

Metodičke dileme u poučavanju savremenog slikarstva u gimnazijama

Some methodological dilemmas about teaching contemporary art to gymnasium students

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Apstrakt

Vrijeme u kojem živimo nam sve češće postavlja kao nužno učenje i raspravljanje o savremenoj umjetnosti, njenim nastancima, razvoju, ali i kasnijem uticaju na danas aktuelnu umjetnost. Imajući u vidu istorijske uslove, zbog kojih nismo uvijek bili u koraku sa svjetskim razvojem umjetnosti, rad u školama javlja se kao veoma značajno mjesto upoznavanja i sticanja znanja o savremenoj umjetnosti. Savremena umjetnost, ali i učenje uopšte zahtijeva „noviji“ pristup u obrazovanju većim angažovanjem učenika (u kojoj nastavnik ima ulogu koordinatora i organizatora, a ne predavača) dovodi do glavnog cilja, usvajanja znanja i njegove praktične primjene. U ovom radu autor opisuje neke nove metodičke scenarije

Abstract

The time in which we live increasingly posits as indispensable learning and discussions about contemporary art, its origins, development, and its impact on today's contemporary art. Bearing in mind the historical conditions, due to which we have not always kept up with developments in art around the world, the work done at school appears to be very important for presenting contemporary art and acquiring knowledge about it. Contemporary art, as well as education in general, requires a more "up-to-date" approach, one which insists on greater student involvement (in which the teacher has the role of coordinator and organiser rather than lecturer), in order to ensure knowledge acquisition and application as the main goal. Proposed in this paper are some new methodological scenarios for teaching contemporary art to

za poučavanje savremenog slikarstva u gimnazijama te sugeriše primjerenije metodičke scenarije za druge nastavne predmete. Krajnji ishod ovakvog učenja je usvajanje znanja, prepoznavanje i razlikovanje stilova i njihovih nosilaca, ali i praktična primjena, koja se manifestuje kao izvođenje praktičnog rada (crtanje, slikanje, fotografisanje...).

Cljučne riječi: savremena umjetnost, Kandinski, Maljevič, Mondrian, nastava likovne kulture, gimnazija.

Uvod: Nužnost dijaloga o savremenom slikarstvu

Imajući u vidu istorijske, kulturne, političke i ekonomske uslove, u kojima se razvijao nacionalni sistem edukovanja, može nam se učiniti logično zaostajanje za tokovima evropskog razvoja u školstvu. Umjetnost je dijelila sudbinu naroda, stradala zajedno sa njim. Nerijetko su u prošlosti umjetnika koristili kao politički ili ideološko sredstvo. Zamenarujući duhovnost, društvo daje značaj materijalnim i potrošačkim vrijednostima. Skoro potpuno bez informacija o "kulturnom životu spoljašnjeg svijeta" prepušteno kulturi medija, koji mu pružaju informacije, samim tim ga obrazuju. Conrad Fidler, likovni teoretičar, piše „O prosuđivanju djela likovne umjetnosti“ sljedeće: „Neobrazovan ukus je vrlo nepouzdan, varljiv sud. Spoznaja je ta koja se može steći nezavisno od osjećaja, koje će kod istog čovjeka promijeniti odnos prema djelu“ (1980, str. 68). Komenta-

gymnasium students, with recommendations to use more appropriate methods in teaching other subjects as well. The ultimate outcome of such practices is the acquisition of knowledge and of the ability to recognise and distinguish between styles and their representatives, as well as apply this knowledge through practical work (drawing, painting, photography, etc.).

Keywords: contemporary art, Kandinsky, Malevich, Mondrian, art education, gymnasium.

