

Foreword

With this premiere issue of Ars adriatica, Department of Art History of Zadar University begins with the publication of its own scientific journal. Like many other departments of the former Zadar Faculty of Philosophy, our Department used to publish its scholar's papers in Radovi Filozofskog fakulteta u Zadru, which was Faculty's common periodical. Naturally, our department's scholars also used to publish in other professional and scientific publications related to the fields of history, art history, archaeology or protection of the cultural monuments in Croatia as well as in other periodicals, proceedings of conferences and, occasionally, in foreign journals. However, with the advancement of the Faculty into the University, which brought the enticement of Universities' publishing activities, several departments have inaugurated their own journals. With this issue, our department joins them.

Semantic level of the phrase that we have chosen for our title - Ars adriatica - designates the essence of this journal, the profile of its contents: analysis and research of visual values and the art of designing forms within the context of the cultural and historical heritage of the populace and the cultures that were active in the construction of the historical succession and formation of the spiritual heritage of the Adriatic area during the long-lasting existence of man, homo adriaticus, on the shores of the islands and the Adriatic littoral, from the prehistoric times until our days. Consequently, these pages are open to the scholars who will research subjects related to visual expression in the history of the Adriatic cultural area in all of its epochs, from the Neolithic to the postmodern period. Therefore, I am sending an invitation to everyone - art historians

and art theoreticians, historians and scholars working on heritage conservation, archaeologists and ethnologist - not only those directly associated with our Department and University, and other Zadar institutions, but also to the colleagues outside of Zadar and Croatia, researches who study Adriatic heritage as a particular historical and cultural region within Mediterranean and Europe.

In this matter, a long ago accepted method of art history is implicit; it is based on the historical sources and relevant analysis of the artefacts, ars historia as an exact scholarship in which an object d'art is a historical source, an expression of history itself. It is this precise concept that our teachers (and I particularly recall academician Ivo Petricioli, founder of Department of Art History at Faculty of Philosophy in Zadar) were paying considerable attention, guiding it consciously towards the entire Adriatic homeland, developing personal curiosity, comprehensive knowledge of history and honesty to the truth. Today, his students diffused around Croatian departments of art history, continue to disseminate this method introducing new generations of art history aficionados to an insight that is both demanding in itself and fecund with results. Editor's board great wish is that the latter 'knock on the door' of their new journal in Zadar.

Finally, I wish to express my gratitude to everyone who has contributed with their personal efforts or with their papers to the first issue of Ars adriatica, particularly to the members of the Editorial board, executive editors Marijana Kovačević and Laris Borić, as well as to design editor Ivan Josipović.

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