



MILJENKO LAPAINE
DRAWING IN SCIENCE

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The project Drawing in Science included an exhibition of the same name, a book and a scientific conference, and took place in Zagreb in 1998. It was primarily a cultural event in our environment which connected science, art and education. The main reason for the project Drawing in Science was the desire to strengthen the universality of drawing as a visual medium in scientific research, pupil and student education and visual communications in general. Since art classes do not have an appropriate place in school programs today - which can be seen from the decreased number of class periods - the lecturers and poster authors at the scientific conference Drawing in Science believe that these subjects should again be given the place which belongs to them.

Forty scientific institutions participated in the project Drawing in Science from which more than a hundred scientists was actively involved in it. The exhibition is closed, the scientific conference is over, but two books remain, pub-

lished by the School of Geodesy of the University in Zagreb. The book Drawing in Science is marked ISSN 953-6082-03-9, it has 300 pages and 200 illustrations. The publisher received the J. J. Strossmayer Award for it as the most successful publishing enterprise in 1998. It is the first work in Croatian dealing with the role of drawing in science.

The second publication is the Book of Summaries containing lectures and posters. Here the publisher was also the School of Geodesy of the University in Zagreb, the book is marked ISBN 953-6082-04-7, it has 60 pages and number of illustrations.

A total of almost 500 exhibits had been collected for the exhibition. Due to the relatively small area in the entrance hall of the Mimara Museum in Zagreb, only one fourth of the material could be exhibited. In this work, exhibits from the exhibition representing drawing in architecture, design and art history are presented in more detail.

SONJA BRISKI UZELAC
WÖLFFLIN TODAY

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(regarding the Croatian translation of the book "Basic Concepts of Art History. The Problem of Style Development in Recent Art", Institute of Art History and Kontura, Zagreb, 1998, translation and preface by Milan Pelc)

With the idea of "Basic concepts" Wölfflin's cognitive interest concentrated on the autonomous internal pattern of formal change, which is connected with style development as a periodical repetition of antithetical patterns (linear - painting, surface - depth, closed - open form, multiplicity - homogeneity, clarity - obscurity) in the "viewing form". For Wölfflin the change from the Renaissance into the Baroque form was an excellent paradigm of that very autonomous, logical and irreversible process, and it could also be applied to other art history periods.

Wölfflin's analytical procedure, productively focused on the optical content of art, became imperative because it elaborated the "experimental" conditions of the use of formal instruments: "pure"

conditions enabling "pure" viewing.

From the present perspective we can conclude that Wölfflin's concepts proved to be more lively than the basic aids in the classification of artistic styles' formative characteristics. They live like heuristic principles or else heuristic instruments and are, like *ars inveniendi*, used in the methodological finding and discovery of new formative views.

PETAR PRELOG

PORTRAIT OF AN ARTIST AT THE END OF THE CENTURY

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With his distinctly profiled appearances at one-man and group exhibitions in the past couple of years, the Zagreb painter Matko Vekić (born in 1970) earned a place among the leading artists of his generation. This short portrait of the young painter at the end of an eventful century in painting is limited to the five cycles made from 1995 until 1998 (the cycle exhibited at the SC Gallery, Zagreb, 1995; the "Car Showroom" cycle, New Gallery, Zagreb, 1996; the "Paintings with a Title" cycle,

Gallery of the Central Croatian Cultural and Publishing Society, Zagreb, 1997; the "Vistas" cycle, Galženica Gallery, Velika Gorica, 1998; the "Big in Small" cycle, CEKAO Gallery, Zagreb, 1998) which display maturing and forming of an artistic expression rightly observed and singled out by the critics. There are two basic orientations of the artist's preoccupations, which can be described as interest in the urban and fascination with the natural. With regard to formal-stylistic characteristics the artist explores the relationship of the figurative and the abstract, which has been a recurring theme from his earliest works. Seemingly heterogeneous everyday experiences appearing thematically in Vekić's painting all indicate conscious and persistent elaboration of painting problems. His focus is cautious approach to the structure of the chosen model, his vocabulary is marked by linear-flat compositions, prominent colors, traces of spatula and brush, stencil prints. Matko Vekić's painting approach may seem ironic and unpleasant, but also deeply emotional, which gives his work an aura of special

attraction and ensures a successful and safe entry into the new century.