Introduction: The necessity of dialogue on contemporary painting

Bearing in mind the historical, cultural, political and economic conditions in which the national educational system developed, the visible lagging behind European-wide developments in education may seem logical. Art has shared the fate of the nation and suffered along with it. In the past, artists were often used to political or ideological ends. While ignoring spirituality, society attaches importance to material and consumerist values. Almost completely without information on the "cultural life of the outside world", it surrenders to the culture of the media, which provide people with information and thus educate them. The art theorist Conrad Fiedler (1957) wrote: "One acquires taste in familiarizing oneself with works of art, and yet the cultivation and refinement of taste are presupposed in order that taste may be able to distin-

rišući Fidlerov navod Miroslav Huzjak piše: „Ovdje se vrlo eksplicitno ukazuje kako se ukus može obrazovati, on nije nešto s čim se radamo, već što usvajamo navikavanjem na vrijednosni sud svoje okoline” (Huzjak, 2007).

Ovakvo zapažanje postaje od veoma bitnog značaja za nas. Kao što je već rečeno, okruženi smo veoma sumnjivim, javnim, načinom obrazovanja bez posebne kontrole, recenzije i ovlaštenog uvida u sadržaje koji nam se nude. Zbog lošeg materijalnog stanja (ali nesposobnosti i neznanja) nismo u mogućnosti da u svojim sredinama na adekvatan način ostvarimo šire obrazovanje. Međutim, tu nailazimao na nesrećnu činjenicu koja je proistekla iz prethodnih problema u društvu. Unazad nekoliko godina suočeni smo sa ukidanjem predmeta likovna kultura iz mnogih obrazovnih profila. Zbog toga smo došli u situaciju da mlada osoba koja završi ekonomsku, medicinsku, poljoprivrednu ili neku drugu školu nema nikakvo znanje iz oblasti likovne umjetnosti. Postavlja se ozbiljno pitanje prilagodavanja i življenja takvih osoba u civilizacijskom kontekstu društva i vremena.

Sljedeći problem se javlja tamo gdje postoji nastava likovne kulture, uglavnom u gimnazijama. Broj časova je maksimalno redukovan u okviru kojih teško mogu i oni najosnovniji sadržaji biti ponuđeni i usvojeni. Srednjoškolski nastavni planovi i programi baziraju se na proširenju i dopuni znanja koje je već stečeno u toku osnovnoškolskog obrazo-

guish good and bad. Unrefined taste is a very unreliable and deceptive tribunal for decisions between value and worthlessness in works of art” (p. 7). Commenting on Fiedler’s formulation, Miroslav Huzjak (2007) wrote: “This explicitly indicates that people can be trained in matters of taste, that it is not something we are born with, but that we acquire it by becoming used to making value judgments of our surroundings” (p. 2).

This observation is particularly relevant for us – and ever increasingly so. As previously stated, we are immersed in a highly dubious public method of education, which is without control and does not allow revision or insight into the subject matter we are offered. Due to the bad economic situation (as well as incompetence and ignorance), we are unable to offer and ensure more comprehensive quality general education in our local communities. We are also faced with an unfortunate phenomenon caused by the problems previously encountered by society. Lately, we have seen the abolition of art courses in many different types of schools. As a result, young people leave secondary school, with a diploma in economics, medicine, agriculture etc., and do not have even the most fundamental knowledge of arts. This raises the serious question of the ability of such people to adapt and live in this era and the civilisation context of present-day society.

Another problem arises in schools that do offer art classes, which is mainly secondary school, or gymnasia, to be

vanja. Najviše se posvećuje pažnja onim pojavama u umjetnosti koje su vremenski udaljene i čije je vrednovanje zbog vremenske distance osiguralo stabilnost i odsustvo upitnosti. Nažalost, najmanje se pažnje posvećuje sadašnjosti i vremenu i prostoru u kojem žive mladi ljudi kojima je ovakav nastavni program namijenjen. Posjedujući znanja o umjetničkoj produkciji velikih epoha (drevnog Egipta, klasične Grčke, renesanse ili baroka), ali lišeni suštinskog poznavanja umjetnosti svog vremena, mladi ljudi bivaju primorani da se u svom vremenu snalaze bez elementarnog razumijevanja njegove umjetničke stvarnosti. Da bi shvatio i usvojio neka znanja iz umjetnosti, svog, XXI vijeka, mladi čovjek treba biti informisan o temeljima te umjetnosti koja svoje polazište ima u apstrakciji, a čiji korijeni sežu vremenski dublje u likovnu produkciju posljednje četvrtine XIX vijeka. Stoga je nužno početi sa što češćim tumačenjem apstraktne umjetnosti kako bi se premostio jaz u vremenu, ali i nedostatak interesovanja i nemar. Pravi početak je svakako u učionici, ali ne smije biti ograničen samo na nju.

