoj*, Zagreb: Art magazin Kontura, 2007 (selected chapters)

Vera Turković, Ariana Novina (eds.), *Umjetnost i tržište: vrednovanje umjetničkih djela u tržišnoj ekonomiji*, Zagreb: Akademija likovnih umjetnosti, 2015 (selected chapters)

Recommended:

Linda Borean, Stefania Mason (eds.), *Il collezionismo d'arte a Venezia. Il Seicento*, Venezia: Marsilio, 2007

Linda Borean, Stefania Mason (eds.), *Il collezionismo d'arte a Venezia. Il Settecento*, Venezia: Marsilio, 2010

Cristina De Benedictis, *Per la storia del collezionismo italiano: fonti e documenti*, Firenze: Ponte alle Grazie, 1998

Gail Feigenbaum, Sybille Ebert-Schifferer (eds.), *Sacred Possessions: Collecting Italian Religious Art, 1500 – 1900*, Los Angeles: Getty Research Institute, 2011

Michel Hochmann, Rosella Lauber, Stefania Mason (eds.), *Il collezionismo d'arte a Venezia. Dalle origini al*

Cinquecento, Venezia: Marsilio, 2008

Arthur MacGregor, *Curiosity and Enlightenment: Collectors and Collections from the Sixteenth to the Nineteenth Century*, New Haven: Yale University Press, 2007

Erin L. Thompson, *Possession: The Curious History of Private Collectors from Antiquity to the Present*, New Haven: Yale University Press, 2016

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises, in which emphasis will be on the discussion and interaction with postgraduates. Exercises are conducted in various formats – from discussions and student assignments to fieldwork and discussions with collection curators in museum institutions, private collectors and gallerists, which will address topics related to the ways of forming private collections and their presence in public, as well as the specifics of art market operations in the local context and in relation to the trends abroad. Individual course segments will be modified and upgraded in accordance with new scientific insights and the development of this current topic of research in the field of art history, as well as the research focus of doctoral students.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

In addition to attending classes and participating in discussions, students are expected to conduct a research of the art market with an accompanying bibliography on a selected topic related to the area of their doctoral thesis.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 15

TITLE OF COURSE/MODULE: *The Architecture of Triumph*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history)

NAME OF COURSE/MODULE TEACHER: Assoc. Prof. Nikolina Maraković, PhD, Assist. Prof. Tin Turković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assoc. Prof. Nikolina Maraković, PhD, Assist. Prof. Tin Turković, PhD, Prof. Zlatko Jurić, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The architectural motifs of triumphal symbolism are a kind of constant in the history of architecture. This is an archetypal need to immortalize the power of an individual, a group of individuals or a state from the Neolithic period to the present. In the architectural sense, and in the language of Nietzsche, it is the embodiment of the human will to power. The design solutions of triumphal symbolism most often rely on the rich heritage of the Antiquity, especially ancient Rome. The same or similar elements and motifs, or rather the same or similar ideas (and archetypal patterns) in sacral and secular architecture can thus often be traced from the period of the oldest civilizations, through the artistic heritage of the ancient Greece and Rome and their creative transformation and reuse in the Christian architecture of the Middle Ages, but also well into the Modern Age, meaning all the way to the modern and contemporary period. Also, the original symbolism and collective memory, with their centuries-worth of sediments, are sometimes skilfully manipulated. The "corporate architecture" of the 20th and 21st century (such as the Trump Tower on Fifth Avenue in New York) can also be seen in this context.

The course will examine the form and symbolic meaning of several selected architectural motifs, architectural or urban solutions, or rather visual concepts, although many more could be included. The emphasis will be on the works from older periods with the aim of explaining their origin and the original meaning, and to follow these ideas in their continuity throughout the Middle Ages and consider them through individual reminiscences in Modern Age architecture, with emphasis on modern and contemporary architecture. Given that this is an extremely wide time span, from the entire chronological cross-section of the history of architecture we will single out representative examples that best illustrate a particular problem. In this sense, an interesting change of standpoint will be offered – instead of looking at ancient architectural solutions "from above", from the position of the Middle or the Modern Age through the prism of their reception or creative transformation, the focus will be on interpreting their original symbolic meaning and the original context of their applications, which is essential for understanding their use / (un)conscious symbolic references in the later periods.

Through the proposed consideration of selected architectural forms and motifs, i.e. notional concepts, in the centuries-old continuity, special emphasis will always be placed on the context, the original context of their creation, followed by the change of context which necessarily brings modifications or even a total change of meaning. This will emphasize the importance of knowing their "historicity", but also open up space for critical reflection on the extent to which the original meaning is integrated into the architecture of later periods, how much of it is done consciously, and how it can be problematized from the perspective of the ancient world.

Teaching units:

- 1 Triumphal route and triumphal column – the design and symbolic meaning of the approach to sacral buildings, imperial palaces and city / cult foci in the Antiquity and the Middle Ages; the relationship

with the environment; the architectural backdrop of triumphal processions, the triumphal column as an ancient symbol of victory and its use in the religious (Christian) medieval and modern age context.

“Star architects” and the crisis of architecture at the turn of the 20th and the 21st century – the relation of architecture to the natural, cultural and urban context; from respecting to ignoring all specific features; from careful theoretical grounding to banal slogans; bizarre and gigantic architectural compositions as a symbol of financial power; “star architecture” and ignoring the social aspect of architectural work.

- 2 Triumphal gates – shaping the entrance spaces to sacral and profane buildings; Egyptian pylons, Greek propylaea, ancient and medieval towers and westworks, and individual modern age reminiscences and (mis) understanding of ancient sources; "adventus" in the secular and sacral context.

Triumphal arch – from the Roman triumphal arch to the modern and contemporary architectural and urban solutions (the example of Paris), corporate modernism of the late modernity and the banalization of classical forms and meanings; a view of modern and contemporary achievements from the perspective of the ancient world; a triumphal arch at the entrance to the sanctuary of Christian buildings, its (late) ancient roots, and the continuity / modification / change of meaning.

- 3 Celestial dome – the idea of the dome and its design in the history of architecture; its significance in the religious and sovereign context and the legacy of its historical symbolism, from Middle Eastern sources to the never built Reichstag of Nazi Germany or the architecture of the neoliberal economy.
Nazi architecture as a *renovatio* of ancient profane architecture; using the ancient vocabulary to establish the "New Rome".
- 4 The symbolism of Sun and Light – the solar aspect in sacral and profane architecture – ancient pagan roots and a change of meaning in the Christian context; the symbolism of light and the Sun in the context of rulers; the Egyptian obelisk, its use and meaning in the original and modern age context, (re) interpretation of the original symbolism, a visual domination of space.

The skyscraper and the city in the 20th century – from a symbol of modernist progress at the beginning of the century, the internationalization of corporate modernism and a political symbol that marks occupied spaces and warns of political subjugation in mid-century, to the means of mass urban destruction in the late 20th century.

- 5 Triumph in death – shaping of tombstones and architecture associated with death in the Antiquity and the Middle Ages – tombs (mausoleums), baptisteries, martyria; amphitheatres and circuses; Christian martyrs and saints.

Worship of saints' bodies – cemetery churches and cult spaces; *translatio* and *depositio* of relics; relics as the foundation and focus of sacral architecture; creating space for relic worship.

Tradition and departure from tradition in the 19th, 20th and the 21st century tomb architecture; planned construction and dominance of monuments to the deceased / merging of monuments with the natural environment; the power of the individual / the power of nature.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Earl Baldwin Smith, *Architectural Symbolism of Imperial Rome and the Middle Ages*, Princeton: Princeton University Press, 1956

Earl Baldwin Smith, *The dome: a study in the history of ideas*, Princeton: Princeton University Press, 1950

Günter Bandmann, *Mittelalterliche Architektur als Bedeutungsträger*, Berlin: Gebr. Mann, 1951

Slobodan Čurčić, "Late-Antique Palaces: The Meaning of Urban Context", in: *Ars Orientalis*, no. 23, 1993, pp. 67–90

Miles Glendinning, *Architecture's Evil Empire?: The Triumph and Tragedy of Global Modernism*, Reaktion Books, 2010

Mayke de Jong, Frans Theuws (eds.), *Topographies of Power in the Early Middle Ages*, Leiden, Boston, Köln: Brill, 2001

Richard Krautheimer, "Introduction to an 'Iconography of Medieval Architecture'", in: *Journal of the Warburg and Courtauld Institutes*, no. 5, 1942, pp. 1–33

Maggie L. Popkin, *The Architecture of the Roman Triumph: Monuments, Memory and Identity*, Cambridge University Press, 2016

Karl M. Swoboda, "The Problem of the Iconography of Late Antique and Early Medieval Palaces", in: *Journal of the Society of Architectural Historians*, no. 2, 1961, pp. 78–89

Fikret K. Yegül, "A Study in Architectural Iconography: Kaisersaal and the Imperial Cult", in: *The Art Bulletin*, no. 64 (1), 1982, pp. 7–31

Margaret Ann Zaho, *Imago Triumphalis: The Function and Significance of Triumphal Imagery for Italian Renaissance Rulers*, Peter Lang, 2004

Recommended:

Earl Baldwin Smith, *Egyptian Architecture as Cultural Expression*, Published by American Life Foundation, New York, 1978

Robert W. Berger, *The Palace of the Sun: The Louvre of Louis XIV*, Pennsylvania State University Press, 1993

Peter Brown, *The Cult of the Saints. Its Rise and Function in Latin Christianity*, The University of Chicago Press, 1981

John Crook, *The Architectural Setting of the Cult of Saints in the Early Christian West c. 300–1200*, Oxford: Clarendon Press, 2003

Joshua Hagen, Robert C. Ostergren, *Building Nazi Germany: Place, Space, Architecture, and Ideology*, Rowman & Littlefield Publishers, 2019

Julia Hell, *The Conquest of Ruins: The Third Reich and the Fall of Rome*, The University of Chicago Press, 2018

Mark J. Johnson, *The Roman Imperial Mausoleum in Late Antiquity*, Cambridge University Press, 2009

Mark Wilson Jones, *Principles of Roman Architecture*, Yale University Press, 2003

Jacob Abraham Latham, *The Ritual Construction of Rome, Processions, Subjectivities, and the City from the Late Republic to Late Antiquity*, University of California, 2007

D. Medina Lasansky, *Renaissance Perfected: Architecture, Spectacle, and Tourism in Fascist Italy (Buildings, Landscapes, and Societies)*, Penn State University Press, 2004

Friedrich Nietzsche, *Volja za moć: pokušaj prevrednovanja svih vrijednosti* (translation: A. Stamać, introduction: B. Despot), Zagreb: Mladost, 1988 (selected chapters)

Éamonn Ó Carragáin, Carol Neuman de Vegvar (eds.), *Roma Felix – Formation and Reflections of Medieval Rome*, Routledge, 2008

Leni Riefenstahl, *Triumph des Willens*, 1935 (film)

Jocelyn M. C. Toynbee, *Death and Burial in the Roman World*, The Johns Hopkins University Press, 1996

* Case studies for individual work will be chosen by students themselves, and additional literature will be determined according to the topic for every student.

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises. Exercises will be conceived in different ways – text analysis, discussion, independent work on a given topic, field work.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, and write a short paper on a given topic (related to the area of the doctoral thesis).

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 16

TITLE OF COURSE/MODULE: *Reception of the Croatian (Early) Middle Ages in the Modern and Contemporary Context*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Assoc. Prof. Nikolina Maraković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assoc. Prof. Nikolina Maraković, PhD, Assoc. Prof. Trpimir Vedriš, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The Middle Ages are present in our everyday life in various ways. In addition to individual original buildings or other types of medieval artefacts that we come in contact during our lives, there are numerous elements that indicate a belonging to the "medieval *imaginarium*" and constitute the life of the modern and contemporary society: names (streets, squares, institutions, companies or personal names), visual solutions inspired by medieval monuments or motifs, references to the Croatian Middle Ages in various spheres of cultural and social (political) life. In the Croatian case, the Middle Ages have a special epistemological status, and especially the Early Middle Ages are often treated as the "golden age" of Croatian history. With the emergence of the Croatian state, the Middle Ages returned to the public discourse with great force (the renaming of streets, state decorations, graphic design, political arguments), and the medieval imagination gained an important role in the shaping of Croatian identity. Sayings such as "since the seventh century" or "the curse of King Zvonimir" gained an almost mythical status, as well as the ubiquitous visual reminders of the Croatian (Early) Middle Ages, such as the "Old Croatian wattle".

The course will deal with the reception and representation of medieval heritage in Croatian historiography, politics, art and popular culture from the 19th to the 21st century, and the critical consideration of the role of the (Early) Middle Ages in shaping the modern (Croatian) nation, national identity and collective memory. Starting from the assumption of the social construction of knowledge (in the tradition of the social-constructivist school of P. L. Berger, T. Luckmann, E. Zerubavel), we want to explore the way that social knowledge of a particular section of the past is shaped. We will try to detect neuralgic points in the interpretation of attitudes towards (early) medieval heritage in different social groups, connect seemingly unrelated forms of medieval life in contemporary political life or popular imagination with the planned outcome of critical reflection on the mechanisms that shape "social knowledge" as the basis for individual and group identification, and the creation of specific forms of collective memory.

Teaching units:

- 1 Discovery of the Middle Ages in the century of nations (definition of the Middle Ages, myth of the "golden age" / wider European context /, role in shaping the national historiographical canon, role of archaeology and art history / beginnings and development of disciplines and their connection to politics), relationship of the Middle Ages and the Antiquity / e.g. Gauls vs. Franks in France, Italian vs. Croatian / Slavic history in Croatia /; I. K. Sakcinski, etc.).
- 2 Imagining the early Middle Ages (depiction of the early Middle Ages in the art of the 19th and early 20th century / "public art", institutions, education system /, depictions of medieval motifs / the arrival of Croats, christianization, Croatian dukes and kings / and their textual sources, history of reception, case studies – individual motifs in art or individual artists).
- 3 Old Croatian culture / art (Central European and wider European context; origin of the concept, context of design and use; comparative material / e.g. the case of Spain and the use of Visigothic art,

Italian reception of the Langobards /; case studies – "Croatian wattle", Višeslav's baptistry, Tomislav's crown, etc.).

- 4 Disputes over the Early Middle Ages in the 20th century (Byzantium, the Franks and the position of Croatia in Europe, the political context of erecting monuments / e.g. the monument to king Tomislav, Gregory of Nin, etc./, interpretation, identification and destruction of medieval heritage in the Homeland War, the term culturocide, comparative materials / e.g. Serbia, Kosovo /, case studies – Church of Holy Salvation at the spring of the river Cetina, etc.).
- 5 (Neo) medievalism in modernity (return of the Middle Ages at the end of the 20th century, use of the early Middle Ages in the Republic of Croatia / 1990 –/, epistemological status / mention in the Constitution /, public history / naming of streets and squares, monuments/, notion of neo-medievalism / "re-enacting Middle Ages"/; case studies - renovations of medieval buildings, neo-medievalism in architecture and art, TV shows, etc.).

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Elazar Barkan, Ronald Bush, "Introduction", in: *Claiming the Stones/Naming the Bones*, eds. Elazar Barkan, Ronald Bush, Los Angeles: Getty Research Institute, 2002, pp. 1–15

Nevenko Bartulin, "Italian 'Civilisation' and Croatian 'Barbarism': Relations between Fascist Italy and the Independent State of Croatia, 1941-1943.", in: *Rotte Adriatiche: Tra Italia, Balcani e Mediterraneo*, eds. Stefano Trinchese, Francesco Caccamo, Milano: FrancoAngeli, 2011, pp. 153–161

Goran Bilogrivić, "Hrvatska nacionalna srednjovjekovna arheologija do sredine 20. stoljeća – ideje budućnosti sputane vremenom (Croatian national medieval archaeology up to mid-twentieth century – ideas of the future burdened with time)", in: *Zbornik radova s Prve medievističke znanstvene radionice u Rijeci*, eds. Kosana Jovanović, Suzana Miljan, Rijeka: Filozofski fakultet Sveučilišta u Rijeci, 2014, pp. 207–215

Dunja Bonacci Skenderović, Mario Jareb, "Hrvatski nacionalni simboli između negativnih stereotipa i istine", in: *Časopis za suvremenu povijest*, no. 2, 2004, pp. 731–760

Neven Budak, "Using the Middle Ages in Modern-day Croatia", in: *Gebrauch und Missbrauch des Mittelalters, 19.–21. Jahrhundert/Uses and Abuses of the Middle Ages: 19th – 21st Century/Usages et Mésusages du Moyen Age du XIXe au XXIe siècle*, eds. Janos M. Bak, Jörg Jarnut, Pierre Monet, Bernd Schneidemüller, München: Wilhelm Fink, 2009, pp. 241–262

Ljerka Dulibić, Iva Pasini Tržec, "Dokumenti o zamjeni dviju slika Vittorea Carpaccia iz Strossmayerove galerije za Višeslavovu, odnosno Krstionicu svećenika Ivana iz Muzeja Correr", in: *Ars Adriatica*, no. 17, 2017, pp. 269–280

Hrvoje Gračanin, "Hrvatsko rano srednjovjekovlje u službi politike u počecima neovisne Hrvatske (The Croatian early middle ages in service of politics in the beginnings of independent Croatia)", in: *Kroatologija*, no. 1, 2010, pp. 89–101

"Povijesni identiteti i politički realiteti: proslava tisućugodišnjice Hrvatskog Kraljevstva 1925. godine (Historical Identities and Political Realities: Millennial Celebration of the Kingdom of Croatia in 1925)", in: *Hrvati i manjine u Hrvatskoj: moderni identiteti*, ed. Marijana Marinović, Zagreb: AZO, 2014, pp. 119–138

Borislav Grgin, "Primjer selektivnog pamćenja: hrvatski srednjovjekovni vladari u nazivlju ulica i trgova najvažnijih hrvatskih gradova", in: *Povijesni prilozi*, no. 26, 2007, pp. 283–295

Radovan Ivančević, "Interpretacije predromaničke umjetnosti", *Hrvatska i Europa, kultura, znanost i umjetnost*, sv. I. *Srednji vijek (VII.–XII. stoljeće). Rano doba hrvatske kulture*, ed. Ivan Supičić, Zagreb: AGM – HAZU, 1997, pp. 417–442

- Nikola Jakšić, "Manipulacije povijesnim spomenicima – primjer Višeslavove krstionice", in: *Povijesno naslijeđe i nacionalni identitet*, ed. Marijana Marinović. Zagreb: Zavod za školstvo Republike Hrvatske, 2006, 40–45
- Nikola Jakšić, "Ponovno o krstionici svećenika Ivana nazvanoj i Višeslavovom", in: Nikola Jakšić, *Klesarstvo u službi evangelizacije: studije iz predromaničke skulpture na Jadranu*, Split: Književni krug, Muzej hrvatskih arheoloških spomenika, 2015, pp. 387–416 [Summary, pp. 549–550]
- Mario Jareb, "Da li su Hrvati postal Goti? Odnos ustaša i vlasti Nezavisne Države Hrvatske prema neslavenskim teorijama o podrijetlu Hrvata (Did the Croats become Goths? How the Ustasha and the authorities of the Independent State of Croatia Treated non-slavic theories of the origins of the Croats)", in: *Časopis za suvremenu povijest*, no. 3, 2008, pp. 869–882
- Mario Jareb, "'Old Croatian Crown' or the construction and use of the national and political symbol from the late 19th century to the WWII", in: *Studia Slavica et Balcanica Petropolitana*, no. 2, 2014, pp. 16–33
- Philip L. Kohl, "Nationalism and Archaeology: On the Constructions of Nations and the Reconstructions of the Remote Past", in: *Annual Review of Anthropology*, no. 27, 1998, pp. 223–246
- Claire L. Lyons, "Objects and Identities: Claiming and Reclaiming the Past", in: *Claiming the Stones/Naming the Bones*, eds. Elazar Barkan and Ronald Bush, Los Angeles: Getty Research Institute, 2002, pp. 116–137
- Ivana Mance, "Ivan Kukuljević u Dalmaciji 1854. i 1856. godine: spomenici srednjovjekovlja kao uporište hrvatskog nacionalnog identiteta (Ivan Kukuljević Sakcinski in Dalmatia in 1854 and 1856: medieval monuments as a footing of Croatian national identity)", in: *Radovi Zavoda za povijesne znanosti HAZU u Zadru*, no. 5, 2015, pp. 239–256
- Ivana Mance, "Nacionalni identitet i pitanja stila u djelu Ivana Kukuljevića Sakcinskog", in: *Zbornik trećeg kongresa hrvatskih povjesničara umjetnosti*, ed. Andrej Žmegač, Zagreb: Institut za povijest umjetnosti, 2013, pp. 291–294
- Mirjana Matijević Sokol, "Krsni zdenac Hrvata. Paleografsko-epigrafska raščlamba natpisa s krstionice kneza Višeslava", in: *Croatica Christiana Periodica*, no. 59, 2007, pp. 1–31
- Predrag Novaković, "Archaeology in the New Countries of Southeastern Europe: A Historical Perspective", in: *Comparative Archaeologies. A Sociological View of the Science of the Past*, ed. Ludomir R. Lozny, New York: Springer, 2011, pp. 339–461
- Maja Petrinc, "Srednjovjekovna arheologija u 20. stoljeću u Hrvatskoj", in: *Hrvatska arheologija u XX. stoljeću*, eds. Jacqueline Balen, Božidar Čečuk. Zagreb: Matica hrvatska, 2009, pp. 555–590
- Walter Pohl, "National Origin Narratives in the Austro-Hungarian Monarchy", in: *Manufacturing Middle Ages. Entangled History of Medievalism in Nineteenth-Century Europe*, eds. Patrick J. Geary, Gábor Klaniczay, Leiden, Boston: Brill, 2013, pp. 13–50
- Walter Pohl, "Modern Uses of Early Medieval Ethnic Origins", in: *Gebrauch und Missbrauch des Mittelalters, 19.–21. Jahrhundert/Uses and Abuses of the Middle Ages: 19th – 21st Century/Usages et Mésusages du Moyen Age du XIXe au XXIe siècle*, eds. Janos M. Bak, Jörg Jarnut, Pierre Monet, Bernd Schneidemüller, München: Wilhelm Fink, 2009, pp. 55–70
- Helaine Silverman, "Contested Cultural Heritage: A Selective Historiography", in: *Contested Cultural Heritage: Religion, Nationalism, Erasure and Exclusion in a Global World*, ed. Helaine Silverman, New York: Springer, 2011, pp. 1–49
- Trpimir Vedriš, "Baptismal font of the Croats: a case study in the formation of a national symbol", in: *Memoirs of the American Academy in Rome*, no. 62, 2017, pp. 65–98

Recommended:

- Elazar Barkan and Ronald Bush (eds.), *Claiming the Stones/Naming the Bones: Cultural Property and the Negotiation of National and Ethnic Identity*, Issues and Debates, vol. 10, Los Angeles: Getty Research Institute, 2002
- Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy Walton (eds.), *Art and Politics in the Modern Period. Conference Proceedings*, Zagreb: FF Press, 2019
- Patrick J. Geary, Gábor Klaniczay (eds.), *Manufacturing Middle Ages. Entangled History of Medievalism in Nineteenth-Century Europe*, Leiden, Boston: Brill, 2013
- Nikola Jakšić, "On the Origin of the Baptismal Font with the Name of Prince Višeslav", in: *Hortus Artium Medievalium*, no. 8, 2002, pp. 241–245
- Nikola Jakšić, "O porijeklu krstionice s imenom kneza Višeslava", in: *Klesarstvo u službi evangelizacije: studije iz predromaničke skulpture na Jadranu*, Split: Književni krug, Muzej hrvatskih arheoloških spomenika, 2015, pp. 377–386
- Nikola Jakšić, "Una vasca battesimale altomedievale fra le due sponde dell'Adriatico", in: *Alla ricerca di un passato complesso. Contributi in onore di Gian Pietro Brogiolo per il suo settantesimo compleanno*, eds. Alexandra Chavarrfa Arnau, Miljenko Jurković, Motovun, Zagreb: IRCLAMA, University of Zagreb, 2016
- Mario Jareb, *Hrvatski nacionalni simboli*, Zagreb: Alfa d.d., Hrvatski institut za povijest, 2010
- Ljubo Karaman, *Baština djedova*, Illustrations by Rudolf Schlick and Kamilo Tompa, Zagreb: Hrvatski izdavački bibliografski zavod, 1944
- Ljubo Karaman, *Iz kolijevke hrvatske prošlosti*. Zagreb: Matica hrvatska, 1930
- Philip L. Kohl, Clare Fawcett (eds.), *Nationalism, Politics, and the Practice of Archaeology*, Cambridge: Cambridge University Press, 1995
- Philip L. Kohl, Mara Kozelsky, Nachman Ben-Yehuda (eds.), *Selective Remembrances: Archaeology in the Construction, Commemoration, and Consecration of National Pasts*, Chicago: The University of Chicago Press, 2007
- Ivan Kukuljević Sakcinski, "Izvjestje načelnika društva g. I. K. S. o svom putovanju u Mletke i Beč god. 1853.", in: *Arkiv za povjestnicu jugoslavensku*, no. III, 1854, pp. 334–338
- Ivan Kukuljević Sakcinski, "Izvestje o putovanju po Dalmaciji u jeseni godine 1854. Čitano na skupštini Društva za povjesnicu jugoslavensku i starine 24. travnja tekuće godine (1855)", in: *Neven*, no. 17–18, 1855–1856, pp. 261–270, 277–282
- Ivan Kukuljević Sakcinski, "Izvestje o putovanju kroz Dalmaciju u Napulj i Rim s osobitim obzirom na slavensku književnost, umjetnost i starine", in: *Arkiv za povjesnicu jugoslavensku*, no. 4, 1857, pp. 305–392
- Jerzy Malinowski (ed.), *History of art history in Central, Eastern and South-eastern Europe*, vols. 1–2, Torun: The Society of Modern Art, Tako Publishing House: 2012
- Ivana Mance, "Ivan Kukuljević Sakcinski: Art History and Politics in Croatia", in: *History of Art History in Central, Eastern and South-Eastern Europe*, vol. 1, ed. Jerzy Malinowski, Toruń: Society of Modern Art, Tako Publishing House, 2012, pp. 81–84
- Ivana Mance, *Zèrcalo naroda. Ivan Kukuljević Sakcinski: povijest umjetnosti i politika*, Zagreb: Institut za povijest umjetnosti, 2012
- Iva Pasini Tržec, Ljerka Dulibić, "The Pre- and After- Lives of Transferred Museum Objects: on the Exchange of Two Paintings from the Strossmayer Gallery in Zagreb for a Baptismal Font from the Venetian Museo Correr, 1942.", in: *Art and Politics in Europe in the Modern Period*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Zagreb: FF Press, 2019
- Neil Silberman, *Between Past and Present. Archaeology, Ideology, and Nationalism in the Modern Middle East*, New York: Henry Holt & Co., 1989

Helaine Silverman (ed.), *Contested Cultural Heritage: Religion, Nationalism, Erasure and Exclusion in a Global World*, New York: Springer, 2011

Josef Strzygowski, *O razvitku starohrvatske umjetnosti: prilog otkriću sjeverno-europske umjetnosti*, Zagreb: Matica hrvatska, 1927

Dasen Vrsalović. *Srednjovjekovna arheologija u Hrvatskoj: Prvih sto godina 1878. – 1978.*, Zagreb: Kiklos, 2013

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises. Exercises will be conceived in different ways – text analysis, discussion, independent work on a given topic, field work.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, and write a short paper on a given topic (related to the area of the doctoral thesis).

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 17

TITLE OF COURSE/MODULE: *History of Public Space*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (cultural heritage / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Ana Marinković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Ana Marinković, PhD, Assoc. Prof. Nevena Škrbić Alempijević, PhD, Ana Šverko, PhD, senior research associate

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The concept of public space is one of the fundamental factors in the development of the city throughout history, not only in its material form, but also in relation to the diverse and complex urban functions. The course deals with contextualized consideration of the historical development of public space policies throughout history and the consequent morphological changes of the city. This is an issue that has been the subject of scientific consideration for the past few decades, and has recently become a key issue not only in the context of architectural and urban design and urban topography, but also of the more global political and economic processes. Through selected teaching units, emphasis is placed on the continuities and discontinuities in the conceptualization of public space from the Antiquity to the Modern Age, which are examined both on the basis of written documents on public space (ranging from narrative descriptions to urban regulations), and morphological analysis of the selected historical and contemporary urban units.

In view of this, the course will especially highlight several problems of conceptualizing public space that are relevant for all historical periods: the idea of borders and the delimitation of urban space, mechanisms of public space control, inclusivity and exclusivity of public space (ethnic, religious, gender), attitude towards nature (as a non-urban or urban element), public space as the holder of collective memory, public space and performances, public art.

Teaching units:

- 1 Definition and typology of public space; public and private space; concepts and policies of public space; mechanisms of control and management; urban context – urban topography; the idea of the square; public space as a research topic – historiography; morphological analysis of the public space.
Public space in the Antiquity – public vs. state – *res publica* vs. *res communis*; the *agora* and the *stoa*; forums and basilicas; publicity of administrative buildings, urban matrixes of public spaces.
- 2 Public space in the Middle Ages – communal statutes – provisions on public space – regulations; municipal squares and streets; the church as a public space; processional ceremonies between the religious and the secular.
Polyfunctionality of public spaces and buildings in the Middle Ages; (in) availability of public space: city lodges, administrative buildings, fortifications.
- 3 Public space in the Early Modern Age – the idea of the public in treatises – the ideal city; the renaissance vs. the baroque square, theater as a public space and theater in the public space.
Spaces of public control: quarantine, hospital, barracks, prison; slaughterhouses and food in public space.
- 4 Public space in modern times – urban planning; participatory processes – introduction of public debate; public space in a socialist and post-socialist city.
Denial of historic public spaces; UNESCO and public space as heritage.

Public space as a political topic of the new left; public space and the civil society; commons – common space; false public spaces and sustainable urban development.

- 5 Contemporary policies and practices of public space: mechanisms of creating today's city; public spaces and the formation of memory; public space as a place of conflict; public space and performances.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Hannah Arendt, *The Human Condition*. Chicago: Chicago University Press, 1958 (chapter *The Public and the Private Realm*)

Seyla Benhabib, "Models of Public Space: Hannah Arendt, the Liberal Tradition, and Jürgen Habermas", in: *Habermas and the Public Sphere*, ed. Craig Calhoun, Cambridge, MA: MIT Press, 1992, pp. 73–97

Michael Conan, Wangheng Chen (eds.), *Gardens, City Life and Culture*. Washington D.C.: Dumbarton Oaks Research Library and Collection, 2008 (chapter of choice)

Matthew Carmona, Claudio de Magalhães, Leo Hammond, *Public Space: The Management Dimension*, London: Routledge, 2008 (chapters "Public space through history", "Contemporary debates and public space")

Richard T. LeGates, Frederic Stout, *The City Reader*, Routledge Urban Reader Series. London – New York: Routledge, 2016 (chapter "Urban Space")

Lewis Mumford, *The City in History: Its Origins, Its Transformations, and Its Prospects*, New York, NY: Harcourt, Brace & World, 1961

Kevin Lynch, *The Image of the City*, Cambridge, MA: MIT Press, 1960

Benjamin W. Stanley et al., "Urban Open Spaces in Historical Perspective: A Transdisciplinary Typology and Analysis", in: *Urban Geography*, no. 8, 2012, pp. 1089–1117

Paul Zucker, *Town and Square: From the Agora to the Village Green*, New York: Columbia University Press, 1959

Recommended:

Khalid Al-Hagla, "Towards a Sustainable Neighborhood: The Role of Open Spaces", in: *International Journal of Architectural Research*, no. 2, 2008, pp. 162–177

Jane Amidon, Kathryn Gustafson, *Radical Landscapes: Reinventing Outdoor Space*, London: Thames & Hudson, 2003

Heather D. Baker, "A waste of space? Unbuilt land in the Babylonian cities of the first millennium BC", in: *Iraq*, no. 71, 2009, pp. 89–98

Tridib Banerjee, "The Future of Public Space Beyond Invented Streets and Reinvented Places", in: *Journal of the American Planning Association*, no. 67 (1), 2001, pp. 9–24

Timothy Beatley, *Green Urbanism. Learning from European Cities*. Washington, DC – Covelo, CA: Island Press, 2000

Boštjan Bugarič, "Transformation of public space, from modernism to consumerism", in: *Urbani izziv*, no. 1–2, 2006, pp. 173–176

Stephen Carr, Mark Francis, Leanne G. Rivlin, Andrew M. Stone, *Public Space*, Cambridge: Cambridge University Press, 1992

William Cavanagh, "Empty space? Courts and squares in Mycenaean towns", in: *Urbanism in the Aegean Bronze Age*, ed. Keith Branigan, Sheffield Studies in Aegean Archaeology, vol. 4. Sheffield: Sheffield Academic Press, 2002, pp. 119–134

Richard L. Cleary, *The Place Royale and Urban Design in the Ancien Régime*. Cambridge: Cambridge

University Press, 1999

Galen Cranz, *The Politics of Park Design: A History of Urban Parks in America*, Cambridge, MA: MIT Press, 1982

Jasna Čapo, Valentina Gulin Zrnić (ed.), *Mjesto, nemjesto. Interdisciplinarna promišljanja prostora i kulture*, Zagreb, Ljubljana: Institut za etnologiju i folkloristiku – Slovenska akademija znanosti i umjetnosti, 2011

Zeynep Çelik et al. (eds.), *Streets: Critical Perspectives on Public Space*, Berkeley, CA: University of California Press, 1994 (paper *The street triumphant: The urban impact of Roman triumphal parades*).

Raymond W. Gastil, Ryan Zoë (eds.), *Information exchange: how cities renew, rebuild, and remember*, New York: Van Alen Institute, 2003

Jürgen Habermas, *The Structural Transformation of the Public Sphere*, Cambridge, MA: MIT Press, 1989 (*1962) (selected chapters)

N. John Habraken, *The Structure of the Ordinary: Form and Control in the Built Environment*, Cambridge, MA: MIT Press, 1998

Patsy Healey, *Urban Complexity and Spatial Strategies*, London, New York: Routledge, 2007

Jane Jacobs, *Death and Life of Great American Cities*, New York: Random House, 1961

Petra Kelemen, Nevena Škrbić Alempijević, *Grad kakav bi trebao biti. Etnološki i kulturnoantropološki osvrti na festivale*, Zagreb: Naklada Jesenski i Turk, 2012

Lynn Hollen Lees, "Urban public space and imagined communities in the 1980s and 1990s", in: *Journal of Urban History*, no. 20, 1994, pp. 443–465

Setha M. Low, Denise Lawrence-Zúñiga (eds.), *The Anthropology of Space and Place. Locating Culture*, Malden, Oxford: Blackwell Publishing, 2003

Ali Madanipour, *Public and Private Spaces of The City*, London, New York: Routledge, 2003

Don Mitchell, "The End of Public Space? People's Park, Definitions of the Public, and Democracy", in: *Annals of the Association of American Geographers*, no. 85 (1), 1995, pp. 108–133

Don Mitchell, *The Right to the City: Social Justice and the Fight for Public Space*, New York: Guilford, 2003

Charles Moore, *You Have to Pay for the Public Life. Selected Essays*, ed. Kevin Keim, Cambridge, MA: MIT Press, 2001

Jerry D. Moore, *Architecture and Power in the Ancient Andes: The Archaeology of Public Buildings*, Cambridge: Cambridge University Press, 1996

Nissen Sylke, "Urban Transformation. From Public and Private Space to Spaces of Hybrid Character", in: *Sociologický časopis/Czech Sociological Review*, no. 6, 2008, pp. 1129–1149

Christian Norberg-Schulz, *Phenomenology of Architecture*, Milano: Rizzoli, 1979

E. J. Owens, *The City in the Greek and Roman World*, London: Routledge, 1991

Robert Rotenberg, Gary McDonogh (eds.), *The Cultural Meaning of Urban Space*, Westport, CT: Bergin and Garvey, 1993

Richard Sennett, "The Public Realm", in: *The Blackwell City Reader*, eds. G. Bridge, S. Watson, London: Blackwell Publishers, 2010, pp. 261–273

Neil Smith, Setha Low, "Introduction: The imperative of public space", in: *The Politics of Public Space*, ed. Setha Low, Neil Smith, London, New York: Routledge, 2006, pp. 1–16

Michael Southworth, Eran Ben-Joseph, *Streets and the Shaping of Towns and Cities*, New York: McGraw-Hill, 1997

David Stronach, "The garden as a political statement: Some case studies from the Near East in the first millennium B.C.", in: *Bulletin of the Asia Institute*, no. 4, 1990, pp. 171–182

Bernard Tschumi, *Event–Cities 3: Concept vs. Context vs. Content*, Cambridge, MA: MIT Press, 2004

Anthony Vidler, "The scenes of the street: Transformations in ideal and reality, 1750–1871", in: *On Streets*,

ed. Stanford Anderson, Cambridge, MA: MIT Press, 1978, pp. 29–112

Francis Violich, *The Bridge to Dalmatia*. Baltimore and London: The Johns Hopkins University Press, 1998

John Brian Ward-Perkins, *Cities of Ancient Greece and Italy: Planning in Classical Antiquity*, New York: George Braziller, 1974

Jelena Zlatar, "Influence of shopping centres (as non-places) in Zagreb on the disappearance of public space", in: *Place, non-place. Interdisciplinary reflections on space and culture*, eds. Jasna Čapo, Valentina Gulin Zrnić, Zagreb: Library New Ethnography, 2011, pp. 317–331

Jelena Zlatar Gamberožić, Anđelina Svirčić Gotovac, "Transformation of Public Space in Zagreb since 2000", in: *Public Spaces: Times of Crisis and Change*, (Published online: 07 Nov 2016), pp. 105–126

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises, in which emphasis will be on discussion and interaction with postgraduates. Exercises will be delivered in different formats – from discussions, literature analysis and archival material to discussions with architects / urbanists / theoreticians of space / public space activists on the topic of contemporary public space policies.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, write a summary of a chosen title from the list of recommended literature, and write a research proposal with the accompanying bibliography on the chosen topic related to the area of the doctoral thesis.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 18

TITLE OF COURSE/MODULE: *The Problem of Authorship in the Sculptural Production of the Middle Ages*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history)

NAME OF COURSE/MODULE TEACHER: Assoc. Prof. Predrag Marković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assoc. Prof. Predrag Marković, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The problem of defining the author's contribution to the creation of individual sculptures often leads art historians to completely different solutions. In simpler cases of independent sculptural achievements, the quality of execution and changes in stylistic or design features often serve to identify different chronological-developmental stages, or to make an assumption about a cooperation with some less skilled assistants. In the case of more complex and demanding sculptural works, larger or smaller deviations in the quality of execution are justified by the participation of a number of anonymous assistants and collaborators within the workshop, but real problems arise in cases of cooperation with two or more sculptural masters who already had recognizable opuses and defined sculptural "handwritings". Although sometimes only the contribution of one or the other to the execution of the work can be clearly defined, the main problem lies in making assumptions as to who is the master responsible for the idea, that is the conceptual solution on the basis of which that person is most often defined as the author of the whole piece, regardless of the contribution of collaborators.

Through five teaching units and a few examples from older local sculpture and the most important sculptors between the 9th and the 15th century, this problem course will point to the complexity and problems often created by a simplified view of the importance and role of individual contributions to the realization of a sculptural piece:

- 1 Introductory considerations;
- 2 Master of the Koljane Chancel panel and the capital master from Bale;
- 3 Radovan;
- 4 Bonino da Milano;
- 5 Juraj Dalmatinac, Andrija Aleši, Nikola Firentinac.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Evelyn Welch, "The Organization of Art", in: *Art and Society in Renaissance Italy 1350–1500*, Oxford, New York: Oxford University Press, 1997, pp. 79–102

Anali Galerije Antuna Augustinčića, no. 28–29 (Zbornik radova sa simpozija *Original u skulpturi*, Klanjec, 4. – 6. lipnja 2008.), 2010

Nikola Jakšić, Ivan Josipović, *Majstor koljanskog pluteja u kontekstu predromaničkih reljefa s lokaliteta Stombrate u Bijaćima*, in: *Starohrvatska prosvjeta*, no. 42, 2015, pp. 145–163

Miljenko Jurković, Iva Marić, Ivan Basić, "Novi fragmenti ambona iz Gurana – prilog opusu 'Majstora kapitela iz Bala'", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 50, 2007, 7–20

Ivo Babić (ed.), *Majstor Radovan i njegovo doba*, *Zbornik radova međunarodnog znanstvenog skupa održanog u Trogiru 26. – 30. rujna 1990. godine*, Trogir: Muzej grada Trogira (selected chapters)

Predrag Marković, "Mramorni reljefi venecijanske radionice Bon u Senju i krčki knezovi Frankopani", in: *Radovi Instituta za povijest umjetnosti*, no. 30, 2006, pp. 9–28

Predrag Marković, "Anđeo štitonoša s grbom obitelji de Judicibus – još jedan nepoznati suradnik Bonina Jakovljeva iz Milana", in: *Ars Adriatica*, no. 4, 2014, pp. 199–212

Dino Milinović, Ana Marinković, Ana Munk (eds.), *Majstorske radionice u umjetničkoj baštini Hrvatske. Zbornik radova znanstvenog skupa "Dani Cvita Fiskovića" održanog 2012. godine*, Zagreb: Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, FF press, 2014, pp. 83–100

Predrag Marković, "Juraj Dalmatinac i Andrija Aleši u Splitu – majstori, radionica suradnici", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 43, Split, 2016, pp. 151–191

Recommended:

Marie Thérèse Baudry, Dominique Bozo, André Chastel, *La Sculpture: Méthode et vocabulaire (Principes d'analyse scientifique)*, 3. ed., Paris: Imprimerie nationale, 1990

DESCRIPTION OF INSTRUCTION METHODS

Lectures, exercises.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Seminar paper, exam.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 19

TITLE OF COURSE/MODULE: *Design and Construction in the Middle and Early Modern Age (9th – 16th Century)*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history)

NAME OF COURSE/MODULE TEACHER: Assoc. Prof. Predrag Marković, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assoc. Prof. Predrag Marković, PhD, Assist. Prof. Ivana Tomas, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The realization of a larger and more complex architectural work is subject to many unpredictable circumstances, which is why, in adapting to various financial, aesthetic or ideological requirements during its creation, it changes its original form, stylistic and even constructional characteristics. Architectural historians have long since abandoned the classical paradigm of approaching the analysis and interpretation of buildings according to which it gradually, through organic growth, takes on a direct, materialized form and a reflection of the initial design idea. Nevertheless, despite the more or less visible changes and illogicalities in the very forms of construction, the realized building is still often viewed from the perspective of contemporary architectural practice, and considered to be a logical and rounded design-construction unit in which individual construction stages may be discernible. Also, as a rule, special historical circumstances in which the building is created are not considered, and neither are the nature and limitations of the design-construction process itself. In this problem course, we will try to use some newer theoretical settings and selected examples of older domestic architectural heritage and stone structures (usually sacral buildings erected between the 9th and the beginning of the 16th century) to show that the realisation of a designed building was not only subject to constant changes and refinements to the initial idea, but that it was sometimes approached without a previously clearly defined basic parameters of the whole structure (floor plan, elevation, thickness of walls and girders, etc.), or rather without an elaborated conceptual project.

Teaching units:

- 1 "Archeology of architecture" – possibilities and limitations of analysis and interpretation of the building structure.
- 2 Medieval architects (their knowledge and skills, organization of the construction site; construction management, *fabrica cathedralis...*).
- 3 Presentation of architecture in the Middle and Early Modern Ages (two-dimensional blueprints and three-dimensional models, design and execution drawings and models).
- 4 – 5. The origin of an architectural work – between a project and realization, an architectural work and its temporal / historical dimension – (dis)unity of an architectural work as a consequence of: a) wear, decay and / or change of function, aesthetic understandings and changes / introduction of new spatial (functional-liturgical) content, b) long construction time, and c) changes during the execution of the work (between the project and realization) – design and construction as a dialectical / cognitive process – external or internal processes in the creation of a structure.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

James Ackerman, "*Ars sine scietnita nihil est*, Gotička teorija arhitekture na primjeru katedrale u Milanu", in: *Katedrala, Mjera i svjetlost*, ed. Milan Pelc, Zagreb: Institut za povijest umjetnosti, 2003, pp. 9–100

Lon. R. Shelby, "The Geometrical Knowledge of Medieval Master Mason", in: *Speculum*, no. 47, 1972, pp. 395–421

Cristoph Luitpold Frommel, "Reflections on the Early Architectural Drawings", in: *The Renaissance from Brunelleschi to Michelangelo – The representation of architecture*, eds. Henry A. Millon, Vittorio Magnago Lampugnani, Milano, 1994, pp. 101–106

Pavuša Vežić, *Sveti Donat: rotonda Sv. Trojstva u Zadru*, Split: Muzej arheoloških spomenika, 2002

Goran Nikšić, "Marko Andrijić i Korčulanska katedrala", in: *Godišnjak grada Korčule*, no. 3, 1998, pp. 75–90

Predrag Marković, "Sakristija šibenske katedrale – ugovor, realizacija i rekonstrukcija", in: *Radovi Instituta za povijest umjetnosti*, no. 34, 2010, pp. 31–50

Recommended:

Henry A. Millon, "Models in Renaissance architecture", in: *The Renaissance from Brunelleschi to Michelangelo – The representation of architecture*, Milano: Rizzoli International Publications, 1994, pp. 19–72

Carla Ghisalberti, "Late Italian Gothic", in: *The Renaissance from Brunelleschi to Michelangelo – The representation of architecture*, Milano: Rizzoli International Publications, 1994, pp. 427–430

Charles. M. Radding, William W. Clark, *Medieval Architecture, Medieval learning – Builders and Masters in the Age of Romanesque and Gothic*, New Haven, London: Yale University Press, 1992, pp. 1–8, 34–54, 143–150

Howard Saalman, "Early renaissance architectural theory and practice in Antonio Filarete's *Trattato di Architettura*", in: *The Art Bulletin*, no. 41, 1959, pp. 81–106

DESCRIPTION OF INSTRUCTION METHODS

Lectures, exercises.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Seminar paper, oral exam.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

Discussions with students, anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 20

TITLE OF COURSE/MODULE: *Contemporary Approaches to Medieval Art*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history)

NAME OF COURSE/MODULE TEACHER: Assoc. Prof. Ana Munk, PhD, Prof. Jasna Galjer, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assoc. Prof. Ana Munk, PhD, Prof. Jasna Galjer, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course deals with selected contemporary approaches to medieval art. The chosen theoretical frameworks are those that have taken hold over the past few decades and have been confirmed as theoretical practices that are useful in the study of premodern periods, and which stem from the need to bridge the differences between the present and the past and establish a continuity in social sciences and the humanities, a continuity that does not deny social and cultural specificities and the consequent artistic paradigms, but recognizes the longevity of interest in certain artistic paradigms. Topics that have been singled out are the portrayal of gender roles and the human body articulated during the Middle Ages from the perspective of the Christian worldview. However, in the process of transforming art history into the history of images, artworks are faced with questions articulated in the words and concepts of modernity. Such is the question of the reception of images beyond the dominant narrative of church elites. It was already Meyer Shapiro in the 1940s who postulated a medieval observer from various estates and classes, and examples of interpreting the same artwork depending on the individual interest of the observer can also be found in the sources. Of these, the *Codex Calixtinus* from the early 12th century (the first "tourist guide" in Western culture) is a good example of the difference between a client's intention and an understanding of an artwork interpreted through the prism of local legends and the context of pilgrimage as believers' personal experience. In the 11th-century *Book of the Miracles of Sainte Foy*, the learned narrator confronts and eventually reconciles the various, even incompatible, perspectives of the intellectual elite and the populace devoted to idol worship. The next approach is related to anthropology and based on the work of Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford: Clarendon Press, 1998). Gell's approach is often applied to all periods of art history and defines the concept of the agency (mediation) and the agent (one who acts or manifests power). In the study of premodern periods, it is especially useful in studying human tendency to anthropomorphization, i.e. attributing human characteristics to phenomena and things such as icons and crucifixes that cry and bleed, "mechanized" sculptures with movable limbs, etc. Finally, the course will examine the concept and operational premises of the study of the global Middle Ages (cca 500 – 1600), which is the youngest of the mentioned approaches, but which has increasingly been gaining importance due to its use of digital technologies for mapping art transfers and bringing together researchers committed to studying the supranational and global connectedness of stories, objects and activities in a network of intertwined spaces connected by trade, travel, religions, cosmopolitan cities and even wars.

Teaching units:

- 1 Gender and medieval art: female artists and clients, depictions of women and gender roles, women and pious art.
- 2 Medieval conceptions of the human body, its changeability and its gender, religious and social determination. Strategies of portraying the body as mortal, eroticized, saintly, monastic, heretical, non-Christian, courtly, monstrous, angelic, demonic, spiritual, resurrected.

- 3 Theory of the reception and effect of artworks and the participation of the reader / observer in the creation of meaning, arguments for and against the thesis of meaning as inherent in an artwork and the ideal observer, interpretive groups, the role of empathy and the polysemy of a text, examples of medieval reactions to artworks from the perspective of an observer in interaction and specific circumstances of reading.
- 4 Alfred Gell and the theory of the agency, living presence, anthropomorphization of the inanimate and the performativity of artworks in the network of social relations.
- 5 Global horizons of the Middle Ages, definition of goals, medieval understanding of pluralism, polycentrism, multiethnicity and multiculturalism and soft borders, abandonment of the centre and periphery paradigm, artistic exchanges between the East and the West, crusader states and decentralized medieval art.

Synthesis: reception of the Middle Ages, redefining gender roles of semantic paradigms and emotional memory in the modern, postmodern and contemporary visual culture, medialization in popular culture and literature.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Caroline Walker Bynum, *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion*, New York: Zone books, 1991

Caroline Walker Bynum, "Why All the Fuss about the Body? A Medievalist's Perspective", in: *Critique Inquiry*, no. 22, 1995, pp. 1–33

Caroline Walker Bynum, "And Woman His Humanity': Female Imagery in the Religious Writing of the Later Middle Ages", in: *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion*, New York: Zone books, pp. 151–179

Michael Camille, "The Image and the Self: Unwriting Late Medieval Bodies", in: *Framing Medieval Bodies*, eds. Sarah Kay, Miri Rubin, Manchester: Manchester University Press, 1996, pp. 62–99

Thomas E. A. Dale, "The Monstrous", in: *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, Blackwell Publishing, 2007, pp. 253–273

Antony Eastmond, "Art and the Periphery", in: *The Oxford Handbook of Byzantine Studies*, eds. Robin Cormack, John F. Haldon, Elizabeth Jeffreys, Oxford, New York: Oxford University Press, 2008, pp. 770–776

Caroline van Eck, "Living Statues: Alfred Gell's Art and Agency, Living Presence Response and the Sublime", *Art History*, no. 4, 2010, pp. 642–659

Mary C. Erler, Maryanne. Kowaleski, (eds.) *Gendering the Master Narrative: Women and Power in the Middle Ages*. Ithaca: Cornell University Press, 2003

Alfred Gell, *Art and Agency: An Anthropological Theory*, Oxford: Clarendon press, 1998

Monica H. Green, "Bodily Essences: Bodies as Categories of Difference", in: *A Cultural History of the Human Body in the Middle Ages*, Oxford, 2010, pp. 149–172

Joanne M. Golden, John T. Guthrie, "Convergence and Divergence in Reader Response to Literature", in: *Reading Research Quarterly*, no. 21, 1986

Madeline Harrison Caviness, *Visualizing Women in the Middle Ages, Spectacle and Scopic Economy*, University of Pennsylvania Press, 2001

Madeline Harrison Caviness, "Reception of Images by Medieval Viewers", in: *A Companion to Medieval Art*, Blackwell Publishing, 2007, pp. 65–85

Catherine Holmes, Naomi Standen, *Defining the Global Middle Ages*, (AHRC Research Network AH/K001914/1, 2013–15), online

Catherine Holmes, Naomi Standen, "Introduction: Towards a Global Middle Ages", in: *Past & Present*, no. 238, Issue suppl_13, 2018, pp. 1–44

Colum Hourihane (ed.), *Interactions: Artistic Interchange Between the Eastern and Western Worlds in the Medieval Period*, Index of Christian Art, Occasional Papers, University Park: Penn State University Press, 2007

Kamil Kopania, *Animated Sculptures of the Crucified Christ in the Religious Culture of the Latin Middle Ages*, Warszawa: Wydawnictwo Neriton, 2010

Brigitte Kurmann-Schwarz, "Gender and Medieval Art", in: *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, Malden, MA: Blackwell Publishing, 2007, pp. 128–150

Karma Lochrie (ed.), *Constructing Medieval Sexuality*, Minnesota University Press, 1997

Linda Seidel, "Images of the Crusades in Western Art: Models as Metaphors", in: *The Meeting of Two Worlds: Cultural Exchange between East and West During the Period of the Crusades*, ed. Vladimir P. Goss, Kalamazoo Medieval Institute Publications, Western Michigan University, 1986, pp. 377–391

Laura Spitzer, "The Cult of virgin and Gothic sculpture: Evaluating Oposition in the Chartres West Facade Capital Frieze", in: *Gesta*, 1994

Martin P. Thompson, "Reception Theory and the Interpretation of Historical Meaning", in: *History and Theory*, no. 3, 1993, pp. 248–272

Recommended:

Elizabeth S. Bolman (ed.), *Monastic Visions: Wall Paintings in the Monastery of St. Antony at the Red Sea*, New Haven: Yale University Press, 2002

Caroline Walker Bynum, "The Body of Christ in the Later Middle Ages: A Reply to Leo Steinberg", in: *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion*, New York: Zone books, pp. 79–117

Michael Camille, *The Gothic Idol: Ideology and Image-making in Medieval Art*, Cambridge University Press, 1989. Chapter 3: Idols of the Saracens, Chapter 4: Idols of the Jews.

Paula Gerson (ed.), *The Pilgrim's Guide: A Critical Edition*, Harvey Miller Publishers, 1998

Herbert L. Kessler, "Image and Object: Christ's Dual Nature and the Crisis of Early Medieval Art", in: *The Long Morning of Medieval Europe*, eds. Jennifer R. Davis, Michael McCormick, Aldershot, 2008, pp. 290–319

Jacqueline Murray, *Love, Marriage and Family in the Middle Ages: a Reader*, Peterborough, Ont.: Broadview Press, 2001

Katherine Park, *Secrets of Women: Gender, Generation and the Origins of Human Dissection*, New York: Zone books, 2010

Pamela Sheingorn (ed.), *The Book of Sainte Foy*, Philadelphia: University of Pennsylvania Press, 1995

Jeremy Tanner, "Portraits and Agency. A Comparative View", in: *Art's Agency and Art History*, eds. Robin Osborne, Jeremy Tanner, Blackwell Publishing, 2007, pp. 70–94

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises, in which postgraduates will try to define the relevance of individual approaches to the topic of their research.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, and write summaries of works from the reading list with defined authors' theses and their critical review.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 21

TITLE OF COURSE/MODULE: *The Reconstruction and New Construction of European Cities between 1945 and 1965*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (cultural heritage)

NAME OF COURSE/MODULE TEACHER: Prof. Marko Špikić, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Marko Špikić, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course will try to acquaint students with the most important events in selected European cities (including Croatian ones) in the post-World War II period. Taking into account the basic premises of the time – the devastation of urban environments, collective trauma, mourning and nostalgia, and an almost prevailing moral imperative for reforms on the entire divided continent – the lectures will look at the tasks, projects, difficulties, and ethical and social aspects, as well as the results and the resulting heritage.

