

Foreword

The reason why we hold in our hands the book *Art between Practice and Theory, Theoretical Reflections on Artistic Reality on the Threshold of the Third Millennium* lies in the dedicated work and art research of the members of the Department of Theory of the Academy of Fine Arts and Design of the University of Ljubljana in recent years. The awareness that the coexistence of the related fields of art and science at the University of Ljubljana is an advantage that is not limited despite the lack of physical space for the academies' teaching and research work, has brought important milestones: among others, the acquisition of a research project at ARRS, the introduction of a scientific PhD programme in Fine Art Studies and the organisation of the scientific conference *Transformations in Theory, Current Research* held in Koper in September 2020.

The conference actually pursued two goals: to establish a debate and reflection between different professional fields of art or, more precisely, within the research fields of the art academies of the University of Ljubljana, and in this way to connect research colleagues from the Academy of Fine Arts and Design and the Academy of Theatre, Radio, Film and Television even more closely. The conference thus provided a unique opportunity to gain insights into the work of researchers from the fields of art, design and scenography. The latest theoretical research presented in the book thus opens up a variety of perspectives and considerations in one place, which will undoubtedly contribute to the deepening of research work and an even closer connection between the disciplines.

Before us are eleven theoretical contributions to research in the fields of art history, image theory, aesthetics, art theory, theory and history of design, theory and history of conservation-restoration, scenographic and visual arts, carefully divided into three sections: Aesthetics, Fine Art Studies and Theatre Studies.

The initiator of the entire project is the Department of Theory of the Academy of Fine Arts and Design, which invited colleagues from the Academy of Theatre, Radio, Film and Television as well as the participating lecturers from the Academy of Fine Arts and Design to join the project. I would like to thank and congratulate all those responsible for the publication and especially thank my colleague Nadja Zgonik for inviting me to contribute the foreword to this publication.

I invite the reader to read carefully and engage more closely with our researchers' theoretical reflections on artistic reality on the threshold of the third millennium.

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