precise. The number of classes in arts has been reduced to a minimum, with hardly enough time to present and have the students acquire even the basics of arts. Secondary school curricula were built as an extension and upgrade of the knowledge gained in primary school. Most attention is paid to those phenomena in art that are distant in time and whose valuation, in hindsight, has ensured permanence and unquestionability. Unfortunately, the least attention is paid to the present time, that is, the time and space actually inhabited by the very young people for whom the curricula are intended. Having knowledge of the art made in the major periods (ancient Egypt, ancient Greece, Renaissance or Baroque), but deprived of the fundamentals of the art of their time, young people are forced to make do in their own time without understanding even the most basic elements of its artistic reality. For a young person to understand and acquire any knowledge of 21st-century art, he/she should be informed about its foundations and the fact it is grounded on abstraction, although its origins really have to do with the last quarter of the 19th century. It is therefore necessary to increase the time spent interpreting abstract art in order to bridge the gap in time, as well as the lack of interest and negligence. The classroom is certainly the right place to start, although these efforts must not be limited to it.

Ključna imena u savremenoj umjetnosti

Key figures of contemporary art

Preobimno polje savremene umjetnosti može da nas odvede u gotovo beskrajna tumačenja i iznalaženja primjera. Rukovodeći se uputstvima *aktuelnog Nastavnog plana i programa za gimnazije* (2012, str. 375) moguće je napraviti osnovu iz koje se lako može razgranati istraživanje savremenog slikarstva, jer nam to logičan razvoj umjetnosti upravo nudi. Bilo da se priča započinje u učionici ili van nje, na primjer u muzeju ili nekoj drugoj instituciji kulture, potrebno je pronaći uzroke nastanka moderne umjetnosti, imajući na umu da obrazovanje doprinosi razumijevanju logike njenog kontinuiteta.

Pišući o subjektivnom doživljaju slika koje pripadaju različitim slikarskim pravcima XX vijeka, Ana Radonjić i Slobodan Marković (2004, str. 550), svoje istraživanje započinju na stavu Lazara Trifunovića o razvoju glavnih pravaca u modernom slikarstvu čiji korijeni se nalaze u djelima tri ključna slikara postimpresionizma – Sezana, Van Goga i Gogena¹. Ova tri stvaraoca započela

¹ Objašnjavajući razvoj glavnih pravaca u modernom slikarstvu, Trifunović iznosi hipotezu da se njihovi koreni mogu pronaći u delima tri ključna slikara post-impresionizma: Gogena, Sezana i Van Goga, te da se razvoj slikarstva u prvaj polovini XX veka može pratiti kroz sledeće tri razvojne "linije": 1) Sezan – kubizam – neoplasticism – suprematizam, za koju je karakteristično intenzivno bavljenje formom i tendencija ka geometrizaciji; 2) Van Gog – ekspresionizam – apstraktni ekspresionizam / enformel, za koju je karakteristično korišćenje boje kao osnovnog sredstva izražavanja; 3) Gogeu – fovizam, za koju je karakteristična simbolička upotreba čiste boje i ukidanje treće dimenzije.

Contemporary art is so rich and varied that it can lead to almost endless interpretations and provide infinite examples. Following the instructions of the applicable curriculum for gymnasia (2014, pp. 310-316), it is possible to form a basis on which to build a series of activities aimed at exploring this richness and variety of contemporary art, which is precisely what art offers because of its logical development. Regardless of whether this journey of exploration begins in or beyond the classroom, for example in a museum or another cultural institution, it is necessary to identify the causes of the emergence of modern art, bearing in mind the fact that education can help understand the logic behind its continuity.