We will discuss the differences between art historical, conservation and project-planning perception of the devastated spaces, the diversity of approaches in individual countries, the role of political and social demands in treating damaged and devastated cities that are understood as collective works of art, the terminological ambiguities and merging of the words reconstruction and restoration, and the status of images, forms and materials of monuments and cities.

In five lectures, students will be introduced to the diversity and semantic aspects of projects carried out in severely devastated environments, while questioning the social conditionality of the emergence of new "images of monuments and ambiances" on both sides of the Iron Curtain. Students will read original texts created in this period, and consult recent theoretical and historical studies on the issue of methodological approaches to the ruins of wartime destruction. An important part of the discussion will revolve around the manifestation of conservation plans in relation to the innovative ones (architectural and urban) in various design and planning idioms, from new construction in Soviet-administered countries (Poland, German Democratic Republic) through international modernism (France), to the emergence of the fusion of ruined remains and contrasting architectural expression (FR Germany, Italy).

Teaching units:

- 1 Facing the ruins – diversity of approaches in a divided Europe;
- 2 Reconstruction and new construction in Italy;
- 3 Experiences in a divided Germany;
- 4 Reconstruction and politics in Poland;
- 5 Merger or conflict? Reconstruction and renewal in Croatia.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Nicholas Bullock, Luc Verpoest, *Living with History, 1914–1964: Rebuilding Europe After the First and Second World Wars and the Role of Heritage Preservation*, Leuven: Leuven University Press, 2011

Natalia Dushkina, "Historic Reconstruction: prospects for heritage preservation or metamorphoses of theory?", in: *Conserving the Authentic. Essays in honour of Jukka Jokilehto*, eds. Nicholas Stanley-Price,

Joseph King, Rome: ICCROM, 2009, pp. 83–94

Miles Glendinning, *The Conservation Movement. A History of Architectural Preservation, Antiquity to Modernity*, Routledge, 2013

Roberto Pane, *Stari gradovi i nova izgradnja u Italiji od 1944. do 1966.*, Zagreb: Matica hrvatska, 2019 (forthcoming)

Jan Zachwatowicz, *Protection of Historical Monuments in Poland*, Warsaw: Polonia, 1965

+ original texts in the Croatian translation by authors: B. Berenson, R. Bianchi-Bandinelli, G. de Angelis D'Ossat, C. Brandi, H. W. Kruff

Recommended:

Klaus von Beyme et al. (eds.), *Neue Städte aus Ruinen. Deutscher Städtebau der Nachkriegszeit*, München: Prestel-Verlag, 1992

Dieter Bingen, Hans-Martin Hinz (eds.), *Die Schleifung. Zerstörung und Wiederaufbau historischer Bauten in Deutschland und Polen*, Wiesbaden: Harrassowitz Verlag, 2005

Renato Bonelli, *Architettura e restauro*, Venezia, 1959, pp. 30–40, 41–58

Renato Bonelli, *Scritti sul restauro e sulla critica architettonica*, Bonsignori Editore, Roma, 1995

Louise Campbell, Miles Glendinning, Jane Thomas, *Basil Spence: Buildings and Projects*, RIBA Publishing, London, 2012

Walter Dirks, "Mut zum Abschied. Zur Wiederherstellung des Frankfurter Goethehauses (1947)", in: *Denkmalpflege. Deutsche Texte aus drei Jahrhunderten*, ed. Norbert Huse, München: C. H. Beck, 1996, pp. 198–204 (in the Croatian translation by Snježana Rodek)

Kai Kappel, *Egon Eiermann – Kaiser-Wilhelm-Gedächtnis-Kirche Berlin, 1961–2011*, Lindeberg im Allgäu: Kunstverlag Josef Fink, 2011

Winfried Nerdinger, "Zur Einführung – Konstruktion und Rekonstruktion historischer Kontinuität", in: *Geschichte der Rekonstruktion – Konstruktion der Geschichte*, eds. Winfried Nerdinger, Markus Eisen, Hilde Strobl, München, Berlin, London, New York: Prestel, 2010

Roberto Pane, Mario Salmi, *La ricostruzione del patrimonio artistico italiano*, Roma, 1950

Georg Wagner-Kyora, *Wiederaufbau europäischer Städte – Rebuilding European Cities*, Stuttgart: Franz Steiner Verlag, 2014

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered in the form of lectures and exercises: lectures will present a variety of cases, plans, projects and results in a chronological order – from the immediate postwar period (1945 – 1950), through the development of international cooperation in conservation circles in the 1950s and controversy over the introduction of new content into damaged old cities by methods of substitution and interpolation, to social reactions and the emergence of postmodernism in the 1960s. Exercises will include discussions of texts given as further reading (original discussions from that period, articles).

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Attendance, activity and participation in class, elective seminars.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 22

TITLE OF COURSE/MODULE: *Political Ideologies, New Societies and Historical Cities of Post-Communist Europe after 1989*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (cultural heritage / interdisciplinary field)

NAME OF COURSE/MODULE TEACHER: Prof. Marko Špikić, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Prof. Marko Špikić, PhD, Assist. Prof. Jana Vukić, PhD

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The aim of the course is to show the transformation of contemporary Europe's historic cities after the fall of the Berlin Wall. Since we are talking about a radical political change in post-communist countries, the course will deal with the processes of emancipation, democratization (perception and participation of the general public), political instrumentalization and building new national communities with consequences for the architectural heritage and the visage of cities of Central, Eastern and South-eastern Europe. The focus will be on various processes – from the neglect, denial, removal and annulment of "inconvenient" monuments of the failed socio-political order, to the establishment of new values and the return or the formation of physical and symbolic content within the ambience of old cities. The basic incentive is to acquaint students with the relationship between the old and the new in the changed social, political and economic conditions. The cities that will be presented in the course are Moscow, Riga, Warsaw, Prague, Dresden, Berlin, some Hungarian cities, Belgrade, Prizren, Skopje and some Croatian cities (Zagreb, Split, Dubrovnik, Vukovar).

The course will discuss the fate of internationally recognized conservation and urbanist standards after the democratic changes. The issues that will be covered thus include the loss and challenge of heritage authorities, renationalization, revision of political and professional history, commodification, touristification, establishment of new commemorative practices, reconstruction, substitutions that followed removals, dealing with traumatic past experiences and potential consequences for professional and social communities. Assist. Prof. Jana Vukić will focus on examples from her own field of competence (urban sociology), interpreting the transformation processes of Zagreb's existing urban environments in relation to the processes of neglect or denial (industrial heritage), and the revitalization or gentrification of individual city districts.

In five lectures, students will be introduced to the main events, actors, projects, monuments and ambiances of post-communist Europe in the last three decades. Considering the new political and economic systems, trends and challenges (contesting internationalism and a renewed strengthening of national and nationalist policies, concepts of sovereignty, entering the era of post-truth policies and alternative truths, as well as the era of rejecting the role of state institutions and extreme liberalization of economic policies as part of the globalization processes), the aim is to present examples and discuss the attitudes towards the architectural and ambient heritage of historic cities in light of new social needs and plans.

Teaching units:

- 1 Introductory lecture: the collapse of communism and the longing for history. The beginnings of transformation (Berlin, Dresden, Moscow);
- 2 Inappropriate or inconvenient monuments and reconstructions as a construction of history;
- 3 Images of cities in the age of commodification and the global heritage;
- 4 Urban problems: from spatial expansion to the conquest of existing urban space;

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

Arnold Bartetzky, "Changing Politics, Changing Cityscapes. Redesigning, Redefining and Contesting Public Space in Post-Communist Central Europe", in: *Crossing cultures: conflict, migration and convergence. The proceedings of the 32nd International Congress of the History of Art*, ed. Jaynie Anderson, Carlton, 2009, pp. 709–712

Natalia Dushkina, "Historic Reconstruction: prospects for heritage preservation or metamorphosis of theory?", in: *Conserving the Authentic: Essays in Honour of Jukka Jokilehto*, eds. Nicholas Stanley-Price, Joseph King, Rome: ICCROM, 2009, pp. 83–94

Miles Glendinning, *The Conservation Movement: A History of Architectural Preservation. Antiquity to Present*, Routledge, 2013

Jana Šarinić, Ognjen Čaldarović, *Suvremeni grad: Javni prostori i kultura življenja, primjer Zagreba*, Zagreb: Jesenski i Turk, 2017

Thomas Will, *Određivanje granica. Održavanje spomenika između kulture građenja i politike sjećanja*, ed. Marko Špikić, Zagreb: Jesenski i Turk, 2020

Recommended:

Marc Augé, *Non Places. Introduction to an Anthropology of Supermodernity*, London, New York: Verso, 1995

Arnold Bartetzky, *Nation – Staat – Stadt. Architektur, Denkmalpflege und visuelle Geschichtskultur vom 19. bis zum 21. Jahrhundert*, Köln-Weimar-Wien: Böhlau Verlag, 2012

Arnold Bartetzky, Christian Dietz, Jörg Haspel (eds.), *Von der Ablehnung zur Aneignung? Das architektonische Erbe des Sozialismus in Mittel- und Osteuropa / From Rejection to Appropriation? The Architectural Heritage of Socialism in Central and Eastern Europe*, Köln, Weimar, Wien: Böhlau Verlag, 2014

Hanno-Walter Kruft, "Rekonstruktion als Restauration? Zum Wiederaufbau zerstörter Architektur", in: *Kunstchronik* 46, 1993, pp. 582–589

Winfried Nerdinger, Markus Eisen, Hilde Strobl (eds.), *Geschichte der Rekonstruktion. Konstruktion der Geschichte. Publikation zur Ausstellung des Architekturmuseums der TU München in der Pinakothek der Moderne*, München: Prestel, 2010

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures, exercises (in lecture halls) and, if possible, field trips (industrial heritage in Zagreb). Lectures will present selected cases of the transformation of historic city centres in post-communist Europe. Exercises in lecture halls will include discussions of selected texts and the problematization of presented processes. As part of exercises (in the field), participants will be introduced to current examples of the transformation of Zagreb city centre, and discuss problems and possible solutions.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Attendance, activity and participation in class, elective seminars.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 23

TITLE OF COURSE/MODULE: *Historical Sources and the Life of Monuments*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required elective (art history / cultural heritage)

NAME OF COURSE/MODULE TEACHER: Assist. Prof. Tanja Trška, PhD

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: Assist. Prof. Tanja Trška, PhD, Assoc. Prof. Franko Ćorić, PhD, Assist. Prof. Ana Marinković, PhD, Danko Zelić, PhD, research advisor

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 10L-0S-5E

OUTLINE OF COURSE/MODULE CONTENT

The course will examine changes and adaptations of historical monuments and urban structures in the period after their creation (until the beginning of the 20th century) that were caused by a specific need – permanent or temporary – to adapt them for new purposes, attested primarily through archival and historical visual sources. Given the extent of the preservation and the state of research of archival material, the course will focus on monuments and urban environments of the former Republic of Ragusa, where adaptations of existing buildings to new functions were caused not only by their regular use and interventions necessary for the smooth functioning of the state and its institutions, but also by various historical, social and political circumstances (such as changes in the political system related to the fall of the Republic) or natural disasters such as fires and earthquakes (especially the Great Earthquake of 1667). Using the examples of extensive (at the level of the sexturia) and smaller interventions (at the level of individual monuments), the course will consider the stratification of the centuries-old life of cultural assets of the Dubrovnik area, for which archival and visual sources offer data on architectural structures and works of art that no longer exist, or interventions that are no longer visible but have at some point significantly changed the appearance of the existing monuments.

Teaching units:

- 1 Dubrovnik as an urban whole: city development, legal framework of construction interventions during the Ragusa Republic, the nobility and authorities as initiators, investors and clients, the relationship between private and public interest in the construction and reconstruction of the city, urban systematization processes caused by disasters.
- 2 Medieval city through archival and visual sources: missing monuments and historical sources, possibilities and challenges of reconstructing the historical changes to medieval monuments through archival and visual sources.
- 3 City identity and tradition: renaissance reconstructions and the continuity of form in the public space, city in the service of the state and the state in the service of the city, spaces of Dubrovnik confraternities and adaptations of sacral buildings.
- 4 Reconstruction of the city after the 1667 earthquake: the impact of earthquakes and fires on planned and initiated architectural projects, changes in the city's urban structure, adaptation of space to temporary functions, the relationship between the church and the state in the process of converting urban units and individual monuments.
- 5 Dubrovnik after the fall of the Republic: conversions, restorations, desacralization, historicist interventions on historical monuments.

READING LIST (MANDATORY AND RECOMMENDED)

Mandatory:

- Lukša Beritić, "Ubikacija nestalih građevinskih spomenika u Dubrovniku I", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 10, 1956, pp. 15–83
- Franko Ćorić, "Prilog poznavanju historicističkih intervencija na dubrovačkoj Divoni 1888. – 1892.", in: *Portal. Godišnjak Hrvatskog restauratorskog zavoda*, no. 4, 2013, pp. 37–47
- Cvito Fisković, *Naši graditelji i kipari XV. i XVI. stoljeća u Dubrovniku*, Zagreb: Matica hrvatska, 1947
- Cvito Fisković, "O vremenu i jedinstvenosti gradnje dubrovačke Divone", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 7, 1953, pp. 33–57
- Cvito Fisković, "Pri kraju razgovora o dubrovačkoj Divoni", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 11, 1959, pp. 106–117
- Nada Grujić, "Knežev dvor u Dubrovniku prije 1435. godine", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 40, 2005, pp. 149–168
- Nada Grujić, Danko Zelić, "Palača vojvode Sandalja Hranića u Dubrovniku", in: *Anali Zavoda za povijesne znanosti HAZU u Dubrovniku*, no. 48, 2010, pp. 47–132
- Katarina Horvat-Levaj, "Nadbiskupska palača: zaboravljeni spomenik dubrovačke barokne arhitekture", in: *Sic ars deprenditur arte: zbornik u čast Vladimira Markovića*, eds. Sanja Cvetnić, Milan Pelc, Daniel Premerl, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2009, pp. 265–288
- Ines Ivić, "Crkva i kult sv. Petilovrijenaca u srednjovjekovnom Dubrovniku", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 59, 2016, pp. 17–25
- Ljubo Karaman, "O vremenu gradnje Divone u Dubrovniku", in: *Historijski zbornik*, no. 4, 1951, pp. 165–172
- Ljubo Karaman, "Osvrt na neke novije publikacije i tvrdnje iz područja historije umjetnosti Dalmacije", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 1, 1951, pp. 30–38
- Ljubo Karaman, Cvito Fisković, "Pri završetku razgovora o dubrovačkoj Divoni", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 12, 1960, pp. 180–196
- Ana Marinković, "O gradnji, funkciji i rušenju krstionice-zvonika dubrovačke romaničke katedrale", in: *Ars Adriatica*, no. 7, 2017, pp. 83–98
- Renata Novak Klemenčić, "Obnova spomenikov v Dubrovniku v prvi polovici 15. stoletja", in: *Arhitekturna zgodovina 2*, eds. Renata Novak Klemenčić, Martina Malešič, Ljubljana: Univerza v Ljubljani, Filozofska fakulteta, 2014, pp. 8–17
- Stanko Piplović, *Alois Hauser u Dalmaciji*, Split: Društvo prijatelja kulturne baštine, 2002
- Tanja Trška Miklošič, "Obnove nadbiskupskih posjeda u Dubrovniku u vrijeme nadbiskupa Giovannija Vincenza Lucchesinija", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 56, 2013, pp. 143–154
- Tanja Trška Miklošič, "Obnove crkve sv. Marije na otoku Mljetu u 17. i 18. stoljeću", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 42 (2), 2011, pp. 311–321
- Tanja Trška, "Neostvareni projekt isusovačke crkve i kolegija (1659.) u Dubrovniku", in: *Radovi Instituta za povijest umjetnosti*, no. 33, 2009, pp. 125–140
- Danko Zelić, "Short-lived *Opera bella e buona*: the 1564 Chancel Screen of the Church of St Roch in Dubrovnik", in: *Scripta in Honorem Igor Fisković*, eds. Miljenko Jurković, Predrag Marković, Zagreb, Motovun: University of Zagreb, International research center for Late Antiquity and the Middle Ages, Faculty of Humanities and Social Sciences, 2016, pp. 271–281
- Danko Zelić, "Arhitektura dubrovačke Place – projekt 16. stoljeća", in: *Razmjena umjetničkih iskustava u jadranskom bazenu*, eds. Jasenka Gudelj, Predrag Marković, Predrag, Zagreb: FF Press, 2016, pp. 79–88
- Danko Zelić, "Dva požara, dvije obnove, dva stila: prilog poznavanju dubrovačke stambene arhitekture

sredinom 16. stoljeća", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 56, 2013, pp. 113–126

Danko Zelić, "Utilitas et lucrum – Općinske kuće u srednjovjekovnom Dubrovniku", in: *Umjetnost i naručitelji*, ed. Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2010, pp. 9–24

Recommended:

Lukša Beritić, *Urbanistički razvitak Dubrovnika*, Zagreb: Zavod za arhitekturu i urbanizam Instituta za likovne umjetnosti JAZU, 1958

Filip de Diversis, *Opis slavnoga grada Dubrovnika*, (introduction, transcription and translation from Latin) Zdenka Janeković Römer, Zagreb: Dom i svijet, 2004

Nada Grujić, *Kuća u Gradu. Studije o dubrovačkoj stambenoj arhitekturi 15. i 16. stoljeća*, Dubrovnik: Matica hrvatska, 2013

Katarina Horvat-Levaj (ed.), *Katedrala Gospe Velike u Dubrovniku*, Dubrovnik, Zagreb: Gradska župa Gospe Velike Zagreb, Institut za povijest umjetnosti, 2014

Katarina Horvat-Levaj (ed.), *Zborna crkva sv. Vlaha u Dubrovniku*, Dubrovnik, Zagreb: Dubrovačka biskupija, Institut za povijest umjetnosti, ArtTresor naklada, 2017

Milan Prelog, "Dubrovački statut i izgradnja grada (1272–1972)", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 14–15, 1971, pp. 81–94

Ilario Principe, "Dubrovnik: la realtà nelle immagini storiche", in: *Mapping urban changes / Mapiranje urbanih promjena*, ed. Ana Plosnić Škarić, Zagreb: Institut za povijest umjetnosti, Zagreb, 2017, pp. 16–49

Lorenzo Vitelleschi, *Povijesne i statističke bilješke o dubrovačkom okrugu = Notizie storiche e statistiche del circolo di Ragusa*, (introductory study and notes) Vinicije B. Lupis, (trans.) Ivona Fabris, Kornelija Bašica, Ivana Burđelez, Dubrovnik: Matica hrvatska, Državni arhiv u Dubrovniku, 2002

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through lectures and exercises in which the emphasis will be on the discussion and interaction with students. Exercises are conducted in various formats, from discussions and student assignments to working on archival material (directly on the material kept in the Croatian State Archives in Zagreb and through digital reproduction of archival material kept in the State Archives in Dubrovnik and the Archive of the Dubrovnik Archdiocese) and visual sources. Individual course segments will be modified and upgraded in accordance with new research and student interests.

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to attend classes and actively participate in discussions, and write a paper on a selected topic related to the area of their doctoral thesis.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 3

ORDINAL NUMBER: 24

TITLE OF COURSE/MODULE: *Doctoral workshop 1–4*

STATUS OF COURSE/MODULE (REQUIRED /ELECTIVE): required

NAME OF COURSE/MODULE TEACHER: teachers of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture of the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb

NAMES OF COURSE/MODULE TEACHER/ASSOCIATE TEACHER: teachers of the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture of the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, expert associates from the Faculty of Humanities and Social Sciences of the University of Zagreb, and external associates

LANGUAGE OF INSTRUCTION IN COURSE/MODULE: Croatian

NUMBER OF INSTRUCTION HOURS: 0L-0S-25E

OUTLINE OF COURSE/MODULE CONTENT

Doctoral workshops put emphasis on the development of research competencies and the acquisition of practical knowledge, as well as specific and generic, transferable skills that enable doctoral students to research and write doctoral dissertations (academic writing, state of research, sources, working in archives and specialized collections, digital humanities), but also on working in other sectors (networking, communication and presentation skills, teamwork, etc.). This increases the students' competitiveness in the labour market and their employment opportunities, as well as their ability to apply the knowledge and skills in a diverse business environment. The acquisition of skills is adjusted to the doctoral level of study and assumes that doctoral students already have competencies related to lower levels of education. Doctoral workshops take place in a cyclical rhythm, and are implemented by teachers and expert associates who specialize in certain topics.

List of workshops:

- *Written Sources* – introduces doctoral students to contemporary approaches and methods of using various written sources (epigraphic records, archives, periodicals, databases, etc.) in researching artistic phenomena from the ancient to the modern times, while developing skills of reading archival material, critical thinking, evaluating sources and data, and their processing, organization and interpretation.
- *Visual Sources* – introduces doctoral students to different types of visual sources (cartographic representations, prints, architectural drawings and layouts, photography, visualizations and models, etc.) used by researchers in an attempt to reconstruct the original form, location and purpose of artworks, ways of presenting urbanistic and architectural achievements, and the modalities of their interpretation.
- *Online Sources* – introduces doctoral students to databases and online sources, and teaches them how to search, process and analyse data from various online sources, create their own database and implement it in the interpretation of research results.
- *Writing and Publishing Scientific Papers* – introduces doctoral students to the categories of journals and scientific papers, review process, ethics in research and presentation of results, ways of using data, text formatting and selection of accompanying images, citations and other aspects of publishing and the impact of papers (bibliometric indicators).
- *Scientific Publishing* – introduces doctoral students to the process and stages of editing scientific and professional texts / publications in the field of history and theory of fine arts, architecture, urbanism and visual communications, to the issues of copyright, open science and the assignment of identifiers, and discusses the relations and ways of communication of all participants in the editing and publishing process (authors, editors, reviewers, proofreaders, translators and graphic designers).

- *Science in a Digital Environment, Visibility and Communication of Scientific Results* – introduces doctoral students to various forms of networking and establishing contacts with the academic community, modalities of disseminating their own research, increasing their visibility and ways of popularizing science (from presentations at scientific or professional conferences, articles, public lectures and exhibitions to media appearances), but also authors' rights and the issue of intellectual property.

- *Academic Writing in the Croatian / English Language* – introduces doctoral students to the general principles of academic writing and text structuring, ways of presenting and interpreting information and results in the Croatian / English language.

- *Project Development and Implementation* – introduces doctoral students to the process of applying and implementing a project, from applying to a call, project writing and structuring, defining goals, and looking for associates and partners to project management, encouraging teamwork, disseminating results and reporting on the achieved results and the modalities of evaluation and self-evaluation.

- *Artwork in the Context of Museum Communication* – introduces doctoral students to the elements of communication in museum exhibitions (permanent exhibition, temporary exhibition) and presenting works of art in a physical and digital environment, defining research questions, and applying appropriate methodology and forms of communication with users.

Teaching units:

1. Introduction to the topic of the doctoral workshop

2-5 Practical exercises related to the topic of the doctoral workshop

READING LIST (MANDATORY)

* For each workshop, students will receive materials related to its topic, while the general mandatory literature that they will read in different workshops is:

Michael Hatt, Charlotte Klonk, *Art History. A Critical Introduction to Its Methods*, Manchester: Manchester University Press, 2006 (selected chapters)

Ivana Hebrang Grgić, *Časopisi i znanstvena komunikacija*. Zagreb: Naklada Ljevak, 2016 (selected chapters)

Ivana Hebrang Grgić (ed.), *Otvorenost u znanosti i visokom obrazovanju*, Zagreb: Školska knjiga, 2018 (selected chapters)

Zrinka Nikolić Jakus, *Uvod u studij povijesti*, Zagreb: Leykam, 2008 (selected chapters)

Dubravka Oraić Tolić, *Akademsko pismo. Strategije i tehnike klasične retorike za suvremene studentice i studente*, Zagreb: Naklada Ljevak, 2011 (selected chapters)

DESCRIPTION OF INSTRUCTION METHODS

Teaching will be delivered through an introductory lecture and exercises related to the doctoral workshop, which will include exercises of specific and generic activities and field work (visits to museums, archives and libraries as well as specialized collections – depending on the workshop topic).

DESCRIPTION OF COURSE/MODULE REQUIREMENTS

Students are expected to actively participate in workshops, and carry out individual and/or team assignments (in pairs/groups) designed to train doctoral students in various skills.

DESCRIPTION OF MONITORING OF TEACHING QUALITY

The course will be evaluated through discussions with students and an anonymous survey.

ALLOCATED ECTS CREDITS (IF ANY): 5

A.6. TEACHING AND RESEARCH CONDITIONS FOR THE IMPLEMENTATION OF THE DOCTORAL STUDY

A.6.1. LIST OF TEACHERS AND POTENTIAL SUPERVISORS

ORDINAL NUMBER: 1

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Josipa Alviž, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Art History in Croatia's Cultural and Educational Policies from mid-19th Century till Today*

BIOGRAPHY

Josipa Alviž (1980) graduated in Art History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb in 2006, and in 2015 received her PhD degree with the thesis entitled *Paintings of the 17th and 18th centuries in the Capuchin Churches and Monasteries in Croatia [Slikarstvo 17. i 18. stoljeća u kapucinskim crkvama i samostanima u Hrvatskoj]*. Since 2006, she has been employed at the Department of Art History of the Faculty of Humanities and Social Sciences, University of Zagreb as an external associate, and since 2008 as a junior researcher on the project *Paintings and sculptures of the 17th and 18th centuries in Continental Croatia [Slikarstvo i kiparstvo XVII. i XVIII. stoljeća u kontinentalnoj Hrvatskoj]*, led by Prof. Sanja Cvetnić, PhD. She was elected into the scientific-teaching grade of assistant professor in July 2019. She participates in teaching required courses at the graduate study of Art History (teaching specialisation), which are also attended by students of the Art Education Department of the Academy of Fine Arts in Zagreb. Since the academic year 2015/2016, she has been teaching the mandatory course *Art History* at the undergraduate study of Landscape Architecture at the Faculty of Agriculture in Zagreb. She has been a collaborator on scientific projects and projects funded by University of Zagreb research grants. From 2015 to 2018, she participated in projects of the Ministry of Science and Education, *Comprehensive Curricular Reform [Cjelovita kurikularna reforma]* and *School for Life [Škola za život]*, as a member of the expert working group for the development of the curriculum for the subject of fine arts and the education of high school teachers of fine arts. She is the co-author of several educational and curricular documents in the Republic of Croatia and Bosnia and Herzegovina: *Curriculum for the art culture subject for primary schools* and *Fine arts for general secondary schools* (MSE, 2019), *Common Core Curriculum for Art based on Learning Outcomes* (Agency for Pre-Primary, Primary and Secondary Education of Bosnia and Herzegovina, 2017), and the *Methodical manual for the Fine Arts subject for the 1st grade of secondary school* (MSE, 2018). Since 2012, she has been an associate of the National Center for External Evaluation of Education in Zagreb in various roles related to the State Matura exam in the secondary school subject of Visual Arts, and is a co-author of the *State Matura Exam Catalogue for the Subject of Visual Arts* for the academic years 2014/15 to 2020/21. Since 2015, she has been a member of the examination committee for professional/vocational examination for Visual Arts teachers (Education and Teacher Training Agency, MSE). Since 2016, she has been a member of professional committee for the recognition of the right to work in the regulated profession of art history teachers (MSE). She regularly participates in scientific conferences, as well as in professional conferences for art teachers organised by regional professional associations of high school art teachers and the Education and Teacher Training Agency. She participated in the organization of the *Conference on the occasion of 140 years of teaching art history at the University of Zagreb (1878 – 2018)*. She is a member of DPUH (*Društvo povjesničara umjetnosti Hrvatske / Croatian Society of Art Historians*). Her area of interest is related to the methodology of teaching art history, visual culture, and architecture and fine arts in the 17th and 18th century.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 1st July 2019,
assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. Josipa Petrinić (article published under the maiden name), "Oltar sv. Filipa u kapeli sv. Fabijana i Sebastijana u Varaždinu", in: *800 godina slobodnog kraljevskog grada Varaždina 1209. – 2009. Zbornik radova s međunarodnog znanstvenog skupa održanog 3. i 4. prosinca 2009. godine u Varaždinu*, eds. Miroslav Šicel, Slobodan Kaštela, Zagreb, Varaždin: Hrvatska akademija znanosti i umjetnosti, Zavod za znanstveni rad u Varaždinu, 2009, pp. 705–714
 2. "Likovno djelo u srednjoškolskom obrazovanju – novi doprinosi", in: *Umjetničko djelo u likovnom odgoju i obrazovanju. Zbornik umjetničko-znanstvenih skupova 2009.–2011.*, main editor Antonija Balić-Šimrak, Zagreb: ECNSI, Učiteljski fakultet Sveučilišta u Zagrebu, 2011, pp. 183–194 (with J. Nestić)
 3. "Viri illustri Ordinis fratrum minorum capuccinorum na slikama u kapucinskom samostanu i crkvi Presvetoga Trojstva u Varaždinu", in: *Radovi Zavoda za znanstveni rad HAZU u Varaždinu*, no. 24, 2013, pp. 229–274
 4. "Flores seraphici na slikama u kapucinskom samostanu u Karlobagu: prilog istraživanju kapucinske ikonografije", in: *Franjevci kapucini u Karlobagu. Zbornik radova s međunarodnoga znanstvenoga skupa o 300. obljetnici djelovanja franjevac kapucina u Lici i Krbavi (1713. – 2013.)*, ed. Fra Anto Barišić, Zagreb, Karlobag: Hrvatska kapucinska provincija sv. Leopolda Bogdana Mandića, Kršćanska sadašnjost d. o. o., Kapucinski samostan sv. Josipa u Karlobagu, Općina u Karlobagu, 2014, pp. 195–218
 5. "Izidor Kršnjavi i počeci poučavanja povijesti umjetnosti u Hrvatskoj", in: *Iso Kršnjavi – veliki utemeljitelj. Zbornik radova znanstvenog skupa (Zagreb. 21. – 23. studenog 2012.)*, eds. Ivana Mance, Zlatko Matijević, Zagreb: Institut za povijest umjetnosti, Hrvatski institut za povijest, 2015, pp. 153–168 (with J. Nestić)
 6. "Muzejsko-edukacijski projekti u nastavi likovne umjetnosti", in: *Zbornik radova Partnerstvo: VII. skup muzejskih pedagoga Hrvatske s međunarodnim sudjelovanjem*, ed. Milica Đilas, Zagreb: Hrvatsko muzejsko društvo, 2015, pp. 175–183 (with J. Nestić)
- + work published from 2016 to 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Artur Schneider i nastava povijesti umjetnosti na Mudroslovnome fakultetu u Zagrebu", in: *Artur Schneider 1879. – 1946. Zbornik radova znanstveno-stručnog skupa Hrvatski povjesničari umjetnosti 1*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 31–53 (with J. Nestić)
2. "Ad honorem et in memoriam Jadranka Damjanov", in: *Kvartal: kronika povijesti umjetnosti Hrvatskoj*, vol. XIII, no. 1–2, 2016, pp. 84–93
3. "Visual Art as School Subject in Recent Curricula and Development Documents in Croatia and Bosnia and Herzegovina", in: *Proceedings of 2017 Global Education, Teaching & Learning Conference*, eds. Zoran Krupka, Jurica Pavičić, Goran Vlašić, Zagreb: Institut za inovacije, 2017, pp. 9–18
4. "Prilog istraživanju kapucinskoga hospicija u Zadru", in: *Radovi Instituta za povijest umjetnosti*, no. 41, 2017, pp. 171–184
5. "Dramska izražavanje u srednjoškolskoj nastavi likovne umjetnosti: mogućnosti primjene i prijedlozi metodičko-didaktičkih vježbi", in: *Zbornik radova s 2. međunarodnog znanstvenog i umjetničkog simpozija o pedagogiji u umjetnosti "Komunikacija i interakcija umjetnosti i pedagogije"*, ed. Antoaneta Radočaj-Jerković, Osijek: Sveučilište Josipa Jurja Strossmayera u Osijeku, Umjetnička akademija u Osijeku, 2018, pp. 11–27 (with J. Kovačić)
6. *Katolička crkva u Hrvatskoj*, Zagreb: Mozaik knjiga, 2018 (with Hrvoje Kekez, L. Šešom, Z. Turzam)

7. "Sudbina kapucina i kapucinskoga hospicija u Herceg Novom u svjetlu novih arhivskih istraživanja", in: *Radovi Instituta za povijest umjetnosti*, no. 42, 2018, pp. 37–52
8. "Učenje i poučavanje Likovne umjetnosti u srednjoškolskome odgoju i obrazovanju – kritički osvrt i mogućnosti reforme", in: *Institucije povijesti umjetnosti: zbornik 4. kongresa hrvatskih povjesničara umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Institut za povijest umjetnosti, 2019, pp. 233–238 (with J. Nestić).
9. "Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost u okviru umjetničkog područja hrvatskog odgojno-obrazovnog sustava", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 69, 2019, pp. 205–221

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Slikarstvo i kiparstvo XVII. i XVIII. stoljeća u kontinentalnoj Hrvatskoj*, MSE project, 2008 – 2013, leader: Prof. Sanja Cvetnić, PhD
2. *Slikarstvo u Hrvatskoj od 18. do 20. stoljeća u srednjoeuropskom kontekstu*, project funded by a University of Zagreb research grant, 2014, leader: Prof. Dragan Damjanović, PhD
3. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke I–V*, project funded by a University of Zagreb research grant, 2015 – 2019, leader: Prof. Dragan Damjanović, PhD
4. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
5. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke I–V*, project funded by a University of Zagreb research grant, 2015.–2019., leader: Prof. Dragan Damjanović, PhD
2. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CRS project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
3. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 2

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Tamara Bjažić Klarin, PhD, Senior Research Associate

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Institute of Art History

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Exhibitions in Focus – Exploring the History of Exhibitions and (Re)Defining the Narrative of Art History*

BIOGRAPHY

Tamara Bjažić Klarin (1972) graduated from the Faculty of Architecture, University of Zagreb in 1997. She received her PhD from the Faculty of Humanities and Social Sciences of the University of Zagreb in 2011, with the thesis *Ernest Weissmann: Architectural Work 1926–1939* [*Ernest Weissmann: arhitektonsko djelo 1926. – 1939.*]. She worked at the Architectural Studio OS (1997–2001) and the Conservation Department of the Ministry of Culture (2002). She was a junior researcher and assistant at the Croatian Museum of Architecture of the Croatian Academy of Sciences and Arts (2002–2015). Since 2015, she has been a research associate at the Institute of Art History. She was elected into the grade of a senior research associate in 2017. She has collaborated on several research projects in the country and abroad. She was the beneficiary of fellowships from the French Government (2006) and the Swiss National Science Foundation (2014). She is the author of the book *Ernest Weissmann – Socially Engaged Architecture 1926–1939* [*Ernest Weissmann – Društveno angažirana arhitektura 1926–1939*] (CASA's Croatian Museum of Architecture, 2015), and *For a New, More Beautiful Zagreb! Architectural and Planning Competitions of Interwar Zagreb 1918 – 1941* [*Za novi, ljepši Zagreb! – arhitektonski i urbanistički natječaji međuratnog Zagreb, 1918.– 1941.*] (IPU, 2020). She has participated in 22 international and 5 national scientific conferences. She was an academic guest at the doctoral study of the Institute for the History and Theory of Architecture of the ETH in Zurich, at the graduate and postgraduate studies at the University of Zagreb – Faculty of Architecture and the Department of Art History, Faculty of Humanities and Social Sciences, and at the pre-Bologna university studies at the Faculty of Humanities and Social Sciences of the University of Rijeka. She has given several public lectures (Association for Interdisciplinary and Intercultural Research, Center for Designing Everyday Life, Loose Associations – Contemporary Art Practices, Base of the Curatorial Collective Blok, Oris House of Architecture, and the Society of Architects of Pula). She is the author of two and co-editor of one scientific book. She has published 21 book chapters (Routledge, Leuven University Press, MOMA, gta Verlag Zürich, etc.), 12 original scientific papers and over 80 professional papers, encyclopaedic and lexical entries, screenplays for documentaries (series *Rijeka: Architecture and the City* [*Rijeka: arhitektura i grad*], *One Work* [*Jedno djelo*], *Contemporaries* [*Suvremenici*]) and shows (*TriCulture – Architecture and Design* [*Trikultura – arhitektura i dizajn*]) for the Croatian Television. She has participated in the organization of several international scientific conferences of the Institute of Art History. She was a member of the authorial team of the exhibition *Art and Life are One: Association of Earth Artists 1929–1935* [*Umjetnost i život su jedno: Udruženje umjetnika Zemlja 1929.–1935.*] (Klovičevi dvori Gallery, Zagreb, 2019–2020). She was the co-author of exhibitions *Le Corbusier and Croatian Architecture – Dialogues and Reflections* [*Le Corbusier i hrvatska arhitektura – dijalozi i refleksije*] (Croatian Museum of Architecture CASA, 2019–2020) and *Master Workshop for Architecture of Drago Ibler and Drago Galić* [*Majstorska radionica za arhitekturu Drage Iblera i Drage Galića*] (Croatian Museum of Architecture CASA, 2012). She was the author of the exhibition *Visionary Architecture of Andrija Mutnjaković – Engagement as a Form of Professional Activity* [*Vizionarska arhitektura Andrije Mutnjaković – angažman kao vid profesionalnog djelovanja*] (Oris kuća arhitekture, 2017–2018). She was a member of the regional expert committee of the exhibition *Towards a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* (MOMA, New York, 2018–2019). She was awarded with two charters for the promotion of art history by the Croatian Society of Art Historians, for the monograph *Ernest Weissmann – Socially Engaged Architecture 1926–1939* (2015), and as a member of the authorial team for the exhibition *Art and Life are One: Association of Earth Artists 1929–1935* (2019). She is a member of the Croatian Society of Art Historians and the first vice-president of the Croatian Association of Architects. She is a member of the editorial board of the magazine *Život umjetnosti*.

Her areas of interest are architecture and urban planning in Croatia in the 20th century with a focus on the modernization processes, exchange of knowledge through various platforms (magazines, exhibitions, associations, etc.), and public engagement of architects.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 6th April 2017, senior research associate

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Radna grupa Zagreb – osnutak i javno djelovanje na hrvatskoj kulturnoj sceni", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 29, 2005, pp. 41–53
2. "Internacionalni stil – izložbe međuratnog Zagreba (1928. – 1941.)", in: *Radovi Instituta za povijest umjetnosti*, no. 31, 2007, pp. 301–313
3. "Inicijacija novog građenja – od nepopularne novotarije do 'izvoznog' proizvoda", in: *Život umjetnosti*, no. 82, 2008, pp. 22–31
4. "Zakladni blok u Zagrebu – urbanističke i arhitektonske odlike", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 40, 2010, pp. 322–335
5. "Međunarodni natječaj za Zakladnu i kliničku bolnicu u Zagrebu 1930. – 1931.", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 44, 2012, pp. 282–295
6. "Jugoslavenski paviljon na svjetskoj izložbi u Parizu 1937. i reprezentacijska paradigma nove državne kulturne politike", in: *Radovi Instituta za povijest umjetnosti*, no. 37, 2013, pp. 179–192 (with J. Galjer)
7. "Home and Life, or: How Do People Live in Zagreb?", in: *Atlas of the Functional City. CIAM 4 and Comparative Urban Analysis*, ed. Evelien van Es, Zürich, Bussum: gta Verlag (ETH Zürich) & Uitgeverij Thoth, 2014, pp. 412–425
8. "Zagreb Revisionists: 'Social Standards' Architecture", in: *Team10 East. Revisionist Architecture in Real-Existing Modernism*, ed. Lukasz Stanek, Warsaw: Museum of Modern Art, 2014, pp. 165–197 (with M. Mrduljaš)
9. "Socially Responsible Architecture – The Case of Interwar Zagreb", in: *Architecture and Ideology*, eds. Vladimir Mako, Mirjana Roter Blagojević and Marta Vukotić Lazar, Cambridge, UK: Cambridge Scholars Publishing, 2014, pp. 148–157
10. *Ernest Weissmann: društveno angažirana arhitektura, 1926. – 1939. / Socially Engaged Architecture, 1926 – 1939*, Zagreb: HAZU Hrvatski muzej arhitekture, 2015, ISBN: 978-953-154-189-3
11. "CIAM Networking – Međunarodni kongres moderne arhitekture i hrvatski arhitekti 1950-ih godina / CIAM Networking – International Congress of Modern Architecture and Croatian Architects in the 1950s", in: *Život umjetnosti*, no. 99, 2016, pp. 39–55
12. "Same Old Story – zagrebačka suburbija nekad i danas", in: *Geografije segregacije*, eds. Ana Kovačić, Sanja Sekelj, Lea Vene, Zagreb: KUD INA – Galerija Miroslav Kraljević, 2016, pp. 26–44
13. "Le Corbusier, s'il vous plaît? – Oui, mais ... Inter-war Architecture Between Zagreb and Paris", in: *French Artistic Culture and Central-East European Modern Art*, eds. Ljiljana Kolešnik, Tamara Bjažić Klarin, Zagreb: Institut za povijest umjetnosti, 2017, pp. 124–142
14. "Angažman kao vid profesionalnog djelovanja / Engagement as an Aspect of Professional Work", in: *Oris*, no. 108, 2017, pp. 172–185
15. "Arhitektura Udruženja umjetnika Zemlja – od novog stilskog izraza do nositelja društvene mijene", in: *Umjetnost i život su jedno: Udruženje umjetnika Zemlja 1929.–1935.*, eds. Danijela Marković, Petar Prelog, Zagreb: Galerija Klovićevi dvori, 2019, pp. 66–93
16. "Housing Exhibitions in Croatia in 1930s and 1950s. From the Subversive Critical Platform to the Vehicle

of the New Ideology", in: *The Housing Project. Discourses, ideals, models and politics in 20th century exhibitions*, eds. Stéphanie Dadour, Gaia Camarellino, Leuven: Leuven University Press, 2020, 264–289

17. "Za novi, ljepši Zagreb!" – arhitektonski i urbanistički natječaji između dva svjetska rata, 1918. – 1941., Zagreb: Institut za povijest umjetnosti, 2020, ISBN: 978-953-7875-32-9

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Case Study: Ernest Weissmann's Hospital Buildings as a Neues Bauen Platform", in: *Adaptive reuse. The modern movement towards the future (14th International Conference proceedings. Do.co.mo.mo International)*, eds. Ana Tostoes, Zara Ferreira, Lisbon: Docomomo international i Casa da Arquitectura, 2016, pp. 502–508
2. "Housing in Socialist Yugoslavia", in: *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*, eds. Martino Stierli, Vladimir Kulić, New York: MOMA, 2018, pp. 90–95
3. "CIAM Network Visualisations – Detecting Ideological Ruptures in the CIAM Discourse", in: *Modern and Contemporary Artists' Networks. An Inquiry into Digital History of Art and Architecture*, eds. Ljiljana Kolečnik, Sanja Horvatinčić, Zagreb: Institut za povijest umjetnosti, 2018, pp. 64–82 (with N. Bojić)
4. "Dom likovnih umjetnosti u Zagrebu – od ideje do realizacije, 1929. – 1939.", in: *150 godina HDLU. Umjetnost i institucija*, ed. Irena Kraševac, Zagreb: HDLU i Institut za povijest umjetnosti, 2018, pp. 138–171
5. "The Exchange of Urban Planning Theory and Practice along the Austro-Hungarian Periphery: Zagreb as a Case Study", in: *Interurban knowledge exchange in Southern and Eastern Europe, 1870–1950*, eds. Estzer Gantner, Heidi Hein-Kirsher, Oliver Hochadel, London: Routledge, 2020
6. "Constructing the World of Equal Opportunities: the Case of the Architect Vladimir Antolić", in: *Journal of Modern European History (JMEH)*, Special Issue, 2020, pp. 474–494

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Pariška likovna scena i hrvatska moderna umjetnost*, project of the Croatian Ministry of Culture, 2013 – 2015, leader: Ljiljana Kolečnik, PhD
2. *Modern and Contemporary Artist Networks, Art Groups and Art Associations: Organisation and Communication Models of Artist Collaborative Practices in the 20th and 21st Century*, CSF project, 2014 – 2018, leader: Ljiljana Kolečnik, PhD
3. *Hrvatska umjetnost i društvo od 1930-ih do 1970-ih*, scientific project of the Institute of Art History, 2019 – 2023, leader: Petar Prelog, PhD
4. *Formalni, teorijski i društveni aspekti proširenog pojma arhitektonske i umjetničke baštine u drugoj polovini 20. stoljeća*, scientific project of the Institute of Art History, 2019 – 2023, leader: Tamara Bjažić Klarin, PhD
5. *Models and Practices of Global Cultural Exchange and Non-aligned Movement. Research in the Spatio-Temporal Cultural Dynamics*, MSE bilateral international project, 2020 – 2023, leader: Ljiljana Kolečnik, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Modern and Contemporary Artist Networks, Art Groups and Art Associations: Organisation and Communication Models of Artist Collaborative Practices in the 20th and 21st Century*, CSF project, 2014 – 2018, leader: Ljiljana Kolečnik, PhD
2. *Hrvatska umjetnost i društvo od 1930-ih do 1970-ih*, scientific project of the Institute of Art History, 2019

– 2023, leader: Petar Prelog, PhD

3. *Formalni, teorijski i društveni aspekti proširenog pojma arhitektonske i umjetničke baštine u drugoj polovini 20. stoljeća*, scientific project of the Institute of Art History, 2019 – 2023, leader: Tamara Bjažić Klarin, PhD

4. *Models and Practices of Global Cultural Exchange and Non-aligned Movement. Research in the Spatio-Temporal Cultural Dynamics*, MSE bilateral international project, 2020 – 2023, leader: Ljiljana Kolešnik, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 3

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Dubravka Botica, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Research and Interpretation of the 18th and 19th Century Architecture, Renaissance and Baroque between Budim and Zagreb – Hungarian-Croatian Connections in the Art of the Early Modern Age*

BIOGRAPHY

Dubravka Botica (1976) finished elementary and secondary school in Zagreb. Between 1994 and 1999, she studied at the Faculty of Humanities and Social Sciences of the University of Zagreb, majoring in German Language and Literature and Art History. In 2003, she received her *magistar znanosti* degree after finishing the scientific postgraduate study of art history with the thesis *Sakralna arhitektura Vrbovečkog arhiđakonata od XVII. do sredine XIX. stoljeća* [Sacral Architecture of the Vrbovec Archdeaconry from the 17th to mid-19th century]. Her doctoral dissertation, entitled *Četverolisne crkve u srednjoj Europi – problem tipologije sakralne arhitekture XVIII. stoljeća* [Quatrefoil Churches in Central Europe – The Typology Problem of 18th Century Sacral Architecture] was written at the Department of Art History under the mentorship of Vladimir Marković, PhD, retired professor, and defended in 2007. She trained abroad on several occasions – in 2002 and 2006/2007 she was a DAAD Fellow at the Ludwig-Maximilians-Universität and the Zentralinstitut für Kunstgeschichte in Munich, and was at the Institut für Kunstgeschichte Universität Wien in Austria on several occasions. In December 1999, she was employed as a junior researcher at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb, where she was first elected into the grade of an assistant in 2000, an assistant professor in 2010, and associate professor in 2015. She teaches at the undergraduate and graduate studies at the Chair of Renaissance and Baroque Art, and at the Postgraduate Doctoral Study of Art History. She is the co-author of the exhibition and the catalogue *Arhitektura i performans: grafike iz Kraljevskog kabineta Luja XIV* [Architecture and Performance: Prints from the Royal Cabinet of Louis XIV] (Museum of Arts and Crafts, Zagreb, 2015). For this exhibition, and the scientific book *Barokne četverolisne crkve u sjeverozapadnoj Hrvatskoj* [Baroque Quatrefoil Churches in Northwestern Croatia] (Školska knjiga, Zagreb, 2015), she received the 2016 Annual Award of the Faculty of Humanities and Social Sciences, University of Zagreb.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 22nd April 2015, associate professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Gotika u Baroku. Problemi stila u arhitekturi 17. stoljeća na izabranim primjerima", in: *Radovi Instituta za povijest umjetnosti*, no. 28, 2004, pp. 114–125
2. "Naručiteljska djelatnost Jurja Branjuga, 'biskupa graditelja'. Gradnja i opremanje župne crkve sv. Ladislava u Pokupskom kao odraz kulturnih i političkih ideja kraja 17. i prve polovice 18. stoljeća u Zagrebu potaknutih Vitezovićem", in: *Croatica Christiana periodica*, no. 63, 2009, pp. 87–108
3. "Štukature u župnoj crkvi sv. Ladislava u Pokupskom. Prilog korpusu štukature 18. stoljeća u kontinentalnoj Hrvatskoj", in: *Sic ars depreditur arte. Zbornik u čast Vladimira Markovića*, eds. Sanja Cvetnić, Milan Pelc, Daniel Premerl, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2009, pp. 67–80
4. "Zagrebački biskup Juraj Branjug – naručitelj gradnje župne crkve Sv. Ladislava u Pokupskom Uloga naručitelja u odabiru arhitektonskog tipa", in: *Zbornik Dana Cvita Fiskovića 3. Umjetnost i naručitelji*, ed. Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta

Sveučilišta u Zagrebu, 2010, pp. 125–136

5. "Današnje čitanje teza Anđele Horvat. Arhitektura 17. stoljeća u kontinentalnoj Hrvatskoj Između gotike i baroka", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 54, 2011, pp. 143–150
 6. "'Dugo 18 stoljeće' u sakralnoj arhitekturi – tipologija sakralne arhitekture u sjeverozapadnoj Hrvatskoj i Štajerskoj u drugoj polovici 18. stoljeća i na početku 19. stoljeća", in: *Neznano in pozabljeno iz 18. stoletja na Slovenskem*, ed. Miha Preinfalk, Ljubljana: Zgodovinski inštitut Milka Kosa ZRC SAZU, Slovensko društvo za preučevanje 18. stoletja, 2011, pp. 167–182
 7. "Recepcija Panteona u arhitekturi baroka", in: *Metamorfoze mita. Mitologija u umjetnosti od srednjeg vijeka do moderne*, eds. Dino Milinović, Joško Belamarić, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, Odsjek za povijest umjetnosti, Društvo povjesničara umjetnosti Hrvatske, 2012, pp. 105–118
 8. "Iconography of the Holy King Ladislaus in Zagreb Diocese in Late 17th and Early 18th Century. New Reading of the Past in Central European Context", in: *IKON – Journal of Iconographic Studies*, no. 5, 2012, pp. 263–272
 9. "Arhitektura 18. st. kontinentalne Hrvatske u kontekstu srednjoeuropske arhitekture – problemi istraživanja utjecaja bečke arhitekture na odabranim primjerima (Belje, Čakovec, Zagreb)", in: *Zbornik 3. kongresa hrvatskih povjesničara umjetnosti*, ed. Andrej Žmegač, Zagreb: Institut za povijest umjetnosti, 2013, pp. 189–196
 10. "Decoration in Religious Architecture of the Eighteen Century in the South Eastern Part of Central Europe", in: *Investigating and Writing Architectural History: Subjects, Methodologies and Frontiers. Papers from the Third EAHN International Meeting*, ed. Michela Rosso, Torino: Politecnico di Torino, 2014, pp. 163–173
 11. "Oltari u župnoj crkvi sv. Ladislava u Pokupskom – prilog tipologiji arhitekture oltara u XVIII. stoljeću", in: *Portal. Godišnjak Hrvatskog restauratorskog zavoda*, no. 5, 2014, pp. 179–192 (with D. Šourek)
 12. "Utjecaj i interpretacija tradicije u arhitekturi 17. i 18. stoljeća u sjeverozapadnoj Hrvatskoj na odabranim primjerima – oblikovanje zvonika i ugaonih kula", in: *Arhitekturna zgodovina 2*, eds. Renata Novak Klemenčić, Martina Malešič, Ljubljana: Filozofska fakulteta, 2014, pp. 40–49
 13. "Barokne četverolisne crkve u sjeverozapadnoj Hrvatskoj. Prilog istraživanju tipologije sakralne arhitekture 18. stoljeća", Zagreb: Školska knjiga, 2015, ISBN 978-953-0-30728-5
 14. *Arhitektura i performans. Grafike iz Kabineta Luja XIV. u fundusu MUO.*, Zagreb: Muzej za umjetnost i obrt, 2015, ISBN 978-953-7641-47-4 (with A. Galić)
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Baroque in Croatia. Presentation of baroque culture in Croatia in the socialist period", in: *Journal of Art historiography*, no. 15, 2016, 1–16.
2. "Odredbe o gradnji i oblikovanju crkava na području Vojne krajine u Hrvatskoj u kontekstu 'državnog arhitektonskog identiteta' Habsburške monarhije", in: *Arhitekturna zgodovina 3. Arhitektura in politika*, ed. Renata Novak Klemenčić, Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2016, pp. 35–46
3. "Klasicizam i barokni klasicizam u sakralnoj arhitekturi sjeverozapadne Hrvatske", in: *Klasicizam u Hrvatskoj. Zbornik radova sa znanstvenog skupa*, Irena Kraševac, Zagreb: Institut za povijest umjetnosti, Zagreb, 2016, pp. 53–68
4. "Dvorci Vranyczanyjevih – plemstvo modernoga doba u ambijentima baroka", in: *Veličanstveni Vranyczanyjevi. Umjetnički, povijesni i politički okvir života jedne plemićke obitelji*, Marina Bagarić, Zagreb:

Muzej za umjetnost i obrt, Matica hrvatska, Zagreb, 2016, pp. 124–145

5. "Odnos forme i funkcije u arhitekturi baroknog razdoblja", in: *Poznańskie Studia Slawistyczne*, no. 13, 2017, pp. 3, 303–315
6. "Još jednom 'O baroknom klasicizmu u Pogančecu'", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 61, 2018, pp. 115–127 (with I. Barković)
7. "Povijest izgradnje kapele sv. Mihala", in: *Kapela sv. Mihala u Samoboru*, ed. Zvezdana Jembrih, Zagreb, Samobor: Akademija likovnih umjetnosti Sveučilišta u Zagrebu, Župa sv. Anastazije, 2018, pp. 26–39 (with D. Šourek)
8. *Arhitektura baroka: udžbenik kolegija Arhitektura renesanse i baroka na preddiplomskom studiju povijesti umjetnosti*, Zagreb: FF press, 2019, doi: 10.17234/9789531757836
9. "Baroque Art in Croatia and Vienna School of Art History", in: *Journal of Art Historiography*, no. 21, 2019, 21/DB1, <https://arthistoriography.files.wordpress.com/2019/11/botica.pdf>
10. "Povijest istraživanja umjetnosti baroka u 20. stoljeću", in: *Zbornik 4. kongresa hrvatskih povjesničara umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Institut za povijest umjetnosti, 2019, pp. 117–122