IVICA ŽUPAN

INEXHAUSTIBLE VITALITY OF SCULPTURAL CHARGE

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(Ivan Kožarić: Wood, Museum of Contemporary Art, December 17, 1998 - January 24, 1999)

Wood is the idea, motif and basic material of Kožarić's Wood exhibition. Emancipated from all the habitual rules of artistic behaviour, through it he restores the repertoire of his questions about artistic conventions, the relationship between art and material (technology), questions the character of the traditional art product, relativizes its status, ironizes the classic sculptural processes and innovates his artistic language, but keeps asking ontological questions about the meaning of art today and in general.

Kožarić's old principle of "disagreeing with himself" is also in effect. This includes relativization, diminishing of range and importance of everything he creates, especially of the work's uniqueness, its completeness and intactness.

The achieved is constantly being simultaneously promoted and degraded. The log, as a unique, self-supporting sculpture, therefore appears only on the sidewalk at the exhibition, in front of the entrance to the Museum of Contemporary Art, and beyond that only as one of a number of constitutive units which, joined by firm iron clips (cramp irons), form heaps, sculptural ensembles, self-supporting compositions of wild, attractive statics, which are added to the other exhibition elements. These ensembles are also impressive as vertical, pronouncedly striking mass, sometimes even monumental, somewhat frightening because of its height, heaving power essence, phallic quality, robustness and rawness of material... And at the same time they also confirm the inexhaustible vitality of Kožarić's sculptural charge.

SNJEŽANA PAVIČIĆ
THE PASSION OF CHRIST IN CROATIAN ART

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Heritage Mimara Museum, March/ April 1999

Had it been possible to transport all the relevant works of art with-

out any problem, the exhibition would certainly have been more integral. But even in the reduced choice it was an important and welcome event because it gathered in one place a part of representative heritage from all parts of Croatia, and not only by Croatian artists but also those, as it is written in the accompanying exhibition brochure: "who due to various circumstances had become part of our artistic property". The exhibition was staged according to regional and thematic criteria, and its author was Dr. Igor Fisko- vić.

SANJA CVETNIĆ
TRIUMPH OF THE IMAGINATION

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Baroque Models from Hildebrandt to Mollinarolo

At the Triumph der Phantasie Exhibition at the Eugen of Savoy Palace, the luxurious Upper Belvedere, church models, altar replicas, blueprints, sketches and a few bozzettos, oil sketches for large altarpieces from museum, church and private collections have been gathered for the first time in Austria. Although at first

glance it appears to be intended for viewers with special inclination and knowledge about Baroque architecture, during the three summer months a large number of foreigners and Austrians visited the exhibition, at times creating throngs of visitors, which did not surprise the organizers especially. The anticipated success was achieved thanks to two facts: one is the attraction of the building itself and the scenographic beauty of the Belvedere Park (constructed after 1700 and designed by Dominique Girarda from Paris) which tourists love to see, and the other is the attraction of the architectural models and replicas which the Austrian exhibition organizers relied upon. As Gerbert Frodl reveals in the catalogue introduction, the idea for the exhibition was born a few years ago, after the success of the Italian exhibition at the Palazzo Grassi in Venice which displayed Renaissance and Mannerist replicas and models. The Viennese exhibition is therefore a chronological continuation of the Venetian one, limited of course to Austrian heritage, but in the sense this meant in the 17th and 18th centuries,

i.e. partially including Slovak, Czech and Hungarian monuments and numerous foreign artists who left a significant part of their opus here.

DAMIR DEMONJA
LA DEFENSE IN PARIS -
ARCHITECTURE OF POWER
AND FUTURE

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The author writes about the La Defense complex in the western

part of Paris. The idea for its design appeared in 1958 and was realized from 1964 until 1998. La Defense is situated in the axis which was formed in the Versailles Gardens in the 17th century. Since then in each century urban planners carefully extended that axis by prestigious constructions and interventions, and La Defense represents the contribution of the 20th century to this townplanning idea.