Writing about the subjective experience of pictures belonging to different movements in 20th-century art, Ana Radonjić and Slobodan Marković (2004, p. 550) ground their research on Lazar Trifunović's interpretation of the development of modern painting. Explaining the main lines of development of modern painting, Trifunović puts forward the hypothesis that their roots can be found in the works of the three key Post-Impressionist painters, Gauguin, Cézanne and Van Gogh.¹ The three artists em-

¹ According to Trifunović, the development of painting in the first half of the 20th century can be traced along the following three lines of development: 1) Cézanne – Cubism – Neoplasticism – Suprematism; this development is characterised by dealing intensely with form and a tendency toward geometrisation; 2) Van Gogh -- Expressionism – Abstract Expressionism / Informel; this line is characterised by the use of colour as a

Kao što je „Prvi apstraktni akvarel“ označio početak apstraktne umjetnosti, tako će „Crni kvadrat“ Kazimira Maljeviča iz 1915. godine biti prva suprematistička¹ (Enciklopedija likovnih umjetnosti, 1962, str.346) slika. Očaran dubinom i mogućnostima praznog prostora Maljevič možda najdalje odlazi od stvarnog predmeta dajući, prethodno detaljno osmišljenim geometrijskim oblicima život kojeg posjeduju oblici iz prirode. Slikajući 1918. sliku „Bijeli kvadrat“ na bijeloj pozadini, Maljevič po prvi put u historiji umjetnosti sa tako malo elemenata prikazuje kretanje koje se nastavlja i izvan ruba slike, kretanje koje nije moguće zaustaviti (vidjeti: Kosta Bogdanović, *Svest o obliku II*, str 21, 22). „Na njegovim slikama je apstrakcija išla tako daleko da je vukla slikarstvo-ukupno slikarstvo-prema vlastitom kraju, prema „razotkrivenom ničemu“ (Valije, 2006, str. 36). Iako posjeduje minimum elemenata – podloge i jedne geometrijske slike, Maljevičev prostor postaje dinamičan, živ. Oduzimanjem jednog od dva elementa prostor postaje pasivan, oduzima mu se život.

Maljevičevi elementi na slici odlaze u dubinu, približavaju nam se, slobodno se kreću u bestežinskom prostoru samo prividno oivičenom formatom slike. Ona ima svedene elemente-oblike, ali i znatno redukovane boje. U početku suprematistične faze Maljevič se koristi dvjema nebojama – crnom i bijelom, dok kasnije uvodi crvenu, žutu, plavu i zelenu te fokusira izbor na osnovne boje.

¹ Suprematizam, smjer u slikarstvu 1913 u Moskvi pod uticajem ideja kubizma i futurizma.

Accordingly called his own works compositions, saying that colours were the keys and the painter's eye the hammer. Such pictures as created by Kandinsky have a rhythm of their own and are underpinned by mathematical principles; such art requires to be learnt about to be understood.

Just as “Untitled (First Abstract Watercolour)” marked the beginning of abstract art, “Black Square” painted in 1915 by Kazimir Malevich was to become the first Suprematist painting.⁴ Fascinated by the depth and potential of empty space, it was possibly Malevich who de-objectified his painting the most, gracing previously devised geometrical forms with the kind of life found in natural forms. When he painted “White on White”, a white square on a white background, it was the first time in the history of art that so very few elements were used to show that movement can be unstoppable and extend out of frame (Bogdanović, 1995, pp. 21–22). According to Valije (2005), the level of abstraction in his paintings was so high that it drew painting, all painting, to its end, to “nothingness disclosed” (p. 136). Although there is a minimum of elements in Malevich's space – there is the background, with one geometrical shape on it – it is rendered dynamic, lively. If either of the two elements is removed from this space, it becomes passive – it is deprived of its life.