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Arhitektura i štafelajno slikarstvo u Hrvatskoj od 16. do 18. stoljeća*, MSE project, 2013 – 2016, leader: Vladimir Marković, F.C.A.
2. *Istraživanja kompleksa dvorca Brezovica*, teaching-research project, 2010 – 2014, leader: Assoc. Prof. Dubravka Botica, PhD
3. *Kapela sv. Mihala, Samobor*, teaching-research project, cooperation with the Academy of Fine Arts, Department of Conservation and Restoration, 2016 – 2018
4. *Kultura stanovanja u Hrvatskoj od kraja 19. stoljeća do 1960-ih*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Jasna Galjer, PhD
5. *Hrvatska umjetnost i kultura u srednjoeuropskom kontekstu*, 2020, project funded by dedicated institutional funds for scientific activity, leader: Assoc. Prof. Dubravka Botica, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Kapela sv. Mihala, Samobor*, teaching-research project, cooperation with the Academy of Fine Arts, Department of Conservation and Restoration, 2016 – 2018
2. *Kultura stanovanja u Hrvatskoj od kraja 19. stoljeća do 1960-ih*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Jasna Galjer, PhD
3. *Hrvatska umjetnost i kultura u srednjoeuropskom kontekstu*, 2020, project funded by dedicated institutional funds for scientific activity, leader: Assoc. Prof. Dubravka Botica, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 4

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Sandi Bulimbašić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Conservation Department in Split of the Ministry of Culture and Media

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Exhibitions in Focus – Exploring the History of Exhibitions and (Re)Defining the Narrative of Art History, Art and the State in Croatia and Central Europe from the Late 18th Century till Today*

BIOGRAPHY

Sandi Bulimbašić (1969) graduated in Art History and the English Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb in 1996, and received her PhD degree in 2014 with the thesis entitled "*Medulić, the Association of Croatian Artists (1908–1919)* [*Društvo hrvatskih umjetnika "Medulić" (1908.–1919.)*]. In November 2016, she published the scientific monograph "*Medulić, the Association of Croatian Artists (1908–1919): Art and Politics* [*Društvo hrvatskih umjetnika "Medulić" (1908.–1919.): umjetnost i politika*]. She has been working at the Conservation Department in Split of the Ministry of Culture and Media since 1999, since 2009 as a senior advisor – conservator, where her focus is on the research, protection and restoration of the 19th and 20th century architecture and conservation studies. She is the author of numerous catalogue introductions for exhibitions of contemporary Croatian artists, and curator of several photography exhibitions, including the retrospective exhibition *Ante Verzotti: Photographs 1967–2003* [*Ante Verzotti: fotografije 1967.–2003.*] (Gallery of Fine Arts in Split, 2004). She has participated in 4 national and 4 international scientific conferences and gave 4 public lectures. She has published 1 book, 12 book chapters, 5 original scientific papers, and over 30 professional papers, introduction to exhibitions and presentations. Since 2013, she has been a member of the Artistic Council of the Split Photo Club Gallery of Photography. Since 2016 she has been a member of the editorial board of the scientific journal *Prilozi povijesti umjetnosti u Dalmaciji*. She is a member of the Croatian Society of Art Historians, the Split Photo Club and the Literary Circle Split. Since December 2017, she has been the President of the Management Board of the Museum of Fine Arts in Split. Fields of her scientific and professional interest are modern and contemporary art, particularly history of artistic associations and exhibitions, photography, national identity in art, and the relationship between art and politics.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: /

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Fotoklub Split pedesetih i šezdesetih godina 20. stoljeća", in: *Fotomonografija Fotokluba Split*, eds. Zrinka Buljević, Ante Verzotti, Split: Fotoklub, 2004, pp. 29–39
2. "Prilog poznavanju povijesti Društva hrvatskih umjetnika 'Medulić' 1908.–1919.", in: *Radovi Instituta za povijest umjetnosti*, no. 33, 2009, pp. 251–260
3. "Prilog identifikaciji djela Ivana Meštrovića na izložbama u prva dva desetljeća 20. stoljeća", in: *Radovi Instituta za povijest umjetnosti*, no. 39, 2015, pp. 149–162
4. "Iso Kršnjavi i Društvo hrvatskih umjetnika 'Medulić'", in: *Iso Kršnjavi – veliki utemeljitelj. Zbornik radova znanstvenog skupa*, eds. Ivana Mance, Zlatko Matijević, Zagreb: Institut za povijest umjetnosti, Hrvatski institut za povijest, 2015, pp. 334–352

+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Nadežda Petrović i Ivan Meštrović: motivacije nastojanja i pristupi oblikovanju nacionalne ideje u

- umjetnosti početkom 20. stoljeća", in: *Naučni skup posvećen Nadeždi Petrović (1873–1915). Zbornik radova*, ed. Jasna Jovanov, Novi Sad: Spomen-zbirka Pavla Beljanskog, 2016, pp. 23–44
2. "Ivo Tartaglia i Društvo hrvatskih umjetnika 'Medulić'", in: *Ivo Tartaglia: političar i intelektualac, Zbornik radova s međunarodnog znanstvenog skupa "Ivo Tartaglia i njegovo doba"*, eds. Aleksandar Jakir, Marijan Buljan, Split: Književni krug Split, 2016, pp. 225–248
3. "Politički, kulturni i društveni život međuratnog Splita kroz objektiv profesionalnih fotografa", in: *Split i Vladan Desnica 1918.–1945. Zbornik radova s Desničinih susreta 2015.*, eds. Drago Roksandić, Ivana Cvijović Javorina, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2016, pp. 21–60 (with L. Magaš Bilandžić)
4. *Društvo hrvatskih umjetnika "Medulić" (1908.–1919.): umjetnost i politika*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, ISBN: 978-953-6089-41-3
5. "Društvo hrvatskih umjetnika 'Medulić' – vizionari vremena", in: *Dan vredan veka 1. XII 1918.*, eds. Radovan Cukić, Veselinka Kastratović Ristić, Marija Vasiljević, Beograd: Muzej Jugoslavije, 2018, pp. 49–64
6. "Društvo hrvatskih umjetnika Medulić – artikulacija programa", in: *Institucije povijesti umjetnosti: zbornik 4. kongresa hrvatskih povjesničara umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Institut za povijest umjetnosti, December 2019, pp. 249–257
7. "Medulić, the Association of Croatian Artists in the Context of Central European Artistic and Political Aspirations: The Myth and the Nation", in: *Art and Politics in the Modern Period. Conference Proceedings*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy F. Walton, Zagreb: FF Press, 2019, pp. 243–254
8. "Korespondencija Emanuela Vidovića: prilog poznavanju slikareva doprinosa umjetničkom i kulturnom životu Splita početkom 20. stoljeća", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 62, 2019, pp. 59–72

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Prof. Dragan Damjanović, PhD
2. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Prof. Dragan Damjanović, PhD
2. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 5

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Sanja Cvetnić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Research and Interpretation of the 18th and 19th Century Architecture, Renaissance and Baroque between Budim and Zagreb – Hungarian-Croatian Connections in the Art of the Early Modern Age*

BIOGRAPHY

Sanja Cvetnić (1961) finished the Classical Gymnasium (1980) and graduated in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences of the University of Zagreb in 1986. At the same Faculty, she earned her *magistar znanosti* degree with the thesis *Paintings of the Bassano Family in the Strossmayer Gallery in Zagreb [Djela slikarske škole iz Bassana u Strossmayerovoj galeriji u Zagrebu]* (mentor Prof. Radovan Ivančević, PhD), and her PhD degree in 1998 with the dissertation *Paintings in the Second Half of the 17th and Early 18th Century in Zagreb [Slikarstvo u drugoj polovici XVII. i početkom XVIII. stoljeća u Zagrebu]* (mentor Prof. Vladimir Marković, PhD). At the *Facoltà di Lettere e Filosofia* in Bologna, she graduated from the interdisciplinary study *Discipline delle arti, della musica e dello spettacolo* (D.A.M.S.) with a dissertation on the painter Federico Bencovich (1992). From 1990 to 2000, she was employed as the curator of the Italian collection of the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts, and then at the Faculty of Humanities and Social Sciences of the University of Zagreb as a senior assistant (2000), assistant professor (2001), associate professor (2005) and eventually as a full professor (2009) and full professor with tenure (2014). Between autumn of 2002 and autumn of 2004, she was the head of the Department of Art History, and since 2004 until today she has been the head of the Chair of Renaissance and Baroque Art. From 2004 to 2011, she was the head of the Art of Renaissance and Baroque specialisation at the Postgraduate Doctoral Study in Art History at the Faculty of Humanities and Social Sciences of the University of Zagreb, where she is also a mentor. Between the academic years 2004/2005 and 2007/2008, she taught *Baroque Art* at the Faculty of Humanities and Social Sciences of the University of Sarajevo as an external associate, and in the acad. year 2014/2015 she held the course *Migrazioni e traduzioni delle immagini* at the *Università Ca 'Foscari* in Venice. Since the acad. year 2019/2020, she has been teaching the course *Liturgical Iconography and Iconology* at the Catholic Faculty of Theology. She has published fifty original scientific papers in the fields of the art of the Renaissance, Mannerism and Baroque, iconography and folk art.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 20th May 2014, full professor with tenure

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Schneiderov fotografski arhiv. Hrvatski spomenici kulture i umjetnosti*, Zagreb: HAZU, Strossmayerova galerija starih majstora, 1999 (with Đ. Vandura, B. Popovčak)
2. *Loytre za ray nebeszki: križna drva i kapelice u Turopolju*, Zagreb: ArTresor naklada, 2002, ISBN: 953-6522-34-9
3. *Barokni defter: studije o likovnim djelima XVII i XVIII. stoljeća u Bosni i Hercegovini*, Zagreb: Leykam international, 2011, ISBN: 953-7534-69-1
4. *Frankapanski brevijar: otisak sudbine. Ilustracije molitvene knjige u zlatno doba mletačkoga tiskarstva*, Zagreb: FF press, 2019, ISBN: 978-953-175-833-8 (with D. Šourek, T. Trška)
5. *Ikografija nakon Tridentskoga sabora i hrvatska likovna baština*, Zagreb: FF press, 2020 [1st ed. 2007], ISBN: 978-953-175-261-9

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Akademici Vojin Bakić, Edo Murtić, Vladimir Marković: susret u zavičaju", in: *Radovi Zavoda za znanstvenoistraživački i umjetnički rad u Bjelovaru*, no. 10, 2016, pp. 75–90
2. "Emilij Laszowski i umjetnost kao povijesno svjedočanstvo: slika *Rođenje Isusovo i poklonstvo pastira iz Ozlja*", in: *Stoljeće nakon Laszowskog – Zbornik radova sa znanstveno stručnog skupa održanoga 28. studenog 2014.*, eds. Mario Stipančević, Tajana Pleše, Zagreb: Hrvatski državni arhiv, 2016, pp. 9–21
3. "Pavlinski redovnik i slikar Ivan Krstitelj Ranger (1700. – 1753.)", in: *Ljudi 18. stoljeća na hrvatskom prostoru. Od plemića i crkvenih dostojanstvenika do težaka i ribara*, eds. Lovorka Čoralić et al., Zagreb: Hrvatski institut za povijest, 2016, pp. 578–593
4. "Beato Iohannes Traguriensis and Dominik Andreis", in: *Radovi Instituta za povijest umjetnosti*, no. 41, 2017, pp. 33–38
5. "Ikonografija sačuvanih Božidarevićevih djela / The Iconography of Extant Works by Božidarević", in: *Nikola Božidarević: veliki slikar dubrovačke renesanse / Great Painter of the Renaissance in Dubrovnik*, ed. Pavica Vilać, Dubrovnik: Dubrovački muzeji, 2017, pp. 64–73
6. "Matija Divković i likovna kultura Bosne Srebrene oko 1600. ", in: *Matija Divković i kultura pisane riječi: Zbornik radova sa znanstvenoga skupa*, eds. Dolores Grmača, Marijana Horvat, Marko Karamatić, Sarajevo, Zagreb: Zaklada Kulturno-povijesni institut Bosne Srebrene, Hrvatska sveučilišna naklada, 2017, pp. 73–87
7. "Prinčevi i pokreti: traktat L'arte de' cenni (1616.) Giovannija Bonifaccia i ciklus o svetom kralju Ladislavu u staroj zagrebačkoj katedrali (1690.)", in: *Književna smotra. Časopis za svjetsku književnost*, no. 4, 2018, pp. 17–27
8. "Dva portreta Beatrice Frankapan (?): rod i red", in: *Radovi Instituta za povijest umjetnosti*, no. 42, 2018, pp. 85–94
9. "The Jesuit Bona Mors Confraternities in Croatia", in: *Acta historiae artis Slovenica*, no. 23 (2), 2018, pp. 223–237
10. "Prijedlog za Jacopa Amigonija (*Bogorodica s djetetom*) na Visovcu", in: *Ars Adriatica: časopis Odjela za povijest umjetnosti Sveučilišta u Zadru*, no. 8, 2018, pp. 107–116 (with Z. Demori Staničić).
11. "Cesare Fracanzano's The Penitence of St Peter in Dubrovnik and the Iconography of Penitence in Giovanni Bonifaccio's L'arte de' cenni (1616)", in: *IKON – Journal of Iconographic Studies*, no. 12, 2019, pp. 12–20
12. "Od humanizirane do svjetovne Virgo lactans", in: *Vera imago G. V. Mariae Tersactensis: Zbornik radova sa znanstvenoga skupa*, ed. Marina Vicelja-Matijašić, Rijeka: Sveučilište u Rijeci, Filozofski fakultet, 2019, pp. 85–94

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Verifikacija atribucija u Strossmayerovoj galeriji*, MSE project, 1991 – 1993, leader: Vinko Zlamalik, PhD
2. *Kiparstvo i slikarstvo 17–18. stoljeća u kontinentalnoj Hrvatskoj*, MSE project, 1997 – 2001, leader: Doris Baričević, PhD
3. *Ivan Krstitelj Ranger: monografska obrada*, MSE project, 2002 – 2006, leader: Prof. Sanja Cvetnić, PhD
4. *Slikarstvo i skulptura 17. i 18. stoljeća u kontinentalnoj Hrvatskoj*, MSE project, 2002 – 2006, leader: Prof. Sanja Cvetnić, PhD
5. *Figuralne umjetnosti 13.–16. stoljeća u Hrvatskoj*, MSE project, 2007 – 2009, leader: Igor Fisković, F.C.A.

6. *Predložak, original, kopija: hrvatska umjetnička baština od XVI. do XIX. stoljeća u doba digitalne revolucije I–III*, project funded by a University of Zagreb research grant, 2015 – 2017, leader: Prof. Sanja Cvetnić, PhD
7. *Kaptolski naručitelji i štajerski, kranjski, tirolski te furlanski umjetnici*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Sanja Cvetnić, PhD
8. *Dijalozi slike i riječi u likovnim djelima od XV. do XIX. stoljeća*, project funded by a University of Zagreb research grant, 2019 – 2020, leader: Prof. Sanja Cvetnić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Predložak, original, kopija: hrvatska umjetnička baština od XVI. do XIX. stoljeća u doba digitalne revolucije I–III*, project funded by a University of Zagreb research grant, 2015 – 2017, leader: Prof. Sanja Cvetnić, PhD
2. *Kaptolski naručitelji i štajerski, kranjski, tirolski te furlanski umjetnici*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Sanja Cvetnić, PhD
3. *Dijalozi slike i riječi u likovnim djelima od XV. do XIX. Stoljeća*, project funded by a University of Zagreb research grant, 2019 – 2020, leader: Prof. Sanja Cvetnić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 8

ORDINAL NUMBER: 6

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Franko Ćorić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Historical Sources and the Life of Monuments*

BIOGRAPHY

Franko Ćorić (1976) studied Art History and the German Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb from 1994 to 2001, and continued with a master's study of Art History from 2002 to 2004, when he transferred to doctoral studies. Doctoral dissertation on the organization, legislative basis and activities of the Imperial and Royal Central Commission for the Preservation and Research of Artistic Heritage between 1850 and 1918 was drafted under the mentorship of Prof. Zlatko Jurić, PhD, and defended in 2010. He was the recipient of OeAD's Ernst Mach Grant and Richard Plaschka Scholarship. Since 2015, he has been teaching the course *History and Theory of Conservation in Croatia in the 19th and 20th century*. His research interests include history and theory of conservation, connections with the German-speaking area, and contemporary conservation theory and practice. He speaks and writes in German and English, and is conversational in Italian and Portuguese. He was elected as a junior researcher-assistant in 2004, senior assistant in 2010, and assistant professor at the Department of Art History, University of Zagreb in 2015.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 25th January 2021, associate professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Kulturno promicanje Dalmacije. Prijedlozi konzervatora Maxa Dvoráka i Josepha W. Kubitscheka 1909. godine", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 2 (38), 2009, pp. 226–243 (with Z. Jurić)
 2. "Obnova Buvininih vratnica 1908. godine", in: *Portal. Godišnjak Hrvatskog restauratorskog zavoda*, no. 1, 2010, pp. 75–88 (with Z. Jurić)
 3. "Izješće Aloisa Riegla o Dioklecijanovoj palači iz 1903. godine", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 42, 2011, pp. 387–416 (with M. Špikić)
 4. "Razvojne faze i intervencijske koncepcije carskog i kraljevskog Središnjeg povjerenstva na primjerima iz hrvatskih krajeva", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 57, 2014, pp. 127–135
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Die Aktivitäten der k. k. Zentralkommission für Denkmalpflege in den Kronländern Österreichisches Küstenland und Dalmatien im Ersten Weltkrieg", in: *Apologeten der Vernichtung oder "Kunstschützer"? Kunsthistoriker der Mittelmächte im Ersten Weltkrieg*, eds. Robert Born, Beate Störtkuhl, Köln, Weimar, Wien: Böhlau, 2017, pp. 181–194
2. "Gjuro Szabo — hrvatski zagovornik kreativnog konzerviranja", in: *Gjuro Szabo 1875.–1943.*, ed. Marko Špikić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2018, pp. 39–51
3. "Eduard Zotter – autor završnog restauratorskog projekta zvonika splitske katedrale", in: *Imago, imaginatio, imaginabile. Zbornik u čast Zvonka Makovića*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Zagreb:

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Zaštita i komuniciranje kulturne baštine u Hrvatskoj*, MSE project, 2004 – 2007, leader: Prof. Ivo Maroević, PhD
2. *Povijest zaštite kulturne baštine u Hrvatskoj u XIX. i XX. stoljeću*, MSE project, 2007 – 2010, leader: Prof. Zlatko Jurić, PhD
3. *Povijest urbanizma, arhitekture i konzerviranja u Zagrebu od 1850.–1918.*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Zlatko Jurić, PhD
4. *Teorija zaštite spomenika i gradogradnje u Srednjoj Europi i njezina recepcija u Hrvatskoj do kraja Prvoga svjetskoga rata*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Zlatko Jurić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Povijest urbanizma, arhitekture i konzerviranja u Zagrebu od 1850.–1918.*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Zlatko Jurić, PhD
2. *Teorija zaštite spomenika i gradogradnje u Srednjoj Europi i njezina recepcija u Hrvatskoj do kraja Prvoga svjetskoga rata*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Zlatko Jurić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 7

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Dragan Damjanović, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Research and Interpretation of the 18th and 19th Century Architecture, Art and the State in Croatia and Central Europe from the Late 18th Century till Today*

BIOGRAPHY

Dragan Damjanović (1978) is a full professor and the head of the Chair for Modern Art and Visual Communications at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb. He has been employed at the Department of Art History since 2003, where he teaches courses related to the art of the 19th century. He received his master's degree in March 2005 with the thesis entitled *Vukovar Architect Fran Funtak* [Vukovarski arhitekt Fran Funtak], and his PhD degree in December 2007 with the thesis *The Đakovo Cathedral* [Đakovačka katedrala]. The mentor for both theses was Prof. Zvonko Maković, PhD. A special area of his research interest is the history of architecture, painting and sculpture from the late 18th to mid-20th century. In this field, he has published a number of monographs and over a hundred scientific articles in national and international scientific journals and proceedings. He was a co-organiser (with Lovorka Magaš Bilandžić, PhD, and Željka Miklošević, PhD) of the international scientific conference *Art and Politics in Europe in the Modern Period*, which took place at the Faculty of Humanities and Social Sciences in Zagreb from 29th June to 2nd July 2016. He was also an active participant in the organization of a number of exhibitions. In late 2011, he organised the exhibition *The Viennese Academy of Fine Arts and Croatian Historicist Architecture – Croatian Students of Friedrich von Schmidt* [Bečka akademija likovnih umjetnosti i hrvatska arhitektura historicizma – Hrvatski učenici Friedricha von Schmidta] in the Glyptothek of the Croatian Academy of Sciences and Arts, in 2014 the exhibition *Synagogues of the Vukovar Architect Fran Funtak* [Sinagoge vukovarskog arhitekta Frana Funtaka] in the Jewish community in Zagreb, in 2015 a very popular exhibition on the architect Herman Bollé at the Museum of Arts and Crafts (*Herman Bollé – Builder of the Croatian Metropolis* [Herman Bollé – graditelj hrvatske metropole]), and in 2018–2019 he organised the exhibition *Otto Wagner and Croatian Architecture* [Otto Wagner i hrvatska arhitektura] at the Embassy of the Republic of Croatia in Vienna, Austria. He was the co-organiser of the exhibition *Ars et Virtus: Croatia – Hungary, 800 Years of Shared Cultural Heritage* [Ars et Virtus: Hrvatska – Mađarska, 800 godina zajedničke kulturne baštine]. He also participated in the preparation of the following exhibitions: *Passion and Rebellion. Expressionism in Croatia* [Strast i bunt. Ekspresionizam u Hrvatskoj] (Klovićevi dvori Gallery, 2011), *The Road to Eternity* [Put u vječnost] (Klovićevi dvori Gallery, 2016) and *Valpovački vlastelini Prandau-Normann / Valpovo Landowners Prandau-Normann* (Museum of Fine Arts Osijek, Museum of Slavonia, Osijek, State Archives in Osijek, Museum of the Valpovo Region, Osijek, Valpovo, 2018). He is a member of the editorial board of two scientific journals: *Peristil* from Zagreb, and the *Zbornika za likovne umetnosti Matice srpske* from Novi Sad. He is a member of the Croatian Society of Art Historians, the Italian AISU (Associazione Italiana di Storia Urbana), and EAUH (European Association of Urban History). He received a number of awards for his scientific work: the Croatian National Science Award in 2005, the Charter of the Croatian Society of Art Historians in 2014 and 2019, the Annual Award of the Faculty of Humanities and Social Sciences in 2014, the City of Zagreb Award in 2015, and the award of the Croatian Academy of Sciences and Arts for the highest scientific and artistic achievements in the Republic of Croatia in 2015 in the field of fine arts.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 9th July 2019, full professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Saborna crkva Vavedenja Presvete Bogorodice u Plaškom; Povijest episkopalnog kompleksa*, Zagreb: Srpsko kulturno društvo "Prosvjeta", 2005, ISBN: 953-6627-77-9
2. *Vukovarski arhitekt Fran Funtak*, Zagreb: Leykam interational, 2009, ISBN: 978-953-7534-38-7
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12. *Sinagogalne građevine arhitekta Frana Funtaka*, Zagreb: Židovska općina, 2014, ISBN: 978-953-6800-14-8
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LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Hrvatska umjetnost od klasicizma do postmoderne*, MSE project, 2007 – 2013, leader: Prof. Zvonko Maković, PhD
2. *Hrvatsko-srpske umjetničke veze u 18., 19. i 20. stoljeću*, bilateral international project of the MSE, 2011 – 2012, leaders: Prof. Zvonko Maković, PhD, Prof. Lidija Merenik, PhD
3. *Prosvjetne i kulturne veze Zagreba, Beča i Budimpešte od kraja 18. do sredine 20. stoljeća*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Prof. Iskra Iveljić, PhD
4. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Prof. Dragan Damjanović, PhD
5. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke I–V*, project funded by a University of Zagreb research grants, 2015 – 2019, leader: Prof. Dragan Damjanović, PhD
6. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
7. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Prof. Dragan Damjanović, PhD
2. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke I–V*, project funded by a University of Zagreb research grant, 2015 – 2019, leader: Prof. Dragan Damjanović, PhD
3. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
4. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 4

ORDINAL NUMBER: 8

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Frano Dulibić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Popular Culture and Art History, Art and the State in Croatia and Central Europe from the Late 18th Century till Today*

BIOGRAPHY

Frano Dulibić was born and lives in Zagreb, where he finished elementary school and classical gymnasium, and graduated in Art History and Ethnology at the Faculty of Humanities and Social Sciences of the University of Zagreb. From 1991 to 1993 he was employed at the Institute of Ethnology and Folklore Research. Since 1993, he has been working at the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb, where he gives lectures and seminars on the course *Basics of Fine Arts*. That same year he also started working at the Academy of Fine Arts in Zagreb, teaching first pedagogical specialisation students and later also those with a specialisation in restoration. He received his master's degree in 1997, and his PhD degree in 2002. He was elected into the grade of an associate professor in 2010, and full professor in 2016. He was the head of the Department of Art History from 2004 to 2006, and the head of the Chair for the Methodics of Teaching Art from 2006 to 2018. Since 2003, he has been teaching elective courses at the undergraduate and graduate level (*Illustration in Croatia, Painting and Sculpture of Central Europe, History of Caricature in Croatia, Methods of Researching Painting and Sculpture of the Moderna Period*). Since the same year, he has been teaching at the Postgraduate Doctoral Study of Art History. He has trained abroad on several occasions, publishes scientific and professional papers, participates in symposia, works as a collaborator on scientific projects and organises exhibitions. From 1999 to 2005, he was a collaborator of the German Allgemeines Künstlerlexikon (k. g. Saur Verlag). He collaborated on projects *Painting and Sculpture from the 16th to the 20th Century [Slikarstvo i kiparstvo od 16. – 20. stoljeća]*, project leader Ivanka Reberski, *Croatian Art of the 19th and 20th Century in the European Context [Hrvatska umjetnost 19. i 20. stoljeća u europskom kontekstu]*, led by Zvonko Maković, *Croatian Art from Classicism to Postmodernism [Hrvatska umjetnost od klasicizma do postmoderne]*, project leader Zvonko Maković; *Croatia in the Modern and Contemporary Age: European Models and Croatian Identities [Hrvatska modernog i suvremenog doba: europski modeli i hrvatski identiteti]*, project leader Božena Vranješ Šoljan. From 2014 to 2017, he was a collaborator on the project *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, led by Dragan Damjanović. Since 2018, he has been a collaborator on Dragan Damjanović's new project *Art and the State from the Enlightenment to the Present [Umjetnost i država od prosvjetiteljstva do danas]* (CSF). He published the following books: *History of Caricature in Croatia before 1940 [Povijest karikature u Hrvatskoj do 1940.]* (2009), *Oto Reisinger* (2008), *Paintings of Vladimir Varlaj [Slikarstvo Vladimira Varlaja]* (2011), and *Omer Mujadžić* (2015). He researches and writes on the topic of Croatian painting of the first half of the 20th century, caricature, illustrations, posters, comics and sculpture.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 8th March 2016, full professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

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3. "Karikaturist Anđeo Uvodić", in: *Kulturna baština*, no. 31, 2002, pp. 347–365
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 7. *Povijest karikature u Hrvatskoj do 1940.*, Zagreb: Leykam international, 2009, ISBN: 978-953-7534-39-4
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 11. "Legalizacija i pokretanje tržišta umjetnina u Hrvatskoj", in: *Umjetnost i tržište: Vrednovanje umjetničkih djela u tržišnoj ekonomiji*, eds. Vera Turković, Ariana Novina, Zagreb: Akademija likovnih umjetnosti Sveučilišta u Zagrebu, 2015, pp.75–93
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LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

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LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Slikarstvo i kiparstvo od 16. – 20. stoljeća*, MSE project, 1999 – 2002, leader: Ivanka Reberski, PhD
2. *Hrvatska umjetnost 19. i 20. stoljeća u europskom kontekstu*, MSE project, 2002 – 2006, leader: Prof. Zvonko Maković, PhD
3. *Hrvatska modernog i suvremenog doba: europski modeli i hrvatski identiteti*, MSE project, 2007 – 2009, leader: Prof. Božena Vranješ-Šoljan, PhD

4. *Hrvatska umjetnost od klasicizma do postmoderne*, MSE project, 2007 – 2013, leader: Prof. Zvonko Maković, PhD

5. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Prof. Dragan Damjanović, PhD

6. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD

7. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Prof. Dragan Damjanović, PhD

2. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD

3. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 1

ORDINAL NUMBER: 9

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Ljerka Dulibić, PhD, research advisor

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Strossmayer Gallery of the Old Masters, Croatian Academy of Sciences and Arts

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Private Collections and the Art Market*

BIOGRAPHY

Ljerka Dulibić (1972) graduated in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences of the University of Zagreb in 1999, and received her PhD degree in 2007 with the thesis *Tuscan Fifteenth-Century Paintings from the Collection of the Strossmayer Gallery in Zagreb* [*Toskanske slike XV. stoljeća iz zbirke Strossmayerove galerije u Zagrebu*]. She has worked at the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts, first as a curator (since 2001), then as a research associate (since 2008), senior research associate (since 2012) and finally as a research advisor (since 2018). The focus of Lj. Dulibić's scientific interests is on the Italian paintings of the 14th – 19th century, history of art collecting and the art market, and artwork provenance research. She is the author or co-author of several books and dozens of scientific papers in relevant Croatian and foreign journals, as well as conference proceedings and exhibitions catalogues in the country and abroad. Since 2001, she has had regular trainings abroad through various scholarships and other grants. Most recently, she won the Villa I Tatti Scholarship of The Harvard University Center for Italian Renaissance Studies (2015), the Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte (2017), and a grant for participating in the annual conferences of the Renaissance Society of America and the College Art Association in the United States (The RSA Kress Travel Grant, 2016, The CAA-Getty International Travel Grant, 2015 and 2017). Since 2008, she has been an external teaching associate at the Catholic Faculty of Theology of the University of Zagreb, where she teaches the elective course Iconography of Western Art, and the mandatory course Museology and Museography at the graduate level. She has participated in teaching at the postgraduate level, at the doctoral studies of the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb (2010 and 2017) and the Catholic Faculty of Theology of the University of Zagreb (2017 and 2020), and gave several guest lectures at other faculties (Department of Art History of the Faculty of Humanities and Social Sciences in Rijeka, 2011; Dipartimento di scienze della formazione, dei beni culturali e del turismo, Università di Macerata, 2015) as well as some public lectures in the country and abroad (Society of Art Historians, Zagreb, 2011 and 2014; Wallace Collection, London, 2013; Institute of Art History – Cvito Fisković Center Split, 2014; Fondazione Memofonte, Florence, 2015). She was co-mentor on two graduate theses at the Department of Art History of the Faculty of Humanities and Social Sciences, University of Zagreb (2011 and 2014), and an external member of the committee for the defense of three PhD degrees – at the Department of Information and Communication Sciences, Faculty of Humanities and Social Sciences in Zagreb (2014 and 2019), and at the Scuola Normale Superiore di Pisa (2014). She is the mentor of two PhD students at the Postgraduate Doctoral Study of Humanities at the University of Zadar (since 2016 and 2018). She is the vice-president of the Croatian Society of Art Historians.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 14th June 2018, research advisor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "A History of the Strossmayer Gallery in Zagreb", in: *Journal of Croatian Studies*, no. 43, 2002, pp. 115–150
2. "Istraživanje podrijetla slika u Strossmayerovoj galeriji u Zagrebu: odabrani primjeri iz zbirke talijanskoga slikarstva", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 48, 2005, pp. 53–64

3. "Cosimo Rosselli u Strossmayerovoj galeriji u Zagrebu", in: *Radovi Instituta za povijest umjetnosti*, no. 29, 2005, pp. 65–74
4. "Predela Iskušanje svetoga Antuna Pustinjaka Niccoloa di Pietra Gerinija u Strossmayerovoj galeriji u Zagrebu", in: *Radovi Instituta za povijest umjetnosti*, no. 30, 2006, pp. 131–140
5. *Slike Božića u Strossmayerovoj galeriji*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2007, ISBN: 978-953-154-794-9 (with I. Pasini Tržec)
6. "Slike vezane uz Francesca Pesellina u zbirci Strossmayerove galerije starih majstora: problemi atribucije i radioničke produkcije", in: *Renesansa i renesanse u umjetnosti Hrvatske, Zbornik Dana Cvita Fiskovića II.*, eds. Predrag Marković, Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti; Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2008, pp. 79–88
7. "Slike u Strossmayerovoj galeriji starih majstora nabavljene u Rimu do 1868. godine", in: *Radovi Instituta za povijest umjetnosti*, no. 32, 2008, pp. 297–304 (with I. Pasini Tržec)
8. "Od Correggia do Taddea Zuccarija: bilješke o slici Krist u Getsemanskom vrtu iz Strossmayerove galerije u Zagrebu", in: *Sic ars deprenditur arte: zbornik u čast Vladimira Markovića*, eds. Sanja Cvetnić, Milan Pelc, Daniel Premerl, Zagreb: Institut za povijest umjetnosti; Odsjek za povijest umjetnosti Filozofskog fakulteta, 2009, pp. 157–164 (with I. Pasini Tržec)
9. "Canon Raffaele Bertinelli's Collection of Paintings and Bishop Josip Juraj Strossmayer", in: *Acta Historiae Artium*, no. 51, 2010, pp. 289–306 (with I. Pasini Tržec)
10. "Sulla provenienza dal Camposanto pisano di una Presentazione al Tempio nel Museo Mimara di Zagabria (e di un Angelo della Maestà di Duccio)", in: *Predella. Primitivi pisani fuori contesto*, no. 1, 2010, pp. 97–104, XLII–XLVII
11. "Doprinos Imbre I. Tkalca (i G. B. Cavalcasellea) formiranju zbirke biskupa Strossmayera", in: *Radovi Instituta za povijest umjetnosti*, no. 34, 2010, pp. 201–210 (with I. Pasini Tržec)
12. "Formazione di collezione di opere d'arte del vescovo Josip Juraj Strossmayer – contributo del pittore e restauratore Achille Scaccioni", in: *Zbornik za umetnostno zgodovino (Nova vrsta)*, no. 47, 2011, pp. 120–139 (with I. Pasini Tržec)
13. "Slike starih majstora u Strossmayerovoj zbirci nabavljene posredstvom kanonika Nikole Voršaka u razdoblju od 1869. do 1880.", in: *Radovi Instituta za povijest umjetnosti*, no. 35, 2011, pp. 207–220 (with I. Pasini Tržec)
14. "The Foundation and Development of the Strossmayer Gallery of Old Masters in Zagreb", in: *Centropa: a journal of central European architecture and related arts*, no. 12/2, 2012, pp. 152–161 (with I. Pasini Tržec)
15. "'È un da Fiesole verissimo, bellissimo e conservatissimo'. Il Beato Angelico del vescovo Strossmayer", in: *Annali di critica d'arte*, no. 8, 2012, pp. 297–317
16. "Giuseppe Cesari zvan Cavaliere d'Arpino u Strossmayerovoj galeriji u Zagrebu", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 55, 2012, pp. 39–46 (with I. Pasini Tržec)
17. "Bishop Josip Juraj Strossmayer and the founding of art history studies in Croatia", in: *History of Art History in Central, Eastern and South- Eastern Europe*, vol. 1, ed. Jerzy Malinowski, Toruń: Society of Modern Art & Tako Publishing House, 2012, pp. 73–79 (with I. Pasini Tržec)
18. "Slika Nerija di Biccija iz Strossmayerove galerije starih majstora – prilog povijesti restauriranja i recepcije", in: *Portal. Godišnjak Hrvatskog restauratorskog zavoda*, no. 3, 2012, pp. 81–92 (with N. Bakliža)
19. "New information on the 19th century provenance of Albertinelli's Old Testament cycle", in: *RIHA Journal*, 2012, 35–35, <https://journals.ub.uni-heidelberg.de/index.php/rihajournal/article/view/69257/644>
31 (with I. Pasini Tržec).
20. *Strossmayerova galerija starih majstora. Odabrana djela / The Strossmayer Gallery of Old Masters.*

Selected Works, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2013, ISBN: 978-953-154-198-5 (with I. Pasini Tržec, B. Popovčak)

21. "O atribuciji, provenijenciji i recepciji slike Rođenje Isusovo i Poklonstvo pastira iz nizozemske zbirke u Strossmayerovoj galeriji u Zagrebu", in: *Radovi Instituta za povijest umjetnosti*, no. 37, 2013, pp. 73–80 (with I. Pasini Tržec)

22. "Ljubo Babić – upravitelj Strossmayerove galerije", in: *Doprinos Ljube Babića hrvatskoj umjetnosti i kulturi*, eds. Libuše Jirsak, Petar Prelog, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Moderna galerija, 2013, pp. 62–71 (with I. Pasini Tržec)

23. "Strossmayerova galerija starih majstora Hrvatske akademije znanosti i umjetnosti i 'njezina' zgrada", in: *Muzeji i arhitektura u Hrvatskoj. Zbornik 2. kongresa hrvatskih muzealaca*, ed. Jasna Galjer, Zagreb: Hrvatsko muzejsko društvo, 2013, pp. 34–41 (with I. Pasini Tržec)

24. "Slike iz ostavštine kardinala Jurja Haulika u zbirci biskupa Josipa Jurja Strossmayera", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 57, 2014, pp. 113–126 (with I. Pasini Tržec)

25. "Un frammento delle 'Marche disperse' nella Galleria Strossmayer di Zagabria", in: *IL CAPITALE CULTURALE. Studies on the Value of Cultural Heritage*, no. 10, 2014, 135–156 (with I. Pasini Tržec)

26. "Le acquisizioni venete del vescovo Strossmayer", in: *MDCCC 1800*, no. 3, 2014, pp. 99–114 (with I. Pasini Tržec)

27. *Slike Muke i Uskrsnuća u Strossmayerovoj galeriji starih majstora*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2014, ISBN: 978-953-154-250-0 (with I. Pasini Tržec)

28. "Tragovi restauratorskih radionica 19. stoljeća na slikama iz zbirke talijanskog slikarstva Strossmayerove galerije starih majstora", in: *Majstorske radionice u umjetničkoj baštini Hrvatske. Zbornik radova znanstvenog skupa "Dani Cvita Fiskovića" održanog 2012. godine*, eds. Dino Milinović, Ana Marinković, Ana Munk, Zagreb: Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, FF press, 2014, pp. 137–146

29. "Zbirka biskupa Strossmayera i osnutak današnje Strossmayerove galerije starih majstora", in: *Hrvatska revija*, no. 14, 2014, no. 1, pp. 99–104 (with I. Pasini Tržec)

30. "Un contributo alla conoscenza delle procedure dei restauri ottocenteschi nelle pitture della collezione Strossmayer", in: *La cultura del restauro. Modelli di ricezione per la museologia e la storia dell'arte*, eds. Maria Beatrice Failla, Susanne Adina Meyer, Chiara Piva, Stefania Ventra, Rim: Campisano Editore, 2014, pp. 359–371 (with I. Pasini Tržec)

31. *Biskup Josip Juraj Strossmayer kao sakupljač slika starih majstora*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2015, ISBN: 9789533470474 (with I. Pasini Tržec)

32. "Zwei Gemälde niederländischer Meister in Zagreb – Provenienz und Rezeptionsgeschichte", in: *RIHA Journal*, September 2015, 0126,20, <https://www.riha-journal.org/articles/2015/2015-jul-sep/pasini-trzec-dulibic-zwei-gemaelde> (with I. Pasini Tržec)

33. "Kolekcioniranje slika talijanskih baroknih majstora u kontinentalnoj Hrvatskoj", in: *Sveto i profano: slikarstvo talijanskog baroka u Hrvatskoj*, ed. Radoslav Tomić, Zagreb: Galerija Klovićevi dvori, 2015, pp. 83–87

34. "A New Contribution to Trecento Painting at Strossmayer Gallery in Zagreb", in: *Scripta in honorem Igor Fisković. Zbornik povodom sedamdesetog rođendana. Festschrift on the occasion of his 70th birthday*, eds. Miljenko Jurković, Predrag Marković, Zagreb, Motovun: University of Zagreb – International Research Center for Late Antiquity and the Middle Ages, Motovun, Croatia, University of Zagreb – Faculty of Humanities and Social Sciences, Zagreb, Croatia, 2015, pp. 165–172 (with I. Pasini Tržec)

35. "Izidor Kršnjavi – prvi kustos Strossmayerove galerije starih majstora Hrvatske akademije znanosti i umjetnosti", in: *Iso Kršnjavi – veliki utemeljitelj. Zbornik radova znanstvenoga skupa*, eds. Ivana Mance, Zlatko Matijević, Zagreb: Institut za povijest umjetnosti, 2015, pp. 169–181 (with I. Pasini Tržec)

+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Die Strossmayer-Galerie Alter Meister in Zagreb in der Zeit des Unabhängigen Staates Kroatien 1941–1945", in: *Museen im Nationalsozialismus. Akteure – Orte – Politik*, eds. Tanja Baensch, Kristina Kratz-Kessemeier, Dorothee Wimmer, Köln, Weimar, Wien: Böhlau Verlag GmbH, 2016, pp. 263–274 (with I. Pasini Tržec)
2. *Slike mrtve prirode u Strossmayerovoj galeriji*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2016, ISBN: 9789533471150 (with I. Pasini Tržec, B. Popovčak)
3. "O procesima prijenosa u formiranju zbirke J. J. Strossmayera", in: *Razmjena umjetničkih iskustava u jadranskome bazenu. Zbornik radova znanstvenog skupa "Dani Cvita Fiskovića" održanog 2014. godine*, eds. Jasenka Gudelj, Predrag Marković, Zagreb: FF press, 2016, pp. 153–160 (with I. Pasini Tržec)
4. "The Strossmayer Gallery in Zagreb in the interwar period – from a utopian project to a renowned institution", in: *Il Capitale culturale. Studies on the Value of Cultural Heritage* (thematic issue: Musei e mostre tra le due Guerre), no. 14, 2016, pp. 613–634 (with I. Pasini Tržec)
5. "Roberto Longhi e i dipinti della Galleria Strossmayer di Zagabria", in: *Predella journal of visual arts*, no. 36, 2014/2016, pp. 27–41, VII–XVII
6. "Austrijski slikar Leopold Kupelwieser i biskup Josip Juraj Strossmayer", in: *Ars Adriatica*, no. 6, 2016, pp. 209–218 (in co-authorship with I. Pasini Tržec)
7. "Schneiderovi prilozi za Strossmayerovu galeriju starih majstora", in: *Zbornik radova znanstveno-stručnog skupa Hrvatski povjesničari umjetnosti 1. Artur Schneider (1879.–1946.)*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 71–79 (with I. Pasini Tržec)
8. "Projekat Prenos kulturnih dobara u Alpe-Adria regionu u XX veku (TransCultAA)", in: *Stubovi baštine. Glasnik Zavoda za zaštitu spomenika kulture Niš*, no. 3/3, 2017, pp. 70–75
9. "O provenijenciji nekoliko slika pristiglih u Strossmayerovu galeriju odlukama državnih tijela FNRJ od 1948. do 1958. godine", in: *Radovi Instituta za povijest umjetnosti*, no. 41, 2017, pp. 185–197 (with I. Pasini Tržec)
10. "Dokumenti o zamjeni dviju slika Vittorea Carpaccia iz Strossmayerove galerije za Višeslavovu, odnosno Krstionicu svećenika Ivana iz Muzeja Correr", in: *Ars Adriatica*, no. 7, 2017, pp. 269–280 (with I. Pasini Tržec)
11. "Akvizicije Društva prijatelja Strossmayerove galerije", in: *Imago, imaginatio, imaginabile. Zbornik u čast Zvonka Makovića*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2018, pp. 281–301 (with I. Pasini Tržec)
12. *Strossmayerova zbirka starih majstora*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2018, ISBN: 9789533471983 (with I. Pasini Tržec).
13. *Odabrana djela iz donacije Ante Topića Mimare Strossmayerovoj galeriji starih majstora HAZU*, Zagreb: Muzej Mimara, 2018, ISBN: 9789532480795 (with I. Ferenčak, I. Pasini Tržec, B. Popovčak).
14. *Portreti u Strossmayerovoj galeriji*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2018, ISBN: 978-953-347-244-7 (with I. Pasini Tržec, B. Popovčak)
15. "Bernard Berenson's Journey to Yugoslavia and along the Dalmatian Coast, 1936", in: *Discovering Dalmatia: Dalmatia in travelogues, images and photographs*, eds. Katrina O'Loughlin, Ana Šverko, Elke Katharina Wittich, Zagreb: Institute of Art History, 2019, pp. 354–385 (with J. Belamarić)
16. "Transferi umjetnina i vlasništva umjetničkih zbirki u Zagrebu prije, tijekom i nakon Drugog svjetskog rata", in: *Zagreb 1924. – 1930. i 1945. – 1967. Društvo, kultura, svakodnevica. Znanstveni skup s međunarodnim sudjelovanjem Desničini susreti 2018.*, ed. Drago Roksandić, Zagreb: FF press, 2019, pp. 195–208 (with I. Pasini Tržec).

17. "The long lives of transferred museum objects: the exchange of paintings from the Strossmayer Gallery (Zagreb) for the baptismal font from the Museo Correr (Venice) in 1942", in: *Art and Politics in the Modern Period*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy F. Walton, Zagreb: FF Press, 2019, pp. 201–211 (with I. Pasini Tržec)
18. "Scambi culturali tra idee e immagini. Gli artisti romani e la formazione della collezione Strossmayer", in: *Il carteggio d'artista – fonti, questioni, ricerche tra XVII e XIX secolo*, eds. Serenella Rolfi Ožvald, Carla Mazzarelli, Milano: Silvana Editoriale, 2019, pp. 360–371 (with I. Pasini Tržec)
19. *TransCultAA istraživanja u Strossmayerovoj galeriji*, Zagreb: Hrvatska akademija znanosti i umjetnosti, 2020, ISBN: 978953347352 (with I. Pasini Tržec, I. Ferenčak, B. Fabijanić)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Strossmayerov europaizam u politici i umjetnosti*, MSE project, realised as part of the programme of Franjo Šanjek, F.C.A., *Hrvatski prinosi europskim integracijama (15. – 20. st.): građa, ideje, prosudba*, 2007.–2011., leader: Slavko Slišković, PhD
2. *Istraživanje kopija Rafaelovih fresaka iz zbirke Strossmayerove galerije starih majstora HAZU*, project of the CASA Foundation, 2015 – 2016, co-leader: Ljerka Dulibić, PhD
3. HERA project *TransCultAA (Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century)*, funded by the European Union's Horizon 2020 research and innovation programme, project leader: Christian Fuhrmeister; principal investigators: Donata Levi, Barbara Murovec, Ljerka Dulibić

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. HERA project *TransCultAA (Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century)*, project is funded by the European Union's Horizon 2020 research and innovation programme, project leader: Christian Fuhrmeister; principal investigators: Donata Levi, Barbara Murovec, Ljerka Dulibić
2. *Projekt razvoja karijera mladih istraživača – izobrazba novih doktora znanosti*, CSF, 2018 – 2022, leader: Ljerka Dulibić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 1

ORDINAL NUMBER: 10

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Jasna Galjer, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Migrations and Transfers of Cultural Influences in the 20th and 21st Century, Contemporary Approaches to Medieval Art*

BIOGRAPHY

Jasna Galjer (1959) finished elementary school and the V Gymnasium in Zagreb. She graduated in Art History and Comparative Literature at the Faculty of Humanities and Social Sciences of the University of Zagreb (1982), and received her master's degree (1987) and her PhD degree (1999) from the Department of Art History at the same higher education institution. From 1986 to 2001, she was employed at the Museum of Arts and Crafts in Zagreb as a curator of the design and architecture collection, from 1997 with the professional grade of a museum advisor. She has independently prepared numerous study and monograph exhibitions, participated as a co-author in the preparation of many thematic and cultural exhibitions, including the preparation of the permanent exhibition of the Museum of Arts and Crafts, for which she designed the thematic sections Art Deco and Modern Design (1996). Since 2001, she has been employed at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb, first as a senior assistant, then as assistant professor (2002–2009), associate professor (2009–2014), and full professor (2014–2019). She was elected into the grade of research advisor with tenure on the 14th June 2019, and of full professor with tenure on the 15th October 2019. She lectured at the Academy of Fine Arts in Zagreb (2002–2004), and was a part-time assistant professor at the Faculty of Architecture, University of Zagreb (2004–2005). From autumn 2008 to autumn 2010, she was the head of the Department of Art History, and from October 2010 the head of the Chair of Art Theory. Between 2012 and 2018, she was the head of the Modern and Contemporary Art specialisation of the doctoral study of the Department of Art History. As part of the ERASMUS + programme for the mobility of teaching staff, she visited the University of Maribor, Faculty of Arts, Department for History of Arts (academic year 2014/2015). She was a postdoctoral fellow at the Faculty of Architecture and Urbanism of the University of Ghent, Belgium (March 2006 – March 2007), and an invited researcher at the Institut national d'histoire de l'art (INHA) in Paris (September and October 2015). As a committee member, she participated in the evaluation and defence of doctoral theses at the Faculty of Architecture and Urbanism of the University of Ghent (2006) and the Universitat Politècnica de Catalunya (2017). She has participated in numerous professional and scientific conferences in Croatia and abroad, and was a member of expert panels at exhibitions and competitions in the country and abroad. She is a member of the editorial board of journals *Život umjetnosti* (1996–1998) and *Informativa Museologica* (1996–1998), and of the Croatian section of the AICA (since 1994), CAA and EAHN. As a member of the authorial team of the exhibition *Croatian Salon in 1898 [Hrvatski salon 1898]*, she received the City of Zagreb Award for 1998, while her book *Expo 58 and the Yugoslav Pavilion by Vjenceslav Richter [Expo 58 i jugoslavenski paviljon Vjenceslava Richtera]* brought her the State Award for Science in 2009.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 15th October 2019,
full professor with tenure

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Ivan Prtenjak Arhitektura / staro i novo*. Zagreb: Muzej za umjetnost i obrt, 1990, YU-ISBN-86-7459-001-9
2. "Croatian Art, Art Critique and Ideologies in the Fifth Decade", in: *Quelles Mémoires pour l'art contemporain?*, Rennes : Presses universitaires de Rennes, 1997, pp. 149–152

3. "Aladar Baranyai: arhitektura i dizajn" in: *Radovi Instituta za povijest umjetnosti*, Zagreb, no. 21, 1997, pp. 166–181
4. *Likovna kritika u Hrvatskoj 1868–1951*. Zagreb: Meandar, 2000, ISBN: 953-206-027-8
5. *Ljubo Babić: radovi iz zbirke Muzeja za umjetnosti i obrt*, Zagreb: Muzej za umjetnost i obrt, 2001, ISBN: 953-6084-62-7 (with M. Gašparović)
6. "Doprinos arhitekta Zvonimira Radića teoriji oblikovanja", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 1 (25), 2003, pp. 57–65
7. "Odjel za umjetničku arhitekturu na Akademiji likovnih umjetnosti u Zagrebu 1959./60." in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 2 (26), 2003, pp. 157–165
8. "Industrijsko oblikovanje – svijest o vlastitom identitetu", in: *Arhitektura*, no. 215, 2003, pp. 128–137
9. *Design of the fifties in Croatia: From utopia to reality / Dizajn pedesetih u Hrvatskoj: Od utopije do stvarnosti*, Zagreb: Horetzky, 2004, ISBN: 953-96351-9-5
10. "Plakati za Zagrebački zbor 1926. (Prilog redefiniranju povijesti hrvatskog plakata)", in: *Radovi Instituta za povijest umjetnosti*, no. 28, 2004, pp. 336–347
11. *Dizajn Raoula Goldonija*, Zagreb: Muzej za umjetnost i obrt, 2008, ISBN: 978-953-6084-20-7
12. *Expo 58 i jugoslavenski paviljon Vjenceslava Richtera*, Zagreb: Horetzky, 2009, ISBN: 978-953-7159-08-5
13. "Kosta Strajnić: promotor novih tema u hrvatskoj likovnoj kritici", in: *Kosta Strajnić – život i djelo. Zbornik radova povodom 120. godišnjice rođenja i 30. godišnjice smrti Koste Strajnića*, Dubrovnik, Zagreb: Matica Hrvatska, Ogranak Dubrovnik, Institut za povijest umjetnosti, 2009, pp. 71–84
14. "Plakati", in: *Od Klovića i Rembrandta do Warhola i Picelja : Izložba povodom 90. obljetnice Grafičke zbirke Nacionalne i sveučilišne knjižnice u Zagrebu*, Zagreb: Muzej za umjetnost i obrt, 2009, 2010, pp. 436–495
15. *Arsovski*, Zagreb: Horetzky, 2010, ISBN: 978-953-7159-11-5
16. "Art déco u primijenjenoj umjetnosti i dizajnu", in: *Art déco i umjetnost u Hrvatskoj između dva rata*, eds. Miroslav Gašparović, Anđelka Galić, Zagreb: Muzej za umjetnost i obrt, 2011, pp. 23–60
17. "Uloga dizajna u svakodnevnom životu na izložbama Porodica i domaćinstvo 1957.–1960. godine", in: *Radovi Instituta za povijest umjetnosti*, no. 35, 2011, pp. 277–296 (with I. Ceraj)
18. *Moderni časopisi i kulturna povijest u Hrvatskoj 1890.–1940.*, Zagreb: Horetzky, 2012, ISBN: 978-953-7159-12-27
19. *100 plakata MSU*, Zagreb: Muzej suvremene umjetnosti, 2012, ISBN: 978-953-7615-30-7
20. "The Role of the Media for Transgressing Cultural Identities during the recent Past", in: *Balkan Memories: Media Constructions of National and Transnational History*, ed. Tanja Zimmermann, Bielefeld: Transcript Verlag, 2012, pp. 129–137
21. "Kritika na djelu u hrvatskoj umjetnosti šezdesetih i sedamdesetih godina 20. stoljeća", in: *Radovi Instituta za povijest umjetnosti*, no. 36, 2012, pp. 219–226
22. "Šećernica, podnos i posuđe za serviranje hrane – prilozi istraživanju kulture svakodnevice 19. stoljeća u Hrvatskoj", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 55, 2012, pp. 95–102 (with A. Koprčina)
23. "Narodni izraz i nacionalni identitet u djelovanju Branke Frangeš Hegedušić", in: *Kaj*, Zagreb, 6 (318), 2012, pp. 61–80 (with A. Klobučar)
24. "Ljubo Babić i 'naš izraz' u umjetničkoj kritici", in: *Doprinos Ljube Babića hrvatskoj umjetnosti i kulturi*, eds. Libuše Jirsak, Petar Prelog, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Moderna Galerija, 2013, pp. 121–125