The elements found in Malevich's painting sink deep, protrude and approach us, move freely in weightless space, bor-

⁴ According to *Enciklopedija likovnih umjetnosti* Vol. 4 (1962, p. 346). Suprematism was a movement in painting which originated in Moscow in 1913 under the influence of Cubism and Futurism.

Pit Mondrijan, pripadnik De Stijla⁵, pokreta koji zastupa teoriju neoplasticizma u kojem su čisti „plastični“ osnovni likovni elementi i osnovna izražajna sredstva. Umjetnici De Stijla imali su namjeru stvoriti kolektivnu umjetnost, ni radničku ni građansku, već onu koja svojim snagama određuje čitavu kulturu. Kao Kandinski i Maljevič tako je i Mondrian u početku bio slikar konkretne prepoznatljive forme. Slikajući stablo godinama odbacujući iz predstave suviše pojedinosti dolazi do čistih linija i oblika tipičnih za slikare neoplasticizma. Njegovi potezi više nisu uznemireni, ekspresionistički kako se oblik uprošćava, tako dolazi i do smirivanja linija i površina. Likovni elementi svedeni su na linije, kvadrate i pravougaonike, osnovnih boja i neboja. Mondrijanovo slikarstvo je potkrijepljeno načelima a ne slučajem. „Apsolutna apstraktna forma, koju je on zamislio bila je dakle duboki izraz epohe. Prihvaćena ili poricana, ta forma odgovara potrebama sadašnjeg života: vreme se u njoj prepoznalo što je najbolji dokaz raspona tog neobičnog slikara. Na krajnjoj granici do koje je on gurnuo slikarstvo, ono je oplodilo arhitekturu“ (Valije, 2006, str. 122). Izuzimanjem jednog oblika, drugi koji je sveden na centralnu površinu umrtvljuje se i postaje beživotna moguća podloga za neki drugi ili druge oblike. Mondrijanov proces apstrahovanja, na taj način, dovodi do rezultata

⁵ De Stijl, ime pokreta i časopisa, koji su 1917. osnovali Holandani T. van Doesburg, Bart van der Leek i P. Mondrian (izlazio 1917–28 u Leidenu i Parizu)

dered by the frame only seemingly. The elements in it, the forms in it, have been reduced, as has colour, and significantly. At the beginning of his Suprematist period, Malevich used two non-colours, black and white, and later he introduced red, yellow, blue and green, bringing primary colour into prominence.

Piet Mondrian was a representative of De Stijl,⁵ a movement which promoted the theory of Neo-plasticism, with pure plasticity as the basic element of art and the major tool of expression. The goal of the artists gathered around De Stijl was to create a collective art, neither workers' nor citizens', but one whose power would determine and mark all culture. Like Kandinsky and Malevich, Mondrian painted concrete, recognisable forms at first. He painted a tree for years, gradually discarding all the minor details and eventually arriving at pure lines and shapes typically used by Neo-plasticist painters. His handling was no longer disturbed or expressionist; as his form simplified, the lines and surfaces in his paintings also became still. He reduced his visual elements to lines, squares and rectangles, primary colour and non-colour. Mondrian's painting rests on principles rather than chance. "The absolute abstract form, as he envisaged it, was thus the ultimate expression of the epoch. Whether accepted or rejected, this form suited the needs of the present life: the time recognised itself in it, which is the best evidence of the range of this extraordinary artist. He pushed painting

⁵ According to *Enciklopedija likovnih umjetnosti*, Vol. 2 (1962, p. 18), De Stijl was the name of the movement and magazine launched in 1917 by the Dutchmen Theo van Doesburg, Bart van der Leek and Piet Mondrian (published in Leiden and Paris between 1917 and 1928).

sličnog onom koji je ostvario Maljevič. Izdvajajući oblike sa Mondrianove slike možemo dovesti elemente na slici do određenog stanja ukočenosti, ali njihovim ponovnim vraćanjem i postavljanjem na mjesto dobijamo pokrete. Pomenuti elementi u svom realno ukočenom stanju sugerišu pokrete koji će nastati u kompjuterskoj umjetnosti. „Kretanje u Mondrianovoj slici, u svom dinamizmu, u statičnoj formi, ponaša se iskričavo, poput mnoštva semafora prikupljenih u zajednički prostor, koji se nepredvidljivo međusobno pale i gase, u različitim punktovima, u zadatom prostoru i u različitim dužinama trajanja pokretljivosti, ali uvek bez „sudaranja“ s obzirom na prazna mesta u prostoru slike. Pojavnost mnoštva u razlikama, na Mondrianovoj slici, blisko je improvizovanju sviranja vrsnih svirača u džez- ritmu“ (Bogdanović, 2002, str. 114). Upravo će Mondrianovo slikarstvo pravih uglova skladnosti „čiste“ proporcionalnosti najviše uticati na arhitekturu XX vijeka i učenje Bauhaus škole.

to its outer limits, where it impregnated architecture” (Valije, 2005, p. 122). One form was removed, whereby another one, reduced to the central surface, was abated and became a possible lifeless basis for another form or forms. Mondrian’s process of abstraction, thus, produced results similar to those achieved by Malevich. As we isolate the forms in Mondrian’s paintings, we can get the elements in the picture into a certain state of torpor; if we bring them back and put them in their places, we get movement. The above elements, in a state of actual rigidity, anticipated the motion that was to appear with computer art. “The motion we find in Mondrian’s paintings, with its dynamism, its static form, sparkles, like a host of traffic lights collected at one place, turning on and off independently of one another, at different spots in the given area and with motion lasting different periods of time, but never “colliding” in the empty spots in the space of the painting. The presence of multitude in Mondrian’s paintings expressed as differences is similar to jazz musicians improvising in a live gig” (Bogdanović, 2002, p. 114). It was indeed Mondrian’s painting, his right angles, harmony and “perfect” proportionality, that had the greatest impact on 20th-century architecture and the teaching of the Bauhaus.

Umjetnost druge polovine XX vijeka

Kao što su pomenuti stilovi i umjetnici imali svoje polazište u slikarstvu impresionizma, zatim u slikarima postimpresionizma, fovizma, ekspresionizma, shvatanjima kubističkog i futurističkog

Art in the second half of the 20th century

Just as the mentioned styles and artists were inspired by Impressionist painting, leading to Post-Impressionism, Fauvism, Expressionism and the views of Cubism and Futurist painting, these sub-

slikarstva, tako će njihova djela naći svoj odjek i ostvariti veoma bitan uticaj na umjetnost koja će se razviti sredinom XX vijeka, posebno u okvirima američke umjetnosti (vidjeti: Ruhrberg et al., 2005, str. 269.) u vidu apstratnog ekspresionizma, enformela, minimalne umjetnosti, optičke umjetnosti. U tom kontekstu jasno razdvajanje uticaja postaje još komplikovanije i složenije, tako da će kod pojedinih umjetnika druge polovine XX vijeka, u zavisnosti od faza njihovog umjetničkog razvoja, postojati više uticaja koji će se međusobno preklapati.

Uticaji slikarskog promišljanja Vasilija Kandinskog veoma su jasno uočljivi na djelima Džeksona Poloka i Franca Klajna, čiji rad se definiše kao apstraktni ekspresionizam. Dok je nastajala revolucionarna slika „Prvi apstraktni avarel“, Kandinski je pokušao da u što većoj mjeri slici oduzme bilo kakav priziv realnog. Kandinski je nanosio oblike ukidajući granicu horizonta, ali strogo vodeći brigu o bojenim odnosima, nijansama i tonovima, o čemu je podrobno i pisao.