25. "Jugoslavenski paviljon na Svjetskoj izložbi u Parizu 1937. i reprezentacijska paradigma nove državne kulturne politike", in: *Radovi Instituta za povijest umjetnosti*, no. 37, 2013, pp. 179–192 (with T. Bjažić Klarin)
26. *Bruno Planinšek – Portret dizajnera*, Zagreb: Tehnički muzej, 2014, ISBN: 978-953-6568-45-1
27. "Da li je modernizam još uvijek aktualan? Sraz realnosti i utopije na izložbama stanovanja 1950-ih u SFRJ", in: *Arhitekturna zgodovina 2*, eds. Martina Malešić, Renata Novak Klemenčić, Ljubljana: Znanstvena založba Filozofske fakultete, 2014, pp. 106–113
28. "Ivo Tartaglia kao umjetnički kritičar", in: *Zbirka dr. Ive Tartaglie: djela iz fundusa Galerije umjetnina*, eds. Božo Majstorović, Iris Slade, Split: Galerija umjetnina Split, 2014, pp. 69–74
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. *Automobil – metafora moderniteta*, Zagreb: Tehnički muzej – Nikola Tesla, 2016, ISBN: 978-953-6568-47-5
2. "Radovan Ivančević kao teoretičar i promotor modernog dizajna", in: *Radovan Ivančević (1931.–2004.)*, eds. Đurđa Kovačić, Martina Petrinović, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 217–232
3. "Die Idee von der Synthese als konkrete Utopie: Architektur und Design der fünfziger Jahre in Kroatien", in: *Exat 51: Synthese der Künste im Jugoslawien der Nachkriegszeit*, eds. Katia Baudin, Tihomir Milovac, Dortmund: Verlag Kettler, 2017, pp. 70–83
4. "Ideja sinteze i konflikt modernizma. Od Le Corbusiera i grupe Espace do grupe Exat 51 i Vjenceslava Richtera", in: *Arhitekturna zgodovina 3: Arhitektura in politika*, ed. Renata Novak Klemenčić, Ljubljana: Filozofska fakulteta, 2017, pp. 109–118
5. "International Exhibitions and Medialistion of Hybrid Modernism. Examples of French Influence on the Architecture of Central and Southeast Europe in the 1920s and 1930s", in: *French Artistic Culture and Central-East European Art.*, eds. Ljiljana Kolešnik, Tamara Bjažić Klarin, Zagreb: Institut za povijest umjetnosti, 2017, pp. 174–186
6. "Kultura stanovanja u Zadru 1950-ih godina u kontekstu afirmacije modernizma", in: *Ars Adriatica*, no. 7, 2017, pp. 313–328 (with A. Galić)
7. "Društvena uloga Radničkog narodnog sveučilišta 'Moša Pijade' (RANS)", in: *Andragoški glasnik: Glasilo Hrvatskog andragoškog društva*, no. 22, 2018, pp. 17–26 (with S. Lončar and T. Rubić)
8. "Radical or not at all? Architectural criticism as a vehicle of CIAM and Team 10 networking in socialist Yugoslavia", in: *REVISITING POST-CIAM GENERATION. Debates, proposals and intellectual framework*, Porto: CEAA/ESAP-CESAP, 2019, pp. 149–166
9. "Nove uloge časopisa u medijalizaciji kulture i modernizaciji društva 1960ih U Hrvatskoj", in: *Lik slike – Zbornik radova s područja povijesti i teorije vizualnih umjetnosti*, eds. Nataša Lah, Nenad Mišćević, Miško Šuvaković, Rijeka: Filozofski fakultet, Sveučilište u Rijeci, 2019, pp. 230–248
10. "Odjeci Bauhauasa i zagrebačka akademija primijenjenih umjetnosti 1949.–1955.", in: *Refleksije Bauhauasa Akademija primijenjenih umjetnosti u Zagrebu 1949.–1955.*, ed. Ana Medić, Zagreb: Galerija Klovićevi dvori, 2019, pp. 6–59
11. "Socially Engaged Architecture of the 1950s and Its Transformations. The Example of Zagreb's Workers' University", in: *Etnološka tribina : godišnjak Hrvatskog etnološkog društva*, no. 49, 2019, pp. 42; 194–222 (with S. Lončar)
12. *The Foreign Designer Antoinette Krasnik and the Wiener Moderne*, Zagreb: Meandarmedia, Editions

13. "Notes de nulle part. Les évènements de 68 et l'enseignement de l'architecture comme expression de la critique en Yougoslavie socialiste", in: Architecture 68 Panorama international des nouveaux pédagogues, eds. Anne Debarre, Caroline Maniaque-Benton, Eléonore Marantz, Jean-Louis Violeau, Genève: MétisPresses, 2020, pp. 41–52

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Likovne pojave u hrvatskoj umjetnosti 1850–1950.*, MSE project, 1991 – 1995, leader: Ivanka Reberski, PhD
2. *Likovne pojave u 20. i 21. stoljeću*, MSE project, 1996 – 2002, leader: Ivanka Reberski, PhD
3. *Hrvatski dizajn i primijenjena umjetnost 19. i 20. stoljeća*, MSE project, 2003 – 2007, leader: Prof. Jasna Galjer, PhD
4. *Pariška likovna scena i hrvatska moderna umjetnost*, research-exhibition project of the Institute of Art History and the Faculty of Humanities and Social Sciences, University of Zagreb (Ministry of Culture), 2013 – 2015, leaders: Ljiljana Kolešnik, PhD, and Prof. Jasna Galjer, PhD
5. *Kultura stanovanja u Hrvatskoj od kraja 19. stoljeća do 1960-ih*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Jasna Galjer, PhD
6. *Uloga zagrebačkog Radničkog narodnog sveučilišta u procesu modernizacije društva od 1960-ih do danas*, project funded by a University of Zagreb research grant, 2017, leader: Prof. Jasna Galjer, PhD
7. *Transformacija društvenih uloga arhitekture i javnih prostora iz razdoblja socijalizma*, project funded by a University of Zagreb research grant, 2018, voditeljica: Prof. Jasna Galjer, PhD
8. *Moderna arhitektura u Hrvatskoj: kritička povijest*, project funded by a University of Zagreb research grants, 2019, leader: Prof. Jasna Galjer, PhD
9. *Moderna arhitektura u Hrvatskoj: kritička povijest*, project funded by a University of Zagreb research grants, 2020, leader: Prof. Jasna Galjer, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Kultura stanovanja u Hrvatskoj od kraja 19. stoljeća do 1960-ih*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Jasna Galjer, PhD
2. *Uloga zagrebačkog Radničkog narodnog sveučilišta u procesu modernizacije društva od 1960-ih do danas*, project funded by a University of Zagreb research grant, 2017, leader: Prof. Jasna Galjer, PhD
3. *Transformacija društvenih uloga arhitekture i javnih prostora iz razdoblja socijalizma*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Jasna Galjer, PhD
4. *Moderna arhitektura u Hrvatskoj: kritička povijest*, project funded by a University of Zagreb research grant, 2019, leader: Prof. Jasna Galjer, PhD
5. *Moderna arhitektura u Hrvatskoj: kritička povijest*, project funded by a University of Zagreb research grants, 2020, leader: Prof. Jasna Galjer, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 4

ORDINAL NUMBER: 11

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Nikica Gilić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Popular Culture and Art History*

BIOGRAPHY

Nikica Gilić (1973) enrolled in the study of Comparative Literature and the English Language and Literature at the Faculty of Humanities and Social Sciences of the University of Zagreb in 1992. He graduated in 1997 and enrolled in a postgraduate study of literature, and has been working at the Department of Comparative Literature since 1998; in 2019, he was elected into the scientific-teaching grade of a full professor. He received his master's degree in 2003 with the thesis *Filmological Aspects of Narratology* [*Filmološki aspekti naratologije*], and his PhD degree in 2005 with the thesis *Film Genology and the Typology of Film Exhibition* [*Filmska genologija i tipologija filmskog izlaganja*] (both were mentored by Prof. Ante Peterlić, PhD). He is interested in film history, genology and narration, postmodernity and other topics. He teaches courses in film theory and history at the Department of Comparative Literature and the Academy of Dramatic Art. He has participated in many international symposia (in Split, Zagreb, Zadar, Omiš, Szeged, Berlin, Graz, Timisoara, Paris, London, Washington, Chicago, Boston, Belgrade and Vienna), as well as Croatian ones (in Zagreb, Komiža and Rovinj). He has given numerous public lectures on film art and participated in popularization forums in the country and abroad, and often takes part in the profession's public promotion in various media. He has given guest lectures at the Humboldt University in Berlin and the universities of Regensburg and Konstanz (Germany), at the universities of Vienna and Graz (Austria), and at the T. Masaryk University in Brno (Czech Republic). Independently or as a co-mentor, he has successfully led sixteen defended doctoral dissertations, two scientific master's theses, several final theses under the old doctoral study, and more than sixty pre-Bologna and Bologna master's theses. He is the editor-in-chief of the *Croatian Film Chronicles* [*Hrvatski filmski ljetopis*], member of the editorial board of the *Literary Review* [*Književna smotra*] and the German online scientific journal *Apparatus*, and council member of the *Ubiq* magazine and the Animafest Zagreb Festival. He was the artistic advisor for documentary film at the *Croatian Audiovisual Center* [*Hrvatski audiovizualni centar*], and member of the jury of several film festivals and reviews (e.g. Pula, *ZagrebDox*, *Dani hrvatskog filma* in Zagreb, *the Balkans* in Belgrade, and the *Mediterranean Film Festival* in Široki Brijeg). He is a member of the Council of Social Sciences and Humanities of the University of Zagreb, and the president of the supervisory board of the Croatian Society of Film Critics. In 2015, he became an associate researcher at the Graduate School for East and Southeast European Studies of the University of Regensburg and the Ludwig-Maximilians University in Munich.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 11th June 2019, full professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Uvod u teoriju filmske priče*, Zagreb: Školska knjiga, 2007, ISBN: 978-953-0-30250-1
2. *Uvod u povijest hrvatskog igranog filma*, Zagreb: Leykam International, 2010, ISBN: 978-953-7534-49-3
3. "Crveni i zeleni kadar – Čaruga Rajka Grlića (i Ivana Kušana) kao slika epohe", in: *Komparativna povijest hrvatske književnosti, zbornik radova XIII. Poetika i politika kulture nakon 1910. godine*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split, Zagreb: Književni krug, Odsjek za komparativnu književnost Filozofskog fakulteta u Zagrebu, 2011, pp. 371–380
4. "Elementi romantizma *Sna doktora Mišića* kao poticaj televizijskom romantizmu 1970-ih", in: *Komparativna povijest hrvatske književnosti, zbornik radova XIV. Romantizam – ilirizam – preporod*, eds.

Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split, Zagreb: Književni krug, Odsjek za komparativnu književnost Filozofskog fakulteta u Zagrebu, 2012, pp. 329–344

5. *60 godina festivala igranoga filma u Puli i hrvatski film*, eds. Nikica Gilić, Zlatko Vidačković, Zagreb: Matica hrvatska, 2013

6. "Promjene u prikazu rata u novijem hrvatskom igranom filmu – stil, umjetnost, ideologija", in: *Facing the Present: Transition in Post-Yugoslavia, Grazer Studien zur Slawistik, Band 6*, ed. Renate Hansen-Kokoruš, Hamburg: Verlag Dr. Kovač, 2014, pp. 11–32

7. "Rane 1970-e i filmski slučaj Tomislava Radića", in: *Poznańskie studie slawistyczne*, no. 6, 2014, pp. 91–104 (abbreviated and altered version in: *Otpor. Zbornik radova 42. seminara Zagrebačke slavističke škole*, eds. T. Pišković and T. Vuković, Zagreb, 2014).

8. "New Croatian Cinema. Literature and Genre in the Post-Yugoslav Era", in: *Small Cinemas in Global Markets. Genres, Identities, Narratives*, eds. Lenuta Giukin, Janina Falkowska, David Desser, Lanham, Boulder, London, New York: Lexington, 2015, pp. 151–170

9. "Narrative and Genre Influences of the Classical Narrative Cinema in the Partisan Films of Živorad-Žika Mitrović", in: *Partisans in Yugoslavia. Literature, Film and Visual Culture*, eds. Miranda Jakiša, Nikica Gilić, Bielefeld: Transcript, 2015, pp. 227–244

10. "Dang Dai DianYing: Donghua dianying de Sagelebu xuepai: jiti zhuyi yujingzhong de geti shi xingzhanfang", translated by Guo Chunling, *Contemporary Cinema*, no. 248, 2016, pp. 195–197

11. "Dang Dai DianYing: Vatroslav Mimica de Ying Xiang Shi Xue: Zagreb Dong Hua Xue Pai zhi Zhen Shi Dian Fan", translated by Zhao Xue Tong", in: *Contemporary Cinema*, no. 260, 2017, pp. 125–128

12. *Global Animation Theory. International Perspectives at Animafest Zagreb*, eds. Franziska Bruckner, Holger Lang, Nikica Gilić, Daniel Šuljić, Hrvoje Turković, New York et al.: Bloomsbury, 2019

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Dang Dai DianYing: Donghua dianying de Sagelebu xuepai: jiti zhuyi yujingzhong de geti shi xingzhanfang", translated by Guo Chunling, in: *Contemporary Cinema*, no. 248, 2016, pp. 195–197

2. "Post-Yugoslav Film and the Construction of New National Cinemas", in: *Contemporary Southeastern Europe*, no. 4, 2017, pp. 102–120

3. "Localised dystopia in Croatian and Serbian cinema", in: *Images. The International Journal of European Film, Performing Arts and Audiovisual Communication*, no. 32, 2018, pp. 39–47

4. "Kanoniziranje filma u sustavu umjetnosti u Hrvatskoj", in: *Komparativna povijest hrvatske književnosti. Zbornik radova XX. Književni kanon*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split, Zagreb: Književni krug, Odsjek za komparativnu književnost Filozofskoga fakulteta u Zagrebu, 2018, pp. 223–235 (with M. Majcen Marinić).

5. "Eksperiment, avangarda, alternativa: zaigrani odnos s tradicijom", in: *Čisti amaterizam. 91 godina Kinokluba Zagreb*, ed. Luka Ostojić, Zagreb: Kinoklub Zagreb, 2019, pp. 116–125

6. "Multimedijski svjetovi Zorka Sirotića", in: *Čisti amaterizam. 91 godina Kinokluba Zagreb*, ed. Luka Ostojić, Zagreb: Kinoklub Zagreb, 2019, pp. 72–81

7. "Modernizam a film autorski lat sześciziesiątych w Chorwacji", in: *Images. The International Journal of European Film, Performing Arts and Audiovisual Communication*, no. 34, 2019, pp. 148–154

8. *Global Animation Theory. International Perspectives at Animafest Zagreb*, eds. Franziska Bruckner, Holger Lang, Nikica Gilić, Daniel Šuljić, Hrvoje Turković, New York et al.: Bloomsbury, 2019

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Europski kontekst hrvatske književnosti*, MSE project, 2007 – 2017, leaders: Pavao Pavličić, F.C.A., Prof. Cvijeta Pavlović, PhD
2. *Adaptions of Contemporary Literature in Serbia, Croatia and Bosnia*, 2012 – 2015, project of the Humboldt University in Berlin, leader: Prof. Miranda Jakiša, PhD
3. *Gluma u kazalištu i na filmu*, MSE project, 2007 – 2013, leader: Boris Senker, F.C.A.
4. *Stilistički opis hrvatske filmske baštine*, MSE project, 2007 – 2013, leader: Prof. Nikica Gilić, PhD
5. *Partisanenliteratur und film in Jugoslawien*, project of the Humboldt University in Berlinu, 2009 – 2011, leader: Prof. Miranda Jakiša, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Slika i anti-slika. Julije Knifer i problem reprezentacije*, project of the Center for Visual Studies, 2015 – 2017, leader: Assist. Prof. Krešimir Purgar, PhD
2. *Književni kanon*, project funded by a University of Zagreb research grant, 2017, leader: Prof. Cvijeta Pavlović, PhD
3. *Antropocen u anglofonim kulturama*, project funded by a University of Zagreb research grant, 2018, leader: Assoc. Prof. Iva Polak, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 16

ORDINAL NUMBER: 12

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Maša Grdešić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Popular Culture and Art History*

BIOGRAPHY

Maša Grdešić (1979) finished primary school and the XV gymnasium in Zagreb, and graduated from the Faculty of Humanities and Social Sciences of the University of Zagreb in 2003 with a degree in Comparative Literature and Croatian Language and Literature. In 2003, she enrolled in the Doctoral Study of Literature, specialisation Cultural Studies at the Faculty of Humanities and Social Sciences in Zagreb, and in 2010 she defended her doctoral dissertation entitled *Cultural Studies and Feminism: Representations of Femininity in the Croatian Edition of Cosmopolitan* [*Kulturalni studiji i feminizam: reprezentacije ženskosti u hrvatskom izdanju Cosmopolitana*]. Since 1st December 2004, she has been employed as a junior researcher at the Department of Comparative Literature, Faculty of Humanities and Social Sciences of the University of Zagreb, where she teaches courses related to literary theory, cultural studies and feminist theory. In 2011, she was elected in the grade of a senior assistant, and on the 9th October 2013 into the scientific grade of research associate in the scientific area of humanities, field of philology, branch of theory and history of literature. She was elected into the scientific-teaching title and the position of assistant professor on the 21st January 2015. She teaches on all levels of the Comparative Literature study at the Faculty of Humanities and Social Sciences in Zagreb, from undergraduate to the PhD level, continuously introducing new courses or innovating the existing ones. Since 1st October 2019, she has been the head of the Department of Comparative Literature. She has published three scientific books: *Cosmopolitics. Cultural Studies, Feminism and Women's Magazines* [*Cosmopolitika. Kulturalni studiji, feminizam i ženski časopisi*] (Disput, Zagreb, 2013), *Introduction to Narratology* [*Uvod u naratologiju*] (Leykam International, Zagreb, 2015) and *The Pitfalls of Being Polite. Essays on Feminism and Popular Culture* [*Zamke pristojnosti. Eseji o feminizmu i popularnoj kulturi*] (Fraktura, Zagreb, 2020). She translated and wrote the introduction for Toril Moi's book *Sexual / Textual Politics* (AGM, Zagreb, 2007). She has been a member of the Program Committee of the scientific conference *Marija Jurić Zagorka – Life, Work, Heritage* [*Marija Jurić Zagorka – život, djelo, naslijeđe*] since 2007. She is an associate of the Center for Women's Studies in Zagreb, and The Miroslav Krleža Institute of Lexicography on the projects *Croatian Literary Encyclopedia* [*Hrvatska književna enciklopedija*], *Croatian Encyclopedia* [*Hrvatska enciklopedija*] and *Lexicon of Antun Gustav Matoš* [*Leksikon Antuna Gustava Matoša*]. She was a member of the editorial board of the literary magazine *Quorum* (2005–2008), the founder and one of the editors of the portal for feminism and popular culture *Muf* (2014–2018), and has published a number of essays, reviews and translations in numerous magazines (*15 dana*, *Gordogan*, *Hrvatska revija*, *Književna republika*, *Treća*, *Vijenac*, *Quorum*, *Zarez*, *Treći program Hrvatskog radija*, etc.). She is a member of the scientific committee of the Women Writers Route, a new European cultural route at the Forum of Slavic Cultures in Ljubljana, Slovenia. She is a member of the CEEPUS umbrella network Women Writers in History.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 21th January 2015, assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Cosmopolitan 2001.: premalo feminizma za 25 kuna", in: *Libra libera*, no. 11, 2002, pp. 9–23
2. "Dnevnik Bridget Jones: pokušaj reforme ružičastog geta", in: *Quorum*, no. 2, 2003, pp. 178–202
Slovenian translation: "Dnevnik Bridget Jones: poskus reforme roza geta", in: *Apokalipsa*, no. 71, 2003, pp.

3. "Milan i njegov gospodar: Kunderino preispisivanje Diderotova *Fatalista Jacquesa*", in: *Književna smotra*, no. 1 (127), 2003, pp. 27–36
 4. "Budi vedra, budi smjela: teorijski i aktivistički diskurz hrvatskoga *Cosmopolitana*", in: *Quorum*, no. 2, 2004, pp. 182–209
 5. "Politička Zagorka: *Kamen na cesti* kao feministička književnost", in: *Komparativna povijest hrvatske književnosti. Zbornik radova VII. Hrvatska književnost tridesetih godina dvadesetog stoljeća*, eds. Cvijeta Pavlović and Vinka Glunčić-Bužančić, Split: Književni krug, 2005, pp. 214–236
 6. "*Plameni inkvizitori* između 'historijske vjernosti' i romantične idealizacije", in: Marija Jurić Zagorka, *Plameni inkvizitori*, Zagreb: Školska knjiga, 2006, pp. 695–706
 7. "Melodramatska imaginacija i prosvjetiteljske tendencije u *Vitezu slavonske ravni*", in: Marija Jurić Zagorka, *Vitez slavonske ravni*, Zagreb: Školska knjiga, 2006, pp. 495–509
 8. "'Krimiće kao literatura': *Biografija utopljenice* Branka Belana između egzistencijalizma i popularne književnosti", in: *Komparativna povijest hrvatske književnosti. Zbornik radova VIII. Hrvatska književnost prema europskim /emisija i recepcija/ 1940–1970.*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Split: Književni krug, 2006, pp. 239–260
 9. "*Seks i grad* – (a)političnost ženskih žanrova", in: *Hrvatski filmski ljetopis*, no. 46, 2006, pp. 32–42
 10. "*Što je Laura? Otkuda je ona?*: ženski nered u romanu *U registraturi* Ante Kovačića", in: *Poetika pitanja. Zbornik radova u povodu 70. rođendana Milivoja Solara*, eds. Dean Duda, Gordana Slabinac, Andrea Zlatar, Zagreb: FF Press, 2007, pp. 251–266
 11. "Popularna književnost i shopping: predodžbe ženskih žanrova u *Gospođi Bovary* i *Tri kavaljera frajle Melanije*", in: *Komparativna povijest hrvatske književnosti. Zbornik radova IX. Hrvatska književnost XX. stoljeća u prijevodima: emisija i recepcija*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Split: Književni krug, 2007, pp. 247–280
 12. "Politička Zagorka: *Kamen na cesti* kao feministička književnost", in: Marija Jurić Zagorka, *Kamen na cesti*, Zagreb: Školska knjiga, 2008, pp. 639–661
 13. "'Divno čudovište': uvod u Zagorkinu koncepciju androginije", in: *Neznana junakinja – nova čitanja Zagorke*, eds. Maša Grdešić and Slavica Jakobović Fribec, Zagreb: Centar za ženske studije, 2008, pp. 357–388
 14. "'Pedagogije ženskog' u *Zajedničkoj kupki* Ranka Marinkovića", in: *Umjetnost riječi*, no. 1–2, 2008, pp. 37–68
 15. "S onu stranu 'popularnog feminizma': razvoj feminističkih kulturalnih studija početkom 2000-ih", in: *Malleus maleficarum. Zagorka, feminizam, antifeminizam*, ed. Maša Grdešić, Zagreb: Centar za ženske studije, 2011, pp. 207–220
 16. "Romansa u pismima: pripovjedni ton u *Stankovačkoj učiteljici* Ivana Perkovca i *Branki* Augusta Šenoea", in: *Komparativna povijest hrvatske književnosti. Zbornik radova XIV. (Romantizam – ilirizam – preporod)*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split, Zagreb: Književni krug Split, Odsjek za komparativnu književnost Filozofskog fakulteta Sveučilišta u Zagrebu, 2012, pp. 283–296
 17. *Cosmopolitika. Kulturalni studij, feminizam i ženski časopisi*, Zagreb: Disput, 2013, ISBN: 978-953-260-182-4
 18. "'I'm Not the Ladies!' Metatextual Commentary in *Girls*", in: *Feminist Media Studies*, no. 2, 2013, pp. 355–358
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "'Šaptačka škrinja': izvedba fantastičnog u romanima Marije Jurić Zagorke", in: *Komparativna povijest hrvatske književnosti. Zbornik radova XVIII. Fantastika: problem zbilje*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split and Zagreb: Književni krug Split, Odsjek za komparativnu književnost Filozofskog fakulteta Sveučilišta u Zagrebu, 2016, pp. 119–130
2. "'Jedan glas neke generacije': individualno i kolektivno u HBO-ovoj seriji *Djevojke*", in: *Hrvatski filmski ljetopis*, no. 95, 2018, pp. 165–170
3. *Zamke pristojnosti. Eseji o feminizmu i popularnoj kulturi*, Zagreb: Fraktura, 2020, ISBN: 978-953-358-200-9

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Književna teorija nakon strukturalizma*, MSE project, 2003 – 2006, leader: Prof. Dean Duda, PhD
2. *Književnost u tranziciji/tranzicija u književnosti*, MSE project, 2007 – 2013, leader: Prof. Andrea Zlatar Violić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. CEEPUS Umbrella Network Women Writers in History (CIII-SI-1315), 2020.–, leader: Prof. Katja Mihurko-Poniž, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 13

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Jasenka Gudelj, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Università Ca' Foscari Venezia

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Visualising Nationhood – Identity and Visual Arts and Architecture of the Schiavoni Confraternities and Colleges in Italy*

BIOGRAPHY

Jasenka Gudelj (1975) graduated and obtained her master's degree at the Faculty of Humanities and Social Sciences of the University of Zagreb. Her studies were financed by the City of Rijeka Fund for Gifted Students. She received her PhD degree in 2008 from the School for Advanced Studies Venice (Ca' Foscari and IUAV), Italy, and was awarded the additional title of Doctor Europaeus due to the international value of her dissertation. During her postgraduate studies, she trained at the Warburg Institute in London, the Centro Studi Andrea Palladio in Vicenza and at the Università di Pavia. She completed her postdoctoral studies at the University of Pittsburgh, USA (JFDP fellow, 2009) and at the Max Planck Institute for Art History – Bibliotheca Hertziana in Rome (2012 and 2013). From 2000 to 2020, she worked at the Department of Art History at the Faculty of Humanities and Social Sciences (2016 associate professor, 2018 research advisor). Since 2020, she has been an associate professor at the Università Ca' Foscari in Venice, Italy. She has led and participated in a number of international and national scientific projects, the most important being *Visualizing Nationhood. The Schiavoni / Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th century)* [*Vizualiziranje nacionalnog. Bratovštine i kolegiji Schiavona/Ilira u Italiji i razmjena umjetničkih iskustava s jugoistočnom Europom (15. – 18. st.)*], funded by the Croatian Science Foundation. Since 2020, she has been the leader of the project *Architectural Culture of the Early Modern Eastern Adriatic*, funded by the European Research Council (ERC). She is the winner of the State Award for Science (2015) and the Charter of the Croatian Society of Art Historians for the advancement and promotion of art history (2019). She teaches and researches topics from the history of art and architecture from the 15th to the 20th century. She has led the international Seminar *Architecture and the City in Central Europe* in collaboration with the University of Pittsburgh. She was the mentor of student theses that won the Rector's Award (2014, 2019) and the award of the Croatian Society of Art Historians for the best graduate theses (2013, 2014, 2018). She was the Erasmus programme coordinator at the Department of Art History, chief prosecutor of the disciplinary court for students of the Faculty of Humanities and Social Sciences of the University of Zagreb, and member of various bodies of the University of Zagreb – Working Group of Junior Researchers, the Doctoral Studies Committee, and the Board for the Evaluation of Extracurricular Activities. She was a reviewer of scientific projects of European and national programmes (HERA, Croatia, Poland, Portugal). She has given invited lectures at the universities of Pittsburgh, Venice, Padua, Macerata, Krakow and Udine. She is a member of the editorial board of scientific journals *Peristil*, *Annali di Accademia di San Luca* and *Venezia Arti*.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 2nd March 2016, associate professor; 19th December 2018, research advisor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Ponuda kakva se ne odbija: narudžba Tizianove pale Luja Gučetića za franjevačku opservantsku crkvu u Anconi", in: *Zbornik Dana Cvita Fiskovića 3. Umjetnost i naručitelji*, ed. Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2010, pp. 81–93
2. *Europska renesansa antičke Pule*, Zagreb: Školska knjiga, 2014, ISBN: 978-953-0-60856-6
3. "The King of Naples Emulates Salvia Postuma? The Arch of Castelnuovo in Naples and its Antique Model",

- in: *Dalmatia and the Mediterranean*, ed. Alina Payne, Leiden: Brill, 2014, pp. 426–456
4. "Henrico Zucalli in Rome: new archival evidence", in: *Kunstchronik*, no. 1, 2014, pp. 2–8
 5. "Progettare per la periferia cattolica: i disegni romani per il mancato ampliamento settecentesco della cattedrale di Spalato", in: *Il Capitale Culturale*, no. 10, 2014, pp. 349–366
 6. "Radionice i klasični jezik u ranome novome vijeku: traktati i crteži na istočnoj obali Jadrana", in: *Majstorske radionice u umjetničkoj baštini Hrvatske: zbornik radova znanstvenog skupa "Dani Cvita Fiskovića" održanog 2012. godine*, eds. Dino Milinović, Ana Marinković, Ana Munk, Zagreb: Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, FF press, 2014, pp. 101–121
 7. "The Triumph and the Threshold Ciriaco d'Ancona and the Renaissance Discovery of the Ancient Arch", in: *Roma moderna e contemporanea*, no. 2, 2014 (i. e. 2015), pp. 159–176
 8. "Architectural treatises and the East Adriatic Coast: cultural transfers and the circulation of knowledge in the Renaissance", in: *Artistic Practices and Cultural Transfer in Early Modern Italy. Essays in Honour of Deborah Howard*, eds. Nebahat Avcioglu, Allison Sherman, Farnham: Ashgate, 2015, pp. 107–127
 9. "Lo Stato da Mar: l'architettura. Il Cinquecento in Istria e in Dalmazia", in: *Storia dell'architettura nel Veneto: il Cinquecento*, eds. Donata Battilotti, Guido Beltramini, Venecija: Marsilio, 2015, pp. 262–267
 10. "San Girolamo dei Croati a Roma: gli Schiavoni e il cantiere sistino", in: *Identità e rappresentazione. Le chiese nazionali a Roma, 1450–1650*, eds. Alexander Koller, Susanne Kubersky-Piredda, Roma: Campisano Editore, 2015, pp. 297–325
 11. "Dialoghi quattrocenteschi: Arco dei Sergii nell' interpretazione di Jacopo Bellini", in: *Scripta in Honorem Igor Fisković*, eds. Miljenko Jurković, Predrag Marković, Zagreb: Međunarodni istraživački centar za kasnu antiku i srednji vijek, Filozofski fakultet Sveučilišta u Zagrebu, 2015, pp. 283–290
 12. "Palladio i Dioklecijanova palača: renesansni arhitektonski crteži splitskog sklopa", in: *Ars Adriatica*, no. 5, 2015, pp. 127–140 (with P. Strunje)
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Architettura e diplomazia tra Roma e Dubrovnik: San Girolamo dei Croati e la cattedrale di Dubrovnik nel secondo Seicento", in: *Römisches Jahrbuch der Bibliotheca Hertziana*, no. 40, 2011 – 2012 (i.e. 2016), pp. 179–233
2. "The circulation of building materials: pozzolana in the Baroque Dubrovnik", in: *Construction History*, no. 1, 2016, pp. 61–74
3. "Baština i politika: izložba o dalmatinskoj arhitekturi u rimskoj Akademiji sv. Luke u lipnju 1943.", in: *Zbornik Dana Cvita Fiskovića 6: Razmjena umjetničkih iskustava u jadranskome bazenu*, eds. Jasenka Gudelj, Predrag Marković, Zagreb: Sveučilište u Zagrebu, Filozofski fakultet, Odsjek za povijest umjetnosti, FF press, 2016, pp. 173–188, ISBN: 978-953-175-600-6
4. "The Hospital and Church of the Schiavoni / Illyrian Confraternity in Early Modern Rome", in: *Confraternitas*, no. 1–2, 2016, pp. 5–29
5. "Pula and Split: The Early Modern Tale(s) of Two Ancient Cities", in: *A Handbook to Classical Reception in Eastern and Central Europe*, eds. Zara Martirosova Torlone, Dana LaCourse Munteanu, Dorota Dutsch, Oxford: Blackwells, John Wiley & Sons, 2017, pp. 21–34
6. "Materijalna kultura društvenih elita mletačke Istre: kuća obitelji Negri iz Labina polovicom 16. stoljeća", in: *Istra u novom vijeku*, ed. Tatjana Bradara, ser. *Monografije i katalogi 30*, Pula: Arheološki muzej Istre, 2017, pp. 189–221

7. "Arhitektura ranonovovjekovnog Labina: modeli, naručitelji, radionice", in: *1. Labinski povijesni susreti, Zbornik radova sa znanstveno-stručnog skupa*, Labin, 11th May 2017, ed. Slaven Bertoša, Labin: Grad Labin, pp. 144–182
8. "Dai putti ai satiri. Sostegni antropomorfi nella cultura architettonica del Rinascimento dalmata", in: *Les ordres anthropomorphes et leurs avatars dans l'art européen de l'antiquité à la fin du XVIe siècle*, vol. I, eds. Sabine Frommel, Eckhard Leuschner, Vincent Droguet, Thomas Kirchner, Paris, Roma: Picard, Campisano, 2018, pp. 223–239
9. "Visualizing past in a foreign country: image(s) of Schiavoni/Illyrians in Early Modern Italy", in: *Il capitale culturale, Supplementi: Visualizing Past in a Foreign Country: Schiavoni/Illyrian Confraternites and Colleges in Early Modern Italy in comparative perspective*, no. 7, 2018, pp. 9–21
10. "La loggia di Sebenico e la costruzione dell'identità locale tra Venezia e l'antico", in: *Mitteilungen des Kunsthistorischen Institutes in Florenz*, no. 1, 2018, pp. 126–147
11. "Samorepresentacija ilirske zajednice sv. Jeronima u Rimu: oltarna pala Benigna Vangelinija iz 1650. godine", in: *Likovne umjetnosti, arhitektura i povijesni identiteti. Zbornik Dana Cvita Fiskovića VII.*, eds. Ana Marinković, Ana Munk, Zagreb: Sveučilište u Zagrebu, Filozofski fakultet, Odsjek za povijest umjetnosti, FF Press, 2018, pp. 113–120
12. "The Artistic Patronage of the Confraternities of Schiavoni/Illyrians in Venice and Rome: Proto-national Identity and the Visual Arts", in: *AHAS*, no. 2, 2018, pp. 103–121 (with T. Trška)
13. *Uveliko i u malo. Lik i likovnost renesansnog Cresa*, Zadar: Sveučilište u Zadru, 2019, ISBN: 978-953-331-243-9 (with L. Borić)
14. "Roman Lens, Dalmatian Issues: the Exhibition of Dalmatian Architecture at the Accademia di San Luca (Rome, June 1943)", in: *Gustavo Giovannoni e l'architetto integrale*, ur. Giuseppe Bonaccorso, Francesco Moschini, ser. *Quaderni degli Atti dell'Accademia di San Luca 2015–2016*, Roma: Accademia nazionale di San Luca, 2019, pp. 461–477
15. "San Girolamo degli Schiavoni/ Illyrians/ Croats in 'Roma communis patria': Constructing National Identity Through Papal Interventions", in: *RIHA Journal Special Issue Constructing Nationhood in Early Modern Rome*, 2020, <https://www.riha-journal.org/articles/2020/0237-0243-special-issue-Constructing-Nationhood/0242-gudelj>
16. "Resemiotization of Eastern Adriatic Antiquities. Uses and Abuses of the Ancient Past", in: *IKON – Journal of Iconographic Studies*, no. 13, 2020, pp. 261–276

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Architecture and City in Central Europe*, scientific-teaching project of the University of Zagreb Development Fund, 2012, leader: Assoc. Prof. Jasenka Gudelj, PhD
2. *Povijesni traktati o arhitekturi u hrvatskim knjižnicama*, CASA Foundation project, 2011 – 2012, leader: Assoc. Prof. Jasenka Gudelj, PhD
3. *Javna i stambena arhitektura u Dalmaciji i na dubrovačkom teritoriju (13 – 16. st.)*, MSE project, 2007 – 2012, leader: Prof. Nada Grujić, PhD
4. *Portable antiquities*, project of the Max Planck Foundation, USA, 2008 – 2009, leader: Prof. Alina Payne, PhD
3. *Roma communis patria*, project of the Max Planck Foundation, Bibliotheca Hertziana, Rim, 2012 – 2013, leader: Susanne Kubersky-Piredda
4. *Pontes Adriatici*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Igor

Fisković, F.C.A.

5. *Daniele Barbaro (1514–70): In and Beyond the Text*, Leverhulme Trust project, Great Britain, 2015, leader: Laura Moretti, PhD

6. *Skjavske bratovštine u Rimu i Veneciji i hrvatski povijesni identiteti*, project funded by a University of Zagreb research grant, I, II and III, 2015, 2016, 2017, leader: Assoc. Prof. Jasenka Gudelj, PhD

7. *Vizualiziranje nacionalnoga: Umjetnost i arhitektura bratovština i kolegija Schiavona/Ilira u Italiji i razmjena umjetničkih iskustava s jugoistočnom Europom od 15. do 18. st.*, CSF project, 2015 – 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD

8. *The Early Modern Book Trade: An Evidence-based Reconstruction of the Economic and Juridical Framework of the European Book Market*, Horizon 2020 project, ERC-2015-ADG n. 694476, 2018, leader: Prof. Angela Nuovo, PhD

9. *Migracije, mreže, identiteti: Skjavoni, Grci i vizualne umjetnosti između Italije i hrvatskih povijesnih zemalja (15.–18. st.)*, project funded by a University of Zagreb research grant, 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD

10. *AdriArchCult: Architectural Culture of the Early Modern Eastern Adriatic*, ERC project, 2020–, leader: Assoc. Prof. Jasenka Gudelj, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Vizualiziranje nacionalnoga: Umjetnost i arhitektura bratovština i kolegija Schiavona/Ilira u Italiji i razmjena umjetničkih iskustava s jugoistočnom Europom od 15. do 18. st.*, CSF project, 2015 – 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD

2. *Skjavske bratovštine u Rimu i Veneciji i hrvatski povijesni identiteti*, project funded by a University of Zagreb research grant, I, II and III, 2015, 2016, 2017, leader: Assoc. Prof. Jasenka Gudelj, PhD

3. *The Early Modern Book Trade: An Evidence-based Reconstruction of the Economic and Juridical Framework of the European Book Market*, Horizon 2020 project, ERC-2015-ADG n. 694476, 2018, leader: Prof. Angela Nuovo, PhD

4. *Migracije, mreže, identiteti: Skjavoni, Grci i vizualne umjetnosti između Italije i hrvatskih povijesnih zemalja (15.–18. st.)*, project funded by a University of Zagreb research grant, 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD

5. *AdriArchCult: Architectural Culture of the Early Modern Eastern Adriatic*, ERC project, 2020–, leader: Assoc. Prof. Jasenka Gudelj, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 3

ORDINAL NUMBER: 14

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Zlatko Jurić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Architecture of Triumph*

BIOGRAPHY

Zlatko Jurić (1959) graduated from the Faculty of Architecture, University of Zagreb in 1983 and enrolled in the postgraduate study of Architectural Heritage in Split. In 1988 he received his master's degree, and in 1991 his PhD degree at the Faculty of Architecture, University of Zagreb. He has been employed at the Department of Art History of the Faculty of Humanities and Social Sciences, University of Zagreb since 1998, first as a senior assistant, and in 2000 he was elected into the grade of assistant professor in the scientific area of humanities, field of art history. In 2005, he was elected to the scientific grade of senior research associate, and in 2006 to the scientific-teaching grade of associate professor. In 2011, he was elected to the scientific grade of a research advisor and to the scientific-teaching grade of full professor, and since 2017 he has been a full professor with tenure at the Department of Art History of the Faculty of Humanities and Social Sciences. Since 2007, he has been the head of the Chair for the Protection of Cultural Heritage. He is the teacher and associate teacher of several required and elective courses in the field of cultural heritage protection and modern and contemporary architecture. Since he started working at the Faculty of Humanities and Social Sciences of the University of Zagreb, he took part in the scientific projects *Contemporary Croatian Architecture from 1970 to the Present* [*Suvremena hrvatska arhitektura od 1970. g. do danas*] (1991–1995, leader: Prof. Ivo Maroević, PhD) and *Preservation and Communication of Cultural Heritage* [*Očuvanje i komuniciranje kulturne baštine*] (2000–2005, leader: Prof. Ivo Maroević, PhD), and was the leader of the scientific projects *History of Cultural Heritage Protection in Croatia in the 19th and 20th Century* [*Povijest zaštite kulturne baštine u Hrvatskoj u 19. i 20. stoljeću*] (2007–2014), *History of Critical Thought on the Architect Viktor Kovačić in the period from 1900 to 1945* [*Povijest kritičke misli o arhitektu Viktoru Kovačiću u razdoblju od 1900. do 1945. godine*] (2014), and *History of Urbanism, Architecture and Conservation in Zagreb in the period from 1850 to 1918* [*Povijest urbanizma, arhitekture i konzerviranja u Zagrebu u razdoblju od 1850. do 1918. godine*] (2016). He is the author and co-author of numerous architectural and urban studies publications. He has been a member of the Association of Croatian Architects since 1986. Between 1987 and 1990, he was a member of the editorial board of the professional journal *Man and Space* [*Čovjek i prostor*], and from 2004 to 2020 of the editorial board of the scientific journal for architecture and urbanism *Prostor*.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 13th September 2017, full professor with tenure

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Trgovačko-obrtni muzej u Zagrebu: od muzeološke koncepcije do arhitekture", in: *Etnološka istraživanja*, no. 7, 2001, pp. 49–62 (with Ž. Vujić)
2. "Zaštita spomenika u teorijama gradogradnje u srednjoj Europi 1870.–1918. ", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 27, 2004, pp. 1; 1–15
3. "Zaštita internacionalne moderne arhitekture – primjer Ferimporta/Željpoaha i iličkog nebodera u Zagrebu", in: *Zbornik II kongresa hrvatskih povjesničara umjetnosti*, ed. Irena Kraševac, Zagreb: Institut za povijest umjetnosti, 2007, pp. 337–340
4. "Kulturno promicanje Dalmacije. Prijedlozi konzervatora Maxa Dvoráka i Josepha W. Kubitscheka 1909. godine", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 2(38), 2009, pp. 226–243 (with F.

Ćorić).

5. "Rasprave o Bakačevoj kuli u Zagrebu 1901. godine: *Taj nesgrapni, ružni toranj... ili ...karakterističan primjer sredovječnog utvrdnog braništa*", in: *Portal. Godišnjak Hrvatskog restauratorskog zavoda*, no. 2, 2011, pp. 69–101 (with M. Strugar, F. Ćorićem)
6. "Urbanistički plan Kaptola i Dolca u Zagrebu iz 1935. godine – Nova arhitektura u starom dijelu grada", in: *Prostorne i razvojne mogućnosti kulturnog naslijeđa*, Zagreb, 2015, pp. 388–393 (with S. Limani)
7. "O odnosima Kršnjavoga i Viktora Kovačića na početku 20. stoljeća", in: *Iso Kršnjavi – veliki utemeljitelj*, eds. Ivana Mance, Zlatko Matijević, Zagreb: Institut za povijest umjetnosti – Hrvatski institut za povijest, 2015, pp. 408–417 (with M. Špikićem, F. Ćorićem)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Građevni redovi i regulatorno planiranje Zagreba od 1900. do 1918. godine", in: *Časopis za suvremenu povijest*, no. 1 (52), 2020, pp. 35–52
2. "Građevni redovi i regulatorno planiranje Zagreba u razdoblju od 1850. do 1894. godine", in: *Moderno lice grada – O urbanizaciji i izgradnji komunalne infrastrukture na području Hrvatske u 19. i 20. stoljeću*, eds. Marino Manin, Lidija Bencetić, Zagreb: Hrvatski institut za povijest, 2020, pp. 15–44

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Suvremena hrvatska arhitektura od 1970. g. do danas*, MSE project, 1991 – 1995, leader: Prof. Ivo Maroević, PhD
2. *Očuvanje i komuniciranje kulturne baštine*, MSE project, 2000 – 2005, leader: Prof. Ivo Maroević, PhD
3. *Povijest zaštite kulturne baštine u Hrvatskoj u 19. i 20. stoljeću*, MSE project, 2007 – 2014, leader: Prof. Zlatko Jurić, PhD
4. *Povijest kritičke misli o arhitektu Viktoru Kovačiću u razdoblju od 1900. do 1945. godine*, project funded by a University of Zagreb research grant, 2014, leader: Prof. Zlatko Jurić, PhD
5. *Povijest urbanizma, arhitekture i konzerviranja u Zagrebu u razdoblju od 1850. do 1918. godine*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Zlatko Jurić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Povijest urbanizma, arhitekture i konzerviranja u Zagrebu u razdoblju od 1850. do 1918. godine*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Zlatko Jurić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 8

ORDINAL NUMBER: 15

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Miljenko Jurković, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Innovations in the Management of Cultural Heritage, New Methodologies and Technologies*

BIOGRAPHY

Miljenko Jurković (1958) graduated from the Faculty of Humanities and Social Sciences of the University of Zagreb in 1981 with a degree in Archaeology and Art History, and received his master's degree in 1984. In 1987/1988, he did his specialization at the University of Brussels. He received his PhD from the Faculty of Humanities and Social Sciences, University of Zagreb in 1990. Since 1983, he has been employed at the Department of Art History, Faculty of Humanities and Social Sciences in Zagreb: as assistant professor from 1991, associate professor from 1997, full professor 2002, and full professor with tenure since 2007. He is the founder and head of the Chair for Art of Antiquity, Late Antiquity and Early Middle Ages. He was the head of the Department of Art History between 1991 – 1997, 2017 – 2019, and 2019 – 2021. He was the head of the specialisation in Antiquity and the Middle Ages at the Postgraduate Doctoral Study of Art History from 2015 to 2019. From 2000 to 2004, he was the Vice Dean for Science and International Cooperation of the Faculty of Humanities and Social Sciences of the University of Zagreb, and the Dean for two terms between 2004 and 2009. He is the founder and head of the International Research Center for Late Antiquity and the Middle Ages at the University of Zagreb. He is the founder and editor of the international scientific journal *Hortus artium medievalium* and the series *Dissertationes et monographiae*. He is a member of scientific / editorial boards of several foreign journals: *De Medio Aevo*, Madrid; *Imago temporis medium aevum*, Lleida; *PAST*, Quasar publisher, Italy; *Arte in Friuli Arte a Trieste*, Italy; *Bureau Association pour l'antiquite tardive*, Paris. He has been the leader of several international archaeological excavations (Bale, Guran, Osor, Kaštelina, Banjol, Galižana, Rab). He has lectured at the University of Rijeka (1990–1999), at the study of Design at the Faculty of Architecture (1990–2013), the study of Landscape Architecture at the Faculty of Agriculture (1996–2015), and at the Academy of Fine Arts since 1990. He has been a visiting professor and scientist at the Ecole pratique des hautes études in Paris, and the universities of Udine, Poitiers, Amiens, Leipzig, Paris IV, and Padua. He has given a number of public lectures at the universities of Leipzig, Guadalajara, Hokkaido, Waterloo, Bratislava, Palma de Mallorca, Brussels, Paderborn, Institut de France, Académie des Inscriptions et belles-lettres, Paris, Ecole nationale des chartes Paris, Société nationale des antiquaires de France, Paris, Pontifical Institute of Christian Archeology, Rome, Clermont-Ferrand, Marseille, Lyon 2, Montpellier, Napoli II, Copenhagen, and Sydney. He was the official representative of the Republic of Croatia at the session of the UNESCO World Heritage Committee (2017). He has participated in more than 150 international scientific conferences, is the author or editor of over 30 books and more than 200 articles. He has been the leader of several projects of the Ministry of Science and Education and the Croatian Science Foundation, the international CARE project, and the FP6 project IRCLAMA. He is the author or co-author of several exhibitions (*From Nin to Knin [Od Nina do Knina]*, *Croats and Carolingians [Hrvati i Karolinzi]*, *Europe in the Age of the House of Anjou [Europa u doba Anževinaca]*, *Croatian Renaissance [Hrvatska renesansa]*, *French Renaissance [Francuska renesansa]*), and the recipient of many awards and recognitions (Rector's Award 1979, Strossmayer Award for Science 2001, Medal of the Faculty of Humanities and Social Sciences 2001 and 2005, order of the Officier de l'ordre des palmes academiques 2004, Order of Lomonosov 2007, Order of Chevalier de l'ordre National du merite 2015, Charter of the Croatian Society of Art Historians 2018, a corresponding member of the Catalan Academy of Sciences, Institut d'estudis Catalans 2018).

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 2007, full professor with tenure

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Crkve s westwerkom na istočnom Jadranu", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 26, 1986 – 1987, pp. 61–86
2. "Crkvena reforma i ranoromanička arhitektura na istočnom Jadranu", in: *Starohrvatska prosvjeta*, no. 20, 1990 (1992), pp. 191–213
3. "'Doppelkapelle' sv. Kvirina u Krku – biskupska palatinska kapela dvostruke funkcije", in *Prilozi povijesti umjetnosti u Dalmaciji*, no. 32, 1992, pp. 223–236
4. "Il ciborio di Novigrad (Cittanova d'Istria)", in: *Hortus artium Medievalium*, no. 1, 1995, pp. 141–149
5. "La rotonde de Saint-Donat a Zadar et les églises hexaconques préromanes en Croatie", in: *Guillaume de Volpiano et l'architecture des rotondes*, eds. Christian Sapin, Monique Jannet-Vallat, Dijon: Editions universitaires de Dijon, 1996, pp. 237–256
6. "L'église et l'état en Croatie au IXe siècle – le problème du massif occidental carolingien", in: *Hortus Artium Medievalium*, no. 3, pp. 23–40
7. "Sv. Spas na vrelu Cetine i problem westwerka u hrvatskoj predromanici", in: *Starohrvatska prosvjeta*, no. 22, 1995 (1997), pp. 55–80
8. "Sv. Petar Stari u Zadru i njegova kripta", in: *Starohrvatska prosvjeta*, no. 24, 1997, pp. 77–90
9. "Predromanički šesterolisti Dalmacije – problemi funkcije", in: *Prilozi Povijesti Umjetnosti u Dalmaciji*, no. 35, 1995 (1998), pp. 225–240
10. "Skulpture s prikazom Bogorodice u Dalmaciji 11. stoljeća u okviru političkog programa reformirane crkve", in: *Starohrvatska prosvjeta*, no. 25, 1998, pp. 63–80
11. "Arhitektura karolinškog doba", in: *Hrvati i Karolinzi: u europskom projektu Karlo Veliki stvaranje Europe*, ed. Ante Milošević, Split: Muzej hrvatskih arheoloških spomenika, 2000, pp. 164–189
12. "Méthodes de recherches sur la sculpture du haut moyen age : exemple de la Croatie, avec quelques considérations sur la sculpture de Gellone", in: *Saint-Guilhem-le-Désert dans l'Europe du haut moyen age, Actes de la table ronde d'aout 1998*, eds. Claudie Amado, Xavier Barral i Altet, Montpellier: Amis de Saint-Guilhem-le-Désert, 2000, pp. 225–235
13. "L'arte Dalmata", in: *Il Mediterraneo e l'arte. Da Maometto a Carlomagno*, eds. Eduard Carbonell, Roberto Cassanelli, Milano: Jaca Book, 2001, pp. 217–235
14. "Le Maître des chapiteaux de Bale", in: *Hortus Artium Medievalium*, no. 8, 2002, pp. 349–360
15. "Elites ecclesiastiche e *renovatio*: tradizioni tardoantiche nell'arte di VIII e IX secolo in Istria", in: *Ideologia e cultura artistica tra Adriatico e Mediterraneo orientale (IV–X secolo). Il ruolo dell'autorità ecclesiastica alla luce di nuovi scavi e ricerche, Atti del Convegno internazionale Bologna-Ravenna, 26–29 novembre 2007.*, ed. Raffaella Farioli Campanati, Bologna: Ante Quem, 2009, pp. 289–302 (with I. Basić)
16. "Prilog opusu splitske klesarske radionice kasnog VIII. stoljeća", in: *Starohrvatska prosvjeta*, no. 38, 2011, pp. 149–185 (with I. Basić)
17. "'Spomenici nepotpune biografije'. Skice za teorijska promišljanja ranosrednjovjekovne umjetnosti", in: *MUNUSCULA IN HONOREM ŽELJKO RAPANIĆ, Zbornik povodom osamdesetog rođendana*, Dissertationes et Monographiae 5, eds. Miljenko Jurković, Ante Milošević, Zagreb, Motovun, Split: Međunarodni istraživački centar za kasnu antiku i srednji vijek, 2012, pp. 259–271
18. "Le 'premier art roman' en Istrie et en Dalmatie", in: *Le 'premier art roman', cent ans après. La construction entre Saône et Po autour de l'an mil. Etudes comparatives, Actes du colloque international de*

Baume–les Messieurs et Saint-Claude, 17–21 juin 2009, eds. Eliane Vergnolle, Sebastien Bully, Besançon: Presse Universitaires Franc-Comtoises, 2012, pp. 147–173 (with I. Marić)

19. "Le maître d'œuvre au haut Moyen Âge: l'exemple du 'Maître des chapiteaux de Bale'", in: *Le plaisir de l'art du Moyen Âge. Commande, production et réception de l'œuvre d'art. Mélanges en hommage à Xavier Barral i Altet*, eds. Rosa Alcoy, Dominique Allios, Maria Alessandra Bilotta, Lara Catalano, Manuela Gianandrea, Vinni Lucherini, Géraldine Mallet, Paris: Picard, 2012, pp. 494–500

20. "Corpus Architecturae religiosae Europaeae (IV–X sec.) – Introduction", in: *Hortus Artium Medievalium*, no. 1 (18), 2012, pp. 7–26 (with G. P. Brogiolo)

21. "Le portail de Saint-Pierre d'Osor", in: *Ars Auro Gemmisque Prior. Mélanges en hommage à Jean-Pierre Caillet*, Dissertationes et Monographiae 6, ed. Miljenko Jurković, Zagreb, Motovun: University of Zagreb, IRCLAMA, 2013, pp. 267–276

22. "Monasteri insulari dell'arcipelago del Quarnero dell'XI e del XII secolo", in: *Hortus Artium Medievalium*, no. 1 (19), 2013, pp. 205–218

23. "Između antike i romanike – pedeset godina poslije", in: *Prelogova baština danas: zbornik znanstvenog skupa u povodu devedesete obljetnice rođenja Milana Preloga, Dubrovnik, 28. – 29. studenoga 2009.*, ed. Katarina Horvat Levaj, Zagreb: Institut za povijest umjetnosti, 2013, pp. 207–223

+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Quando il monumento diventa documento. Una bottega lapicida del Quarnero", in: *Alla ricerca di un passato complesso. Contributi in onore di Gian Pietro Brogiolo per il suo settantesimo compleanno*, Dissertationes et monographiae 8, eds. Alexandra Chavarria, Miljenko Jurković, Zagreb: IRCLAMA, 2016, pp. 231–242

2. "Fortified settlements in Carolingian Istria", in: *Fortified Settlements in early Medieval Europe. Defended Communities of the 8th–10th Centuries*, eds. Neil Christie, Hajnalka Herold, Oxford: Oxbow books, 2016, pp. 248–262

3. "La coopération franco-croate à Velika Gospa, près de Bale (Istrie) – Francusko-hrvatska suradnja u Istri: Velika Gospa, Bale", in: *Les projets franco-croates et les savants français – Francusko-hrvatski projekti i francuski znanstvenici*, eds. Emilio Marin, Franjo Šanjek, Michel Zink, Paris, Zagreb: Académie des Inscriptions et Belles-Lettres, Hrvatsko katoličko sveučilište, 2016, pp. 93–112

4. "The Artistic Heritage of Croatia", in: *Croatia at first sight, textbook of Croatian Culture*, ed. Sanda Lucija Udier, Zagreb: FF press, 2016, pp. 243–289

5. "The late antique Church of Saint Lawrence, Banjol (Island of Rab, Croatia) – results of the first two archaeological campaigns (2015–2016)", in: *Hortus Artium Medievalium*, no. 2 (23), 2017, pp. 666–673 (with G. P. Brogiolo, A. Chavarria Arnau, F. Giacomello, G. Bilogirvić)

6. "Les voies Adriatiques : transferts des formes, fonctions et idées en Dalmatie au XI^{ème} siècle", in: *Les cahiers de saint Michel de Cuxa*, no. 48, 2017, pp. 57–70

7. "Una bottega locale di costruttori nell'Istria dell'XI secolo", in: *La lezione gentile. Scritti di storia dell'arte per Anna Maria Segagni Malacart*, eds. Simone Caldano, Filippo Gemelli, Luigi Carlo Schiavi, Milano: Franco Angeli, 2017, pp. 277–288

8. "Karlolingische Renovatio. Architektur und Bauausstattung im Alpen-Adria-Raum", in: *400–1000. Vom spätantiken Erbe zu den Anfängen der Romanik Vom spätantiken Erbe zu den Anfängen der Romanik*, eds. Christian Lübke, Matthias Hardt, Leipzig: Deutscher Kunstverlag. Leibniz-Institut für Geschichte und Kultur des Östlichen Europa (GWZO), 2017, pp. 188–201

9. "CARE Croatia", in: *Hortus Artium Medievalium*, no. 1 (24), 2018, pp. 31–35 (with J. Behaim)
10. "Istria under the Carolingian rule", in: *Migration, Integration and Connectivity on the Southeastern Frontier of the Carolingian Empire*, eds. Danijel Dzino, Ante Milošević, Trpimir Vedriš, ser. *East Central and Eastern Europe in the Middle Ages, 450–1450*, vol. 50, eds. Florin Curta, Dušan Zupka, Leiden, Boston: Brill, 2018, pp. 123–152
11. "Forms as Signs of Representation of Power: Carolingian Transmission of Longobard Architectural Models. The Case of Istria", in: *Teodolinda. I Longobardi all'alba dell'Europa, Centro studi longobardi. Convegno 2*, ed. Gabriele Archetti, Milano, Spoleto: Fondazione CISAM, 2018, pp. 545–572

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Dokazivanje autentičnosti umjetničkog stvaranja ranokršćanskih i ranosrednjovjekovnih spomenika srednje Dalmacije*, project funded by a University of Zagreb research grant, 1985 – 1986, leader: Prof. Igor Fisković, PhD
2. *Umjetnička baština Istre od 4. do 15. stoljeća (Artistic heritage of Istria from the 4. to the 15. C.)*, MSE project, 1990 – 1996, leader: Prof. Igor Fisković, PhD
3. *Sv. Marija Velika kod Bala*, project of the French Ministry of Foreign Affairs, University Paris X, Croatian Ministry of Culture, 1995 – 2000, leader: Prof. Miljenko Jurković, PhD
4. *Early Christian and Paleo-Croatian Architecture and Sculpture*, MSE project, 1996 – 2002, leader: Prof. Miljenko Jurković, PhD
5. *Croatian Artistic Heritage from Late Antiquity to Romanesque in European Context*, MSE project, 2002 – 2006, leader: Prof. Miljenko Jurković, PhD
6. *Guran, srednjovjekovno naselje i njegove crkve*, projekt Fondation Suisse-Lieschtenstein pour les recherches archeologiques a l'étranger, University of Geneva, Fondation Ernst et Lucie Schmidheiny, Societe academique de Geneve, Croatian Ministry of Culture, 2002 – 2012, leader: Prof. Miljenko Jurković, PhD
7. *L'Adriatico tra Tardoantico e Alto Medioevo: ricerche archeologiche nell'isola di Rab*, research project of the Ateneo Università di Padova, 2005 – 2006, leader: Prof. Gian Pietro Brogiolo, PhD, co-leader: Prof. Miljenko Jurković, PhD
8. *The fortified Roman villa in Kaštelina, island of Rab*, project of the University of Padova, University of Lille III, Interreg III Adriatico and the Croatian Ministry of Culture, 2005 – 2008, leaders: Prof. Miljenko Jurković, PhD, Prof. Gian Pietro Brogiolo, PhD, Prof. Javier Arce, PhD
9. Programma INTEREG III A Transfrontaliero Adriatico: Eredità culturali dell'Adriatico: conoscenza, tutela e valorizzazione, 2005 – 2008, leader: Prof. Gian Pietro Brogiolo, PhD
10. *FP6 project IRCLAMA*, European Commission project, 2007 – 2009, leader: Prof. Miljenko Jurković, PhD
11. *Un mare in fermento. Insediamenti, porti e nessi economico / commerciali dell'Adriatico Altomedievale*, project PRIN 2007, 2007 – 2009, leader: Prof. Sauro Gelichi, PhD
12. *Croatian Artistic Heritage to the "Style 1200" in European Context*, MSE project, 2007 – 2013, leader: Prof. Miljenko Jurković, PhD
13. *El impacto de la arquitectura religiosa en el paisaje del Nord-Este de Hispania y las Islas Baleares (ss. IV–X d.C.)*, project of the Ministerio de Ciencia e Innovación, Plan Nacional de I+D+i HAR2009-13104/, 2009 – 2012, leader: Prof. Gisela Ripoll, PhD
14. *Transferts et circulations artistiques en Europe à l'époque gotique (XII–XVI siècles)*, project of the Institut national d'histoire de l'art / INHA, France, 2010 – 2012, leader: Prof. Miljenko Jurković, PhD (national leader)

15. *El impacto de la arquitectura religiosa en el paisaje urbano y rural del nordeste de Hispania y las Islas Baleares (ss. IV–X d.C.)*, project of the Ministerio de Economía y Competitividad, Plan Nacional de I+D+i HAR2012-35177/, 2012 – 2015, leader: Prof. Gisela Ripoll, PhD
16. *LLP Erasmus Intensive programmes: IntSYSTEM, Integrated systems of sources, technologies and methods – remote sensing of historical landscape, Intensive programme*, European Commission project, 2014, leader: Prof. Miljenko Jurković, PhD
17. *Transformacije povijesnog pejzaža otoka Raba*, project funded by a University of Zagreb research grant, 2014, leader: Prof. Miljenko Jurković, PhD
18. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2015, leader: Prof. Miljenko Jurković, PhD
19. *CARE, corpus architecturae religiosae europeae (IV–X saec.)*, project of the Croatian MSE, French CNRS, Pontificio Istituto di Archeologia Cristiana, Vatican, and the Italian, Spanish and German Ministry of Science, 2002 – 2035, leader: Prof. Miljenko Jurković, PhD
20. *Istraživanja samostana Sv. Petra u Osoru (Archaeological excavations of the Monastery of St. Peter, Osor, island of Cres, Croatia)*, in cooperation with the University of Besançon, France (S. Bully), project of the French Ministry for Foreign and European Affairs, Croatian Ministry of Culture, the Foundation Caritas Veritatis, 2006 – 2017, leader: Prof. Miljenko Jurković, PhD
21. *Croatian medieval heritage in European context: mobility of artists and transfer of forms, functions and ideas (CROMART)*, CSF project, 2014 – 2018, leader: Prof. Miljenko Jurković, PhD
22. *Innovation in Intelligent Management of Heritage Buildings (i2MHB), COST Action TD1406*, European Commission project, 2015 – 2019, leader: Prof. Joao Martins, PhD
23. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2016, 2017, 2018, leader: Prof. Miljenko Jurković, PhD
24. *The Soil Science & Archaeo-Geophysics Alliance: going beyond prospection (SAGA), COST Action CA17131*, European Commission project, 2018 – 2022, leader: Carmen Cuenca Garcia, PhD
25. *Global Humanisms: New Perspectives on the Middle Ages (300–1600) – GLOHUM*, project of the CSF, European Social Fund, 2019 – 2023, leader: Prof. Miljenko Jurković, PhD
26. *Transformacije povijesnog pejzaža jadranskih otoka*, project funded by a University of Zagreb research grant, 2019, 2020, leader: Prof. Miljenko Jurković, PhD
27. *Integrated Methodologies to Historical Landscapes Recording: Participatory Approaches (HILAR)*, European Commission project (Erasmus+ KA2 programme), 2019 – 2022, leader: Prof. Miljenko Jurković, PhD
28. *Horizon 2020, IMproving Sustainable Development Policies and Practices to access, diversify and foster Cultural TOURism in European regions and areas (IMPACTOUR)*, Horizon project funded by the EU, 2019 – 2023; leader: Prof. Joao Martins, PhD
29. *Histoire et archéologie des monastères et des sites ecclésiastiques d'Istrie et de Dalmatie (IVe–XIIe) (MONACORALE)*, project of the ANR (French National Research Agency), 2020 – 2025, leader: Sébastien Bully, PhD
30. *Learning how to Teach, Teaching how to Learn. Facing Challenges of Global Change in Higher Education Using Digital Tools for Reflective, Critical and Inclusive Learning on European Historical Landscapes (EDITOR)*, European Commission project (Erasmus+ KA2 programme), 2021 – 2023, leader: Prof. Miljenko Jurković, PhD

1. *CARE, corpus architecturae religiosae europeae (IV–X saec.)*, project of the Croatian MSE, French CNRS, Pontificio Istituto di Archeologia Cristiana, Vatican, and the Italian, Spanish and German Ministry of Science, 2002 – 2035, leader: Prof. Miljenko Jurković, PhD
2. *Istraživanja samostana Sv. Petra u Osoru (Archaeological excavations of the Monastery of St. Peter, Osor, island of Cres, Croatia)*, in cooperation with the University of Besançon, France (S. Bully), project of the French Ministry for Foreign and European Affairs, Croatian Ministry of Culture, the Foundation Caritas Veritatis, 2006 – 2017, leader: Prof. Miljenko Jurković, PhD
3. *Croatian medieval heritage in European context: mobility of artists and transfer of forms, functions and ideas (CROMART)*, CSF project, 2014 – 2018, leader: Prof. Miljenko Jurković, PhD
4. *Innovation in Intelligent Management of Heritage Buildings (i2MHB)*, COST Action TD1406, Miljenko Jurković member of the *Management Committee*, European Commission project, 2015 – 2019, leader: Prof. Joao Martins, PhD
5. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2016, 2017, 2018, leader: Prof. Miljenko Jurković, PhD
6. *The Soil Science & Archaeo-Geophysics Alliance: going beyond prospection (SAGA)*, COST Action CA17131, European Commission project, 2018 – 2022, leader: Carmen Cuenca Garcia, PhD
7. *Global Humanisms: New Perspectives on the Middle Ages (300–1600) – GLOHUM*, project of the CSF, European Social Fund, 2019 – 2023, leader: Prof. Miljenko Jurković, PhD
8. *Transformacije povijesnog pejzaža jadranskih otoka*, project funded by a University of Zagreb research grant, 2019, 2020, leader: Prof. Miljenko Jurković, PhD
9. *Integrated Methodologies to Historical Landscapes Recording: Participatory Approaches (HILAR)*, European Commission project (Erasmus+ KA2 programme), 2019 – 2022, leader: Prof. Miljenko Jurković, PhD
10. *Horizon 2020, IMproving Sustainable Development Policies and Practices to access, diversify and foster Cultural TOURism in European regions and areas (IMPACTOUR)*, Horizon project funded by the EU, 2019 – 2023; leader: Prof. Joao Martins, PhD
11. *Histoire et archéologie des monastères et des sites ecclésiastiques d'Istrie et de Dalmatie (IVe–XIIe) (MONACORALE)*, project of the ANR (French National Research Agency), 2020 – 2025, leader: Sébastien Bully, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 9

ORDINAL NUMBER: 16

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Višnja Kačić Rogošić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Contemporary Artistic Practices – from Visual to Performing Arts*

BIOGRAPHY

Višnja Kačić Rogošić (1976) finished the study of Comparative Literature and the English Language and Literature (2002), as well as a two-year university Theatre Studies (2002–2004) at the Faculty of Humanities and Social Sciences of the University of Zagreb. She received her PhD with the thesis *Devised Theater in Croatia [Skupno izmišljeno kazalište u Hrvatskoj]* in 2013 (mentor Prof. Boris Senker, PhD), and that same year she achieved the status of a senior assistant. She was elected into the grade of assistant professor in 2017. Since 2006, she has been employed as a junior researcher at the Department of Comparative Literature at the Faculty of Humanities and Social Sciences of the University of Zagreb, where she has independently designed seven courses in theatre studies. She has worked on projects *Acting in Theater and Film [Gluma u kazalištu i na filmu]*, and *Croatian Theater Magazines (1941–2005) [Hrvatski kazališni časopisi (1941–2005)]* led by Boris Senker, PhD. She is one of the initiators of the project *Re-claimed Avantgarde (2017–)*, which is led by the Warsaw Instytut Teatralny im. Zbigniew Raszewskiego, and collaborator on the project *Identity Policy and the Croatian Drama between 1990 and 2016 [Politike identiteta i hrvatska drama od 1990. do 2016.]* (2017–2019, leader: Zlatko Kramarić, PhD, Department of Cultural Studies of the Josip Juraj Strossmayer University of Osijek). Since 2009, she has been an external editor of the magazine *Theatre [Kazalište]*, and since 2012 a member of the editorial board. She is an associate of The Miroslav Krleža Institute of Lexicography, for which she compiled 46 entries as part of the projects *Lexicon of Marin Držić [Leksikon Marina Držića]* and *Theater Lexicon [Kazališni leksikon]*. As a Fulbright Fellowship Program beneficiary, she spent the acad. year 2010/2011 at the City University of New York, USA. She published the book *Devised Theater [Skupno osmišljeno kazalište]* (HC ITI, Zagreb, 2017), together with Mario Kovač and Lana Filipin she translated the history of performance by RoseLee Goldberg, *Performance. From Futurism to the Present* (2003), and with Miroslava Vučić she edited the first historical review of performance art in Croatia, *Chronotope of Croatian Performance Art: From Traveleri to Today [Kronotop hrvatskoga performansa. Od Travelera do danas]* (2014) by Suzana Marjanić. She publishes scientific and professional papers, reviews, discussions and critiques in scientific and professional publications. She is a co-organiser of two professional conferences: *If Not Now, When?: Creative Methodologies of Developmental Dramaturgy and Authorial, Research and Devised Performance Projects [Ako ne sada, kada?: stvaralačke metodologije razvojne dramaturgije te autorskih, istraživačkih i skupno izmišljenih izvedbenih projekata]* (2012, in collaboration with the production platform Shadow Casters) and *From Ionesco to Stoppard or the Pozdravi Theater Workshop 40 Years Later: Symposium on the Theatrical and Pedagogical Work of Ivica Boban [Od Ionesca do Stopparda ili Kazališna radionica Pozdravi nakon 40 godina: simpozij o kazališnome i pedagoškome radu Ivica Boban]* (2015, in collaboration with Assoc. Prof. Maja Đurinović and Assist. Prof. Dubravka Crnojević Carić). She has participated in a number of national and international scientific symposia abroad (14) and in Croatia (9). She gave invited lectures on contemporary theatre at The Graduate Center, City University of New York, Institut für Slavistik, Justus-Liebig-Universität Gießen and at the Department of French and Ibero-Romance Studies at the University of Zadar, as well as at the conferences *UČESTVUJ! Stvaralačka participacija u umetnosti i obrazovanju* (Belgrade, 2017), *Theater and Freedom: Transformation in the Paradigm of Independent European Theater Culture after 1989* (Prague, 2019) and *Community works! – Contemporary Theater Models* (keynote speaker, Ljubljana, 2020). She is a member of the Croatian Center of the International Theater Institute and the Croatian Association of Theater Critics and Theater Scholars (member of the Management Board). She was a member of the Council of the Croatian Drama Festival Marulić Days in a two-year term starting from 2016. Her area of

interest includes Croatian and world experimental theater of the 20th and 21st century, especially contemporary collective, participatory and space-specific practices.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 16th February 2017, assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Vraćanje prostora čovjeku: udvajanja u predstavi 'Ex-pozicija' Bacača sjenki", in: *Frakcija: časopis za izvedbene umjetnosti*, no. 47–48, 2008, pp. 46–53
2. "Marin Držić i kolektivno stvaralaštvo Kazališne radionice Pozdravi", in: *Komparativna povijest hrvatske književnosti. Zbornik radova XI (Držić danas. Epoha i naslijeđe)*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Split, Zagreb: Književni krug Split, Odsjek za komparativnu književnost Filozofskog fakulteta Sveučilišta u Zagrebu, 2009, pp. 389–405 (with A. Gospić).
3. "Život bez smrti: Orlanini i Stelarcovi zahtjevi tijelu", in: *Kazalište: časopis za kazališnu umjetnost*, no. 37–38, 2009, pp. 102–109
4. "Srednjovjekovno izvedbeno naslijeđe u prostorom određenom kazalištu: zajednica i putovanje gradom u predstavama skupina Kugla glumište i Bacači sjenki", in: *Komparativna povijest hrvatske književnosti. Zbornik radova XII (Istodobnost raznodobnog. Tekst i povijesni ritmovi)*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split, Zagreb: Književni krug Split, Odsjek za komparativnu književnost Filozofskog fakulteta Sveučilišta u Zagrebu, 2010, pp. 430–444
5. "Kolektivno prisjećanje. Arhiviranje izvedbe u projektu *Bilježnje grada bilježnje vremena* Bacača sjenki", in: *Trajnost čina. Zbornik u čast Nikoli Batušiću*, eds. Boris Senker, Sibila Petlevski, Marin Blažević, Zagreb: Hrvatski centar ITI, 2011, pp. 192–200
6. "Prema nezamjenjivosti: od autentičnoga materijala predstave do nultoga receptivnog tijela kroz *Izlog* Bobe Jelčića i Nataše Rajković", in: *Narodna umjetnost: hrvatski časopis za etnologiju i folkloristiku*, no. 2, 2012, pp. 139–155
7. "Zidne novine: Krležine parafernalije", in: *Komparativna povijest hrvatske književnosti. Zbornik radova XV ((Ne)pročitani Krležina: od teksta do popularne predodžbe)*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split, Zagreb: Književni krug Split, Odsjek za komparativnu književnost Filozofskog fakulteta Sveučilišta u Zagrebu, 2013, pp. 397–408
8. "Poema na pozornici: *Ljubav i pamćenje* u slikama Kugla glumišta", in: *Komparativna povijest hrvatske književnosti. Zbornik radova XVII. (Poema u hrvatskoj književnosti: problem kontinuiteta)*, eds. Cvijeta Pavlović, Vinka Glunčić-Bužančić, Andrea Meyer-Fraatz, Split, Zagreb: Književni krug Split, Odsjek za komparativnu književnost Filozofskoga fakulteta Sveučilišta u Zagrebu, 2015, pp. 258–277

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. *Skupno osmišljeno kazalište*, Zagreb: Hrvatski centar ITI, 2017, ISBN: 978-953-6343-74-4
2. "Avant-garde visions of performance space on the Croatian stage", in: *Reclaimed Avant-garde: Spaces and Stages of Avant-garde Theatre in Central-Eastern Europe*, eds. Zoltán Imre, Dariusz Kosiński, Warsaw: NATFA Sofia, Faculty of Arts Olomouc, SLOGI Ljubljana, ZRTI Warsaw, 2018, pp. 16–28
3. "Boris Bakal i Paul Auster: Shadow Casters", in: *Krležini dani u Osijeku 2018. Redatelj i glumci hrvatskoga kazališta. Drugi dio*, ed. Ana Lederer, Zagreb, Osijek: HAZU, HNK u Osijeku, Filozofski fakultet Osijek, 2019, pp. 96–108

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Gluma u kazalištu i na filmu*, MSE project, 2003 – 2006, leader: Prof. Boris Senker, PhD
2. *Hrvatski kazališni časopisi (1941.–2005.)*, MSE project, 2007 – 2009, leader: Prof. Boris Senker, PhD
3. *Re-claimed Avantgarde*, project of the Instytut Teatralny im. Zbigniewa Raszewskiego, Warsaw, 2017 –, leader: Prof. Małgorzata Leyko, PhD
4. *Politike identiteta i hrvatska drama od 1990. do 2016.*, CSF project, 2017 – 2019, leader: Prof. Zlatko Kramarić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Re-claimed Avantgarde*, project of the Instytut Teatralny im. Zbigniewa Raszewskiego, Warsaw, 2017 –, leader: Prof. Małgorzata Leyko, PhD
2. *Politike identiteta i hrvatska drama od 1990. do 2016.*, CSF project, 2017 – 2019, leader: Prof. Zlatko Kramarić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 17

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Lovorka Magaš Bilandžić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Exhibitions in Focus – Exploring the History of Exhibitions and (Re)Defining the Narrative of Art History, Private Collections and the Art Market, Artistic Associations from the Middle Ages till Today, Contemporary Artistic Practices – from Visual to Performing Arts*

BIOGRAPHY

Lovorka Magaš Bilandžić (1981) graduated in Art History and Comparative Literature at the Faculty of Humanities and Social Sciences of the University of Zagreb in 2005, and received her PhD degree in 2012 with the thesis *The Life and Oeuvre of Sergije Glumac* [*Sergije Glumac – život i djelo*]. Since 2006, she has been working at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb, where she teaches courses on modern and contemporary art. Since 2018, she has held the position of the head of the Postgraduate Doctoral Study of Art History. She has collaborated on numerous scientific projects and projects with the financial support of the University of Zagreb. She is the author of a number of exhibitions: *Sergije Glumac* (Milan and Ivo Steiner Gallery, Zagreb, 2005), *Passion and Rebellion in Croatian Caricature* [*Strast i bunt u hrvatskoj karikaturi*] (Klovićevi dvori Gallery, Zagreb, 2011), *Expressionism in Croatian Print* [*Ekspressionizam u hrvatskoj grafici*] and *Contemporary Croatian Graphic Scene / Questioning the Medium* [*Suvremena hrvatska grafička scena / propitivanje medija*], both as part of the 6th Days of Graphic Art in the Gallery of Fine Arts, Osijek, 2013), *Silvio Vujčić: Behind the Scene* (Vladimir Bužančić Gallery, Zagreb, 2014), *Foto Tonka – Secrets of a Social Chronicler's Photographic Studio* [*Foto Tonka – Tajne ateliera društvene kroničarke*] (Klovićevi dvori Gallery, Zagreb, 2015), *Foto Tonka and Theatre* [*Foto Tonka i kazalište*] (as part of the 26th Days of Miroslav Krleža, HNK Osijek, 2015), and *In the Rhythm of Time – Pavao Vamplin's Graphic Design* [*U ritmu vremena – grafički dizajn Pavla Vamplina*] (Center for Culture, Čakovec, 2020). She was part of the authorial team on the exhibitions *Passion and Rebellion – Expressionism in Croatian Art* (section graphic art, Klovićevi dvori Gallery, Zagreb, 2011), *The Road to Eternity* (section photography, Klovićevi dvori Gallery, Zagreb, 2016), *The Sixties in Croatia – Myth and Reality* [*Šezdesete u Hrvatskoj – Mit i stvarnost*] (section graphic design, Museum of Arts and Crafts, Zagreb, 2018), *On the Brink: Visual Arts in the Kingdom of Yugoslavia 1929–1941* [*Na robu: vizualna umetnost v Kaljevini Jugoslaviji 1929–1941*] (section photography, Moderna galerija, Ljubljana, Slovenia, 2019) and *Ratko Petrić: Make them Face the Truth!* [*Ratko Petrić: Baciti istinu u lice!*] (graphic design section, Museum of Contemporary Art, Zagreb, 2021). She has participated in 15 national and 9 international scientific conferences and gave 21 public lectures. She has published 2 books, 20 book chapters, 11 original scientific papers and over 60 professional papers, introductions to exhibitions and presentations. As a member of organizational and scientific committees, she took part in the organization of 7 national and international scientific conferences (e.g. *Art and Politics in Europe in the Modern Period*, Zagreb, 2016). From 2013 to 2015, she led and organised a programme for the popularisation of science *Artistic Heritage in the Focus of Young Scientists – a Series of Lectures on Art History* [*Umjetnička baština u fokusu mladih znanstvenika – ciklus predavanja iz povijesti umjetnosti*]. She has received the 2015 Annual Award for Young Researchers and Artists, awarded by the Association of University Teachers and Other Researchers in Zagreb, and the 2015 Charter of the Croatian Society of Art Historians for the promotion of art history, awarded for the exhibition and monograph *Foto Tonka – Secrets of a Social Chronicler's Photographic Studio*, while her book *Sergije Glumac: Print, Graphic Design, Stage Design* [*Sergije Glumac: grafika, grafički dizajn, scenografija*] was awarded the Charter of the Croatian Society of Art Historians for the promotion of art history in 2019. She is a member of the Croatian Society of Art Historians, AICA and ULUPUH (Croatian Association of Artists of Applied Arts). Her area of interest is related to modern and contemporary art, primarily graphic design, stage design, photography, graphic arts and the history of

exhibitions.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 2nd March 2016, assistant professor; 14th June 2019 senior research associate

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Reklamni zavod Imago i komercijalni grafički dizajn u Hrvatskoj 1920-ih", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 51, 2008, pp. 99–118
2. "Reljefometar Vjenceslava Richtera – odnos originala i varijante. Ideja transformabilnog objekta i njezine posljedice", in: *Anali Galerije Antuna Augustinčića*, no. 28–29, 2010, pp. 249–270
3. "Izložba Deutscher Werkbunda *Film und Foto* na zagrebačkoj *Međunarodnoj fotografskoj izložbi i hrvatska fotografija početkom 1930-ih*", in: *Radovi Instituta za povijest umjetnosti*, no. 34, 2010, pp. 189–200
4. "Izložbe njemačkih umjetnika u Hrvatskoj i hrvatskih umjetnika u Njemačkoj u prvoj polovici 20. stoljeća", in: *Zbornik međunarodnog simpozija Zagreb – München. Hrvatsko slikarstvo i Akademija likovnih umjetnosti u Münchenu*, eds. Irena Kraševac, Petar Prelog, Zagreb: Institut za povijest umjetnosti, 2011, pp. 158–200
5. "Revitalizacija grafičkog medija – grafika izlazi iz sjene", in: *Strast i bunt – ekspresionizam u Hrvatskoj*, ed. Zvonko Maković, Zagreb: Galerija Klovićevi dvori, 2011, pp. 36–47
6. "George Grosz and Croatian Art between the Two World Wars", in: *RIHA Journal*, Oct–Dec 2011., <http://www.riha-journal.org/articles/2011/2011-oct-dec/magas-prelog-george-grosz-and-croatian-art> (with P. Prelog)
7. "Lik Merkura u hrvatskom grafičkom dizajnu između dva svjetska rata", in: *Metamorfoze mita. Mitologija u umjetnosti od srednjeg vijeka do moderne. Zbornik radova znanstvenog skupa "Dani Cvita Fiskovića*, ed. Joško Belamarić, Dino Milinović, Zagreb: Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2012, pp. 169–184
8. "Značenje i recepcija zagrebačke izložbe Käthe Kollwitz", in: *Zbornik 3. kongresa hrvatskih povjesničara umjetnosti*, ed. Andrej Žmegač, Zagreb: Institut za povijest umjetnosti, 2013, pp. 277–284
9. "Plakati Zagrebačkog zbora u međuratnom razdoblju (1922.–1940.) – prilog povijesti hrvatskog grafičkog dizajna", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 57, 2014, pp. 209–219
10. *Foto Tonka – Tajne ateliera društvene kroničarke*, Zagreb: Galerija Klovićevi dvori, Odsjek za povijest hrvatskog kazališta HAZU, 2015, ISBN: 978-953-271-084-7
11. "The Vienna Kunstgewerbeschule and Croatian Art in the First Decades of the 20th Century", in: *The Entangled Histories of Vienna, Zagreb and Budapest (18th – 20th Century)*, ed. Iskra Iveljić, Zagreb: Faculty of Humanities and Social Sciences, 2015, pp. 379–432
12. "Kazalište na Bauhausu: platforma za teorijsko i praktično promišljanje izvedbenih umjetnosti", in: *Bauhaus – umrežavanje ideja i prakse*, ed. Jadranka Vinterhalter, Zagreb: Muzej suvremene umjetnosti, 2015, pp. 80–93
13. "Premišljanja odra v dvajsetih letih 20. stoljetja: vpiv Bauhauasa in mednarodnih gledaliških avangard na Hrvaškem in v Sloveniji", in: *Avgust Černigoj – v mreži evropskega konstruktivizma*, ed. Barbara Sterle Vurnik, Škofja Loka: Loški muzej, 2015, pp. 90–94
14. "Djelovanje umjetnice pisma Olge Höcker u kontekstu hrvatske umjetnosti između dva svjetska rata", in: *Zbornik Seminara za studije moderne umetnosti Filozofskog fakulteta Univerziteta u Beogradu*, no. 11, 2015, pp. 35–49
15. "Izložba reklame na Zagrebačkom zboru 1934.", in: *Radovi Instituta za povijest umjetnosti*, no. 39, 2015,

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Doprinos Artura Schneidera istraživanju i promoviranju grafike, opreme knjiga i scenografije", in: *Zbornik radova znanstveno-stručnog skupa Hrvatski povjesničari umjetnosti. Artur Schneider (1879.–1946.)*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 277–305
2. "Politički, kulturni i društveni život međuratnog Splita kroz objektiv profesionalnih fotografa", in: *Split i Vladan Desnica 1918.–1945. Zbornik radova s Desničinih susreta 2015.*, eds. Drago Roksanđić, Ivana Cvijović Javorina, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2016, pp. 21–60 (with S. Bulimbašić)
3. "Put u vječnost: posljednji portreti i ceremonija sprovoda u hrvatskoj fotografiji krajem 19. i tijekom 20. stoljeća", in: *Put u vječnost*, eds. Zvonko Maković, Danijela Marković, Zagreb: Galerija Klovićevi dvori, 2016, pp. 22–31
4. "Hanns Wagula i turistički plakat u Hrvatskoj između dvaju svjetskih ratova", in: *Radovi Instituta za povijest umjetnosti*, no. 40, 2016, pp. 183–195
5. "Sergije Glumac i vizualni identitet Prve hrvatske tvornice ulja u 1930-ima", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 59, 2016, pp. 105–118
6. "Académie André Lhote and Croatian Painting between the Two World Wars", in: *French Artistic Culture and Central-East European Modern Art*, eds. Ljiljana Kolešnik, Tamara Bjažić Klarin, Zagreb: Institut za povijest umjetnosti, 2017, pp. 86–97
7. "Ceremonija sprovoda u hrvatskoj reportažnoj fotografiji i tiskanim medijima između dva svjetska rata", in: *Čovjek i smrt. Teološki, filozofski, bioetički i društveni pristup*, ed. Ivan Markešić, Zagreb: Institut društvenih znanosti Ivo Pilar, Hrvatsko katoličko sveučilište, Udruga Posmrtna pripomoć, 2017, pp. 379–414
8. "Pavao Vamplin i njegov doprinos grafičkom dizajnu u Hrvatskoj nakon Drugog svjetskog rata", in: *Imago, imaginatio, imaginabile. Zbornik u čast Zvonka Makovića*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2018, pp. 383–402
9. "Grafički dizajn: Od visoke i popularne kulture do kreiranja novih želja i potreba", in: *Šezdesete u Hrvatskoj – Mit i stvarnost*, eds. Vesna Ledić, Adriana Prlić, Miroslava Vučić, Zagreb: Muzej za umjetnost i obrt, Školska knjiga, 2018, pp. 104–127
10. "Scenografska dionica u opusu arhitekta Vjenceslava Richtera", in: *Zbornik Seminara za studije moderne umjetnosti Filozofskog fakulteta Univerziteta u Beogradu*, no. 14, 2018, pp. 163–177
11. *Sergije Glumac: grafika, grafički dizajn, scenografija*, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2019, ISBN: 978-953-6089-43-7
12. "Desetletje pluralizmov: fotografija v Kraljevini Jugoslaviji", in: *Na robu: vizualna umetnost v Kraljevini Jugoslaviji 1929–1941*, eds. Marko Jenko, Beti Žerovc, Ljubljana: Moderna galerija, 2019, pp. 320–367
13. "Izložba *Sto listova jugoslovenske moderne grafike* Komisije za kulturne veze sa inostranstvom i njezina uloga u razvijanju kulturnih veza Jugoslavije s inozemstvom u prvoj polovini 1950-ih", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 62, 2019, pp. 139–157
14. "Pariz – Zagreb: umjetničke veze u drugoj polovini 1920-ih", in: *Vladan Desnica i Zagreb 1924. – 1930. i 1945. – 1967. Znanstveni skup s međunarodnim sudjelovanjem Desničini susreti 2019.*, ed. Drago Roksanđić, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2020, pp. 231–250
15. "Scenografske interpretacije *Glorije* Ranka Marinkovića: od Bojana Stupice do danas", in: *Ranko Marinković – Izazovi medija. Zbornik radova s 9. Dana Ranka Marinkovića*, ed. Martina Petranović, Komiža: Grad Komiža, 2020, pp. 135–153

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Hrvatska umjetnost od klasicizma do postmoderne*, MSE project, 2007 – 2013, leader: Prof. Zvonko Maković, PhD
2. *Hrvatsko-srpske umjetničke veze u 18., 19. i 20. stoljeću*, MSE's bilateral international project, 2011 – 2012, leaders: Prof. Zvonko Maković, PhD, Prof. Lidija Merenik, PhD
3. *Njemačko-hrvatske umjetničke veze kao dio internacionalnih umjetničkih mreža 20. stoljeća*, MSE's bilateral international project, 2014 – 2015, leaders: Ljiljana Kolešnik, PhD, Prof. Isabel Wünsche, PhD
4. *Pariška likovna scena i hrvatska moderna umjetnost*, project of the Croatian Ministry of Culture, 2013 – 2015, leader: Ljiljana Kolešnik, PhD
5. *Bauhaus – umrežavanje ideja i prakse*, international research-exhibition project funded by the European Union (the Culture 2007 – 2013 programme), 2013 – 2015, leader: Vesna Meštrić
6. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Assoc. Prof. Dragan Damjanović, PhD
7. *Prosvjetne i kulturne veze Zagreba, Beča i Budimpešte od kraja 18. do sredine 20. stoljeća*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Prof. Iskra Iveljić, PhD
8. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke I–V*, project funded by a University of Zagreb research grant, 2015 – 2019, leader: Prof. Dragan Damjanović, PhD
9. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
10. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Assoc. Prof. Dragan Damjanović, PhD
2. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke I–V*, project funded by a University of Zagreb research grant, 2015 – 2019, leader: Prof. Dragan Damjanović, PhD
3. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
4. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 1

ORDINAL NUMBER: 18

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: retired Professor Zvonko Maković, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Art and the State in Croatia and Central Europe from the Late 18th Century till Today*

BIOGRAPHY

Zvonko Maković (1947) finished primary and secondary school in Osijek, and in 1966 enrolled in the study of Art History (first major) and Comparative Literature (second major) at the Faculty of Humanities and Social Sciences of the University of Zagreb, where he graduated in 1973. After the graduation and before getting an assistant's position at the Chair for Design and Visual Communications at the Department of Art History, he worked at the Institute for the Protection of Cultural Monuments as a trainee conservator. At the Department of Art History of the Faculty of Humanities and Social Sciences, University of Zagreb, he worked from 1975 until his retirement in 2012. He defended his master's thesis, entitled *Popular Printed Image in the 19th Century Croatia [Popularna štampana slika u Hrvatskoj 19. stoljeća]* in 1982 (mentor: Prof. Vera Horvat Pintarić, PhD), and received his PhD degree from the Faculty of Humanities and Social Sciences of the University of Zagreb in 1996 with the thesis *Painting of Vilko Gecan [Slikarstvo Vilka Gecana]*. During his employment at the Faculty of Humanities and Social Sciences, University of Zagreb, he was a member of the Faculty Council and head of the Department of Art History between 2000 and 2002, and for years he headed the Chair of Modern Art and Visual Communications. For several decades, he taught numerous mandatory courses at the Department, and actively participated in the Postgraduate Doctoral Study of Art History and the Postgraduate Study of Croatian Culture. During his academic career, he taught at a number of institutions in Croatia and abroad. He led several national and bilateral scientific projects funded by the Ministry of Science and Education of the Republic of Croatia: *The 19th and 20th Century Croatian Art in the European Context [Hrvatska umjetnost 19. i 20. stoljeća u europskom kontekstu]* (2002–2006), *Croatian Art from Classicism to Postmodernism [Hrvatska umjetnost od klasicizma do postmoderne]* (2007–2013), and *Croatian and Serbian Artistic Connections in the 18th, 19th and 20th Century [Hrvatskosrpske umjetničke veze u 18., 19. i 20. stoljeću]* (a bilateral scientific project led by Prof. Lidija Merenik, PhD, from the Faculty of Philosophy, University of Belgrade). He is the author of numerous thematic and studio exhibitions in the country and abroad, and in 2001 he was the national selector at the 49th Venice Biennale. He has published numerous books, scientific and professional papers on topics related to modern and contemporary art and art criticism, and already during his studies he began working as an editor of cultural and art sections in various newspapers and magazines. To this day, he regularly publishes art critiques, and has received numerous awards for this work: from the *Mladost* journal (1970), AB Šimić Fund (1972), SKOJ (1972) and the Croatian section of the International Association of Art Critics – AICA (2000). In addition to scientific and professional texts and art criticism he has been publishing newspaper columns since the late 1980s, with the main goal of defending the dignity of art history as a profession; his selected columns were published in two books: *Reports on the Condition [Izvešća o stanju]* (1994) and *Letters to Bertolt Brecht [Pisma Bertoltu Brechtu]* (2002). He was a member of the Council for Fine Arts at the Croatian Ministry of Culture from 2001 to 2003, and a member of the City of Zagreb Assembly between 2009 and 2012. From 2005 to 2009, he was the president of the Croatian PEN, and since 2014 he has been the president of the Croatian Society of Art Historians. In 2007, he was elected as an associate member of the Croatian Academy of Sciences and Arts (7th section for fine arts).

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 2008, full professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Okolo u akciji. Studije eseji i kritike iz suvremene umjetnosti*, Zagreb: Mladost, Narodno sveučilište grada Zagreba, 1972
 2. *Slika za groš: popularna slika 19. stoljeća u Hrvatskoj*, Zagreb: Galerija Studentskog centra, 1978
 3. "Nova slika: hrvatsko slikarstvo osamdesetih godina", in: *Nova slika: slikarske tendencije osamdesetih godina*, ed. Željka Čorak, Zagreb: Institut za povijest umjetnosti Sveučilišta u Zagrebu, 1982, pp. 7–19
 4. "Geneza jedne slike: Vilko Gecan, Cinik", in: *Radovi Instituta za povijest umjetnosti*, no. 18, 1994, pp. 87–99
 5. *Ljubo Ivančić: slikarstvo i crtež / Ljubo Ivančić: painting and drawing*, Zagreb: ArTresor Studio, 1996, ISBN: 953-616-901-0
 6. *Vilko Gecan*, Matica hrvatska, Zagreb, 1997, ISBN: 953-150-111-4
 7. *Julije Knifer*, Zagreb: Meandar, Studio Rašić, 2002, ISBN: 953-206-057-X
 8. "'Grupa Zero' i izložba Zbirke Lenz Schönberg u Zagrebu", in: *Zero – europska vizija – 1958. do danas*, Zagreb: Muzej suvremene umjetnosti, Galerija Klovićevi dvori, Zagreb, 2004, pp. 11–19
 9. "Pedesete: slikarstvo, skulptura", in: *Pedesete godine u hrvatskoj umjetnosti*, ed. Zvonko Maković, Iva Radmila Janković, Zagreb: Hrvatsko društvo likovnih umjetnika, 2004, pp. 18–57
 10. *Postskulptura: nova hrvatska skulptura 2005.*, Zagreb: Dom hrvatskih likovnih umjetnika, 2005, ISBN: 953-650-827-3
 11. "Avangardne tendencije u hrvatskoj umjetnosti", in: *Avangardne tendencije u hrvatskoj umjetnosti*, ed. Zvonko Maković, Ana Medić, Zagreb: Galerija Klovićevi dvori, 2007, pp. 18–20
 12. "Likovnost", in: *Avangardne tendencije u hrvatskoj umjetnosti*, eds. Zvonko Maković, Ana Medić, Zagreb: Galerija Klovićevi dvori, 2007, pp. 24–81
 13. "Sto vrhunskih djela hrvatskih umjetnika iz zbirke Narodnog muzeja u Beogradu", in: *Sto vrhunskih djela hrvatskih umjetnika 1850. – 1950. iz zbirke Narodnog muzeja u Beogradu*, ed. Radovan Vuković, Zagreb: Umjetnički paviljon, 2007, pp. 12–17
 14. *Božidar Rašica: arhitektura, scenografija, slikarstvo, pedagoški i znanstveni rad: monografija*, Školska knjiga, Zagreb, 2009, ISBN: 978-953-061-273-0 (with V. Marsić, P. Selem).
 15. "Marijan Trepše: retrospektiva", in: *Marijan Trepše: retrospektiva*, ed. Radovan Vuković, Zagreb: Umjetnički paviljon, 2011, pp. 4–32
 16. "Umjetnost rođena iz kaosa", in: *Strast i bunt: ekspresionizam u Hrvatskoj*, ed. Zvonko Maković, Zagreb: Galerija Klovićevi dvori, 2011, pp. 6–11
 17. "Umjetnost 'gole unutrašnjosti'", in: *Strast i bunt: ekspresionizam u Hrvatskoj*, ed. Zvonko Maković, Zagreb: Galerija Klovićevi dvori, 2011, pp. 20–35
 18. "Praška četvorica", in: *Praška četvorica: Uzelac, Trepše, Gecan, Varlaj*, ed. Radovan Vuković, Zagreb: Umjetnički paviljon, 2013, pp. 6–35
 19. *Miroslav Kraljević: 1885. – 1913.: retrospektiva*, Zagreb: Moderna galerija, 2013, ISBN: 978-953-766-273-8 (with Ž. Marciuš, B. Rauter Plančić).
 20. *Tabula rasa: primarno i analitičko u hrvatskoj umjetnosti = primary and analytic in Croatian art*, Zagreb: Hrvatska akademija znanosti i umjetnosti, Gliptoteka, 2014, ISBN: 978-953-154-256-2
 21. *Miroslav Šutej: Mobilne serigrafije*, Zagreb: Hrvatska akademija znanosti i umjetnosti, Kabinet grafike, 2015, (with S. Marković).
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. *Ignjat Job (1895. – 1936.) – Vatra Mediterana*, Zagreb: Galerija Klovićevi dvori, 2016, ISBN: 978-953-271-098-4
2. "Put u vječnost", in: *Put u vječnost*, eds. Zvonko Maković, Danijela Marković, Zagreb: Galerija Klovićevi dvori, 2016, pp. 6–9
3. "Umorna smrt – motiv smrti u hrvatskoj umjetnosti 20. stoljeća", in: *Put u vječnost*, eds. Zvonko Maković, Danijela Marković, Zagreb: Galerija Klovićevi dvori, 2016, pp. 10–21
4. *Salon cipela / Bane Milenković*, Zagreb: Muzej za umjetnost i obrt, 2017, ISBN: 978-953-764-161-0
5. *Ljubo Ivančić: Pohvala slikarstvu*, Zagreb: Gliptoteka HAZU, 2017, ISBN: 978-953-347-142-6
6. "Anastas Jovanović i ban Josip Jelačić", in: *Identiteti i mediji – Umetnost Anastasa Jovanovića i njegovo doba*, eds. Igor Borozan, Danijela Vanušić, Beograd: Muzej grada Beograda, Matica srpska, 2017, pp. 185–199
7. "Vjenceslav Richter: Od sinteze do utopije", in: *Buntovnik s vizijom: retrospektivna izložba Vjenceslava Richtera*, eds. Vesna Meštrić, Martina Munivrana, Zagreb: Muzej suvremene umjetnosti, 2017, pp. 16–33
8. "Vasko Lipovac", in: *Vasko Lipovac: retrospektiva*, ed. Ana Medić, Zagreb: Galerija Klovićevi dvori, 2018, pp. 7–20
9. "Šezdesete u Hrvatskoj: mit i stvarnost", in: *Šezdesete u Hrvatskoj – Mit i stvarnost*, eds. Vesna Ledić, Adriana Prlić, Miroslava Vučić, Zagreb: Muzej za umjetnost i obrt, Školska knjiga, 2018, pp. 13–17
10. "Likovne umjetnosti: slikarstvo, skulptura, ambijenti, nova umjetnička praksa, spomenička plastika", in: *Šezdesete u Hrvatskoj – Mit i stvarnost*, eds. Vesna Ledić, Adriana Prlić, Miroslava Vučić, Zagreb: Muzej za umjetnost i obrt, Školska knjiga, 2018, pp. 66–103
11. "Vladimir Becić", in: *Vladimir Becić (1886.–1954.)*, eds. Zvonko Maković, Iva Sudec Andreis, Zagreb: Galerija Klovićevi dvori, 2018, pp. 11–55
12. "Juraj Dobrović", in: *Juraj Dobrović*, eds. Martina Gavran Španiček, Mateja Moser, Osijek: Muzej likovnih umjetnosti, 2019, pp. 7–15

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Hrvatska umjetnost 19. i 20. stoljeća u europskom kontekstu*, MSE project, 2002 – 2006, leader: Prof. Zvonko Maković, PhD
2. *Hrvatska umjetnost od klasicizma do postmoderne*, MSE project, 2007 – 2013, leader: Prof. Zvonko Maković, PhD
3. *Hrvatsko-srpske umjetničke veze u 18., 19. i 20. stoljeću*, MSE's bilateral international project, 2011 – 2012, leaders: Prof. Zvonko Maković, PhD, Prof. Lidija Merenik, PhD
4. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Assoc. Prof. Dragan Damjanović, PhD
5. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Croatia and Central Europe: Art and Politics in the Late Modern Period 1780–1945*, CSF project, 2014 – 2017, leader: Assoc. Prof. Dragan Damjanović, PhD

2. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 14

ORDINAL NUMBER: 19

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Nikolina Maraković, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Architecture of Triumph, Reception of the Croatian (Early) Middle Ages in the Modern and Contemporary Context*

BIOGRAPHY

Nikolina Maraković (1974) graduated in Art History and the English Language and Literature from the Faculty of Humanities and Social Sciences of the University of Zagreb in 2001. She won the Rector's Award in 1996. In late 2001, she joined the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb, where she also earned her PhD degree with the thesis *Mural Painting in Istria from the 11th to the 13th Century. Revalorization of the Local Artistic Heritage in the European Context* [Zidno slikarstvo u Istri od 11. do 13. stoljeća. Revalorizacija lokalne umjetničke baštine u europskom kontekstu]. In May 2010, she was elected to the scientific-teaching grade of assistant professor, in April 2016 to the scientific grade of senior research associate, and in May 2017 to the scientific-teaching grade of associate professor. From 2010 to 2012, she was the head of the Department of Art History at the Faculty of Humanities and Social Science in Zagreb, and from 2016 to 2018 the deputy head of the Postgraduate Doctoral Study of Art History. She was a longtime member of the Council of the Faculty of Humanities and Social Science in Zagreb and the University of Zagreb Council of Social Sciences and Humanities. She is the teacher and associate teacher of numerous required and elective courses in the field of the art of Late Antiquity and the Middle Ages, and mentor of a number of graduate theses. She was an associate on several scientific projects of the Ministry of Science and Education and international scientific projects. From March 2007 to September 2009, she was the coordinator of the Education and Research Programme on the IRCLAMA (FP6) project (leaders: Prof. Miljenko Jurković, PhD and Assis. Prof. Tin Turković, PhD), where she also collaborated on the creation of a digital database of Croatian cultural heritage with an integrated GIS application. In 2014, she was an associate on the project *PONTES ADRIATICI: The Network of Cultural Exchange on the Adriatic* [PONTES ADRIATICI: mreža kulturnih razmjena na Jadranu] (leader: Igor Fisković, F.C.A.), and in 2015/2016 an associate on the *ESF CROQF* project on the qualifications necessary for employment in the art history profession (leader: Assoc. Prof. Dragan Bagić, PhD). She was one of the leaders of the education and research workshops of the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb and the City Parish of Assumption in Dubrovnik (project *Research of the Cathedral of the Assumption in Dubrovnik* [Istraživanje katedrale Velike Gospe u Dubrovniku], 2015 –, leader: Assist. Prof. Tin Turković, PhD), and associate on the project *Byzantine Heritage in the Croatian Cultural and Historical Context 2018* [Bizantsko naslijeđe u hrvatskom kulturno-povijesnom kontekstu 2018.] (leader: Assoc. Prof. Hrvoje Gračanin, PhD). She was a longtime member of the organizing committee of scientific conferences of the International Research Center for Late Antiquity and Middle Ages, University of Zagreb, and of the editorial board of its scientific journal *Hortus Artium Medievalium*, member of the organizing committee and assistant author of the exhibition *Croatian Renaissance* (museum of the French Renaissance in Écouen; Klovićevi dvori Gallery in Zagreb, 2004), and member of the organizing committee of the exhibition *Renaissance in France* [Renesansa u Francuskoj] (Klovićevi dvori Gallery in Zagreb, 2005). She is a co-founder and member of the supervisory board of the Croatian Society for Byzantine Studies.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 3rd May 2017, associate professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Social Change and the Idea of Urbanity between Late Antiquity and Early Middle Ages", in: *Hortus*

artium medievalium, no. 12, 2006, pp. 91–99 (with. T. Turković)

2. "'Signatures' in the Stones – the Legacy of Early Medieval Elites on the Territory of Modern Croatia", in: *Hortus artium medievalium*, no. 13 (2), 2007, pp. 359–374 (with M. Jurković)

3. "La nascita del primo romanico in Croazia nel contesto delle grande riforme ecclesiastiche del secolo undicesimo", in: *Immagine e Ideologia. Studi in onore di A. C. Quintavalle*, Electa, 2007, pp. 96–102 (with M. Jurković)

4. "Continuity of Urban Structures between Antiquity and the Middle Ages in Croatia", in: *Interpreting the Past: Essays from the 4th International Conference on European History*, Atiner, Atena, 2007, pp. 185–204 (with M. Jurković and T. Turković)

5. "Crkva sv. Martina u Svetom Lovreču Pazenatičkom – privatna crkva porečkih biskupa ili istarskih (mark)grofova?", in: *Histria. Godišnjak Istarskog povijesnog društva*, no. 1, 2011, pp. 13–36

6. "Transformation of Rural Landscape in the Southern Part of the Province of Dalmatia: Polače, Ostrvica, Mogorjelo", in: *Arqueología de un Paisaje en Transición. Antigüedad Tardía y Alta Edad Media*, ed. Pilar Diarte Blasco, Alejandro Martín López, Zaragoza: Servicio de Publicaciones de la Universidad de Zaragoza, 2012, pp. 61–63 (with T. Turković)

7. "'Velike salonitanske terme' – nova razmatranja prostorne organizacije kupališnoga sklopa", in: *Radovi Instituta za povijest umjetnosti*, no. 37, 2014, pp. 7–22 (with T. Turković)

8. "'Velike salonitanske terme' – od antičke kuće do biskupskih kupelji", in: *Radovi Instituta za povijest umjetnosti*, no. 38, 2014, pp. 25–40 (with T. Turković)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Liturgical Vestments in the Eleventh and Twelfth Century Mural Paintings of Dubrovnik and Elaphiti Islands – a Contribution to the Study of 'Adrio-Byzantinism' on the Eastern Adriatic", in: *Radovi Instituta za povijest umjetnosti*, no. 40, 2016, pp. 7–20 (with T. Turković).

2. "Late Antique Changes in the Urban Structure of the Dalmatian Metropolis: The Episcopal Complex in Salona", in: *Cities, Lands and Ports in Late Antiquity and the Early Middle Ages: Archaeologies of Change*, ed. Pilar Diarte-Blasco, Rim: BraDypUS, 2017, pp. 39–51 (with T. Turković).