Kod umjetnika apstraktnog ekspresionizma izražena je spontanost, gest je slobodan i brz, bez prethodnog promišljanja eventualnog dubljeg značenja. Možda se apstraktna misao Kandinskog nastavila upravo kroz djelo Džeksona Poloka. Za razliku od Kandinskog, koji je koristio akvarel i ulje na platnu, Polok odlazi dalje, odbacujući tradicionalne tehnike, uvodeći nove nekonvencionalne materijale kao što su lakovi, mrvljeno staklo, pijesak... On radikalno mijenja i slikarski postupak, bukvalno postavljajući platno na pod, hodajući po njemu

sequent movements reflected in and had tremendous impact on 20th-century art, especially that created in the U.S. – Abstract Expressionism, Informal, Minimalism and Op Art (Ruhrberg et al., 2005, p. 269.). This context makes it even more difficult to have clear-cut distinctions in terms of influences, which obviously overlap in the work of some artists of the second half of the 20th century, depending on specific development stages.

The impact of Wassily Kandinsky's reflections on painting is quite clear in the works of Jackson Pollock and Franz Kline, which are labelled as Abstract Expressionism. While creating his revolutionary painting "Untitled (First Abstract Watercolour)", Kandinsky tried, as far as possible, to deprive it of all realism. He created forms by abolishing the line of the horizon, while being highly attentive to the relations between hues, shades and tones, which he also wrote about in detail.

Abstract Expressionists placed a heavy emphasis on spontaneity and applied fast and free strokes revelatory of the lack of previous considerations of possibly creating deeper meaning. Kandinsky's abstract thought may have continued to live in the work of Jackson Pollock. Unlike Kandinsky, who used watercolour and oil on canvas, Pollock made a further step by rejecting the traditional techniques and introducing new unconventional materials, such as spray paints, crushed glass, sand etc. He also radically changed painting as a process, literally laying canvases on the floor, walking on them and randomly applying

i prskajući ga nasumično, podložan isključivo zakonitosti unutrašnje nužnosti. Njegova slika tako ruši tradicionalna načela i u pogledu materijala i u procesu kreacije, postaje savremena, rađena potpuno u duhu vremena u kojem je živio.

Franc Klajn, slikar gesta, čiji energični brzi potezi bivaju zaustavljeni na velikim površinama, razlikuje se od Poloka jer, koliko god izgledale kao rezultat slučajne akcije, njegove slike su proizvod razmišljanja. Posebno je značajna praznina u Klajnovim slikama koja oprosturuje dvodimenzionalnu površinu, udahnuje joj život i time postaje ravnopravni činilac slike sa islikanim dijelom, često ga nadvladujući.

Nasuprot apstraktnom ekspresionizmu, pojavice se minimal-art. Predstavnik ovog pokreta u savremenoj umjetnosti, Mark Rotko, slikar širokih poteza koji lebde na površini platna, često gubeći na intenzitetu pri rubovima. Na taj način sugerišu moguće lako kretanje, poput oblaka, izmicanje sa vidljive površine.

Jedna od najznačajnijih karakteristika optičke umjetnosti jeste iritiranje ožnog živca, mijenjanjem gustine linije, ritma, komponovanjem tačkica, linija i geometrijskih oblika, umjetnici op-arta, mogu korijene svog slikarstva pronaći u djelima Sera ili Sinjaka. Utemeljitelj i najistaknutiji umjetnik op-arta bio je Viktor Vazareli.

Uticaje pomenutih umjetnika pratimo i danas u video umjetnosti i kompjuterskoj umjetnosti.

spray over them, as he followed his instincts and responded only to the inner urgency of the works. His pictures thus break the traditional principles of material use and creation, becoming contemporary and fully corresponding with the spirit of the times in which he lived.

Franz Kline, a gestural painter whose energetic quick strokes halt on large surfaces, is nonetheless different from Pollock. His paintings are products of thinking, as much as they may appear results of haphazard actions. Particularly significant in Klein's paintings is the presence of voids, which spatialise the two-dimensional surface, breathe life into it and are thus equalised with the painted parts, and quite often even outweigh them.