3. "Prilog proučavanju 'bizantiz(a)ma' u romaničkom slikarstvu istočnoga Jadrana. Studija slučaja i neke istraživačke smjernice", in: *Pontes Adriatici: mreža kulturnih razmjena na Jadranu*, eds. Nikolina Maraković, Tin Turković, Zagreb: FF press, 2018, pp. 99–112

4. "Kasnoantički kameni relikvijari s područja istočnojadranskog priobalja – forma, smještaj i liturgijska uloga", in: *Ars Adriatica*, no. 10, 2020, pp. 23–46 (with K. Kos)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Ranokršćanska i starohrvatska arhitektura i skulptura*, 2001 – 2002, MSE project, leader: Prof. Miljenko Jurković, PhD

2. *Trobrodna bazilika u Guranu kod Vodnjana i Crkva sv. Šimuna u Guranu kod Vodnjana*, 2002 – 2005, cooperation with the University of Geneva, international funding (Switzerland), leader: Prof. Jean Terrier, PhD

3. *Hrvatska umjetnička baština od kasne antike do romanike u europskom kontekstu*, 2002 – 2006, MSE project, leader: Prof. Miljenko Jurković, PhD

4. *FP6 project IRCLAMA*, European Commission project, 2007 – 2009, leader: Prof. Miljenko Jurković, PhD,

Assist. Prof. Tin Turković, PhD

5. *Hrvatska umjetnička baština do 'stila 1200' u europskom kontekstu*, 2007 – 2014, MSE project, leader: Prof. Miljenko Jurković, PhD

6. *Program edukacijskih radionica – Prepoznavanje, istraživanje i prezentacija arheoloških nalaza – primjer sv. Marije Velike kod Bala*, 2008, MSE project, leader: Assoc. Prof. Nina Maraković, PhD

7. *Istraživanje katedrale Velike Gospe u Dubrovniku*, project of the City Parish of Assumption in Dubrovnik and the City of Dubrovnik, 2015 – 2018, leader: Assist. Prof. Tin Turković, PhD

8. *Bizantsko naslijeđe u hrvatskom kulturno-povijesnom kontekstu*, project funded by a University of Zagreb research grant, 2018, leader: Assoc. Prof. Hrvoje Gračanin, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *ESF Hrvatski kvalifikacijski okvir*, European Science Foundation project, 2015 – 2016, leader: Assoc. Prof. Dragan Bagić, PhD

2. *Istraživanje katedrale Velike Gospe u Dubrovniku*, project of the City Parish of Assumption in Dubrovnik and the City of Dubrovnik, 2015 – 2018, leader: Assist. Prof. Tin Turković, PhD

3. *Edukacijsko-istraživačke radionice Odsjeka za povijest umjetnosti Filozofskog fakulteta u Zagrebu i Gradske župe Gospe Velike u Dubrovniku*, project of the City Parish of Assumption in Dubrovnik and the City of Dubrovnik, 2015 – 2018, leader: Assist. Prof. Tin Turković, PhD

4. *Bizantsko naslijeđe u hrvatskom kulturno-povijesnom kontekstu*, project funded by a University of Zagreb research grant, 2018, leader: Assoc. Prof. Hrvoje Gračanin, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 20

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Ana Marinković, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Historical Sources and the Life of Monuments, History of Public Space, Artistic Associations from the Middle Ages till Today*

BIOGRAPHY

Ana Marinković graduated in Art History and Ethnology from the University of Zagreb (2000), and obtained a master's degree (2001) and a PhD degree (2013, mentor G. Klaniczay) in Medieval Studies at the Central European University in Budapest. In 2007, she was employed first as an assistant (from 2015 a research associate), and since 2018 as an assistant professor at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb, where she teaches undergraduate and graduate courses in medieval and early modern architecture, urban history, hagiography and iconography, and she also teaches at postgraduate doctoral programmes in art history and pre-modern history. She is an associate at the studies *History of the Adriatic and the Mediterranean* and *Conservation - Restoration* of the University of Dubrovnik. She was in charge of student research projects *Interior design of the Dominican Church in Dubrovnik* [*Unutarnje uređenje dominikanske crkve u Dubrovniku*] (2012–2015) and *The Medieval Church of St. Blaise in Dubrovnik* [*Srednjovjekovna crkva Sv. Vlaha u Dubrovniku*] (2013–2016). She has been one of the leaders of the research and education workshops *Discovering Old Dubrovnik Cathedrals* [*Otkrivanje starih dubrovačkih katedrala*] since 2015, and since 2017 the leader of the international medieval summer school in cooperation with the universities of Lausanne and Brno. She did a scientific training stay at the University Roma Tre (2003), and worked on the project *Center and Periphery: The Papal Penitentiary Registers and Central-Eastern Europe* (PI G. Jaritz) in the Secret Vatican Archives (2002–2004). She trained in digital humanities in Venice in 2016 (*Visualizing Venice. Digital Visualization Training Workshop*, IUAV / Duke), Lisbon 2016 (*Explorations in the Digital Humanities: Case Studies and Problem Solving*, NOVA University), and Florence 2017 (*GLAMs go Digital*, DARIAH Italia). In 2018, she was awarded the *bourse sénior* scholarship of the École française de Rome. She was one of the founders and president (2010–2020) of the Croatian Hagiographic Society *Hagiotheca*, where she organised a number of international scientific conferences. She is a member of the organizing committee of the scientific conference *Cvito Fisković Days* [*Dani Cvita Fiskovića*]. She has participated in the preparation of conservation studies for a number of monuments in the Dubrovnik area, and collaborates with the Croatian Restoration Institute as an associate for archival research. She worked as a journalist, art critic and editor in the culture department of Radio 101, where she founded the comics festival *Crtani romani šou* and organised numerous exhibitions (1989–1999). From 1997 to 1999, she was a member of the publishing board of the *Biblioteke Psefizma* of the Croatian Architects' Association. She is the co-author (with Lovro Kunčević, PhD) of the heritage programme *De/Re-familiarizing Heritage*, part of Dubrovnik's candidacy for the European Culture Capital 2020, and the author of the exhibition *Cultural Life of Russian Emigration in Dubrovnik and the Legacy of Ballerina Olga Solovyova* [*Kulturni život ruske emigracije u Dubrovniku i nasljeđe balerine Olge Solovjove*] (Dubrovnik, 2019), part of the *Port of Dreamers* (Creative Europe) project. She is a member of the Commission for Planning the Management of Protected Monuments of the City of Dubrovnik, and as a member of the initiative *Srđ je naš* and associations *Art radionica Lazareti* and *Kinookus*, she cooperates on projects related to heritage and space.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 9th January 2018, assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Constrvi et erigi ivssit rex Collomannvs: The Royal Chapel of King Coloman in the Complex of St. Mary in Zadar", in: *Annual of Medieval Studies at CEU*, no. 8, 2002, pp. 37–64
 2. "Funkcija, forma, tradicija: Kraljevska kapela Kolomana Učenog u samostanu Sv. Marije u Zadru", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 40, 2003 – 2004, pp. 43–76
 3. "Hagiographical Motifs and Visual Identity: The Late-Medieval Communal Seal of Trogir", in: *Hortus artium medievalium*, no. 12, 2006, pp. 229–235
 4. "Teritorijalno širenje dubrovačke komune/Republike i crkve njezinih svetaca zaštitnika", in: *Anali Zavoda za povijesne znanosti HAZU u Dubrovniku*, no. 45, 2007, pp. 219–234
 5. "La diffusione dei culti ungheresi tra i domenicani di Dubrovnik (Ragusa) nel tempo di Mattia Corvino", in: *Il Rinascimento nell'età di Mattia Corvino*, eds. Dávid Falvay, Michele Sità, Arnaldo Dante Marianacci. *Nuova Corvina*, no. 20, 2008, pp. 169–178
 6. "Kultovi dominikanskih svetaca i njihova ikonografija do Tridentskoga koncila", in: *Umjetnička baština dominikanaca u Hrvatskoj*, ed. Igor Fisković, Zagreb: Klovićevi dvori, 2011, pp. 162–180
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LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Civic Cults of Local Reformist Bishops in Medieval Dalmatia: Success and Failure", in: *Relics, Identity, and Memory in Medieval Europe*, eds. Marika Räsänen, Gritje Hartmann, Earl Jeffrey Richards, ser. *Europa Sacra* vol. 21, Turnhout: Brepols, 2016, pp. 187–223
2. "Fatto a imitazione di quello di s. Marco. Istočnojadranske inačice korske pregrade crkve sv. Marka u Veneciji", in: *Razmjena umjetničkih iskustava u jadranskom bazenu. Zbornik Dana Cvita Fiskovića VI*, eds. Jasenka Gudelj and Predrag Marković, Zagreb: FF press, 2016, pp. 55–67 (with M. M. Marušić)
3. "The Changing Objects of Civic Devotion: Gender, Politics, and Votive Commissions in a Late Medieval Dalmatian Confraternity", in: *The Routledge History Handbook of Gender and the Urban Experience*, ed. Deborah Simonton, London: Routledge/Taylor&Francis, 2017, pp. 259–270
4. "Monastic Enclosure as Urban Feature: Mapping and Visualising Conventual Complexes vs Public Space in Early Modern Dubrovnik", in: *Mapping Urban Changes*, ed. Ana Plosnić-Škarić, Zagreb: Institut za povijest umjetnosti, 2017, pp. 196–219 (with Z. Laznibat)
5. "Kasnosrednjovjekovna crkva Sv. Vlaha", in: *Crkva Sv. Vlaha u Dubrovniku*, ed. Katarina Horvat-Levaj, Zagreb, Dubrovnik: Institut za povijest umjetnosti, Katedralna župa Sv. Marije Velike u Dubrovniku, 2017, pp. 61–91
6. "O gradnji, funkciji i rušenju krstionice–zvonika dubrovačke romaničke katedrale", in: *Ars Adriatica*, no. 7, 2017, pp. 83–98
7. "Hostage Relics and Venetian Maritime Control in the Eastern Adriatic", in: *Ein Meer und seine Heiligen. Hagiographie im mittelalterlichen Mittelmeer*, eds. Nikolas Jaspert, Christian A. Neumann, Marco di Branco, ser. *Mittelmeerstudien* vol. 18. Paderborn: Verlag Wilhelm Fink/Ferdinand Schöningh, 2017, pp. 275–296
8. "O (ne)podudaranju prekojadranskih umjetničkih, crkvenih, političkih i trgovačkih veza", in: *Pontes Adriatici: Mreže kulturne razmjene na Jadranu*, eds. Nikolina Maraković, Tin Turković, Zagreb: FF press, 2018, pp. 123–130
9. "John Capistran's Mantle and the Early Propaganda of Franciscan Observant Cults in Dubrovnik", in: *Genius loci – Laszlovszky 60*, eds. Dóra Mérai et al., Budapest: Archaeolingua, 2018, pp. 171–174
10. "Saints' Relics in Scuola di S. Giorgio degli Schiavoni: An Anti-Ottoman Pantheon", in: *Il Capitale Culturale. Studies on the Value of Cultural Heritage. Supplementi*, no. 7, 2018, pp. 25–44 [Visualizing Past in

a Foreign Country: Schiavoni/Illyrian Confraternities and Colleges in Early Modern Italy in comparative perspective, eds. Giuseppe Capriotti, Francesca Coltrinari and Jasenka Gudelj]

11. "On the Construction, Function and Demolition of the Baptistery-Belfry of the Romanesque Cathedral in Dubrovnik", in: *Dubrovnik Annals*, no. 24, 2020, pp. 39–64

12. "Preliminarna analiza rezultata aktivnosti istraživačko-edukacijskoga projekta Otkrivanje starih dubrovačkih katedrala (2018.–2020.)", in: *Annales Instituti Archaeologici*, no. 16/1, 2020, pp. 269–282 (with M. Zeman, I. Ožanić Roguljić, M. Šiša Vivek, S. Damiani)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Figuralna umjetnost u Hrvatskoj 13.–16. st.*, MSE project, 2007 – 2013, leader: Igor Fisković, F.C.A.
2. *Pontes Adriatici: Mreže kulturne razmjene na Jadranu*, project financed by dedicated institutional funds for scientific activity, 2013 – 2014, leader: Igor Fisković, F.C.A.
3. *Dubrovnik: Civitas et Acta Consiliorum – Visualizing Development of the Late Medieval Urban Fabric (DUCAC)*, CSF project HRZZ, 2014 – 2017, leader: Ana Plosnić Škarić, PhD
4. *Skjavske bratovštine u Rimu i Veneciji i hrvatski povijesni identiteti I–III*, project financed by dedicated institutional funds for scientific activity, 2015 – 2017, leader: Prof. Jasenka Gudelj, PhD
5. *Migracije, mreže, identiteti: Skjavoni, Grci i vizualne umjetnosti između Italije i hrvatskih povijesnih zemalja (15.–18. st.)*, project financed by dedicated institutional funds for scientific activity, 2018, leader: Prof. Jasenka Gudelj, PhD
6. *Odras crkvenih reformi na arhitektonsku, likovnu i književnu produkciju istočnog Jadrana (15.–17.st.)*, project financed by dedicated institutional funds for scientific activity, 2019, leader: Assist. Prof. Ana Marinković, PhD
7. *Otkrivanje starih dubrovačkih katedrala – razvoj interaktivnih digitalnih alata*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Assist. Prof. Maja Zeman, PhD
8. *Architectural Culture of the Early Modern Eastern Adriatic*, ERC Consolidator project, 2020 – 2025, leader: Prof. Jasenka Gudelj, PhD
9. *Histoire et archéologie des monastères et des sites ecclésiastiques d'Istrie et de Dalmatie (IVE–XIIe)* (MONACORALE), project of the ANR (French National Research Agency), 2020 – 2025, leader: Sébastien Bully, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Dubrovnik: Civitas et Acta Consiliorum – Visualizing Development of the Late Medieval Urban Fabric (DUCAC)*, CSF project, 2014 – 2017, leader: Ana Plosnić Škarić, PhD
2. *New Communities of Interpretation: Contexts, Strategies and Processes of Religious Transformation in Late Medieval and Early Modern Europe*, ISCH COST Action IS1301, 2014 – 2017, leader: Prof. Sabrina Corbellini, PhD
3. *Skjavske bratovštine u Rimu i Veneciji i hrvatski povijesni identiteti I–III*, project financed by dedicated institutional funds for scientific activity, 2015 – 2017, leader: Prof. Jasenka Gudelj, PhD
4. *Migracije, mreže, identiteti: Skjavoni, Grci i vizualne umjetnosti između Italije i hrvatskih povijesnih zemalja (15.–18. st.)*, project financed by dedicated institutional funds for scientific activity, 2018, leader: Prof. Jasenka Gudelj, PhD
5. *Port of Dreamers*, artistic project Creative Europe, 2018 – 2021, leader: Assist. Prof. Saša Božić

6. *Odras crkvenih reformi na arhitektonsku, likovnu i književnu produkciju istočnog Jadrana (15. –17.st.)*, project financed by dedicated institutional funds for scientific activity, 2019, leader: Assist. Prof. Ana Marinković, PhD
7. *Otkrivanje starih dubrovačkih katedrala – razvoj interaktivnih digitalnih alata*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Assist. Prof. Maja Zeman, PhD
8. *Regionalni studiji kultura i društava Jugoistočne Europe* (part of the CROQF project *Izazovi za društvene i humanističke znanosti: novi studiji i sustav kvalitete Filozofskog fakulteta u Zagrebu*), 2020 – 2022, leaders: Prof. Nevena Škrbić Alempijević, PhD, and Assist. Prof. Vjeran Kursar, PhD
9. *Architectural Culture of the Early Modern Eastern Adriatic* (AdriArchCult), ERC Consolidator projekt, 2020 – 2025, leader: Prof. Jasenka Gudelj, PhD
10. *Histoire et archéologie des monastères et des sites ecclésiiaux d'Istrie et de Dalmatie (IVe–XIIe)* (MONACORALE), project of the ANR (French National Research Agency), 2020 – 2025, leader: Sébastien Bully, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 21

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Suzana Marjanić, PhD, research advisor

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Institute of Ethnology and Folklore Research

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Contemporary Artistic Practices – from Visual to Performing Arts*

BIOGRAPHY

Suzana Marjanić (1969) works at the Institute of Ethnology and Folklore Research in Zagreb as a research advisor, pursuing her interest in cultural / critical animal studies, the theory of myth and ritual, and performance studies. In 1993, she graduated in Croatian studies and South Slavic philology as a single major at the Faculty of Humanities and Social Sciences, University of Zagreb, where she also received her master's degree in 1997 with the thesis *The Contextuality of Krleža's "Bygone Days"* [Kontekstualnost Krležinih „Davnih dana“], and her PhD degree in 2002 with the thesis *Mythical in oral literature – tracing Nodilo's re/construction of the "old faith" of the Serbs and the Croats* [Mitsko u usmenoknjiževnom – tragom Nodilove re/konstrukcije „stare vjere“ Srba i Hrvata]. She published three books: *Voices of "Bygone Days": Transgressions of Worlds in Krleža's Notes 1914–1921/22* [Glasovi „Davnih dana“: transgresije svjetova u Krležinim zapisima 1914–1921/22] (MD Publishing, Zagreb, 2005), *The Chronotope of Croatian Performance Art: From Traveleri until Today* (Školska knjiga, Bijeli val Association, Institute of Ethnology and Folklore Research, Zagreb, 2014) and the *Topoi of Performance Art: A Local Perspective* [Topoi hrvatskoga performansa: lokalna vizura] (Durieux, Zagreb, 2017). She is the co-editor of five collections: with A. Zaradija Kiš she did *Cultural Bestiary* [Kulturni bestijarij] (2007) and *Literary Animal: Cultural Besiary 2* [Književna životinja: kulturni bestijarij 2] (2012), with M. Hameršak *The Folklore Studies Reader* [Folkloristička čitanka] (2010), *Mythical Anthology* [Mitski zbornik] (2010) with I. Prica, and *Krleža's EU/rope furiosum* [Krležin EU/ropski furiosum] (2016) with B. Koštić. She is an external associate (lecturer) at the Department of Ethnology and Cultural Anthropology of the University of Zadar, at the Doctoral Studies in Literature, Performing Arts, Film and Culture at the Faculty of Humanities and Social Sciences in Zagreb, and at the Department of Croatology at the Croatian Studies, University of Zagreb. Her book *The Chronotope of Croatian Performance Art: From Traveleri until Today* was awarded the Annual Award of the Croatian Section of the AICA and the State Award for Science.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 2nd September 2013, research advisor; 7th April 2021, associate professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Kronotop hrvatskoga performansa: od Travelera do danas*. Zagreb: Institut za etnologiju i folkloristiku, Školska knjiga, Udruga Bijeli val, 2014, ISBN: 978-955-608-677
2. *Topoi umjetnosti performansa: lokalna vizura*, Zagreb: Durieux, HS AICA, 2017, ISBN: 978-953-188-449-5
3. "Performance of Resistance in Croatia: A Chronotopic Review from the 1990s Onwards", in: *Slavia Meridionalis*, no. 19, 2019, pp. 1–24, <https://ispan.waw.pl/journals/index.php/sm/article/view/sm.1817/5238>
4. "Witch(craft) Subversion in Live Events (Performance Art) in Croatia: From Art to Everyday Praxis", in: *Studia UBB Dramatica*, no. 1, 2020, pp. 131–151
5. "Performativna i akcionistička dekada: 80-e, kraj/h etnomita o političkom bratstvu i sestrinskom jedinstvu", in: *Osamdesete! Slatka dekadencija postmoderne*, eds. Branko Kostelnik, Feđa Vukić, Zagreb: Hrvatsko društvo likovnih umjetnika, Društvo za istraživanje popularne kulture (DIPK), 2015, pp. 133–163

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Izvedba grada: lokalna scena", in: *Mjesto izvedbe i stvaranje grada*, eds. Valentina Gulin Zrnić, Nevena Škrbić Alempijević, Josip Zanki. Zagreb: HDLU, Institut za etnologiju i folkloristiku, 2016, pp. 67–80
2. "Humanitarna kriza i specizam: dokumenti–vizualni fragmenti", in: *Treća*, no. 1–2, 2016, pp. 25–38
3. "Inozemna Kugla (Glumište): Zlatko Burić Kićo i Kuća ekstremnog muzičkog kazališta", in: *Krležini dani u Osijeku 2016. Hrvatska drama i kazalište u inozemstvu*, part II, ed. Branko Hećimović, Zagreb, Osijek: Hrvatska akademija znanosti i umjetnosti, Zavod za povijest hrvatske književnosti, kazališta i glazbe, Odsjek za povijest hrvatske književnosti, Hrvatsko narodno kazalište, Filozofski fakultet Sveučilišta u Osijeku, 2016, pp. 149–165
4. "Kuća ekstremnog muzičkog kazališta i Šahtofon", in: *Srpski jezik, književnost, umjetnost. Zbornik radova 10. međunarodnog naučnog skupa održanog na Filološko-umetničkom fakultetu u Kragujevcu (29–31. 10. 2015)*. Book 2, *Rock 'n' roll*, eds. Dragan Bošković, Časlav Nikolić, Kragujevac: Filološko-umetnički fakultet, 2016, pp. 539–546
5. "Oaze estetskoga aktivizma: Trokutov/i Antimuzej/i", in: *Međunarodni i interdisciplinarni skup "Od državne umjetnosti do kreativnih industrija/Transformacija rodnih, političkih i religijskih narativa"*, 20 – 22 March 2015, eds. Josip Zanki et al., Zagreb: Dom Hrvatskog društva likovnih umjetnika, 2016, pp. 75–83
6. "O zelenim kulturalnim studijima: životinjski alteriteti ili Životinja koja, dakle, jesam (J. Derrida)", in: *Zbornik radova 44. seminara Zagrebačke slavističke škole. Alteritet, identitet, kontakt u hrvatskome jeziku, književnosti i kulturi*. eds. Tvrtko Vuković, Tatjana Pišković. Zagreb: Zagrebačka slavistička škola, 2016, pp. 153–173
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8. "Izbjeglička/humanitarna kriza: žilet-žica, kavezi, zidovi, ograde, lanci...: dramska, esejistička i izvedbena reakcija", in: *Zbornik trinaeste međunarodne slavističke konferencije, Тринадесети международни славистични четения*, 21 – 23 April 2016, Sofia: Софийски университет "Св. Климент Охридски", 2017, pp. 140–148
9. "'Na čemu si ti?': Primjer viševrsne etnografije/antropologije životinja i veganskoga ekofeminizma/feminističkovegetarijanske teorije", in: *Narodna umjetnost*, no. 54 (2), 2017, pp. 27–48
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11. "Tomislav Gotovac ili zbog čega se Ujedinjeni narodi nalaze na East Riveru?", in: *Tomislav Gotovac. Anticipator kriza*, eds. Ksenija Orelj, Darko Šimičić, Nataša Šuković, Miško Šuvaković. Rijeka: Muzej moderne i suvremene umjetnosti, 2017, pp. 337–350
12. "Zoo-ethical implications of contemporary performance arts: Tajči Čekada's she-boar and trans-hare meet Mary Britton Clouse's human-chicken unison", in: *Americana, E.- journal of American Studies in Hungary*, no. 2, 2017, pp. 1–10
13. "Feministički performans u Hrvatskoj i kontekstualno u Jugoslaviji: od vokoperformansa Katalin Ladik do danas", in: *Izvedbe roda u hrvatskome jeziku, književnosti i kulturi. Zbornik radova 46. seminara Zagrebačke slavističke škole*, eds. Ivana Brković, Tatjana Pišković, Zagreb: Zagrebačka slavistička škola, 2018, pp. 119–139
14. "Konceptuala (bez) humora ili 'otrov ozbiljnog sadržaja'", in: *Humor u svakodnevnoj komunikaciji*. eds. Renata Jambrešić Kirin, Jelena Marković, Ljiljana Marks, Zagreb: Institut za etnologiju i folkloristiku, 2018, pp. 295–322
15. "Re-izvedbe performansa kao moguća posvetna povijest umjetnosti performansa ex-YU i

- postsocijalizma: fragmentarno o kronotopima i topoima u RH", in: *Prostorni agens. 18. bijenale umetnosti*, ed. Andrej Mirčev, Pančevo: Kulturni centar Pančeva, 2018, pp. 29–42
16. "Reklamna reprezentacija životinja – neotenija vs. sanitarna zona Gregora i Janka", in: *Mediji i medijska kultura – europski realiteti*, eds. Vlasta Piližota et al., Osijek: Akademija za umjetnost i kulturu u Osijeku, Sveučilište Josipa Jurja Strossmayera u Osijek, 2018, pp. 470–481
17. "The refugee/humanitarian crisis: performing documents-fragments – the real metaphor of the razor-wires; Psi, Performance Studies international, PSI#23 – OverFlow – Hamburg", in: *Global Performance Studies*, no. 2.1, 2018, "Overflow", main ed. Kevin Brown, <https://gps.psi-web.org/issue-2-1/gps-2-1-6/>
18. "The Sacralisation of Landscape in Contemporary Art Practices: Croatian Scene Case Study", in: *Sacralization of Landscape and Sacred Places, Zagreb, 2018, Proceedings of the 3rd International Scientific Conference of Mediaeval Archaeology of the Institute of Archaeology Zagreb, 2nd and 3rd June 2016*, eds. Juraj Belaj, Marijana Belaj, Siniša Krznar, Tajana Sekelj Ivančan, Tatjana Tkalčec. Zagreb, Institut za arheologiju u Zagrebu, 2018, pp. 433–442
19. "Žena – trudnica – majka: zelene sfere i nekropolitike", in: *Tijelo i um*, ed. Anita Zlomislić, Zagreb: Centar za kulturu Novi Zagreb, Galerija Vladimir Bužančić, 2018, pp. 70–81
20. "Anatomija 'žene bez grudi': od Amazonke preko svete Agate do suvremene onkologije – primjer vizualnih umjetnica: Ivana Popović i Tajči Čekada", in: *Nasleđe: časopis za književnost, jezik, umetnost i kulturu*. Topic: *Književno-kulturološki anatomski atlas*, no. 43, 2019, pp. 87–98
21. "Antimodni transžanr – tri primjera subverzije s RH scene: Ivana Popović, Tajči Čekada i Martina Križanić", in: *Glasnik Etnografskog instituta SANU*, no. 2, 2019, pp. 289–307
<http://www.ei.sanu.ac.rs/index.php/gei/article/view/811/728>
22. "Distopija i monstuarij Krležina *Putu u raj*", in: *Liber monstrorum Balcanorum. Čudovišni svijet europske margine*, eds. Miranda Levanat-Peričić, Tomislav Oroz, Zagreb: Institut za etnologiju i folkloristiku, Naklada Jesenski i Turk, 2019, pp. 127–149
23. "Eat art: fenomen hrane u umjetnosti: segment – izvedba hrane", in: *Neka jedu kolače*, Zagreb: Umjetnički paviljon, 2019, pp. 53–57
24. "Izvedbe iskustva smrti/ ritual – estetika pogreba: primjer – umjetnost performansa", in: *Groblja: književno-kulturna materijalizacija smrti*, ed. Dragan Bošković Kragujevac: Filološko-umetnički fakultet Kragujevac, 2019, pp. 117–128
25. "Mediji i/ili sveto trojstvo – trač, rat i teorije zavjere ili 'Na Zapadu ništa novo'", in: *In medias res: časopis filozofije medija*, no. 12, 2018, pp. 1871–1890
26. "Medijska slika svijeta o globalnom zagrijavanju ili 'Is the Earth Fucked?' (Brad Werner)", in: *Mediji kao središnji problem sadašnjosti. Zbornik radova s međunarodnog znanstvenog simpozija Filozofija medija održanog 19. – 21. rujna 2018. u Zagrebu*, eds. Sead Alić, Marin Milković, Zagreb: Sveučilište Sjever, Centar za filozofiju medija i mediološka istraživanja, 2019, pp. 25–37
27. "*Melankolija maternice* – kontrola ženske reproduktivne uloge, trauma i nekropolitika," in: *Plameni inkvizitori: feminizam i kultura straha*, eds. Lada Čale Feldman, Anita Dremel, Lidija Dujić, Maša Grdešić, Renata Jambrešić Kirin, Zagreb: Centar za ženske studije i Institut za etnologiju i folkloristiku, 2019, pp. 61–88 (with A. Uzelac)
28. "Od devedesetih: aktivističke i *artivističke* prakse – hrvatski slučaj", in: *Poznanskie studia slawistyczne*. Numer, no. 17, 2019, pp. 87–100
29. "Priča bez kraja i kroja: izvedbe modne ljevičarke koja je kiharila tkaninu", in: *Ljubav i otpor Ivane Popović. Retrospektiva*, ed. Nataša Ivančević, Zagreb: MSU, 2019, pp. 76–121
30. "*Blood of the Beasts*, or the Representation of Evil in Documentary Films on Animal Rights i.e. Liberation, or the Ways in Which Culture Slaughters Nature: The "Problem of Evil" in Coetzee's Novel on

Elizabeth Costello", in: *Pojmovanja živalskih smrti: antropocentrizem in (ne)možne subjektivitete*, ed. Branislava Vičar, Koper: Znanstveno-raziskovalno središče, Annales ZRS, 2020, pp. 191–209

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Znakovi povijesti u Hrvatskoj*, project of the Croatian Semiotic Society, 1996 – 1998, leaders: Prof. Vladimir Biti, PhD, Prof. Nenad Ivić, PhD, Prof. Hrvoje Turković, PhD, Prof. Nikša Gligo, PhD
2. *Granice Drugog: identitet i razlika*, project of the Croatian Semiotic Society, 1998 – 2001, leaders: Prof. Vladimir Biti, PhD, Prof. Nenad Ivić, PhD, Lada Čale Feldman, PhD, Renata Jambrešić Kirin, PhD, Prof. Irena Matijašević
3. *Etika performativa*, project of the Croatian Semiotic Society, 2002 – 2003, leader: Renata Jambrešić Kirin, PhD
4. *Interpretativne razine tradicije*, MSE project, 2007 – 2010, leader: Ivan Lozica, PhD
5. *Kulturna animalistika*, MSE project, 2008 – 2011, leader: Antonija Zaradija Kiš, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Naracije straha: od starih zapisa do nove usmenosti*, MSE project, 2016 – 2020, leader: Renata Jambrešić Kirin, PhD
2. *Kulturna animalistika: interdisciplinarna polazišta i tradicijske prakse – ANIMAL*, CSF project, 2020 – 2024, leader: Assist. Prof. Suzana Marjanić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 4

ORDINAL NUMBER: 22

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Predrag Marković, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *The Problem of Authorship in the Sculptural Production of the Middle Ages, Design and Construction in the Middle and Early Modern Age (9th – 16th Century)*

BIOGRAPHY

Predrag Marković (1961) graduated in Comparative Literature and Art History from the Faculty of Humanities and Social Sciences, University of Zagreb in 1988. In 1989, he was employed at the Department of Art History of the same faculty, where he also defended his master's thesis in 1995, and his doctoral thesis in 2002. He was elected into the grade of an associate professor in 2009. Since 2004, he has been in charge of the mandatory course *Gothic Art*, while simultaneously teaching at the Art Education department of the Academy of Fine Arts, and the inter-faculty study of Landscape Architecture of the Faculty of Agriculture. He has been the head of the Department of Romanesque and Gothic Art (2009–2013, 2014–), and the head of the Postgraduate Doctoral Study in Art History (2005–2008, 2012–2018). At the Faculty of Humanities and Social Sciences, he is an associate at the doctoral studies of Premodern History and Croatian Culture. He was the secretary of the scientific conference *Cvito Fisković Days* (2000–2013). From 1990 to 2013, as an associate of Prof. Igor Fisković, PhD, he participated in several scientific projects on the medieval and early modern heritage of Dalmatia and the Croatian coast, and from 2007 to 2013 he led the project *Representative Sacral Architecture of Adriatic Croatia from the 13th to the 16th Century* [*Reprezentativna sakralna arhitektura jadranske Hrvatske od 13. do 16. stoljeća*]. He is currently an associate on the project *Global Humanisms: New Perspectives on the Middle Ages (300–1600)* (CSF, Project PZS-2019-02-1624 - GLOHUM). His book *The Cathedral of St. James in Šibenik. The first 105 years* [*Katedrala sv. Jakova u Šibeniku. Prvih 105. godina*] was awarded the 2010 annual Society of Art Historians award and the annual State Awards for the humanities. His special area of interest is the architecture and sculpture of the Middle Ages in Croatia (13th – 16th century).

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 17th October 2009, associate professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Ranogotička propovjedaonica iz Dvigrada – prijedlog za dataciju", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 37, 1994, pp. 15–26
2. "Kapiteli 18. st. u ranoromaničkoj crkvi Sv Martina u Sv. Lovreču (Pazentatičkom)", in: *Radovi Instituta za povijest umjetnosti*, no. 19, 1995, pp. 53–62
3. "Ranogotički reljef anđela 'Naviještenja'– Bale u Istri", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 38, 1995, pp. 31–36
4. "Provinzia e tradizione – Il Castello 'Soardo-Bembo' di Bale", in: *Hortus Artium Medievalium*, no. 2, 1996, pp. 77–90
5. "Donji dio pročelja katedrale u Kopru i koparska klesarska radionica", in: *Annales (Analiza istarske in mediteranske študije, series historia et sociologia)*, no. 10, 2000, pp. 83–102
6. "Bonino da Milano – primus magister ecclesie nove sancti Jacobi", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 39, 2001 – 2002, pp. 207–225
7. "L' architecture en Croatie", in: *La Renaissance en Croatie*, ed. Alain Brandenburg-Erlande, Paris, Zagreb:

- Musee national de la Renaissance, Chateau d'Ecouen, Val-d'Oise, Galerija Klovićevi dvori, 2004, pp. 71–110
8. "Prijedlog ikonološke interpretacije 'Firentinčeve katedrale' – Prostor i vrijeme Dalmacije u drugoj polovini 15. stoljeća", in: *Radovi Instituta za povijest umjetnosti*, no. 28, 2004, pp. 52–63
 9. "Šibenska katedrala u djelima austrijskih pisaca – korijeni jednog 'slučaja'", *Zbornik radova I. kongresa hrvatskih povjesničara umjetnosti*, Zagreb: Institut za povijest umjetnosti, 2004, pp. 61–69
 10. "Arhitektura renesanse", in: *Hrvatska renesansa*, ed. Miljenko Jurković, Alain Erlande-Brandenburg, Zagreb: Galerija Klovićevi dvori, 2005, pp. 70–109.
 11. "Mramorni reljefi venecijanske radionice Bon u Senju i krčki knezovi Frankopani", in: *Radovi Instituta za povijest umjetnosti*, no. 30, 2006, pp. 9–28
 12. "Madonna von Trški Vrh", in: *Sigismundus Rex und Imperator. Kunst und Kultur zeit Sigismundus von Kuxemburg 1387–1437*, Budapest: Philipp von Zabern, 2006, pp. 568–569
 13. "'Malipierova partija' i izgradnja svetišta šibenske katedrale (1461.–1473.) – Počeci renesanse u arhitekturi Dalmacije", in: *Renesansa i renesanse u umjetnosti Hrvatske, Zbornik Dana Cvita Fiskovića II.*, eds. Predrag Marković, Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti; Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2008, pp. 99–122
 14. *Prvih 105. godina katedrale sv. Jakova u Šibeniku*, Zagreb: Naklada Ljevak, Zagreb, 2010
 15. "Sakristija šibenske katedrale: ugovor, realizacija i rekonstrukcija", in: *Radovi Instituta za povijest umjetnosti*, no. 34, 2010, pp. 31–50
 16. "Graditeljska tradicija i arhitektonska invencija između starog i novog – kameni krovovi-svodovi katedrale sv. Jakova u Šibeniku", in: *Arhitekturna zgodovina med starim in novim*, Ljubljana: Oddelek za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani in Restavratorski center Zavoda za varstvo kulturne dediščine, 2012, pp. 19–27
 17. "The Frankopan Counts of Krk and the Reflections of the '1400 style' on the Periphery of the Kingdom", in: *Art and architecture around 1400: Global and Regional Perspective*, eds. Marjeta Ciglencički, Polona Vidmar, Maribor, 2012, pp. 23–32
 18. "The Artist of Michelozzo's circle in Dubrovnik and the Reflections of their Activity in Dalmatia", in: *Historia artis magistra amicorum discipulorumque mvnsvcla Johanni Höfler septvagenario dicata*, eds. Renata Novak Klemenčič, Samo Štefanac, Ljubljana: Znanstvena založba Filozofske fakultete, Slovensko umetnostnozgodovinsko društvo, 2013, pp. 221–230
 19. "Anđeo štitonoša s grbom obitelji de Judicibus – djelo nepoznatog suradnika Bonina Jakovljeva iz Milana", in: *Ars Adriatica*, no. 4, 2014, pp. 199–212
 20. "Dekonstrukcija rekonstrukcije – o krstionici trogirske katedrale ponovo i s razlogom", in: *Radovi Instituta za povijest umjetnosti*, no. 37, 2014, pp. 45–60
 21. "Experiment in construction – Innovation in form. The Cathedral of St. James in Šibenik and 'Freedom of creation in a peripheral milieu'", in: *Il capitale culturale*, no. 10, 2014, pp. 157–175
 22. "Religious architecture of the Military Orders in Medieval Slavonia and its reflections in the 13th and 14th century", in: *Hortus Artium Medievalium*, no. 20, 2014, pp. 579–589 (with K. Karlo)
 23. "Kasna radionica Jurja Dalmatinca – Pojam ili pojava?", in: *Majstorske radionice u umjetničkoj baštini Hrvatske: zbornik radova znanstvenog skupa "Dani Cvita Fiskovića" održanog 2012. godine*, eds. Dino Milinović, Ana Munk, Zagreb: Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, FF press, 2014, pp. 83–100
 24. "Crkva sv. Franje Asiškog u Puli – lokalno, regionalno i internacionalno", in: *Razmjena umjetničkih iskustava u jadranskome bazenu: zbornik radova znanstvenog skupa "Dani Cvita Fiskovića" održanog 2014. godine*, eds. Jasenka Gudelj, Predrag Marković, Zagreb: FF press, 2016, pp. 33–53

25. "Gotička arhitektura Istre: 50 godina poslije", in: *Radovan Ivančević: 1931.–2004.: zbornik radova znanstveno-stručnog skupa*, eds. Đurđa Kovačić, Martina Petrinović, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 53–61
26. "Genius loci u istarskom kiparstvu gotičkog razdoblja – srednjovjekovna baština Istre između 'lava' i 'orla'", in: *Istra u novom vijeku*, ed. Tatjana Bradara, Pula: Arheološki muzej Istre, 2017, pp. 49–64
27. "Obnova katedrale sv. Jakova u drugoj polovici 19. stoljeća: otkrivanje prošlosti – zalag budućnosti", in: *Šibenik od prvog spomena: zbornik radova s Međunarodnog znanstvenog skupa 950 godina od prvog spomena Šibenika*, eds. Iva Kurelac, Gojko Lambaša, Ivica Poljičak, Šibenik, Zagreb: Muzej grada Šibenika, Hrvatska akademija znanosti i umjetnosti, 2018, pp. 519–539
28. "Obnova crkava na prostoru kontinentalne Hrvatske (1995.–2015.) historizacija regionalnih identiteta ili u potrazi za izgubljenim srednjim vijekom", in: *Zbornik radova znanstvenog skupa Likovne umjetnosti, arhitektura i povijesni identiteti – XV. Dani Cvita Fiskovića*, eds. Ana Marinković, Ana Munk, Zagreb: FF Press, 2018, pp. 25–37 (with I. Ravlić)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Reljef stigmatizacije sv. Franje Asiškog u Ankoni – pogled izbliza", in: *Scripta in Honorem Igor Fisković*, ed. Miljenko Jurković, Predrag Marković, Zagreb, Motovun: University of Zagreb, International research center for Late Antiquity and the Middle Ages, Faculty of Humanities and Social Sciences, 2016, pp. 231–245
2. "Juraj Dalmatinac i Andrija Aleši u Splitu – majstori radionice i suradnici", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 43, 2016, pp. 151–191
3. "Gotičko kiparstvo", in: Predrag Marković, Ivan Matejčić, Damir Tulić *Kiparstvo 2: od 14. do 18. stoljeća – Scultura 2: dal XIV al XVIII secolo*, Pula: Istarska kulturna agencija - Agenzia culturale Istriana / Porečka i Pulska biskupija – Diocesi di Parenzo e Pola / Istarska županija – Regione Istriana / Arheološki muzej Istre – Museo archeologico dell'Istria, 2017, pp. 3–48
4. "Kipari Jurjeva kruga – problemi i prijedlozi", in: *Zbornik radova međunarodnog znanstvenog skupa Ivan Duknović i krugovi njegove djelatnosti: međunarodni znanstveni skup*, eds. Radoslav Bužančić, Joško Belamarić, Igor Fisković, Split: Književni krug, 2018, pp. 287–326

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Figuralne umjetnosti jadranske Hrvatske od 12. do 16. stoljeća*, MSE project, 2006 – 2012, leader: Igor Fisković, F.C.A.
2. *Reprezentativna sakralna arhitektura jadranske Hrvatske od 13. do 16. stoljeća*, MSE project, 2009 – 2014, leader: Assoc. Prof. Predrag Marković, PhD
3. *Pontes Adriatici – mreža kulturnih razmjena na Jadranu*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Igor Fisković, F.C.A.
4. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2014, 2015, 2016, 2017, 2018, leader: Prof. Miljenko Jurković, PhD
5. *Transformacije povijesnog pejzaža jadranskih otoka*, project funded by a University of Zagreb research grant, 2019, 2020, leader: Prof. Miljenko Jurković, PhD
6. *Croatian medieval heritage in European context: mobility of artists and transfer of forms, functions and ideas (CROMART)*, CSF project, 2014 – 2018, leader: Prof. Miljenko Jurković, PhD
7. *Global Humanisms: New Perspectives on the Middle Ages (300–1600) – GLOHUM*, project of the CSF, European Social Fund, 2019 – 2023, leader: Prof. Miljenko Jurković, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2014, 2015, 2016, 2017, 2018, leader: Prof. Miljenko Jurković, PhD
2. *Transformacije povijesnog pejzaža jadranskih otoka*, project funded by a University of Zagreb research grant, 2019, 2020, leader: Prof. Miljenko Jurković, PhD
3. *Croatian medieval heritage in European context: mobility of artists and transfer of forms, functions and ideas (CROMART)*, CSF project, 2014 – 2018, leader: Prof. Miljenko Jurković, PhD
4. *Global Humanisms: New Perspectives on the Middle Ages (300–1600) – GLOHUM*, project of the CSF, European Social Fund, 2019 – 2023, leader: Prof. Miljenko Jurković, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 4

ORDINAL NUMBER: 23

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Dino Milinović, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: Doctoral workshop

BIOGRAPHY

Dino Milinović (1959) graduated in Archeology and Art History from the Faculty of Humanities and Social Sciences of the University of Zagreb (1984). He completed his postgraduate studies in the "Civilization of Late Antiquity" in Paris (Paris IV-Sorbonne), where he obtained a *Diploma des études approfondies* (1986) and a PhD degree (*Doctorat du IIIe cycle*, 1989), which was nostrified in Zagreb as a *magisterij znanosti* degree in humanities (1998). He applied for and defended his doctorate (*Ivory "plenarium" from the Treasury of Zagreb Cathedral – Ottonian Renaissance in Croatia [Bjelokosni plenarij iz riznice Zagrebačke katedrale u kontekstu otonske renesanse]*) at the Faculty of Humanities and Social Sciences, University of Zagreb (2005). From 1992 to 1998 he worked in the state administration, as the secretary of the Croatian Commission for Cooperation with the UNESCO, and between 1999 and 2001 at the Croatian Embassy in France as a cultural attache. He was awarded the Order of Danica Hrvatska (1996). Since the acad. year 2001/2002, he has been teaching at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb, where he was elected into the associate grade of a senior assistant (2006), into the scientific grade of assistant professor in the humanities (2007), and the scientific-teaching grade of an associate professor (2013). At the Department of Art History, he holds the courses *Introduction to Iconology* (undergraduate study) and *Transformations of the Ancient World* (graduate study). He devised and taught a number of elective courses in undergraduate and graduate studies dedicated to ancient and early Christian art (alone and in collaboration with Hrvoje Gračanin, PhD, from the Department of History). He was the head of the Postgraduate Doctoral Study of Art History (2008–2012), as well as a lecturer at the postgraduate doctoral studies of art history, medieval studies and the Croatian culture (Faculty of Humanities and Social Sciences in Zagreb). He gave guest lectures at the Faculty of Humanities and Social Sciences of the University of Rijeka (2005 and 2017), the Faculty of Humanities and Social Sciences, University of Split (2012), the Faculty of Humanities and Social Sciences, University of Zadar (2018), the Institute of Art History – Cvito Fisković Center in Split (2014), The Academy of Music in Zagreb (2015), and the Society of Slovenian Art Historians in Ljubljana (2007). Between 2007 and 2016, he was a guest lecturer at the Department of Art History of the Faculty of Humanities and Social Sciences in Mostar. He has participated in some twenty scientific conferences (international and national), and a number of round tables and forums. He collaborated on the exhibitions *A Touch of Antiquity [Dodir antike]* (Typhological Museum, Zagreb, 2005), *The First Five Centuries of Croatian Art [Prvih pet stoljeća hrvatske umjetnosti]* (Klovićevi dvori Gallery, Zagreb, 2006), *The enigmatic imagery of ivory, horn, antler and bone artifacts [Imaginarni svijet zagonetnih predmeta od bjelokosti, kosti i rožina]* (Mimara Museum, Zagreb, 2009), *Dominicans in Croatia [Dominikanci u Hrvatskoj]* (Klovićevi dvori Gallery, Zagreb, 2011) and *Byzantium at the Adriatic [Bizant na Jadraniu]* (Museum of Croatian Archaeological Monuments, Split, 2018). He stayed on two month-long scholarships abroad, both times at the Ecole Française de Rome (October 1987 and February 1997). He has been a member of the editorial board of *Peristil*, journal of the Croatian Society of Art Historians (2011–2014, 2016–), and a member of the organizing committee of the symposium *Cvito Fisković Days* (2008–2015). He was an expert panel member for the evaluation of cultural programmes of the Education, Audiovisual and Culture Executive Agency of the EU in Brussels (2008), and the official representative of the Republic of Croatia at the UNESCO World Heritage Committee (2014) in Doha (Qatar). He took part in preparing the documentation for the proposal to include Zadar on the list of World Heritage Sites (2014). Between 2016 and 2018, he was the president of the Management Board of the Institute of Art History. He has published papers in the Croatian, French and English language, and also speaks German. Additionally, he is engaged in literary work. He is a member of the Croatian Society of Art Historians and

the winner of the annual award of the Society of Art Historians for the book *Nova post vetera coepit. Iconography of the Early Christian Art* [*Nova post vetera coepit. Ikonografija prve kršćanske umjetnosti*] (2017).

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 15th December 2020, full professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "L'origine de la scène de la Nativité dans l'art paléochrétien (d'après les sarcophages d'Occident). Catalogue et interprétation", in: *Antiquité tardive*, no. 7, 1999, pp. 299–329
2. "Ikonografski program mozaika u središnjoj apsidi Eufrazijeve bazilike u Poreču. Carsko pokroviteljstvo i uloga Bogorodice", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 38, 1999 – 2000, pp. 73–88
3. "*Delectare, movere, docere*. Quelques réflexions sur la justification des images dans le décor des édifices culturels chrétiens", in: *Hortus Artium Medievalium*, no. 9, 2003, pp. 241–246
4. "Bjelokosni plenarij – prilog poznavanju najstarije povijesti Riznice Zagrebačke katedrale", in: *Radovi Instituta za povijest umjetnosti*, no. 29, 2005, pp. 29–42
5. "Bizantska škrinjica u Arheološkom muzeju Istre u Puli", in: *Histria archaeologica*, no. 36, 2007, pp. 211–226
6. "Tko je darovatelj bjelokosnog plenarija iz riznice Zagrebačke katedrale?", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 50, 2007, pp. 229–236
7. "Što je vidio Euzebij? Prilozi za poznavanje kršćanske umjetnosti u doba Konstantina", in: *Histria Antiqua*, no. 2, 2009, pp. 73–79
8. "*Nec vi nec insidiis, leo et draco*: the Lion, the Dragon and the Triumph of Christ", in: *IKON – Journal of Iconographic Studies*, no. 2, 2009, pp. 53–62
9. "*To neizrecivo mjesto, u kojemu je tri dana počivao Sin Čovječji*: Bonifacije Dubrovčanin i obnova Svetoga Groba", in: *Zbornik Dana Cvita Fiskovića 3. Umjetnost i naručitelji*, ed. Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2010, pp. 73–80
10. "How Byzantium viewed classical heritage: A case for the 'Macedonian Renaissance' in the Archaeological Museum in Pula", in: *Hortus Artium Medievalium*, no. 16, 2010, pp. 63–72
11. "Le trésor de la cathédrale de Zagreb: construction d'une identité chrétienne et européenne entre Danube et Méditerranée", in: *Memoire et histoire en Europe centrale et orientale*, eds. Daniel Baric, Jacques Le Rider and Drago Rokсандić, Rennes: Presses universitaires de Rennes, 2010, pp. 143–151
12. "*OUDEIS ATHANATOS*. Images Surrounding the Dead in Late Antiquity (Some Examples from Salona in Dalmatia)", in: *IKON – Journal of Iconographic Studies*, no. 4, 2011, pp. 9–19
13. "Reljefi bjelokosnog plenarija iz Riznice zagrebačke katedrale: problemi interpretacije", in: *Radovi Instituta za povijest umjetnosti*, no. 35, 2011, pp. 7–18
14. "Triton: kroćenje antičkoga čudovišta", *Metamorfoze mita. Mitologija u umjetnosti od srednjega vijeka do moderne*. in: Zbornik Dana Cvita Fiskovića IV, eds. Dino Milinović, Joško Belamarić, 2012, pp. 77–90
15. "Writing History, Shaping Images in Later Roman Empire", in: *IKON – Journal of Iconographic Studies*, no. 5, 2012, pp. 15–28
16. "An Unknown Ivory Carver from the Treasury of Zagreb Cathedral", in: *Ars auro gemmisque prior, Mélanges en hommage à Jean-Pierre Caillet*, ed. Miljenko Jurković, Zagreb, Motovun: Međunarodni

istraživački centar za kasnu antiku i srednji vijek, 2013, pp. 293–300

17. "Konstantin i kršćanska umjetnost: značenje 313. godine", in: *Latina et Graeca*, no. 24, 2013, pp. 69–92
+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. *Seuso: autopsija jednog slučaja*, Zagreb: AGM, 2016
2. *Nova post vetera coepit. Ikonografija prve kršćanske umjetnosti*, Zagreb: FF Press, Hrvatska sveučilišna naklada, 2016 (university textbook)
3. "Pitanje stila i problemi periodizacije: nedovršeni posao povjesničara umjetnosti (2. dio)", in: *Institucije povijesti umjetnosti: zbornik 4. kongresa hrvatskih povjesničara umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Institut za povijest umjetnosti, 2019, pp. 101–106
4. "Prve ilustracije Biblije u kršćanskoj umjetnosti", in: *Zagrebačka Biblija. Uz 50. obljetnicu Zagrebačke Biblije, Zbornik znanstvenog simpozija o 40. obljetnici (Zagreb, 24 – 25. listopada, 2008.)*, ed. Anton Šuljić, Zagreb: Kršćanska sadašnjost, 2018, pp. 69–78
5. "*Gentis humanae pater atque custos: Justinijanov konjanički kip*", in: *Imago, imaginatio, imaginabile. Zbornik u čast Zvonka Makovića*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2018, pp. 43–54
6. "*Quid Athenae Hierosolymis... Klasično obrazovanje i 'Kršćanska republika'*", in: *Prilozi povijesti umjetnosti u Dalmaciji*, 2019, pp. 7–19
7. *Umjetnost crkvenih riznica. Bjelokosni plenarij iz riznice zagrebačke katedrale*, Zagreb: Hrvatska sveučilišna naklada, Filozofski fakultet Sveučilišta u Zagrebu, Zagrebačka nadbiskupija – Nadbiskupski duhovni stol, 2020

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Umjetnost jadranske Hrvatske od 11. do 16. stoljeća*, MSE project, 2001 – 2006, leader: Igor Fisković, F.C.A.
2. *Figuralne umjetnosti jadranske Hrvatske od 12. do 16. stoljeća*, MSE project, 2006 – 2012, leader: Igor Fisković, F.C.A.
3. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Miljenko Jurković, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Miljenko Jurković, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 1

ORDINAL NUMBER: 24

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Ana Munk, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Contemporary Approaches to Medieval Art*

BIOGRAPHY

Ana Munk graduated from the Faculty of Humanities and Social Sciences of the University of Zagreb, majoring in Art History and the French Language and Literature. She earned a Master of Science degree in 1994 from the Department of Art History of the University of Washington, Seattle, and a PhD degree in 2003 from the same university, with the thesis *Pallid Corpses in Golden Coffins: Relics, Reliquaries and the Art of Relic Cults in the Adriatic Rome* under the mentorship of Anna Kartsonis, PhD. She worked as a teaching assistant at her alma mater (University of Washington) on courses that covered topics ranging from the Antiquity to the Modern Age, independently taught several courses in medieval and renaissance art and the Interdisciplinary Writing Program in collaboration with the English Department, University of Washington. As an external associate (Adjunct Faculty), she worked at the Northwest College of Art & Design and Seattle University, where she taught courses in medieval art. From numerous scholarships and awards, the most important ones are the 2003 Graduating with Excellence Award for her doctoral thesis, a one-year Alvord Fellowship in the Humanities, Society of Scholars Walter Chapin Simpson Center for the Humanities, and the 1997 Fulbright Scholarship. The higher education qualification Doctor of Philosophy – Art History was fully recognized in 2006 by the decision of the Agency for Science and Higher Education. From 2003 to 2008, she lived and worked in Houston, where she was employed full-time at the Saint Thomas University, Houston, TX, where she taught courses on art history, iconography, Early and Late Middle Ages, medieval and renaissance art in Venice, and two courses on the 20th-century art in the status of assistant professor and associate professor. Since returning to Croatia in 2008, she has been working as an assistant professor, and since 2017 as an associate professor at the Chair of Romanesque and Gothic Art at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb. She is the teacher and associate teacher of the course *Romanesque Art*. As a teacher or associate teacher, she has delivered the following elective courses at the undergraduate and graduate studies: *Iconography of the Late Middle Ages*, *Iconography of the Late Middle Ages II*, *Art of the Trecento*, *Modern Art for Students of Dutch Studies*, *Romanesque Painting and Sculpture in France*, *Byzantine Painting between the 9th and 14th century*, *Transforming Encounters: American Art of the 19th and 20th Century* (in English), and she also teaches at the PhD studies. She was the head of the Department of Art History and the acting vice-dean for science and international cooperation. She has given numerous presentations at international conferences in the USA and Europe (at Yale University, Bates College, State of Maine, Central European University in Budapest and Università di Pisa).

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 22nd November 2017, associate professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "The Queen and Her Shrine: An Art Historical Twist on Historical Evidence Concerning Hungarian Queen Elizabeth, neé Kotromanic, Patron of the Saint Simeon Shrine", in: *Hortus atrium medievalium: Journal of the International Research Center for Late Antiquity and Middle Ages*, Vol. 10, 2004, pp. 253–262
2. "Domestic Piety in Fourth Century Rome: A Relic Shrine Beneath the Church of SS. Giovanni e Paolo", in: *Hortus atrium medievalium: Journal of the International Research Center for Late Antiquity and Middle*

Ages, vol. 15, no. 1, 2009, pp. 7–19

3. "Somatic Treasures: Function and Reception of Effigies on Holy Tombs in Fourteenth Century Venice", in: *IKON – Journal of Iconographic Studies*, no. 4, 2011, pp. 193–210
4. "Visions of Beatitude in Santa Maria Novella's Paradise: The Ultimate Goal of Human Endeavor in Monastic Tradition and Dominican Thought", in: *IKON – Journal of Iconographic Studies*, no. 6, 2013, pp. 183–198
5. "*Patrocinia multa erant habentes*: State, *parrocchia* and Colony: Relics Acquisition in Medieval Venice, in: *Cuius patrocinio tota gaudet regio: Saints' Cults and the Dynamics of Regional Cohesion*", ed. Stanislava Kuzmová, Zagreb: Hagiotheca, 2014, 153–191
6. "Localizing Byzantium. Group II Enamels on the Reliquary of Saint Blaise in Dubrovnik", in: *Scripta in Honorem: Igor Fisković: Zbornik povodom sedamdesetog rođendana: Festschrift on the occasion of his 70th Birthday*, eds. Miljenko Jurković, Predrag Marković, Zagreb, Motovun: International Research Center for Late Antiquity and the Middle Age IRCLAMA, University of Zagreb, Faculty of Humanities and Social Sciences, 2015, pp. 75–88
7. "Deconstructing the Myth of Byzantine Crown: The Head Reliquary of Saint Blaise in Dubrovnik, *Dubrovnik annals*", in: *Zavod za povijesne znanosti Hrvatske akademije znanosti i umjetnosti u Dubrovniku*, no. 20, 2016, pp. 7–51
8. "Idolatry: Reflections on Visual Permission and Prohibition in Islam and Christianity", in: *Art and Politics in the Modern period*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy F. Walton, Zagreb: Faculty of Humanities and Social Sciences, 2019, pp. 171–184

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Has ISIS Gone Hollywood? Visual Strategies and Images of Destruction in ISIS's Magazines *Dabiq* and *Rumiyah*", in: *IKON – Journal of Iconographic Studies*, no. 11, 2018, pp. 223–238
2. "Legenda o sv. Vlahu i kolektivni identitet Dubrovnika krajem 10. Stoljeća", in: *Likovne umjetnosti, arhitektura i povijesni identiteti. Zbornik Dana Cvita Fiskovića VII*, eds. Ana Marinković, Ana Munk, Zagreb: Sveučilište u Zagrebu, Filozofski fakultet, Odsjek za povijest umjetnosti, 2018, pp. 29–38
3. "Relikvije, relikvijari i hodočasnici na istočnoj obali Jadrana", in: *Pontes Adriatici: mreža kulturnih razmjena na Jadranu: Zbornik radova okruglog stola održanog u Splitu 4. listopada 2014.*, eds. Nikolina Maraković, Tin Turković, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2018, pp. 131–144
4. Dariia Lysenko, Ana Munk, *Nasljeđe Bizanta: Ruske ikone iz Muzeja Mimara*, Zagreb: FF Press, 2020
5. "Painted Wood Caskets for Saints in Trecento Venice", in: *New Horizons in Trecento Art*, ed. Bryan C. Keene and Karl Whittington, Turnhout: Brepols, 2020, pp. 81–96

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Renesansni spomenici sjeverne hrvatske i Hrvatskog primorja*, project of the Institute of Art History in Zagreb and MSE, 2006 – 2007, leader: Prof. Milan Pelc, PhD
2. *Pontes Adriatici – mreža kulturnih razmjena na Jadranu*, project funded by a University of Zagreb research grant, 2014, leader: Igor Fisković, F.C.A.
3. *Bizantsko naslijeđe u hrvatskom kulturnopovijesnom kontekstu*, project funded by a University of Zagreb research grant, 2017 – 2018, leader: Prof. Hrvoje Gračanin, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Bizantsko naslijeđe u hrvatskom kulturnopovijesnom kontekstu*, project funded by a University of Zagreb research grant, 2017 – 2018, leader: Prof. Hrvoje Gračanin, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 25

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Jasmina Nestić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Art History in Croatia's Cultural and Educational Policies from mid-19th Century till Today*

BIOGRAPHY

Jasmina Nestić (1979) graduated in Art History and Ethnology in 2006, and in 2014 received her PhD degree with the dissertation *Illusionistic painted altars in Northwest Croatia during the 18th century [Iluzionirani oltari XVIII. stoljeća na području sjeverozapadne Hrvatske]*. In 2006 and 2007, she worked in two secondary schools in Zagreb as a teacher of fine arts. She has been employed at the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb since October 2006, first as an external associate, since March 2008 as a junior researcher, since April 2014 in the associate grade of a postdoctoral researcher, and since March 2018 in the scientific-teaching grade of and assistant professor. Since 2006, she has been teaching required and elective courses for the teaching specialization of the graduate study of art history, and since 2016 also the required course *Art History* in the undergraduate study of Landscape Architecture at the Faculty of Agriculture in Zagreb. From 2018 to 2020, she was the head of the Chair for the Methodology of Teaching History at the Department. From 2008 to 2013, she was an associate on the scientific project *History of Cultural Heritage Protection in Croatia in the 19th and the 20th Century [Povijest zaštite kulturne baštine u Hrvatskoj u XIX. i XX. stoljeću]* (MSE, leader: Prof. Zlatko Jurić, PhD, d.i.a.), from 2010 to 2014 on the scientific-teaching project *Multidisciplinary research of the Brezovica castle complex [Multidisciplinarna istraživanja kompleksa dvorca Brezovica]* (leader: Assoc. Prof. Dubravka Botica, PhD). Between 2014 and 2019, she collaborated on several research projects funded by the University of Zagreb (leader: Prof. Dragan Damjanović, PhD). Since 2018, she has been an associate on the project *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas/Art and the State in Croatia from the Enlightenment to the Present* (Croatian Science Foundation, leader: Prof. Dragan Damjanović, PhD). In 2011, she was on a three-month study visit to Ljubljana (Department of Art History, Faculty of Arts, University of Ljubljana). Since 2015, she has been a member of the committee for the professional exam for art teachers, and since 2016 a member of the expert committee for recognizing the right to work in a regulated profession of art history teacher in secondary schools. She is an associate of the National Center for the External Evaluation of Education as a reviewer of the State Matura exam (2011–2014), a member of the expert working group for the preparation of the exam catalogue in fine arts (2013–2014, 2020), exam evaluator (since 2015), and a member of the expert group for the preparation of exams (since 2015). She regularly presents at scientific conferences and the inter-county professional conferences for art teachers, organised by the regional professional associations of secondary school art teachers and the Education and Teacher Training Agency (since 2013). She has presented at a total of 14 scientific conferences, of which 7 have been international. She is a member of the Croatian Society of Art Historians. The main areas of her research interest are fine arts of the 17th and 18th century in continental Croatia, and the methodology of teaching art history.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 7th March 2019,
assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Sakralna baština župe sv. Ivana krstitelja u Novom Čiču", in: *Croatica Christiana periodica: časopis Instituta za crkvenu povijest Katoličkog bogoslovnog fakulteta Sveučilista u Zagrebu*, no. 31, 2007, pp. 105–142
2. "Kamena skulptura Bezgrješnoga začeca na pročelju kuće Drach (Košmerl) u Varaždinu – problem atribucije

- i kontekst narudžbe", in: *800 godina slobodnog kraljevskog grada Varaždina 1209. – 2009. Zbornik radova s međunarodnog znanstvenog skupa održanog 3. i 4. prosinca 2009. godine u Varaždinu*, eds. Miroslav Šicel, Slobodan Kaštela, Zagreb, Varaždin: Hrvatska akademija znanosti i umjetnosti Zavod za znanstveni rad u Varaždinu, 2009, pp. 715–724
3. "Kipovi bočnih oltara kapele sv. Križa u međimurskom Svetom Križu", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 52, 2009, pp. 45–52
 4. "Sveti Leopold, Austriae Marchionis, unutar habsburške 'ikonografske panorame' Hrvatske u XVIII. stoljeću", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 54, 2011, pp. 187–194
 5. "Naslikani retabli u župnoj crkvi sv. Marija Magdalene u Selima kraj Siska", in: *Antiquam fidem: radovi sa znanstvenog skupa Sisak, 3.–5. prosinca 2010.*, eds. Darko Tepert, Spomenka Jurić, Zagreb: Glas Koncila, 2011, pp. 369–381.
 6. "Zidni oslik svetišta župne crkve sv. Antuna Pustinjaka u Slavetiću: prilog poznavanju opusa slikara Antuna Archera", in: *Portal. Godišnjak Hrvatskog restauratorskog zavoda*, no. 5, 2014, pp. 123 – 136
 7. "The influence of Andrea Pozzo's models from his Treatise *Perspectiva pictorum et architectorum* on Croatian 18th-Century Illusionist Altarpieces", in: *Radovi Instituta za povijest umjetnosti*, no. 39, 2015, pp. 85–98
 8. "Izidor Kršnjavi i počeci poučavanja povijesti umjetnosti u Hrvatskoj", in: *Iso Kršnjavi – veliki utemeljitelj. Zbornik radova znanstvenog skupa (Zagreb. 21. – 23. studenog 2012.)*, eds. Ivana Mance, Zlatko Matijević, Zagreb: Institut za povijest umjetnosti, Hrvatski institut za povijest, 2015, pp. 153–168 (with J. Alviž)
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Artur Schneider i nastava povijesti umjetnosti na Mudroslovnome fakultetu u Zagrebu", in: *"Artur Schneider 1879. – 1946." Zbornik radova znanstveno-stručnog skupa Hrvatski povjesničari umjetnosti 1*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 31–53 (with J. Alviž)
2. "National Cultural Heritage in High School Visual Arts Programme in Croatia – Possibilities of Different Approaches and Methodologies", in: *Global Education, Teaching and Learning Conference*, eds. Zoran Krupka, Jurica Pavišić, Goran Vlašić, Zagreb: Institut za inovacije, 2017, pp. 46–55
3. "Učenje i poučavanje Likovne umjetnosti u srednjoškolskome odgoju i obrazovanju – kritički osvrt i mogućnosti reforme", in: *Zbornik 4. kongresa hrvatskih povjesničara umjetnosti. Institucije povijesti umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Institut za povijest umjetnosti, Zagreb, 2019, pp. 233–237
4. "Auxilium in tribulatione – ikonografija dobre smrti na primjeru slike iz župne crkve Majke Božje Snježne u Kutini", in: *Radovi Instituta za povijest umjetnosti*, no. 44, 2020

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Povijest zaštite kulturne baštine u Hrvatskoj u XIX. i XX. stoljeću*, MSE project, 2008 – 2013, leader: Prof. Zlatko Jurić, PhD, dipl. ing. arh.
2. *Slikarstvo u Hrvatskoj od 18 do 20. stoljeća u srednjoeuropskom kontekstu*, project funded by a University of Zagreb research grant, 2014, leader: Prof. Dragan Damjanović, PhD
3. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke I–V*, project funded by a University of Zagreb research grant, 2015 – 2019, leader: Prof. Dragan Damjanović, PhD
4. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
5. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*,

project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Hrvatska likovna baština od baroka do postmoderne – umjetničke veze, import umjetnina, zbirke II–V*, project funded by a University of Zagreb research grant, 2016 – 2019, leader: Prof. Dragan Damjanović, PhD
2. *Umjetnost i država u Hrvatskoj od prosvjetiteljstva do danas*, CSF project, 2018 – 2022, leader: Prof. Dragan Damjanović, PhD
3. *Hrvatska likovna baština od baroka do suvremenosti – umjetničke veze, provenijencija umjetnina, konteksti*, project financed by dedicated institutional funds for scientific activity, 2020, leader: Prof. Dragan Damjanović, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 26

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Martina Petranović, PhD, senior research associate

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Division for the History of the Croatian Theatre, Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Contemporary Artistic Practices – from Visual to Performing Arts*

BIOGRAPHY

Martina Petranović (1976) graduated in Comparative Literature and the English Language and Literature (2000), and finished an additional study of Theatre studies (2000) at the Faculty of Humanities and Social Sciences of the University of Zagreb. She received her PhD from the same Faculty in 2010, with the thesis *The Role of Costume Design in Croatian Theater – The Foundation, Affirmation and Artistic Achievements of an Artistic Discipline* [*Uloga kostimografije u hrvatskom kazalištu – Nastajanje, afirmacija i dosezi jedne umjetničke discipline*]. Since 2001, she has been employed at the Division for the History of Croatian Theater, Institute for the History of Croatian Literature, Theater and Music of the Croatian Academy of Sciences and Arts in Zagreb, first as a junior researcher and then as a research associate and senior research associate. She has participated in several national and international scientific conferences in the country and abroad, and has written some forty scientific papers published in conference proceedings and journals. She is a reviewer of scientific papers and scientific projects in Croatia and abroad, member of organizing committees of scientific conferences (*Matica hrvatska* conference on contemporary drama and theater, *Ranko Marinković Days*, *Krleža Days* in Osijek), award committees (Marko Fotez Award, Vladimir Nazor Award, Dimitrije Demeter Award), and festival councils (Festival Council of the *Marulić Days*). She is the author of professional papers, reviews, critiques, introductions to literary works and a number of lexicographic micropaedic and macropaedic units on the Croatian drama and theater for a number of national and several international publications. She is a member of the Croatian Society of Theater Critics and Theatre Scholars (and member of the Management Board), *Matica hrvatska*, the Croatian ITI Center, and the International Federation for Theater Research, as well as an honorary member of ULUPUH. Since 2001, she has collaborated on several scientific and artistic projects. She has been the author and expert collaborator of several exhibitions on the topic of theater (*One Hundred Years of Croatian Scenography and Costume Design* [*Sto godina hrvatske scenografije i kostimografije*] – costume design section, *Theatre According to Krleža* [*Kazalište po Krleži*], *Costume in a Museum – Costume Designer Vanda Pavelić Weinert* [*Kostim u muzeju – kostimografkinja Vanda Pavelić Weinert*], *Our Shakespeare* [*Naš Shakespeare*], *Theater and Cultural Memory – 50 Years of the CASA Division for the History of Croatian Theater* [*Kazalište i kulturna memorija – 50 godina Odsjeka za povijest hrvatskoga kazališta HAZU*], *Love and Resistance of Ivana Popović* [*Ljubav i otpor Ivane Popović*] – costume design section, and *Three Decades of the Krleža Days in Osijek* [*Tri desetljeća Krležinih dana u Osijeku*]). She is the editor of *Theatrical Design in a Book* [*Kazališna likovnost u knjizi*], an edition that is jointly published by the Croatian Academy of Sciences and Arts and ULUPUH. She was a guest lecturer at the Academy of Dramatic Arts in Zagreb, the Faculty of Textile Technology in Zagreb, and the Academy of Fine Arts in Osijek, and mentored a PhD student at the doctoral study of the Academy of Fine Arts in Zagreb. She has given several public lectures on scenic and costume design. She has won several professional awards and recognitions, including the Marko Fotez Award (2016). Her main areas of scientific interest are the history of Croatian theater, contemporary Croatian drama and theater, theatrical costume and scene design, and theater historiography.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 6th April 2016, senior research associate

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Sto godina hrvatske scenografije i kostimografije (1909.–2009.)*, Zagreb: ULUPUH, 2011, ISBN: 978-953-6898-95-4 (with I. Bakal)
 2. *Repertoar hrvatskih kazališta, knjiga peta – Deskriptivna obrada važnijih predstava na hrvatskom jeziku i izvedbi na stranim jezicima hrvatskih izvođača do 1840. godine*, Zagreb: HAZU, AGM, 2012, ISBN: 978-953-174-431-7 (with L. Ljubić)
 3. *Na sceni i oko nje*, Osijek: Oksimoron, 2013, ISBN: 978-953-56310-6-4
 4. *Prepoznatljivo svoja – kostimografkinja Ika Škomrlj*, Zagreb: ULUPUH, 2014, ISBN: 978-953-327-071-5
 5. *Od kostima do kostimografije. Hrvatska kazališna kostimografija*, Zagreb: ULUPUH, 2015, ISBN: 978-953-327-083-8
 6. *Kazalište i (pri)povijest. Ogledi o hrvatskoj kazališnoj historiografiji*, Zagreb: Ex Libris, 2015, ISBN: 978-953-284-106-0
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. *Kamilo Tompa i kazalište*, Zagreb: HAZU, ULUPUH, 2017, ISBN: 978-953-327-120-0
2. *Vanda Pavelić Weinert*, Zagreb: HAZU, ULUPUH, 2018, ISBN: 978-953-327-146-0 (with G. Quien)
3. "Proširivanje umjetničkog medija – scenograf (i) redatelj Zlatko Kauzlarić Atač", in: *Krležini dani u Osijeku 2017. Redatelji i glumci hrvatskoga kazališta, prvi dio*, eds. Martina Petranović, Boris Senker, Anamarija Žugić, Zagreb, Osijek: Zavod za povijest hrvatske književnosti, kazališta i glazbe HAZU, Odsjek za povijest hrvatskog kazališta, Hrvatsko narodno kazalište u Osijeku, Filozofski fakultet, 2018, pp. 161–177
4. *Ideja sinteze. Oblikovanje scene i kostima pedesetih godina 20. stoljeća*, Zagreb: Školska knjiga, 2019, ISBN: 878-953-0-62070-4 (with A. Lederer)
5. "Izvan ladica – etika estetike i kostimografski opus Ivane Popović / Out of the box – the ethics of aesthetics and the costume design of Ivana Popović", in: *Ljubav i otpor Ivane Popović / Love and resistance of Ivana Popović*, Zagreb: Muzej suvremene umjetnosti/Museum of Contemporary Art, 2019, pp. 180–255

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Repertoar hrvatskih kazališta, knjiga 4*, MSE project, since 2001, leader: Branko Hećimović, PhD
2. *Vrijeme i prostor europske i hrvatske kazališne djelatnosti glumca i redatelja Ive Raića*, MSE project, 2007 – 2013, leader: Prof. Antonija Bogner Šaban, PhD
3. *Ideja sinteze: vizualno oblikovanje scenskoga prostora pedesetih godina 20. stoljeća*, scientific-research project funded by the CASA Foundation, 2014 – 2015, leader: Ana Lederer, PhD
4. *Kazalište kao meta – hrvatska kazališta stradala u Domovinske ratu*, scientific-research project funded by the CASA Foundation, 2016, leader: Martina Petranović, PhD
5. *Politike identiteta i hrvatska drama od 1990. do 2016. godine*, CSF project, since 2017, leader: Prof. Zlatko Kramarić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Kazalište kao meta – hrvatska kazališta stradala u Domovinske ratu*, scientific-research project funded by the CASA Foundation, 2016, leader: Martina Petranović, PhD
2. *Politike identiteta i hrvatska drama od 1990. do 2016. godine*, CSF project, since 2017, leader: Prof. Zlatko

Kramarić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 1

ORDINAL NUMBER: 27

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Nevena Škrbić Alempijević, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *History of Public Space*

BIOGRAPHY

Nevena Škrbić Alempijević (1976) graduated from the Faculty of Humanities and Social Sciences of the University of Zagreb in Ethnology and the English Language and Literature in 1999. After graduation, she worked as a curator at the Ethnographic Museum of Istria in Pazin. Since 2001, she has been working at the Department of Ethnology and Cultural Anthropology of the Faculty of Humanities and Social Sciences, University of Zagreb, first as a junior researcher – assistant, then as an assistant professor, associate professor and a full professor. She received her PhD from the same Faculty in 2006 with a dissertation entitled *Analogies between Croatian Carnival and Wedding Customs [Analogne pojave u hrvatskim pokladnim i svadbenim običajima]*. Since then, she has been teaching at all levels of university studies, on courses related to the anthropology of social memory, anthropology of place and space, representation and performance studies, and the Mediterranean studies. Since 2016, she has been the President of the Management Board of the Institute of Ethnology and Folklore Research in Zagreb. She has been the President of the International Society for Ethnology and Folklore (SIEF) since 2017. The main areas of her scientific and professional interest are: anthropology of place and space, urban anthropology, anthropology of social memory, ethnological and cultural anthropological studies of presentation and performance, island studies, Mediterranean studies, critical analysis of cultural regions, research on carnivals, festivals and other public events, studies of artistic interventions in public space, and methods in ethnology and cultural anthropology.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 10th September 2019, full professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Sjećanje na Viški boj: proslave, spomenici, naracije", in: *Studia ethnologica Croatica*, no. 19, 2007, pp. 77–127 (with K. Bermanec, M. Katić, T. Oroz)
2. "Backlash. The Reappearing of a Vanished Marshall", in: *Ethnologia Europaea, Journal of European Ethnology*, no. 35/1–2, 2005, pp. 107–112 (with K. M. Hjemdahl)
3. *Grad kakav bi trebao biti. Etnološki i kulturnoantropološki osvrti na festivale*, Zagreb: Naklada Jesenski i Turk, 2012, ISBN: 978-953-222-587-7 (with P. Kelemen)
4. "'Nothing without neighbours' – interlocal relations and campanilistic narratives on two Croatian islands", in: *Journal of Mediterranean Studies*, no. 23 (2), 2014, pp. 153–168 (with A. Perinić Lewis)
5. "Turning Fiction into Reality: the Making of Two Places within Literary Geography", in: *Studia ethnologica Croatica*, no. 25, 2013, pp. 183–206 (with T. Selberg)
6. "Značenja tradicijskoga pri konstruiranju istarskih identiteta", in: *Studia ethnologica Croatica*, no. 14–15, 2002 – 2003, pp. 69–88
7. "Inverzija spolova u hrvatskim pokladnim i svadbenim običajima", in: *Narodna umjetnost*, no. 43 (2), 2006, pp. 41–65
8. "Krivoputske poklade i senjski karnevali: Uključivanje Krivopučana u ophode s maskama", in: *Senjski zbornik*, no. 33, 2006, pp. 377–404

9. "Inventing Local Traditions, Becoming a Local Brand: Creators of Ludic Performances on a Croatian island", in: *Journal of Mediterranean Studies*, no. 18 (1), 2008, pp. 43–62
 10. "National Celebrations from an Outsider's Perspective: May 17th in Bergen as an Expression of Social Memory", in: *Tidsskrift for kulturforskning*, no. 7 (2), 2008, pp. 39–54
 11. "Les localités politiques au quotidien: le village natal de Tito à l'époque postsocialiste", in: *Ethnologie française*, no. 43 (2), 2013, pp. 229–241
 12. "Zašto trebamo Mediteran? Pozivanje na sredozemni imaginarij u suvremenoj Hrvatskoj", in: *Ponovno iscrtavanje granica: transformacije identiteta i redefiniranje kulturnih regija u novim političkim okolnostima. 12. hrvatsko-slovenske etnološke paralele = Ponovno izrisovanje meja: transformacije identitet in redefiniranje kulturnih regij v novih političnih okoliščinah. 12. slovensko-hrvaške etnološke vzporednice*, eds. Marijana Belaj, Zoran Čiča, Anita Matković, Tita Porenta, Nevena Škrbić Alempijević, Zagreb, Ljubljana: Hrvatsko etnološko društvo, Slovensko etnološko društvo, 2014, pp. 27–47
 13. Nevena Škrbić Alempijević, Kirsti Mathiesen Hjemdahl, eds. *O Titu kao mitu: proslava Dana mladosti u Kumrovcu*, Zagreb: Srednja Europa, FF Press, 2006, ISBN: 953-175-218-4
 14. "Travelling to the Birthplace of 'the Greatest Son of Yugoslav Nations'. The Construction of Kumrovec as a Political Tourism Destination", in: *Yugoslavia's Sunny Side. A History of Tourism in Socialism (1950s – 1980s)*, eds. Hannes Grandits, Karin Taylor, Budapest, New York: Central European University Press, 2010, pp. 141–169 (with P. Kelemen)
 15. "Subotička Dužijanca: tvorba tradicije, izvedba sjećanja", in: *Tradicijska baština i etnokulturni identitet podunavskih Hrvata Bunjevaca*, main ed. Milana Černelić, Zagreb, Subotica: Odsjek za etnologiju i kulturnu antropologiju Filozofskog fakulteta Sveučilišta u Zagrebu, Zavod za kulturu vojvođanskih Hrvata, 2014, pp. 275–293 (with T. Rubić)
 16. Josip Zanki, Josip, Marijana Paula Ferenčić, Nevena Škrbić Alempijević, Sanja Potkonjak, Marijana Belaj, eds. *Od državne umjetnosti do kreativnih industrija / Transformacija rodnih, političkih i religijskih narativa*. Zagreb: Hrvatsko društvo likovnih umjetnika, 2015, ISBN: 978-953-8098-00-0
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Politička mjesta u tranziciji: sjećanje na Josipa Broza Tita i Franju Tuđmana u suvremenoj Hrvatskoj", in: *Tranzicija i kulturno pamćenje*, eds. Virna Karlić, Sanja Šakić and Dušan Marinković, Zagreb: Srednja Europa, 2017, pp. 257–268 (with M. Belaj)
2. *Grad kao susret. Etnografije zagrebačkih trgova*. Zagreb: Hrvatsko etnološko društvo, Institut za etnologiju i folkloristiku, 2019, ISBN: 978-953-8089-53-4 (with V. Gulin Zrnić)
3. Valentina Gulin Zrnić, Nevena Škrbić Alempijević, Josip Zanki, eds., *Mjesto izvedbe i stvaranje grada*, Zagreb: Hrvatsko društvo likovnih umjetnika, Institut za etnologiju i folkloristiku, 2016, ISBN: 978-953-8098-09-3
4. "Cultures of memory, landscapes of forgetting. The case study of the Partisan memorial cemetery in Mostar", in: *Studia ethnologica Croatica*, no. 29 (1), 2017, pp. 73–101 (with K. Ilić)
5. "Emplacing war-time memories, constructing a hero-city in present-day Croatia", in: *Heroes. Repräsentationen des Heroischen in Geschichte, Literatur und Alltag*, eds. Johanna Rolshoven, Toni Janosch Krause, Justin Winkler, Bielefeld: transcript Verlag, 2018, pp. 171–189 (with S. Potkonjak)
6. "In Friction Mode: Contesting the Memory of Socialism in Zagreb's Marshal Tito Square", in: *The Future of (Post)Socialism. Eastern European Perspectives*, eds. John Frederick Bailyn, Dijana Jelača, Danijela Lugarić, New York: State University of New York Press, 2018, pp. 195–215 (with S. Potkonjak)

7. "The Tito affect. Tracing Objects and Memories of Socialism in Postsocialist Croatia", in: *Sensitive objects: affect and material culture*, eds. Jonas Frykman, Maja Povrzanović Frykman, Lund: Nordic Academic Press, 2016, pp. 107–123 (with S. Potkonjak)
8. *Misliti etnografski. Kvalitativni pristupi i metode u etnologiji i kulturnoj antropologiji*, Zagreb: FF press – hed biblioteka, 2016, ISBN: 9789531756150 (with S. Potkonjak, T. Rubić)
9. "Mijene državnih kalendara u Hrvatskoj", in: *Države praznujejo. Državni prazniki in skupnosti na območju bivše Jugoslavije*, eds. Božidar Jezernik and Ingrid Slavec Gradišnik, Ljubljana: Filozofska fakulteta, Univerza v Ljubljani, 2017, pp. 53–72 (with K. Uzelac)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. Uništena tradicijska kultura zapadne Slavonije, project funded by the Croatian Ministry of Science and Education, 2001 – 2002, leader: Vitomir Belaj, PhD
2. *Identitet i etnogeneza primorskih Bunjevaca Identitet i etnogeneza primorskih Bunjevaca*, project funded by the Croatian Ministry of Science and Education, 2002 – 2005, leader: Milana Černelić, PhD
3. *Politics and Poetics of Place: The Actualization of Myth, Memory and Monuments in the Modern Context*, project funded by The Research Council of Norway, 2004 – 2006, leader: Torunn Selberg, PhD, University of Bergen, and Jonas Frykman, PhD, Lund University
4. *Hrvatska etnografska baština u kontekstu kulturnih politika*, project funded by the Croatian Ministry of Science and Education, 2008 – 2011, leader: Tihana Petrović Leš, PhD
5. *CreART*, artistic-research project funded by the European Commission's Creative Europe-programme, 2014 – 2017; 2018 – 2021, leaders: Network of Cities for Artistic Creation; Croatian Association of Artists (HDLU)
6. *Stvaranje grada: prostor, kultura i identitet / City-making: space, culture and identity*, CSF project, 2014 – 2018, leaders: Jasna Čapo Žmegač, PhD
7. *Urbane budućnosti: zamišljanje i aktiviranje mogućnosti u nemirnim vremenima*, bilateral Slovenian-Croatian project, CSF project, 2020 – 2023, leader: Valentina Gulin Zrnić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *CreART*, artistic-research project funded by the European Commission's Creative Europe-programme, 2014 – 2017; 2018 – 2021, leaders: Network of Cities for Artistic Creation; Croatian Association of Artists (HDLU)
2. *Stvaranje grada: prostor, kultura i identitet / City-making: space, culture and identity*, CSF project, 2014 – 2018, leaders: Jasna Čapo Žmegač, PhD
3. *Urbane budućnosti: zamišljanje i aktiviranje mogućnosti u nemirnim vremenima*, bilateral Slovenian-Croatian project, CSF project, 2020 – 2023, leader: Valentina Gulin Zrnić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 2

ORDINAL NUMBER: 28

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Danko Šourek, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Renaissance and Baroque between Budim and Zagreb – Hungarian-Croatian Connections in the Art of the Early Modern Age, Image and Word in the Late Middle and Early Modern Age, Visualising Nationhood – Identity and Visual Arts and Architecture of the Schiavoni Confraternities and Colleges in Italy*

BIOGRAPHY

Danko Šourek (1979), graduated in Art History and Archeology from the Faculty of Humanities and Social Sciences of the University of Zagreb in 2005. Since 2006, he has been employed as a junior researcher in the grade of an assistant (since 2012 senior assistant) at the Department of Art History, Faculty of Humanities and Social Sciences in Zagreb. He defended his doctoral dissertation at the same faculty in 2012, with the thesis *Marble Sculpture and Altars in the 17th and 18th Century in Rijeka and Hrvatsko Primorje* [*Mramorna skulptura i altaristika XVII. i XVIII. stoljeća na području Rijeke i Hrvatskoga primorja*]. In 2013, he was elected to the scientific grade of research associate, and in 2015 to the scientific-teaching grade of assistant professor. Danko Šourek is the author of one book (*Borderland Studios: Baroque Marble Altars in Rijeka and Hrvatsko primorje* [*Altarističke radionice na granici: barokni mramorni oltari u Rijeci i Hrvatskom primorju*], Leykam international, Zagreb, 2015), a university textbook (Tanja Trška-Miklošić, Danko Šourek, *Fieldwork Manual: Trogir – Lepoglava – Belec* [*Priručnik za terensku nastavu: Trogir – Lepoglava – Belec*], Leykam international, University of Zagreb, Faculty of Humanities and Social Sciences, Department of Art History, Zagreb, 2011), fifteen original scientific papers, fourteen book chapters and proceedings papers, and a series of professional papers, book reviews and lexicographic units (*Art Lexicon* [*Likovni leksikon*], Miroslav Krleža Institute of Lexicography, Zagreb, 2015; *Encyclopedia of Hrvatsko zagorje* [*Enciklopedija Hrvatskog zagorja*], Miroslav Krleža Institute of Lexicography, Zagreb, 2017). In collaboration with Sanja Cvetnić and Andrija Kišiček, he prepared for publication a manuscript by Kamilo Dočkal, *History of the Pauline Monastery of the Blessed Virgin Mary in Lepoglava* [*Povijest pavlinskoga samostana Blažene Djevice Marije u Lepoglavi*] (Glas Koncila, Zagreb, 2014). He collaborated on exhibition projects *Slavonia, Baranja and Srijem – Origins of the European Civilization* [*Slavonija, Baranja i Srijem – vrela europske civilizacije*] (Klovičevi dvori Gallery, Zagreb, 2009); *Un/Cured Saints* [*Ne/izliječeni svetcí*] (Academy of Fine Arts; Zagreb Archdiocese; Museum of Arts and Crafts, Zagreb, 2016); *Visovac. Spirituality and Culture on Lapis Albus* [*Visovac. Duhovnost i kultura na biloj stini*] (Museum of Arts and Crafts, Zagreb, 2019); *Ars et Virtus: Croatia – Hungary, 800 Years of Shared Cultural Heritage* (Klovičevi dvori Gallery, Zagreb – Magyar Nemzeti Múzeum, Budapest, 2020). He has participated in eighteen national and international scientific conferences, and as a member of the Programme Committee and head of the organization (with Tanja Trška), he took part in the preparation of the scientific conference *The Frankapan Heritage: Five Centuries of the German-Roman Breviary* [*Frankapansko naslijeđe: pet stoljeća Njemačko-rimskoga brevijara*] (National and University Library, Zagreb, 2019). He is a member of the Croatian Society of Art Historians and the Society for the History of the Zagreb Archdiocese "Tkalčić". His area of interest includes fine arts and topics related to commissioning, iconography and the relationship between literary and visual in the Renaissance and the Baroque.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 6th April 2016,
assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Luka Mislej i narudžbe za zagrebačku katedralu", in: *Zbornik za umetnostno zgodovino*, yr. XLIV, 2008,

pp. 263–274

2. "Pavia – Čazma: primjer sjevernotalijanskih utjecaja na renesansnu umjetnost kontinentalne Hrvatske", in: *Radovi Instituta za povijest umjetnosti*, no. 33, 2009, pp. 37–46
 3. "Zagrebački franjevci i ikonografija nakon Tridentskoga sabora (1545. – 1563.)", in: *Tkalčić. Godišnjak Društva za povjesnicu Zagrebačke nadbiskupije*, no. 14, 2010, pp. 83–130 (with S. Cvetnić).
 4. "'Ad imitationem angelicae, apostolicaeque coronae Vngariae'. Prilog ikonografiji krune na prikazima svetih kraljeva u zagrebačkoj katedrali", in: *Peristil. Zbornik radova za povijest umjetnosti*, no. 54, 2011, pp. 177–186
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Virtualna katedrala Artura Schneidera", in: *Artur Schneider 1879. – 1946.*, ed. Ljerka Dulibić, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016, pp. 161–189
2. "Kapelica sv. Martina u Vlaškoj ulici i svečevi prikazi u Zagrebu tijekom 17. i 18. stoljeća", in: Putovima europske nematerijalne baštine u 21. stoljeću: *Sv. Martin, simbol dijeljenja*, eds. Antonija Zaradija Kiš, Ines Sabotič, Zagreb: Institut za etnologiju i folkloristiku; Kulturni centar sv. Martin Hrvatska, 2016, pp. 311–331
3. "Arpadian Royal Cult in the Zagreb Cathedral: From Gothic to Baroque", in: *Radovi Instituta za povijest umjetnosti*, no. 41, 2017, pp. 47–58
4. "Možda i zlatno zrnce naše baštine", in: *Ne/izliječeni sveci. Istraživački i konzervatorsko-restauratorski radovi na polikromnim drvenim skulpturama iz fundusa Dijecezanskog muzeja Zagrebačke nadbiskupije*, ed. Zvezdana Jembrih, Zagreb: Akademija likovnih umjetnosti Sveučilišta u Zagrebu, Muzej za umjetnost i obrt; Zagrebačka nadbiskupija, 2016, pp. 35–40, catalogue: 1–26
5. "Oprema kapele sv. Mihala", in: *Kapela svetoga Mihala u Samoboru. Od preživljavanja do oživljavanja*, ed. Zvezdana Jembrih, Zagreb: Akademija likovnih umjetnosti Sveučilišta u Zagrebu; Župa sv. Anastazije, Samobor, 2018, pp. 40–67 (with Z. Jembrih)
6. "Povijest izgradnje kapele sv. Mihala", in: *Kapela sv. Mihala u Samoboru. Od preživljavanja do oživljavanja*, ed. Zvezdana Jembrih, Zagreb: Akademija likovnih umjetnosti Sveučilišta u Zagrebu; Župa sv. Anastazije, Samobor, 2018, pp. 26–39 (with D. Botica)
7. "Bolognese fame of Arpadian King: Krčelić, Zaniboni, Manelli and the Compendio in rime della vita, e di alcuni miracoli di S. Ladislao re d' Ungheria", in: *Capitale culturale* (Supplementi), no. 7, 2018, pp. 225–243
8. "Od Jurja Ratkaja do Gustáva Kazimíra Zechentera – galerija slavnih osoba iz dvorane Županijske palače u Varaždinu", in: *Književna smotra. Časopis za svjetsku književnost*, yr. L, 2018, no. 4, pp. 29–43
9. "Prilog zagrebačkom opusu riječkoga kipara Sebastiana Petruzzija", in: *Peristil. Zbornik radova za povijest umjetnosti*, no. 61, 2018, pp. 129–144
10. "Uvodna bilješka o projektu Mapiranje grada Zagreba frankapanskim tragovima", in: *Modruški zbornik*, no. 11–12, 2018, pp. 3–4 (with S. Cvetnić, T. Trška)
11. "The Architectural History of the Illyrian-Hungarian College in Bologna", in: *RIHA Journal*, 0205, 25 February 2019, <https://www.rihajournal.org/articles/2019/0205-sourek> [pp. 1–29]
12. "Iconography of the Sacred Stage: Scenography for the Canonical Coronation of Our Lady of Trsat", in: *Art and Politics in the Modern Period. Conference Proceedings*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy F. Walton, Zagreb: FF press, 2019, pp. 111–118
13. "Zagrebački grbovnik u Bologni: zidne slike u trijemu Ilirsko-Ugarskoga kolegija", in: *Likovne umjetnosti, arhitektura i povijesni identiteti. Zbornik radova sa znanstvenog skupa "Dani Cvita Fiskovića" održanog*

2016. godine (Proceedings of the Cvito Fiskovića Days VII), eds. Ana Marinković, Ana Munk, Zagreb: Sveučilište u Zagrebu, Filozofski fakultet, Odsjek za povijest umjetnosti, FF press, 2018, pp. 121–134

14. "Triumphus Coronatæ Reginæ: Scenografija krunidbe čudotvorne slike Majke Božje Trsatske 1715. godine", in: *Vera imago G. V. Mariæ Tarsactensis*, ed. Marina Vicelja-Matijašić, Rijeka: Filozofski fakultet, 2019, pp. 157–182

15. "Barokni oltari i skulptura u crkvi Gospe Visovačke", in: *Visovac: duhovnost i kultura na Biloj Stini*, eds. Anđelka Galić, Sanja Cvetnić, Antonija Došen, Zagreb: Muzej za umjetnost i obrt, 2019, pp. 71–85

16. "Pola tisućljeća Frankapanskoga brevijara (1518.) i istraživanje knjižnih drvoreza", in: Sanja Cvetnić, Danko Šourek, Tanja Trška, *Frankapanski brevijar. Otisak sudbine. Ilustracije molitvene knjige u zlatno doba mletačkoga tiskarstva*, Zagreb: FF press, 2019, pp. 1–8 (with S. Cvetnić, T. Trška)

17. "Vizualna naracija i imagunculæ", in: *Sanja Cvetnić, Danko Šourek, Tanja Trška, Frankapanski brevijar. Otisak sudbine. Ilustracije molitvene knjige u zlatno doba mletačkoga tiskarstva*, Zagreb: FF press, 2019, pp. 133–280

18. "Budimski dvor i hrvatska renesansa", in: *Ars et virtus. Hrvatska – Mađarska: 800 godina zajedničke kulturne baštine*, eds. Marina Bagarić, Dragan Damjanović, Iva Sudec Andreis, Petra Vugrinec, Zagreb, Budimpešta: Galerija Klovićevi dvori; Mađarski nacionalni muzej, 2020, pp. 120–133

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Ivan Krstitelj Ranger: Monografska obrada*, MSE project, 2007, leader: Prof. Sanja Cvetnić, PhD
2. *Slikarstvo i skulptura XVII. i XVIII. stoljeća u kontinentalnoj Hrvatskoj*, MSE project, 2008.–2013., leader: Prof. Sanja Cvetnić, PhD
3. *Likovna baština Dubrovačke Republike od XV. do XVIII. stoljeća i svjedočanstva venecijanskih, rimskih i napuljskih utjecaja*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Prof. Sanja Cvetnić, PhD
4. *Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th c.)*, CSF project, 2015 – 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD
5. *Predložak, original, kopija: hrvatska umjetnička baština od XV. do XIX. stoljeća u doba digitalne revolucije I–III.*, project funded by a University of Zagreb research grant, 2015 – 2017, leader: Prof. Sanja Cvetnić, PhD
6. *Kaptolski naručitelji i štajerski, kranjski, tirolski te furlanski umjetnici*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Sanja Cvetnić, PhD
7. *Dijalozi slike i riječi u likovnim djelima od XV. do XIX. stoljeća I–II.*, project funded by a University of Zagreb research grant, 2019 – 2020, leader: Prof. Sanja Cvetnić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th c.)*, CSF project, 2015 – 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD
2. *Predložak, original, kopija: hrvatska umjetnička baština od XV. do XIX. stoljeća u doba digitalne revolucije I–III.*, project funded by a University of Zagreb research grant, 2015 – 2017, leader: Prof. Sanja Cvetnić, PhD
3. *Kaptolski naručitelji i štajerski, kranjski, tirolski te furlanski umjetnici*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Sanja Cvetnić, PhD

4. *Dijalozi slike i riječi u likovnim djelima od XV. do XIX. stoljeća I–II.*, project funded by a University of Zagreb research grant, 2019 – 2020, leader: Prof. Sanja Cvetnić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 29

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Prof. Marko Špikić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Political Ideologies, New Societies and Historical Cities of Post-Communist Europe after 1989, Reconstruction and New Construction of European Cities between 1945 and 1965*

BIOGRAPHY

Marko Špikić (1973), graduated in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences of the University of Zagreb in 1998, on the topic of architectural conservation in the theory and practice of Leon Battista Alberti. He has worked at the Department of Art History since 1999. He received his master's degree in 2003 with the thesis *Representation of Antiquities in the Texts of Italian Humanists of the First Half of the 15th Century [Predstavljjanje starina u spisima talijanskog humanizma prve polovice XV. stoljeća]*, and received his PhD degree in 2007 with the thesis *Conservation Activity of the Split Antiquarian Francesco Carrara [Konzervatorsko djelovanje splitskog antikvara Francesca Carrare]* (mentor: Prof. Maroević, PhD, followed by Prof. Zlatko Jurić, PhD). He has been an assistant professor since January 2010, and associate professor since January 2014. He went on study visits to the Scuola normale superiore in Pisa in 2002, Vienna in 2006 (Ernst Mach scholarship of the Austrian ÖAD), Florence in 2016 and Dresden in 2017 (sabbatical). Areas of interest: history and theory of architectural conservation in Europe and Croatia from the Renaissance to today, history of antiquarian studies, and problems of architectural reconstruction. As an author and editor, he has published eleven books and numerous articles in scientific and professional journals. In addition to the ones in Croatia, he has presented at scientific and professional conferences in Austria, Bosnia and Herzegovina, Greece, Italy, Latvia, Germany, Poland, Slovenia, Serbia and the United Kingdom. He was a co-organiser of conferences in Croatia (Rijeka, *Dialogues with Heritage [Dijalozi s baštinom]* from 2012 to 2016; Split, international conference on E. Hebrard and G. Niemann, 2012; Zagreb, conference on Artur Schneider, 2013 and conference on Gjur Szabo, 2015; international conference *War, Revolution, Memory: Post-War Monuments in Post-Communist Europe*, 2017), in Austria (ICOMOS Regional Conference 2013) and Italy (international conference on Camillo Boito, Milan – Accademia di Brera and Politecnico di Milano 2014). He was a member of the Management Board of the Croatian Society of Art Historians from 2008 to 2018. Between 2011 and 2016, he was the president of ICOMOS Croatia, and is currently the general secretary of that association. Since 2013, he has been a member of the ICOMOS international scientific committee for the theory and philosophy of conservation and restoration (Theophilos), and a reviewer of the Committee's annual conferences. In 2018, he became the vice president of that Committee.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 19th November 2019, full professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Graditeljsko naslijeđe grada Gospića", in: *Gospić. Grad, ljudi, identitet*, ed. Željko Holjevac, Zagreb, Gospić: Institut društvenih znanosti Ivo Pilar, 2013, pp. 287–314 (with R. Vučetić and M. Ivanuš)
2. "Skriveno i vidljivo. Dioklecijanova palača u britanskim putopisima druge polovice 19. stoljeća", in: *Radovi Instituta za povijest umjetnosti*, no. 36, 2013, pp. 63–72
3. "Principi restauriranja Augustova hrama u Puli 1946. i 1947. godine", in: *Godišnjak zaštite spomenika kulture Hrvatske*, no. 37–38, 2013 – 2014, pp. 7–24 (with I. Vanjak)
4. "Transformacije i kontinuiteti u Dioklecijanovoj palači u Splitu od Roberta Adama do Aloisa Riegla", in:

Arhitekturna zgodovina 2, eds. Renata Novak Klemenčič, Martina Malešič, Ljubljana: Filozofska fakulteta, 2014, pp. 74–84

5. "Zustand, Tendenzen und Perspektiven der Denkmalpflege im heutigen Kroatien", in: *Kunsttexte*, no. 3, 2014

+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. Max Dvořák, *Katekizam zaštite spomenika*, Zagreb: Jesenski i Turk, 2016, ISBN: 978-953-222-740-6
2. "Od prevrata do nostalgije. Planiranje socijalističkog grada i zaštita povijesnih ambijenata u Zagrebu od 1945. do 1962. godine", in: *Godišnjak zaštite spomenika kulture Hrvatske*, no. 40, 2016, pp. 7–32
3. "On Advantages of Conservation History for Life", in: *Heritage in Transformation. Cultural Heritage Protection in XXI Century – Problems, Challenges, Predictions*, ed. Bogusław Szymgin, Florence, Lublin: International Scientific Committee for Theory and Philosophy of Conservation and Restoration ICOMOS, ICOMOS Poland, Romualdo Del Bianco Foundation, Lublin University of Technology, 2016, pp. 173–179
4. "Shaping the Past in the Historic Centers of Split and Šibenik after 1945", in: *Arhitekturna zgodovina 3*, ed. Renata Novak Klemenčič, Ljubljana: Filozofska fakulteta, 2016, pp. 83–95 (with I. Raič Stojanović)
5. "Spomenici i urbanističko planiranje u Senju od 1949. do 1955. godine", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 59, 2016, pp. 119–136
6. "Konzerviranje i urbana reforma u Senju, 1945.–1949.", in: *Portal Hrvatskog restauratorskog zavoda*, no. 8, 2017, pp. 157–176
7. "Sudbina slike spomenika u Europi nakon 1945. godine", in: *Moderna konzervacija*, no. 5, 2017, pp. 35–49
8. "Duknovićevi rimski počeci. Kulturni i historijski kontekst za formaciju umjetnika", in: *Ivan Duknović i krugovi njegove djelatnosti*, eds. Radoslav Bužančić, Igor Fisković, Split: Književni krug, 2018, pp. 57–73
9. Gustavo Giovannoni, *Spomenici i ambijenti*, Zagreb: Matica hrvatska, 2018, ISBN: 978-953-341-106-4
10. "La ricezione della teoria del restauro di Boito in Croazia", in: *Camillo Boito Moderno*, ed. Sandro Scarrocchia, Milano, Udine: Mimesis, 2018, pp. 623–628
11. "Razdoblje borbe i izgradnja dogme: Szabo i konzervatorski principi srednje Europe do 1918.", in: *Gjuro Szabo, 1875.–1943.*, Zagreb: DPUH, 2018, pp. 53–74
12. "Ruins and Slavic Utopia. Architecture of the Social Reform in Croatian Historic Towns, 1945–1960", in: *Architektur und Akteure. Praxis und Öffentlichkeit in der Nachkriegsgesellschaft*, ed. Regine Heß, Bielefeld: Transcript, 2018, pp. 145–159

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Povijest zaštite kulturne baštine u Hrvatskoj u XIX i XX stoljeću*, MSE project, 2007 – 2013, leader: Prof. Zlatko Jurić, PhD
2. *Radionice za dokumentiranje i interpretiranje graditeljske baštine Senja*, Faculty of Humanities and Social Sciences of the University of Zagreb and the City of Zagreb, 2014 (10 days), leader: Prof. Marko Špikić, PhD
3. *Povijest urbanizma, arhitekture i konzerviranje u Zagrebu od 1850.–1918.*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Zlatko Jurić, PhD
4. *Teorija zaštite spomenika i gradogradnje u Srednjoj Europi i njezina recepcija u Hrvatskoj do kraja Prvoga svjetskoga rata*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Zlatko Jurić,

PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Povijest urbanizma, arhitekture i konzerviranje u Zagrebu od 1850.–1918.*, project funded by a University of Zagreb research grant, 2016, leader: Prof. Zlatko Jurić, PhD
2. *Teorija zaštite spomenika i gradogradnje u Srednjoj Europi i njezina recepcija u Hrvatskoj do kraja Prvoga svjetskoga rata*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Zlatko Jurić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 1

ORDINAL NUMBER: 30

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Luka Špoljarić, PhD, research associate

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Image and Word in the Late Middle and Early Modern Age*

BIOGRAPHY

Luka Špoljarić (1983), explores the political and intellectual history of the wider Adriatic area in the late Middle Ages, which he has been doing at the Department of History, Faculty of Humanities and Social Sciences of the University of Zagreb since 2017. He graduated in History and the Latin language and Roman Literature from the same faculty (2007), and obtained his master's degree (2008) and PhD degree (2013) in medieval studies at the Central European University in Budapest, under the mentorship of Prof. Niels Gaul. During his PhD studies, he did his scientific training at Harvard University (under the mentorship of Prof. James Hankins) and at the Warburg Institute in London, and was also the recipient of a research fellowship of the Renaissance Society of America. Prior to joining the Department of History of the Faculty of Humanities and Social Sciences, he worked on the *Croatica et Tyrolensia* project at the same faculty (2013–2015, leader: Prof. Neven Jovanović) and at The Harvard University Center for Italian Renaissance Studies Villa I Tatti in Florence (2015 – 2016). He is the author of some twenty scientific papers, some of which include editions and translations of humanistic Latin texts. At the Department of History, he teaches the required course *European and World History of the Middle Ages*, and elective courses on the history of the Crusader states in the Middle East and the humanist movement in Renaissance Dalmatia. He also participates in teaching at the Department of Classical Philology, where he holds a seminar on Neo-Latin literature.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 3rd July 2020, research associate

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Ex libris Nicolai Episcopi Modrussiensis: Knjižnica Nikole Modruškog", in: *Colloquia Maruliana*, no. 21, 2012, pp. 25–68
2. "Illyrian Trojans in a Turkish Storm: Croatian Renaissance Lords and the Politics of Dynastic Origin Myths", in: *Portraying the Prince in the Renaissance: The Humanist Depiction of Rulers in Historiographical and Biographical Texts*, eds. Patrick Baker, Ronny Kaiser, Maike Priesterjahn, Johannes Helmrath, Berlin: De Gruyter, 2016, pp. 121–156
3. "Bosanska kraljica Katarina i humanisti, dio prvi: Leonardo Montagna i njegovi epigrami", in: *Zbornik Odsjeka za povijesne znanosti ZPDZ HAZU*, no. 36, 2018, pp. 61–80
4. "Bosanska kraljica Katarina i humanisti, dio drugi: Nikola Modruški, *De humilitate*", in: *Zbornik Odsjeka za povijesne znanosti ZPDZ HAZU*, no. 37, 2019, pp. 83–97
5. "Nicholas of Modruš and his *De bellis Gothorum*: Politics and National History in the Fifteenth-Century Adriatic", in: *Renaissance Quarterly*, no. 72.2, 2019, pp. 457–491

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Školske glose u trogirskom rukopisu Propercija i Ovidija (MS BAV Vat. lat. 5174): Crtica o humanističkoj nastavi u renesansnoj Dalmaciji", in: *Filologija*, no. 67, 2016, pp. 99–122

2. "The First Dalmatian Humanists and the Classics: A Manuscript Perspective", in: *A Handbook to Classical Reception in Eastern and Central Europe*, eds. Zara Martirosova Torlone, Dana LaCourse Munteanu, Dorota Dutsch, Oxford: Wiley-Blackwell, 2017, pp. 46–56
3. "Power and Subversion in the Ducal Palace: Dalmatian Patrician Humanists and Congratulatory Orations to Newly Elected Doges", in: *Neo-Latin Contexts in Croatia and Tyrol: Challenges, Prospects, Case Studies*, eds. Neven Jovanović, Johanna Luggin, Luka Špoljarić, Lav Šubarić, Beč: Böhlau Verlag, 2018, pp. 81–104
4. "Venecijanski Skjavoni i povijesno-liturgijska knjižica u čast sv. Jeronima Ilira iz 1498. godine", in: *Colloquia Maruliana*, no. 27, 2018, pp. 43–74
5. "Korespondencija prvih dalmatinskih humanista: Juraj Benja Zadrani", in: *Colloquia Maruliana*, no. 28, 2019, pp. 73–110
6. "The Renaissance Papacy and Catholicization of the 'Manichean Heretics': Rethinking the 1459 Purge of the Bosnian Kingdom", in: *Global Reformations: Transforming Early Modern Religions, Societies, and Cultures*, ed. Nicholas Terpstra, London: Routledge, 2019, pp. 153–175

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Tekstualne mreže ranonovovjekovne Hrvatske*, CSF project, 2014 – 2018, leader: Prof. Lahorka Plejić Poje, PhD
2. *Moderne europske diplomacije i istočnojadranski prostor*, CSF project, 2020 – 2023, leader: Jadranka Neralić, PhD
3. *Hrvatska rukopisna baština*, CSF project, 2020 – 2023, leader: Prof. Irena Bratičević, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Tekstualne mreže ranonovovjekovne Hrvatske*, CSF project, 2014 – 2018, leader: Prof. Lahorka Plejić Poje, PhD
2. *Moderne europske diplomacije i istočnojadranski prostor*, CSF project, 2020 – 2023, leader: Jadranka Neralić, PhD
3. *Hrvatska rukopisna baština*, CSF project, 2020 – 2023, leader: Prof. Irena Bratičević, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 31

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Ana Šverko, PhD, senior research associate

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Institute of Art History – Cvito Fisković Centre in Split

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *History of Public Space*

BIOGRAPHY

Ana Šverko (1972) is a senior research associate in the area of humanities, and an assistant professor in the area of technical sciences. She works at the Institute of Art History – Cvito Fisković Center in Split. She graduated in 1998 from the Faculty of Architecture, University of Zagreb, received her master's degree in 2002 from the University of California Berkeley, College of Environmental Design (USA) in the interdisciplinary study of urban design, and her PhD degree in 2011 from her alma mater. She worked at the Ministry of Culture Conservation Department in Split between 1998 and 2011, from 2009 as a senior advisor – conservator for immovable cultural heritage. She has won numerous foreign scholarships for professional development. She spent the summer of 2016 in the UK, as a fellow of the British Museum's International Training Program. She is the recipient of the 2020/21 Yale University Paul Mellon Research Support Grant for the field of the history of British architecture. She has been a leader and participant in several national and international scientific projects, workshops and seminars. In 2014 – 2015, she participated in Harvard University's postdoctoral seminar, *From Riverbed to Seashore. Art on the Move in Eastern Europe and the Mediterranean in the Early Modern Period*, supported by a Connecting Art Histories grant from the Getty Foundation. The project was conceived and led by Prof. Alina Payne, PhD (Harvard University). As part of the CSF project *Grand Tour Dalmatia* (2014–2017), she took part in creating a chronogeographic digital database of grand tourism in Dalmatia, which she continues to develop. She continued her training in the field of digital humanities in 2018 and 2019 by participating in *Advanced Topics in Digital Art History: 3D and (Geo) Spatial Networks* workshops, which were part of the *Visualizing Venice – Visualizing Cities* project, organised by the American Duke University in collaboration with the University of Padua, all under the auspices of the Getty Foundation. She is the author of three books and co-editor of two anthologies. She regularly publishes in Croatian and foreign scientific and professional journals and participates in scientific and professional international and national conferences. She is a member of the editorial board of three scientific and one professional journal. She regularly participates in the organization of popular science programmes, scientific and professional conferences and workshops with the aim of popularizing science. She is also active in the teaching aspect of the profession, and has been holding the course *Urban Planning Research* at the Faculty of Civil Engineering, Architecture and Geodesy, University of Split since the acad. year 2012/2013, in the grade of an associate professor. She was a guest lecturer at the Cornell University (USA) and the Universities of Zagreb and Ljubljana. She is the winner of the 2014 Charter of the Croatian Society of Art Historians for outstanding contribution and improvement of the profession, the Croatian Architects' Association "Neven Šegvić" award in 2017, and the National Science Annual Award for Popularization and Promotion of Science in 2019 for the area of humanities.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 7th July 2015, assistant professor (technical sciences); 22nd March 2017, senior research associate (humanities)

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Diocletian's Palace: Palace of Places. Integration of Urban Design and Heritage Conservation Strategies*, Zagreb: Ex Libris, 2011, ISBN: 978-953-284-034-6
2. "Answer to the pressure of tourism in Split Historic Core: Centralization and Decentralization as equal

aspects of the transformation of public space", in: *Urbanist's Season – International Scientific Conference 'Rethinking Urbanism'*, ed. Zlatko Karač, Zagreb: Udruženje hrvatskih arhitekata, Arhitektonski fakultet Sveučilišta u Zagrebu, Hrvatska komora arhitekata, 2012, pp. 134–138 (with G. Banić, I. Šverko)

3. *Giannantonio Selva. Dalmatinski projekti venecijanskoga klasicističkog arhitekta*, Zagreb: Institut za povijest umjetnosti, 2013, ISBN: 978-953-7875-02-2

4. "Eduard i Danilo Žagar i splitska arhitektura prve polovine 20. stoljeća", in: *Arhitekti braća Žagar iz fundusa Muzeja grada Splita*, ed. Tea Blagaić Januška, Split: Muzej grada Splita, 2013, pp. 50–73 (with K. Šerman)

5. "Eduard Žagar i utjecaj srednjoeuropske arhitekture na arhitektonsku sliku Splita na prijelazu 19. i 20. stoljeća", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 1 (47), 2014, pp. 50–59 (with K. Šerman)

6. *Grad (ni)je kuća. O dijalogu između novog i starog Splita / urbanistička predigra*, Zagreb: UPI2m plus, 2016, ISBN: 978-953-7703-20-2

+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "The views from the Palace are no less beautiful: the Context of Diocletian's Palace in Adam's Spalatro", in: *Robert Adam and Diocletian's Palace in Split*, eds. Josip Belamarić, Ana Šverko, Zagreb: Školska knjiga, Institut za povijest umjetnosti, 2017, pp. 193–224

2. "Analogous Urbanism as Discourse. Robert Adam and Urban Space in Contemporary Split", in: *Studies in History and Theory of Architecture studii de Istoria și Teoria Arhitecturii (SITA)*, no. 4, 2017, pp. 51–65

3. "Milutin Glavički i Split", in: *70 godina Urbanističkog zavoda Beograda/knjiga IV/eseji*, eds. Žaklina Gligorijević, Ana Graovac, Beograd: Urbanistički zavod Beograda, 2018, pp. 109–113

4. "Život kuće / 'Kuća za dvoje' Bogdana Budimirova kao poticaj za promišljanje nove arhitekture kao buduće graditeljske baštine", in: *Život umjetnosti: časopis za suvremena likovna zbivanja*, no. 102, 2018, pp. 1, 66–97

5. "Gertrude Bell's Spring in Dalmatia, 1910", in: *Discovering Dalmatia: Dalmatia in Travelogues, Images, and Photographs*, eds. Katrina O'Loughlin, Ana Šverko, Elke Katharina Wittich, Zagreb: Institut za povijest umjetnosti, 2019, pp. 308–353

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Pontes Adriatici – mreža kulturnih razmjena na Jadranu*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Igor Fisković, F.C.A.

2. *Dalmacija kao odredište europskog grand toura u 18. i 19. stoljeću (Grand Tour Dalmatia)*, CSF project, 2014–2017, leader: Ana Šverko, PhD

3. *Hrvatski pojmovnik klasične arhitekture (Klas)*, CSF project, 2018 – 2019, leader: Ana Šverko, PhD

4. *Priča o tri grada (Zadar – Split – Dubrovnik)*, IPU project, 2019 – 2020, leader: Joško Belamarić, PhD

5. *Hrvatski ilustrirani pojmovnik klasične arhitekture 2019 – 2021*, IPU project, 2019 – 2021, leader: Ana Šverko, PhD

6. *Umjetnička topografija Dubrovačko-neretvanske županije*, IPU project, 2019 – 2022, leader: Katarina Horvat-Levaj, PhD

7. *Fortifikacije grada Trogira: Vizualizacija mijena od 220. pr. Kr. do 1900. godine*, IPU project, 2019 – 2023,

leader: Ana Plosnić, PhD

8. *Povijest umjetničkih institucija u Hrvatskoj*, IPU project, 2019 – 2023, leader: Irena Kraševac, PhD

9. *Umjetnička topografija Dubrovačko-neretvanske županije*, IPU project, 2019 – 2022, leader: Katarina Horvat-Levaj, PhD

10. *Fortifikacije grada Trogira: Vizualizacija mijena od 220. pr. Kr. do 1900. godine*, IPU project, 2019 – 2023, leader: Ana Plosnić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Dalmacija kao odredište europskog grand toura u 18. i 19. stoljeću (Grand Tour Dalmatia)*, CSF project, 2014 – 2017, leader: Ana Šverko, PhD

2. *Hrvatski pojmovnik klasične arhitekture (Klas)*, CSF project, 2018 – 2019, leader: Ana Šverko, PhD

3. *Priča o tri grada (Zadar – Split – Dubrovnik)*, IPU project, 2019 – 2020, leader: Joško Belamarić, PhD

4. *Hrvatski ilustrirani pojmovnik klasične arhitekture 2019 – 2021*, IPU project, 2019 – 2021, leader: Ana Šverko, PhD

5. *Umjetnička topografija Dubrovačko-neretvanske županije*, IPU project, 2019 – 2022, leader: Katarina Horvat-Levaj, PhD

6. *Fortifikacije grada Trogira: Vizualizacija mijena od 220. pr. Kr. do 1900. godine*, IPU project, 2019 – 2023, leader: Ana Plosnić, PhD

7. *Povijest umjetničkih institucija u Hrvatskoj*, IPU project, 2019 – 2023, leader: Irena Kraševac, PhD

8. *Teme i aspekti hrvatske fotografije od 19. stoljeća do danas*, CSF project, 2020 – 2024, leader: Sandra Križić Roban, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 32

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Ivana Tomas, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Design and Construction in the Middle and Early Modern Age (9th – 16th Century)*

BIOGRAPHY

Ivana Tomas was born in Zagreb. She graduated in Art History and Ethnology and Cultural Anthropology from the Faculty of Humanities and Social Sciences, University of Zagreb in 2005. She defended her doctoral dissertation, entitled *Medieval single-nave domed churches in South Dalmatia and Boka Kotorska [Srednjovjekovne jednobrodne crkve s kupolom južne Dalmacije i Boka kotorske]* at the Faculty of Humanities and Social Sciences, University of Zagreb in 2014. She worked at the CASA Department of Prints and Drawings (2006 – 2007), and at the Croatian Ministry of Culture (2007 – 2008). Since the 1st January 2009, she has been employed at the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb, at the Chair of Romanesque and Gothic Arts (assistant: 2009 – 2014; senior assistant / postdoctoral researcher: 2015 – 2018; assistant professor since 2019). She teaches required and elective courses in the undergraduate and graduate study of art history that are related to medieval art and the protection of architectural heritage. She was a member of the organizing committees of the scientific workshop *Cvito Fisković Days: Motives, Typology and Contents of Local Masonry workshops in Korčula and Dubrovnik in the 15th and 16th Century [Dani Cvita Fiskovića: Motivi, tipologija i sadržaji domaćih klesarskih radionica u Korčuli i Dubrovniku XV. i XVI. st.]* (2009, Dubrovnik), and the scientific conference *13th Cvito Fisković Days: Master Workshops in Croatian Artistic Heritage [XIII. Dani Cvita Fiskovića: Majstorske radionice u umjetničkoj baštini Hrvatske]* (2012, Orebić), and member of the editorial board of the magazine *Peristil* (2014). She participated in the organization and implementation of the summer school *Changes in the Eastern Adriatic Communes in the Early Modern Age: The Example of Zadar [Mijene istočnojadranskih komuna u ranom novom vijeku: primjer Zadra]*, organised by the Department of Art History of the Faculty of Arts in Ljubljana, Department of Art History of the University of Zadar and the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb (2015, Zadar), and was an associate of the research and education workshop of the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb and the City Parish of Assumption in Dubrovnik (2019, Dubrovnik). In 2019, she organised a lecture entitled *The Notre-Dame Cathedral in Paris – Reconstruction or Innovation [Katedrala Notre-Dame u Parizu – rekonstrukcija ili inovacija]* at the Faculty of Humanities and Social Sciences, University of Zagreb (with Prof. Z. Jurić, PhD, and Prof. M. Špikić, PhD). She was an associate at the *4th Croatian Prints Triennial [4. hrvatski trijenale grafike]* exhibition of CASA's Department of Prints and Drawings (2006), collaborator on the exhibition and catalogue of Boris Bučan's *Head Hunter [Lovac na ljudske glave]* at CASA's Department of Prints and Drawings (2007), collaborator on the monography *Miroslav Šutej: A Cycle of Drawings from the Family Yard [Miroslav Šutej: ciklus crteža iz obiteljskog dvorišta]* by Tonko Maroević, F.C.A. (2009), and associate at the *Art Lexicon* of the Miroslav Krleža Institute of Lexicography (2009–2010).

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 1st January 2019, assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Crkva sv. Marije na otoku Mljetu i njezina povezanost s romaničkim spomenicima Apulije", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 42 (2), Zagreb, 2011, pp. 296–309

+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Romanička crkva sv. Marije na Mljetu: pitanje utjecaja", in: *Prilozi povijesti umjetnosti u Dalmaciji*, no. 43, 2016, pp. 59–85
2. "Nova promišljanja o crkvi sv. Mihajla u Stonu", in: *Ars Adriatica*, no. 6, 2016, pp. 41–60
3. "The Abbey of St. Chrysogonus in Zadar – between Early Christian sculpture and the Romanesque architecture", in: *Hortus Artium Medievalium*, no. 23, 2017, pp. 299–308 (with I. Josipović)
4. *Spomenici otoka Lopuda od antike do srednjeg vijeka (Prošlost i sadašnjost, knjiga 49)*, Zagreb, Dubrovnik: Filozofski fakultet Sveučilišta u Zagrebu, Ogranak Matice hrvatske u Dubrovniku, 2017 (with the contribution of M. Zeman)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Reprezentativna sakralna arhitektura jadranske Hrvatske od 13. do 16. stoljeća*, MSE project, 2009 – 2014, leader: Assoc. Prof. Predrag Marković, PhD
2. *Transferts et circulations artistiques en Europe à l'époque gotique (XII^e–XVI^e siècles)*, project of the Institut national d'histoire de l'art / INHA, France, 2010 – 2012, leader: Prof. Miljenko Jurković, PhD (national leader)
3. *Pontes Adriatici – mreža kulturnih razmjena na Jadranu*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Igor Fisković, F.C.A.
4. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2014, 2015, 2016, 2017, 2018, leader: Prof. Miljenko Jurković, PhD
5. *Transformacije povijesnog pejzaža jadranskih otoka*, project funded by a University of Zagreb research grant, 2019, 2020, leader: Prof. Miljenko Jurković, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Transformacije povijesnog pejzaža Kvarnerskih otoka*, project funded by a University of Zagreb research grant, 2014, 2015, 2016, 2017, 2018, leader: Prof. Miljenko Jurković, PhD
2. *Transformacije povijesnog pejzaža jadranskih otoka*, project funded by a University of Zagreb research grant, 2019, 2020, leader: Prof. Miljenko Jurković, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 33

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Tanja Trška, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences, University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Historical Sources and the Life of Monuments, Private Collections and the Art Market, Image and Word in the Late Middle and Early Modern Age, Visualising Nationhood – Identity and Visual Arts and Architecture of the Schiavoni Confraternities and Colleges in Italy*

BIOGRAPHY

Tanja Trška (1980), graduated in Art History and the English Language and Literature from the Faculty of Humanities and Social Sciences of the University of Zagreb in 2004, and received her PhD in 2014 from the Scuola Normale Superiore di Pisa (Italy) and the Faculty of Humanities and Social Sciences of the University of Zagreb (international joint PhD), with the thesis *Lodovico Beccadelli and the Visual Arts [Lodovico Beccadelli e le arti visive / Lodovico Beccadelli i likovne umjetnosti]*. She trained on fellowships at the Peggy Guggenheim Collection, Venice (December 2003), Fondazione di Studi di Storia dell'Arte Roberto Longhi, Florence (2004/2005), Fondazione Giorgio Cini Onlus, Venice (2006, 2009) and Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza (2011). Since 2008, she has worked as a junior researcher – assistant at the Chair of Renaissance and Baroque Art, Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb, where she has been teaching required and elective undergraduate and graduate courses in art history since October 2007. She was elected into the scientific grade of a research associate on the 16th December 2015, and to the scientific-teaching grade of an assistant professor on the 5th December 2018. Since 2017, she has been a member of the Quality Assurance Committee of the Faculty of Humanities and Social Sciences, University of Zagreb. She was an associate on scientific projects led by Prof. Sanja Cvetnić, PhD (*Painting and Sculpture of the 17th and 18th century in Continental Croatia [Slikarstvo i skulptura XVII. i XVIII. stoljeća u kontinentalnoj Hrvatskoj]*, Ministry of Science and Education, 2008–2013, and a number of projects funded by the University of Zagreb research grants) and Assoc. Prof. Jasenka Gudelj, PhD (*Visualizing Nationhood: the Schiavoni / Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th Century)*, Croatian Science Foundation, 2015–2018). She has collaborated on the creation of lexicographic units for *De Gruyter Allgemeines Künstler-Lexikon, The Art Lexicon* of the Miroslav Krleža Institute of Lexicography, and on the exhibition projects *Dominicans in Croatia [Dominikanci u Hrvatskoj]* (Klovićevi dvori Gallery, Zagreb, 2007), *Slavonia, Baranja, Srijem – Origins of the European Civilization [Slavonija, Baranja, Srijem – vrela europske civilizacije]* (Klovićevi dvori Gallery, Zagreb, 2009), *Titian, Tintoretto, Veronese, the Great Renaissance Masters [Tizian, Tintoretto, Veronese, veliki majstori renesanse]* (Klovićevi dvori Gallery, Zagreb, 2011), *Tiepolo: The Baroque Splendor of Venice [Tiepolo: Barokni sjaj Venecije]* (Museum of Arts and Crafts, Zagreb, 2017), *Visovac: Spirituality and Culture on Lapis Albus* (Museum of Arts and Crafts, Zagreb, 2019) and *Sven Klobučar: 3 a.m., from the series of exhibitions In Dialogue – The Benko Horvat Collection [Sven Klobučar: 3 ujutro, iz ciklusa izložbi U dijalogu – Zbirka Benko Horvat]* (Museum of Contemporary Art, Zagreb, 2020). Between 2017 and 2019, she was a member of the editorial board of the scientific journal *Peristil: Scholarly Journal of Art History [Peristil: zbornik radova za povijest umjetnosti]*, and since 2018 she has been a member of the publishing council of the Croatian Society of Art Historians. She is a member of the Croatian Society of Art Historians, the AICA, The Renaissance Society of America and the Sixteenth Century Society. She focuses on topics from Renaissance and Baroque art, especially on cultural ties with Italy.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 5th December 2018, assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Predlošci Perina del Vage za Palu sv. Mateja evanđelista Pellegrina Brocarda", in: *Radovi Instituta za povijest umjetnosti*, no. 31, 2007, pp. 81–90
 2. "Tizian i poliptih Uznesenje Marijino u dubrovačkoj katedrali", in: *Renesansa i renesanse u umjetnosti Hrvatske, Zbornik Dana Cvita Fiskovića II.*, eds. Predrag Marković, Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti; Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2008, pp. 243–254
 3. "Neostvoreni projekt isusovačke crkve i kolegija (1659.) u Dubrovniku", in: *Radovi Instituta za povijest umjetnosti*, no. 33, 2009, pp. 125–140
 4. "Lodovico Beccadelli i likovna kultura Bologne u dubrovačkom kontekstu", in: *Sic ars deprenditur arte: Zbornik u čast Vladimira Markovića*, eds. Sanja Cvetnić, Milan Pelc, Daniel Premerl, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2009, pp. 529–538
 5. "Ivan Vitez od Sredne i Jan Panonije iz perspektive talijanskog humanizma: Vespasiano da Bisticci i Ischiavi", in: *800 godina slobodnog kraljevskog grada Varaždina 1209. – 2009.: zbornik radova s međunarodnog znanstvenog skupa održanog 3. i 4. prosinca 2009. godine u Varaždinu*, eds. Miroslav Šicel, Slobodan Kaštela, Zagreb, Varaždin: Hrvatska akademija znanosti i umjetnosti, Zavod za znanstveni rad u Varaždinu, 2009, pp. 609–617
 6. "Obnove crkve sv. Marije na otoku Mljetu u 17. i 18. stoljeću", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 2, 2011, pp. 311–321
 7. "Prilog poznavanju zidnog oslika u crkvi sv. Ivana Nepomuka u Stupniku", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 54, 2011, pp. 167–176
 8. "Obnove nadbiskupskih posjeda u Dubrovniku u vrijeme nadbiskupa Giovannijsa Vincenza Lucchesinija", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 56, 2013, pp. 143–154
 9. "Arhivski izvori u Italiji kao vrelo za povijest umjetnosti renesansnog razdoblja u Hrvatskoj", in: *Zbornik 3. kongresa hrvatskih povjesničara umjetnosti*, ed. Andrej Žmegač, Zagreb: Institut za povijest umjetnosti, 2013, pp. 171–173
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Marco Boschini, Matteo Ponzoni, and the Altar of the Scuola di San Giorgio degli Schiavoni in Venice", in: *Confraternitas*, no. 27/1–2, 2016, pp. 62–78
2. "Una processione da farsi ogni anno con una Messa Solenne. Reception of stone relics from the Holy Land in Renaissance Ragusa", in: *Natural Materials of the Holy Land and the Visual Translation of Place, 500–1500*, eds. Renana Bartal, Neta Bodner, Bianca Kühnel, London, New York: Routledge, 2017, pp. 79–93
3. "Miraculous Image as a Relic: The Reliquary of St Filippo Benizi in Dubrovnik's Cathedral Treasury", in: *Radovi Instituta za povijest umjetnosti*, no. 41, 2017, pp. 67–81
4. "Venetian painters and Dalmatian Patrons: Minor Masters in the Scuola di San Giorgio degli Schiavoni between Collective and Individual", in: *Il Capitale culturale*, Supplementi 7, 2018, pp. 45–61
5. "The Artistic Patronage of the Confraternities of Schiavoni/Illyrians in Venice and Rome. Proto-National Identity and the Visual Arts", in: *Acta historiae artis Slovenica*, no. 28 (2), 2018, pp. 103–121 (with J. Gudelj)
6. "Bisogno di buona regola: Lodovico Beccadelli and Conciliar Discipline in Renaissance Ragusa", in: *The Council of Trent: Reform and Controversy in Europe and Beyond (1545–1700). Vol. 2: Between Bishops and*

Princes, eds. Wim François, Violet Soen, Göttingen: Vandenhoeck & Ruprecht, 2018, pp. 153–172

7. "La Relazione sincera della Chiesa di Ragusa per l'arcivescovo Giovanni Vincenzo Lucchesini (1689)", in: *Dubrovnik annals*, no. 23, 2019, pp. 65–86

8. "U sjeni Carpaccia: Scuola di San Giorgio degli Schiavoni u ranoj povijesnoumjetničkoj literaturi", in: *Institucije povijesti umjetnosti: zbornik 4. kongresa hrvatskih povjesničara umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška, Zagreb: Društvo povjesničara umjetnosti Hrvatske, Institut za povijest umjetnosti, 2019, pp. 113–116

9. "Skrovita visovačka Bogorodica s Djetetom i anđelima", in: *Visovac: duhovnost i kultura na Biloj Stini*, eds. Anđelka Galić, Sanja Cvetnić, Antonia Došen, Zagreb: Muzej za umjetnost i obrt, 2019, pp. 87–91

10. *Frankapanski brevijar: otisak sudbine. Ilustracije molitvene knjige u zlatno doba mletačkoga tiskarstva*, Zagreb: FF press, 2019, ISBN: 978-953-175-833-8 (with S. Cvetnić and D. Šourekom)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Slikarstvo i skulptura XVII. i XVIII. stoljeća u kontinentalnoj Hrvatskoj*, MSE project, 2007 – 2013, leader: Prof. Sanja Cvetnić, PhD

2. *Likovna baština Dubrovačke Republike od XV. do XVIII. stoljeća i svjedočanstva venecijanskih, rimskih i napuljskih utjecaja*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Prof. Sanja Cvetnić, PhD

3. *Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th Century)*, CSF project, 2015 – 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD

4. *Predložak, original, kopija: hrvatska umjetnička baština od XVI. do XIX. stoljeća u doba digitalne revolucije I–III*, project funded by a University of Zagreb research grant, 2015 – 2017, leader: Prof. Sanja Cvetnić, PhD

5. *Kaptolski naručitelji i štajerski, kranjski, tirolski te furlanski umjetnici*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Sanja Cvetnić, PhD

6. *Dijalozi slike i riječi u likovnim djelima od XV. do XIX. stoljeća I–II*, project funded by a University of Zagreb research grant, 2019 – 2020, leader: Prof. Sanja Cvetnić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th Century)*, CSF project, 2015 – 2018, leader: Assoc. Prof. Jasenka Gudelj, PhD

2. *Predložak, original, kopija: hrvatska umjetnička baština od XVI. do XIX. stoljeća u doba digitalne revolucije I–III*, project funded by a University of Zagreb research grant, 2015 – 2017, leader: Prof. Sanja Cvetnić, PhD

3. *Kaptolski naručitelji i štajerski, kranjski, tirolski te furlanski umjetnici*, project funded by a University of Zagreb research grant, 2018, leader: Prof. Sanja Cvetnić, PhD

4. *Dijalozi slike i riječi u likovnim djelima od XV. do XIX. stoljeća I–II*, project funded by a University of Zagreb research grant, 2019 – 2020, leader: Prof. Sanja Cvetnić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 34

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Tin Turković, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Architecture of Triumph, Reception of the Croatian (Early) Middle Ages in the Modern and Contemporary Context*

BIOGRAPHY

Tin Turković (1978), finished the Classical Gymnasium in Zagreb, and in 2002 graduated in Art History and the Greek Language and Literature from the Faculty of Humanities and Social Sciences of the University of Zagreb. In 2010, he received his PhD degree from the Department of Art History of the same faculty, with the thesis *Symbols on the Peutinger Map and the Development of the Croatian Urban Landscape between the Antiquity and the Middle Ages [Prikazi gradova na Peutingerovoj karti i razvoj urbanog pejzaža na tlu Hrvatske između antike i srednjeg vijeka]*. He was the head of the Office of International and Inter-University Cooperation of the Academy of Fine Arts in Zagreb (2003/2004). He was employed as a junior researcher at the Faculty of Humanities and Social Sciences in April 2004, and worked at the Research and the Faculty's Training Centre for Human Rights and Democratic Citizenship until July 2005, where he studied the topic of copyrights. His research activities were conducted as part of projects led by Prof. Vedrana Spajić-Vrkaš, PhD, and Prof. Vjekoslav Afrić, PhD. He participated in the implementation of the project *University Curriculum for Human Rights and Democratic Citizenship [Sveučilišni kurikulum za ljudska prava i demokratsko građanstvo]*, realized under the auspices of the Ministry of Foreign Affairs of the Republic of Austria. He has been working at the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb since July 2005. Since the acad. year 2005/2006, he has participated in teaching on the *Art of Antiquity* course, as well as the *History of Art I* course at the Faculty of Agriculture, University of Zagreb and at the Study of Design at the Faculty of Architecture in Zagreb. From 2006 to 2008, he was also co-manager of a consulting company for the development of projects in the field of science, culture and tourism Kabiri savjetovanja ltd. Between 2005 and 2010, he was an associate on a number of scientific projects led by Prof. Miljenko Jurković, PhD, and co-leader (with Prof. Miljenko Jurković, PhD) of the IRCLAMA project at the University of Zagreb. As a project associate or evaluator, he has participated in a number of projects funded by FP6, FP7, CARDS, PHARE, HERA, MEDA, Croatian Ministry of Science and Education, Ministry of Tourism, Ministry of Culture, CASA, and other national and international donors. He is the author or co-author of a number of projects. He was a member of the faculty working group for the development of strategic planning, under the leadership of Prof. Mislav Žagar (2013/2014). He was the head of the Department of Art History in the acad. year 2014/2015, member of the Disciplinary Committee of the Faculty of Humanities and Social Sciences from 2014 to 2106, he held the position of acting vice dean for science and international cooperation of the Faculty of Humanities and Social Sciences in the acad. year 2016/2017, and in May 2017 he took over the duties of the acting vice dean for study programmes. Between October 2014 and September 2018, he was a member of the University Committee for Doctoral Programmes, and since October he has been a member of the University Committee for Science and International Cooperation. He was a long-time member or deputy member of the Faculty Council. He collaborated on the project of Prof. Igor Fisković, PhD, *PONTES ADRIATICI – The Network of Cultural Exchange on the Adriatic*, and the ESF-CROQF project led by Dragan Bagić, PhD, and was the head of research for movable monumental heritage of the Dubrovnik Cathedral until 2018. Since 2019, he has been working on the processing of archaeological documentation resulting from archaeological works carried out in the area of the Dubrovnik Cathedral and Bunićeva poljana in Dubrovnik. He is a member of the programme and organizational council of the annual ICSG conference – *International Conference on Sustainable Globalization – Role of Higher Education*. His research interests are related to the topics of ancient art and architecture, early Christian architecture, and early and middle Byzantium culture, literature, art and architecture, as well as applied digital humanities.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 1st February 2013,
assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Social Change and the Idea of Urbanity between Late Antiquity and Early Middle Ages", in: *Hortus artium medievalium*, no. 12, 2006, pp. 91–99 (with N. Maraković)
 2. "Transformation of Rural Landscape in the Southern Part of the Province of Dalmatia: Polače, Ostrvica, Mogorjelo", in: *Arqueología de un Paisaje en Transición. Antigüedad Tardía y Alta Edad Media*, eds. Pilar Diarte Blasco, Alejandro Martín López, Zaragoza: Servicio de Publicaciones de la Universidad de Zaragoza, 2012, pp. 61–63 (with N. Maraković)
 3. "Utvrda sv. Kuzme i Damjana u Barbatu na otoku Rabu – revizijska istraživanja", in: *Rapski zbornik II*, eds. Josip Andrić, Robert Lončarić, Robert, Rab: Ogranak Matice hrvatske u Rabu, 2014, pp. 15–36
 4. "'Velike salonitanske terme' – od antičke kuće do biskupskih kupelji", in: *Radovi Instituta za povijest umjetnosti*, no. 38, 2014, pp. 25–40 (with N. Maraković)
- + work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Liturgical Vestments in the Eleventh and Twelfth Century Mural Paintings of Dubrovnik and Elaphiti Islands – a Contribution to the Study of 'Adrio-Byzantinism' on the Eastern Adriatic", in: *Radovi Instituta za povijest umjetnosti*, no. 40, 2016, pp. 7–20 (with N. Maraković)
2. "Late Antique Changes in the Urban Structure of the Dalmatian Metropolis: The Episcopal Complex in Salona", in: *Cities, Lands and Ports in Late Antiquity and the Early Middle Ages: Archaeologies of Change*, ed. Pilar Diarte-Blasco, Rim: BraDypUS, 2017, pp. 39–51 (with N. Maraković)
3. "Kaštelina – vila obitelji Bebija", in: *Ars Adriatica*, no. 9, 2019, pp. 7–20 (with M. Jurković)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Pontes Adriatici – mreža kulturnih razmjena na Jadranu*, project funded by a University of Zagreb research grant, 2013 – 2014, leader: Igor Fisković, F.C.A.
2. *Istraživanje katedrale Velike Gospe u Dubrovniku*, project of the City Parish of Assumption in Dubrovnik and the City of Dubrovnik, 2015 – 2018, leader: Assist. Prof. Tin Turković, PhD
3. *Bizantsko naslijeđe u hrvatskom kulturno-povijesnom kontekstu*, project funded by a University of Zagreb research grant, 2018, leader: Assoc. Prof. Hrvoje Gračanin, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *ESF Hrvatski kvalifikacijski okvir*, European Science Foundation project, 2015 – 2016, leader: Assoc. Prof. Dragan Bagić, PhD
2. *Istraživanje katedrale Velike Gospe u Dubrovniku*, project of the City Parish of Assumption in Dubrovnik and the City of Dubrovnik, 2015 – 2018, leader: Assist. Prof. Tin Turković, PhD
3. *Edukacijsko-istraživačke radionice Odsjeka za povijest umjetnosti Filozofskog fakulteta u Zagrebu i Gradske župe Gospe Velike u Dubrovniku*, project of the City Parish of Assumption in Dubrovnik and the City of Dubrovnik, 2015 – 2018, leader: Assist. Prof. Tin Turković, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 35

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assoc. Prof. Trpimir Vedriš, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Reception of the Croatian (Early) Middle Ages in the Modern and Contemporary Context*

BIOGRAPHY

Trpimir Vedriš (1976) is an associate professor at the Department of History at the Faculty of Humanities and Social Sciences of the University of Zagreb, and a visiting lecturer at the University of Dubrovnik. He graduated in History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb, and studied Philosophy at the Faculty of Philosophy of the Society of Jesus. He received his master's degree in 2004 from the Department of Medieval Studies at the Central European University in Budapest, where he also, following his 2009 PhD from the University of Zagreb, defended his second PhD degree in 2015. In addition to medieval hagiography and the cult of saints in the Adriatic, his research interests include the history of Christianity in late Antiquity and the Middle Ages, Croatian medieval history, and issues of the modern reception of the Middle Ages. Since the acad. year 2007/2008, he has been teaching full-time at the Department of History of the Faculty of Humanities and Social Sciences, University of Zagreb (graduate and undergraduate studies), and has been a visiting lecturer at the Faculty of Philosophy of the Society of Jesus in Zagreb (undergraduate studies), the Department of History of the Faculty of Humanities and Social Sciences in Split (undergraduate studies), and at the study of the History of the Adriatic and the Mediterranean at the University of Dubrovnik (undergraduate study). He has presented at many international conferences and published a number of scientific papers. He is the author of the monograph *Hagiography and the Early Cult of St Anastasia and St Chrysogonus in Zadar [Hagiografija i rani kult sv. Anastazije i sv. Krizogona u Zadru]* (Hagiotheca – Leykam, Zagreb, 2019). The more recent relevant publications include two (co)-editorial books: *Migration, Integration and Connectivity on the Southeastern Frontier of the Carolingian Empire* (co-editors D. Dzino and A. Milošević) (Brill, Leiden, 2018), and *Imperial spheres and the Adriatic: Byzantium, the Carolingians and the Treaty of Aachen (812)* (co-editors M. Ančić and J. Shepard) (Routledge, Oxford, 2018). He is an active, long-time member and president of Hagiotheca – the Croatian Hagiography Society, and editor of a number of proceedings of hagiographic conferences that include *Saintly Bishops and Bishops' Saints* (co-editors John S. Ott, Hagiotheca – Humaniora, Zagreb, 2012), *Cuius Patrocinio Tota Gaudet Region. Saints' Cults and the Dynamics of Regional Cohesion* (co-edited by S. Kuzmova and A. Marinković, Hagiotheca, Zagreb, 2014), and *The saints of Rome: Diffusion and Reception from Late Antiquity to the Early Modern Period* (co-edited by H. Doherty and D. Uhrin, Hagiotheca-Leykam, Zagreb, in preparation). In addition to a number of Croatian projects, he has participated in several international projects.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 9th September 2020, associate professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. "Reviving the Middle ages in Croatia (Fifteen-Year Anniversary Reports)", in: *Annual of Medieval Studies at CEU 15*, eds. Judith A. Rasson, Béla Zsolt Szakács, Budapest: CEU, 2009, pp. 197–212
2. "Razgovori ugodni: Konstantin VII. Porfirogenet i percepcije najranije hrvatske povijesti", in: *Radovi Zavoda za hrvatsku povijest FFZg 42*, 2010, pp. 13–36
3. "Dominik Mandić i njegovo viđenje pokrštaivanje Hrvata u svjetlu spisa *Hrvati i Srbi – dva stara različita naroda*", in: *Dr. fra Dominik Mandić (1889. – 1973.). Zbornik radova sa znanstvenog simpozija u prigodi 40.*

obljetnice smrti, ed. Robert Jolić, Mostar, Zagreb: Hercegovačka franjevačka provincija, Mostar, Hrvatski institut za povijest Široki Brijeg, 2014, pp. 920–944

4. "Crkva i vjerski život", in: *Nova zraka u europskom svjetlu: Hrvatske zemlje u ranome srednjem vijeku (o. 550. – o. 1150.)*, ed. Zrinka Nikolić Jakus, Biblioteka Povijest Hrvata, vol. I, ed. Zoran Ladić, Zagreb: Matica hrvatska, 2015, pp., 201–236

5. "Pokrštaivanje i rana kristijanizacija Hrvata", in: *Nova zraka u europskom svjetlu: Hrvatske zemlje u ranome srednjem vijeku (o. 550. – o. 1150.)*, ed. Zrinka Nikolić Jakus, Biblioteka Povijest Hrvata, vol. I., ed. Zoran Ladić, Zagreb: Matica hrvatska, 2015, pp. 173–200

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Baptismal font of the Croats: a case study in the formation of a national symbol", in: *Memoirs of the American Academy in Rome*, no. 62, 2017, pp. 65–98

2. "'Croats and Carolingians': Triumph of a New Historiographic Paradigm or Ideologically Charged Project? (Afterword)", in: *Migration, Integration and Connectivity on the Southeastern Frontier of the Carolingian Empire*, eds. Danijel Dzino, Ante Milošević, Trpimir Vedriš, Leiden: Brill, 2018, pp. 287–298

3. "A View from the Carolingian Frontier Zone", in: *Migration, Integration and Connectivity on the Southeastern Frontier of the Carolingian Empire*, eds. Danijel Dzino, Ante Milošević and Trpimir Vedriš, Leiden: Brill, 2018, pp. 1–14 (with D. Džinom, A. Milošević)

4. *Imperial spheres and the Adriatic: Byzantium, the Carolingians and the Treaty of Aachen (812)*, Oxford: Routledge, ISBN: 978-1-138-22594-7, 2018 (with M. Ančić, J. Shepard)

5. *Migration, Integration and Connectivity on the Southeastern Frontier of the Carolingian Empire*, Leiden: Brill, 2018, ISBN: 978-900-434-948-3 (with D. Dzino, A. Milošević)

6. "Provincia Jadrensis: Heir of Roman Dalmatia or a still-born child of Byzantine early medieval Adriatic policy?", in: *The Adriatic Between Venice and Byzantium c. 700–1453*, ed. Magdalena Skoblar, Cambridge: Cambridge University Press, 2020

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Hrvatska i Srednja Europa u srednjem vijeku*, MSE project, 2004 – 2006, leader: Prof. Neven Budak, PhD

2. *Monumenta Medievalia Varia (Srednjovjekovni povijesni spomenici)*, MSE project, 2007 – 2013, leader: Prof. Neven Budak, PhD

3. *Symbols that Bind and Break Communities: Saints? Cults as Stimuli and Expressions of Local, Regional, National and Universalist Identities*, project of the Hungarian scientific-research foundation (Országos Tudományos Kutatási Alapprogramok) NN 81446 as part of the international project CULTSYMBOLS ESF EuroCORECODE Programme, 2010 – 2013, leader: Prof. Gábor Klaniczay, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Framing Medieval Mediterranean Art*, research seminar of the collaborative project (supported by the Paul J. Getty Foundation within the Connecting Art Histories programme) of the American Academy in Rome, 2014 – 2016, leader: Prof. Kimberly D. Bowes, PhD

2. *Adriatic Maritime Pilgrimages in Local, National and Transnational Context (PILGRIMAR)*, CSF project, 2020 – 2025, leader: Assist. Prof. Mario Katić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 36

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Assist. Prof. Jana Vukić, PhD

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Faculty of Humanities and Social Sciences,
University of Zagreb

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Political Ideologies, New Societies and Historical Cities of Post-Communist Europe after 1989*

BIOGRAPHY

Jana Vukić (1973) is an assistant professor at the Department of Sociology at the Faculty of Humanities and Social Sciences in Zagreb, and the head of the Chair for Urban Sociology. She teaches courses on urban sociology and contemporary sociological theories at the undergraduate, graduate and postgraduate doctoral studies of Sociology at the Faculty of Humanities and Social Sciences, University of Zagreb. She also teaches at the University of Zagreb study of Urban Management, and occasionally at the doctoral and specialist studies of Urbanism and Architecture at the Faculty of Architecture, University of Zagreb. Her areas of scientific interest are urban sociology, public space, quality of life, cultural heritage, spatial inequalities, interdisciplinarity and participation. She graduated from a single-major study of Sociology at the Faculty of Humanities and Social Sciences of the University of Zagreb. After graduating in 2001, she worked as a teacher at the Upper Town Gymnasium secondary school in Zagreb until September 2012, when she was employed as an assistant at the Department of Sociology, Faculty of Humanities and Social Sciences, University of Zagreb. In 2013, she defended her PhD thesis entitled *City in a Networked Society – Between the "Space of Place" and "Space of Flows"* [*Grad u umreženom društvu – između „prostora mjesta“ i „prostora tokova“*] (developed under the mentorship of Prof. Emeritus Ognjen Čaldarović), which earned her the academic title of *doktorica znanosti* in the scientific area of social sciences, scientific field of sociology (branch: special sociology, urban sociology). In 2015, she was elected to the expert grade of an expert associate in the scientific area of social sciences – scientific field: sociology at the University of Zagreb, and in 2017 to the scientific-teaching grade of assistant professor. She has participated in the implementation and management of various scientific research projects in the field of urban sociology and interdisciplinary studies related to the quality of life, public spaces and citizen participation. Between 2016 and 2018, she conducted sociological research and participated in the preparation of a sociological and demographic study for the Institute for the Restoration of Dubrovnik, and was a member of the expert team for the development of the Management Plan for Dubrovnik's Historic Centre. She is the author of three books from the field of urban sociology (co-authored): with O. Čaldarović, *Contemporary Urban Sociology [Suvremena sociologija grada]* (Jesenski and Turk, Zagreb, 2015) and *Contemporary City. Public Spaces and the Culture of Living – the Example of Zagreb [Suvremeni grad. Javni prostori i kultura življenja – primjer Zagreba]* (Jesenski and Turk, Zagreb, 2017), as well as *Life in the Historical Centre of Dubrovnik [Život u povijesnoj jezgri Dubrovnika]* with S. Klempić Bogadi and O. Čaldarović (2018). Additionally, she is the author of several scientific and professional papers and publications. From 2009 to 2019, she was a member of the Presidency of the Croatian Sociological Society (HSD), engaged in various HSD activities related to the teaching of sociology in secondary schools, the State Matura exam, and the development of the subject curriculum in sociology and professional development of secondary school sociology teachers. Moreover, she is a member of the International Sociological Association (ISA), an associate member of the Zagreb Architects' Association, and member of the executive board and head of the social section of the Scientific Council for Tourism and Space of the Croatian Academy of Sciences and Arts.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 3rd May 2017,
assistant professor

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Suvremeni grad: Javni prostori i kultura življenja. Primjer Zagreba*, Zagreb: Jesenski&Turk, 2017, ISBN: 978-953-222-798-7 / ISBN 978-953-8070-04-4 (with O. Čaldarović)
2. "Living Historical City Strategy: Sustainable Tourism as Creative Practice", in: *Proceedings of the 6th International Conference of Arte-Polis "Imagining Experience: Creative Tourism and the Making of Place"*, eds. Christopher Silver, Lénia Marques, Himasari Hanan, Indah Widiastuti, Singapore: Springer Singapore, 2017, pp. 279–288 (with F. Vukić, T. Jukić, I. Podnar)
3. *Život u povijesnoj jezgri Dubrovnika. Sociološko – demografska studija*, Dubrovnik: Zavod za obnovu Dubrovnika, 2018, ISBN 978-953-55993-1-9 (with S. Bogadi, O. Čaldarović)
4. "Small-scale Urbanism and Social Sustainability-Interdisciplinary Research of Public Space in Zagreb", in: *Sociologija i prostor*, no. 1 (213), 2019, pp. 45–64 (with T. Jukić, O. Čaldarović)
5. "A Comprehensive Approach to Urban Heritage Regeneration", in: *Cultural Urban Heritage*, eds. Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, Ana Mrđa, Cham: Springer, 2019, pp. 65–76 (with I. Kostešić, F. Vukić)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Akupunktura grada kao participativni alat za revitalizaciju javnog prostora", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. (54), 2017, pp. 190–199 (with K. Careva, R. Lisac, T. Pletenac)
2. *Zagreb za mene: Studija Akupunkture grada*, Zagreb: Društvo arhitekata Zagreba, Arhitektonski fakultet u Zagrebu, 2018, ISBN 978-953-7939-06-9 / ISBN 978-953-8042-42-3 (with K. Careva, R. Lisac, T. Pletenac)
3. "Javni prostor središta Trešnjevke i Dubrave u Zagrebu: kriteriji kvalitete i modeli preobrazbe", in: *Prostor: znanstveni časopis za arhitekturu i urbanizam*, no. 1, 2018, pp. 95–105 (with T. Jukić, F. Vukić, I. Podnar)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Socio-demografska studija povijesne jezgre grada Dubrovnika*, project of the Institute for the Restoration of Dubrovnik, for the purpose of making a Management Plan for Dubrovnik's Protected Historic Centre, 2016 – 2017, leader: Prof. Emeritus Ognjen Čaldarović
2. *Razvojni potencijal javnog prostora gradova Hrvatske*, project funded by a University of Zagreb research grant, 2016 – 2019, leader: Prof. Tihomir Jukić, PhD (Faculty of Architecture in Zagreb)

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *The People's Smart Sculpture* (PS2), project funded by the European Commission, cooperation within the sub-project *Zagrebački Gornji grad: Mijene srca*, organised by the Museum of Broken Relationships in Zagreb, 2015 – 2016, leader of the sociology section: Jana Šarinić, PhD
2. *Prostor središta Trešnjevke, sociološka studija*, for the programme of the City project *Prostor središta Trešnjevke*, projekt of the City Office for the Strategic Planning and Development of the City, 2018 – 2019, leader: Jana Vukić, PhD
3. *Sveobuhvatni sustav ko-generiranja znanja. Jačanje održivosti lokalnih zajednica humanizacijom tehnologije*, 2018 – 2020, scientific-research project funded as part of the programme *Znanja i otkrića* of the Adris Foundation, leader: Prof. Feđa Vukić, PhD
4. *Provedba participacije građana u izradi Plana upravljanja zaštićenom spomeničkom cjelinom Grada Dubrovnika*, project of the Institute for the Restoration of Dubrovnik, 2019 – 2020, leader of the sociology section: Jana Vukić, PhD

5. *Sociološka analiza javnih i društvenih sadržaja u Bloku Badel* (Zagreb), URBACT project *Urban regeneration mix* and the implementation of participatory activities for the City Office for the Strategic Planning and Development of the City of Zagreb (City project *Blok Badel*), 2019, leader: Jana Vukić, PhD
6. *Uključivanje Roma u hrvatsko društvo*, section *Prostorno uređenje, stanovanje i zaštita okoliša*, project of the Government Office for Human Rights and Rights of National Minorities, 2020, leader: Prof. Nenad Karajić, PhD
7. *Sociološka studija za Gradski projekt Zagrepčanka u Heinzelovoj ulici*, project of the City Office for the Strategic Planning and Development of the City of Zagreb, 2020, leader: Jana Vukić, PhD
8. *Socijalno-ekološki izazovi ruralnog razvoja: objektivni i subjektivni pokazatelji otpornosti hrvatskih ruralnih socijalno-ekoloških sustava* projekt, CSF project, 2020 – 2024, leader: Assist. Prof. Tijana Trako Poljak, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 0

ORDINAL NUMBER: 37

FIRST NAME, LAST NAME, AND TITLE OF THE TEACHER: Danko Zelić, PhD, research advisor

NAME OF INSTITUTION OF EMPLOYMENT OF THE TEACHER: Institute of Art History

NAME OF COURSE/MODULE THAT HE/SHE TEACHES AT THIS DOCTORAL STUDY: *Historical Sources and the Life of Monuments*

BIOGRAPHY

Danko Zelić (1963) finished the Classical Gymnasium in Zagreb (1982), and in 1988 graduated in Art History and Archeology from the Faculty of Humanities and Social Sciences of the University of Zagreb, with the thesis *Šibenik City Hall [Gradska vijećnica u Šibeniku]* (mentor Prof. Radovan Ivančević). In 1989, he enrolled in postgraduate studies at the Department of Art History, Faculty of Humanities and Social Sciences in Zagreb. He received his master's degree in 1992 with the thesis *Spatial Organization of the Island of Krk in Roman Antiquity [Prostorna organizacija otoka Krka u anticij]* (mentor Prof. Igor Fisković, PhD), and in 1999 defended his PhD dissertation *Emergence and Urban Development of Šibenik in the Middle Ages [Postanak i urbani razvoj Šibenika u srednjem vijeku]* (mentor Prof. Igor Fisković, PhD). He has worked as an art historian - researcher at the Institute of Art History since 1989 – first as a research assistant (1992), research associate (2000), senior research associate (2005), and finally as a research advisor since 2010. As part of the parent institution's programmes, he works on topics related to the urban and urbanistic history of medieval Croatian centres (especially Krk, Šibenik, Trogir and Dubrovnik), specializing in the research and publication of older archival material as sources for art history, especially architecture and urbanism.

DATE OF LAST APPOINTMENT TO A SCIENTIFIC-TEACHING OR AN ARTISTIC-TEACHING GRADE: 30th June 2010, research adviser

LIST OF PUBLISHED WORK WHICH QUALIFY HIM/HER FOR IMPLEMENTATION OF THE PROGRAMME, THAT IS, WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Knjige nekretnina dubrovačke općine (13–18. st.); sv. 1–2 = Libri domorum et terrenorum communis Ragusii deliberatis ad affectum (saec. XIII–XVIII); Vol. 1–2*, Dubrovnik: Zavod za povijesne znanosti Hrvatske akademije znanosti i umjetnosti, 2007, ISBN: 978-953-154-736-9 (with I. Benyovsky Latin)
2. "Nekoliko priloga povijesti umjetnosti 15. stoljeća u Trogiru: Samostan sv. Križa na Čiovu, zlatar Matej Pomenić i kapela sv. Jeronima u katedrali sv. Lovre", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 50, 2007, pp. 63–80
3. "Chiese in Traù – rukopis Pavla Andreisa u Muzeju grada Trogira", in: *Radovi Instituta za povijest umjetnosti*, no. 33, 2009, pp. 91–114
4. "Palača vojvode Sandalja Hranića u Dubrovniku", in: *Anali Zavoda za povijesne znanosti Hrvatske akademije znanosti i umjetnosti u Dubrovniku*, no. 48, 2010, pp. 47–132 (with N. Grujić).
5. "Utilitas et lucrum – Općinske kuće u srednjovjekovnom Dubrovniku", in: *Umjetnost i naručitelji*, ed. Jasenka Gudelj, Zagreb: Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2010, pp. 9–24
6. *Knjiga rizničarskih najmovi = Liber affectuum thesaurarie (1428–1547)*, Dubrovnik: Zavod za povijesne znanosti Hrvatske akademije znanosti i umjetnosti, 2012, ISBN: 978-953-154-947-9
7. "O crtežu *Prospetto della Città di Ragusa nel Secolo XII*. kao 'izvoru' za najstariju povijest Dubrovnika", in: *Radovi Instituta za povijest umjetnosti*, no. 36, 2012, pp. 27–34
8. "Dva požara, dvije obnove, dva stila: prilog poznavanju dubrovačke stambene arhitekture sredinom 16. stoljeća", in: *Peristil: zbornik radova za povijest umjetnosti*, no. 56, 2013, pp. 113–126
9. "O gradskoj loži u Šibeniku", in: *Ars Adriatica*, no. 4, 2014, pp. 299–312

10. "Wooden Houses in the Statutes and Urban Landscapes of Medieval Dalmatian Communes", in: *Splitski statut iz 1312. godine: povijest i pravo: povodom 700. obljetnice*, eds. Željko Radić et al., Split: Književni krug Split, Odsjek za povijest Filozofskoga fakulteta Sveučilišta u Splitu, Pravni fakultet Sveučilišta u Splitu, 2015, pp. 489–507

+ work published between 2016 and 2020 (continued)

LIST OF PUBLISHED WORK IN THE LAST FIVE YEARS

1. "Arhitektura dubrovačke Place – projekt 16. stoljeća", in: *Razmjena umjetničkih iskustava u jadranskom bazenu*, eds. Jasenka Gudelj, Predrag Marković, Zagreb: FF Press, 2016, pp. 79–88
2. "Architecture of the Old Cathedrals", in: *The Cathedral of The Assumption of the Virgin in Dubrovnik, Dubrovnik – Zagreb: City Parish of the Assumption*, ed. Katarina Horvat-Levaj, Dubrovnik, Zagreb: Institute of Art History, ArtResor naklada d. o. o., 2016, pp. 31–64
3. "Short-lived Opera bella e buona: the 1564 Chancel Screen of the Church of St Roch in Dubrovnik", in: *Scripta in Honorem Igor Fisković*, eds. Miljenko Jurković, Predrag Marković, Zagreb, Motovun: University of Zagreb, International research center for Late Antiquity and the Middle Ages, Faculty of Humanities and Social Sciences, 2016, pp. 271–281
4. "Medieval urban landscape of the northern part of the city of Dubrovnik", in: *Mapping urban changes / Mapiranje urbanih promjena*, ed. Ana Plosnić Škarić, Zagreb: Institut za povijest umjetnosti, 2017, pp. 270–293
5. "Prva crkva sv. Vlaha u Gradu", in: *Zborna crkva sv. Vlaha u Dubrovniku*, ed. Katarina Horvat-Levaj, Dubrovnik, Zagreb: Dubrovačka biskupija, Zborna crkva sv. Vlaha, Institut za povijest umjetnosti, ArtResor naklada d.o.o., 2017, pp. 43–59
6. "Inventario dela giexia di S. Maria Mazar, de tute le argentarie, aparati deli sazerdoti, insenarii, libri, tapezarie et altre robe (1531.) – najstariji imovnik liturgijske opreme, ruha i paramenata dubrovačke prvostolnice", in: *Radovi Instituta za povijest umjetnosti*, no. 42, 2018, pp. 19–36 (with I. Viđen).

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED AND WHICH ARE RELEVANT FOR THE FIELD OF THE DOCTORAL PROGRAMME

1. *Umjetnička baština od antike do novog vijeka*, MSE project, 1996 – 2002, leader: Diana Vukičević Samaržija, PhD
2. *Umjetnička baština od antike do novog vijeka*, MSE project, 2002 – 2006, leader: Diana Vukičević Samaržija, PhD
3. *Arhitektura i urbanizam hrvatskoga kasnog srednjovjekovlja*, MSE project, 2007 – 2014, leader: Diana Vukičević Samaržija, PhD (till 2012), leader: Danko Zelić, PhD (2013 – 2014)
4. *Dubrovnik: Civitas et Acta Consiliorum, Visualizing Development of Late Medieval Urban Fabric*, MSE project, 2014 – 2017, leader: Ana Plosnić Škarić, PhD
5. *Graditeljska baština jadranske Hrvatske u ranom novom vijeku i pisani povijesni izvori*, project of the Institute of Art History, 2019 – , leader: Darka Bilić, PhD

LIST OF SCIENTIFIC AND ARTISTIC PROJECTS IN WHICH HE OR SHE PARTICIPATED IN THE LAST FIVE YEARS

1. *Dubrovnik: Civitas et Acta Consiliorum, Visualizing Development of Late Medieval Urban Fabric*, MSE project, 2014 – 2017, leader: Ana Plosnić Škarić, PhD
2. *Graditeljska baština jadranske Hrvatske u ranom novom vijeku i pisani povijesni izvori*, project of the

Institute of Art History, 2019 –, leader: Darka Bilić, PhD

NUMBER OF SUCCESSFUL MENTORSHIPS THAT RESULTED IN DISSERTATION DEFENCE: 1

List of potential mentors at the Postgraduate Doctoral Study in Art History, Cultural Heritage and Visual Culture

Assist. Prof. Josipa Alviž, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Tamara Bjažić Klarin, PhD, senior research associate (Institute of Art History)
Assoc. Prof. Dubravka Botica, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Prof. Sanja Cvetnić, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assoc. Prof. Franko Ćorić, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Prof. Dragan Damjanović, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Prof. Frano Dulibić, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Ljerka Dulibić, PhD, research advisor (Strossmayer Gallery of the Old Masters, CASA)
Prof. Jasna Galjer, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assoc. Prof. Jasenka Gudelj, PhD (Università Ca' Foscari Venezia)
Prof. Zlatko Jurić, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Prof. Miljenko Jurković, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assist. Prof. Lovorka Magaš Bilandžić, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assoc. Prof. Nikolina Maraković, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assist. Prof. Ana Marinković, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assoc. Prof. Predrag Marković, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Prof. Dino Milinović, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assoc. Prof. Ana Munk, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assist. Prof. Jasmina Nestić, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assist. Prof. Danko Šourek, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Prof. Marko Špikić, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Ana Šverko, PhD, senior research associate (Institute of Art History – Cvito Fisković Centre in Split)
Assist. Prof. Ivana Tomas, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assist. Prof. Tanja Trška, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Assist. Prof. Tin Turković, PhD (Faculty of Humanities and Social Sciences, University of Zagreb)
Danko Zelić, PhD, research advisor (Institute of Art History)

A.6.2. LIST OF SCIENTIFIC, ARTISTIC AND DEVELOPMENTAL PROJECTS ON WHICH THE PROGRAMME OF THE DOCTORAL STUDY IS BASED

ORDINAL NUMBER: 1

TITLE OF THE PROJECT: ART AND THE STATE IN CROATIA FROM THE ENLIGHTENMENT TO THE PRESENT

PROJECT CODE: IP-2018-01-9364P

DURATION OF THE PROJECT (START AND END DATE OF THE PROJECT): 2018 - 2022

SOURCE OF FUNDING: CROATIAN SCIENCE FOUNDATION

ORDINAL NUMBER: 2

TITLE OF THE PROJECT: INTEGRATED METHODOLOGIES TO HISTORICAL LANDSCAPES RECORDING: PARTICIPATORY APPROACHES HILAR

PROJECT CODE: 2019-1-HR01-KA203-060982

DURATION OF THE PROJECT (START AND END DATE OF THE PROJECT): 2019 – 2022

SOURCE OF FUNDING: ERASMUS+ KA2 PROGRAMME

ORDINAL NUMBER: 3

TITLE OF THE PROJECT: GLOBAL HUMANISMS: NEW PERSPECTIVES ON THE MIDDLE AGES (300–1600)

PROJECT CODE: PZS-2019-02-1624

DURATION OF THE PROJECT (START AND END DATE OF THE PROJECT): 2019 – 2023

SOURCE OF FUNDING: CROATIAN SCIENCE FOUNDATION AND THE EUROPEAN COMMISSION

ORDINAL NUMBER: 4

TITLE OF THE PROJECT: ARCHITECTURAL CULTURE OF THE EARLY MODERN EASTERN ADRIATIC

PROJECT CODE: H2020-EU.1.1. (865863)

DURATION OF THE PROJECT (START AND END DATE OF THE PROJECT): 2020 – 2025

SOURCE OF FUNDING: ERC CONSOLIDATOR GRANT

ORDINAL NUMBER: 5

TITLE OF THE PROJECT: LEARNING HOW TO TEACH, TEACHING HOW TO LEARN. FACING CHALLENGES OF GLOBAL CHANGE IN HIGHER EDUCATION USING DIGITAL TOOLS FOR REFLECTIVE, CRITICAL AND INCLUSIVE LEARNING ON EUROPEAN HISTORICAL LANDSCAPES

PROJECT CODE: 2020-1-HR01-KA226-HE094696

DURATION OF THE PROJECT (START AND END DATE OF THE PROJECT): 2021 - 2023

SOURCE OF FUNDING: ERASMUS+ KA2 PROGRAMME

B. DOCUMENTS

NOTE: Enclosed documents should be marked and attached respecting the order set in the table above.

DOCUMENTS (mark with YES or NO, depending on the documents you are enclosing)	YES /NO (write)
B.1. Decision of Faculty Councils of research-and-teaching constituents, or Academy Councils of art-and-teaching constituents, or other competent bodies, on the proposed study programme	
B.2. Proof of accreditation of the university graduate study, or the university integrated undergraduate and graduate study, from the same scientific or art field, or, in the case of interdisciplinary studies, proof of accreditation of university graduate studies, or the university integrated undergraduate and graduate studies in all disciplines of the said interdisciplinary study	
B.3. Cost estimation with the projection of costs necessary for implementation of the proposed doctoral study	
B.4. Proof of secured financial resources needed for implementation of research and teaching in the form of a statement by the Proposer of the study programme, or in the form of a contract with the university with which the study programme is implemented jointly	
B.5. Proof of the adequate number of work contracts concluded with research and- teaching and/or art-and-teaching staff (out of the total number of equated hours for the proposed study programme, at least a half should be carried out by full-time employees with a research-and-teaching and/or art-and-teaching rank) of the programme Proposer. The ratio of the total number of full-time employees and the total number of students enrolled should not exceed the figure determined by the Regulations on accreditation content and by the requirements for issuance of accreditation for conducting higher education activities, implementation of a study programme, and reaccreditation of higher education universities	
B.6. For the joint doctoral studies, enclosed the agreement among the partner institutions on the implementation of a joint study program and common qualifications	
B.7. For doctoral programs between 2 universities in Croatia, enclosed the agreement between the higher education institutions concerning the organization, realization and completion of this study programme	
B.8. A statement by the Proposer of the study programme whether they will seek new work places	
B.9. Opinion of the 3 organizations related to labour market	