In contrast to Abstract Expressionism, we see the emergence of Minimalism. Mark Rothko, a major representative of this movement in contemporary art, applied paint by using broad strokes, which look like they float on the surface of the canvas and often lose intensity around the edges. In this way, his painting is suggestive of easy motion, like a cloud, fading away from the visible surface.

One of the most important characteristics of Op Art is that it irritates the optic nerve, by changing the density of lines, their rhythm, and by composing dots, lines, and other geometric shapes. The work of optical artists may have roots in the works of Seurat or Signac. Victor Vasarely is considered the founder of Op Art and its major representative.

The impact of the discussed artists is highly recognisable in present-day video and computer art.

Savremena umjetnost u iskustvu učionice

The classroom experience of contemporary art

Prema uobičajnim tradicionalnim nastavnicima metodama navedene podatke o razvoju savremene umjetnosti iznosio bi predavač, navodeći osnovne činjenice o autorima, analizirajući njihov razvojni put, ukazujući na cjeline, detalje i zanimljivosti, pokazujući reprodukcije za temu relevantnih likovnih ostvarenja. Zatim bi tražio od učenika da reprodukuju zapamćeno ili naučeno. U ovakvom procesu, učenik ostaje pasivan, najčešće primoran na memorisanje gradiva i nerijetko uskraćen za njegovo suštinsko razumijevanje.

Kroz višegodišnju saradnju sa učenicima mogu konstatovati da je evidentna njihova želja da se na času, osim usvajanja znanja ostvari „normalan“ odnos učenika i nastavnika, bez pretjeranog isticanja autoriteta predavača. Oni žele zanimljivije časove koji daju očigledne primjere, žele aktivnije angažovanje, humor, interesovanje za pojedinca i njegovo mišljenje.

Ne treba zaboraviti ni poziciju nastavnika, koji zbog prethodno opisanog načina rada dolazi u situaciju u kojoj postaje nezanimljiv, a njegovo izlaganje dosadno. Klišejsko ponavljanje dovodi nastavnika u stanje lišeno predavačkog izazova.

Uzimajući nastavu o savremenoj umjetnosti za primjer, pokušaćemo približiti jedan od mogućih načina rada sa učenicima u kojem bi se mogle izbjeći

According to the traditional teaching methods, it is the lecturer, or teacher, who presents the above summary of the development of contemporary art, providing the students with the basic facts about the artists, analysing their development, pointing out wholes, details and intricacies, and showing reproductions to illustrate the topics of relevant artworks. Next, he/she asks the students to reproduce that which they have retained or learned. This process makes the students consistently passive, usually forced to memorise the presented subject matter and often denied the possibility to actually understand it.

Any really considerable experience of working with students brings awareness that what they truly want in class, apart from their acquiring knowledge, is to establish a “normal” relationship with the teacher. A “normal” relationship is one that does not place too much emphasis on the teacher authority and ensures interesting classes, amusing and even humorous at times, in which they are given a host of examples and actively engaged, with the teacher showing real, increased interest in each and every student and his/her opinion.

The position of the teacher should not be disregarded either. The teacher-centred approach makes the teacher lose his/her students’ interest, resulting in the type of teaching that is primarily boring. Clichéd repetition gets the teacher into a state deprived of all educational challenge.

pomenute negativnosti. Navedeni podaci u poglavlju 2 i 3 pomoći će nam da jednostavnije shvatimo temu. Oni su ujedno polazište, ali i cilj jednog takvog časa i takvog načina učenja.

U dogovoru učenika i profesora o času veliku ulogu igra „pripremanje priče“. Temu predviđenu za razmatranje poželjno je razložiti na nekoliko cjelina i ponuditi učenicima, pojedincima koji su za tako nešto dobrovoljno zainteresovani.

Neke od tema mogu biti :

- uslovi nastanka savremene umjetnosti;
- osnovne karakteristike savremene umjetnosti;
- geometrijska apstrakcija;
- neoplasticizam De Stijl;
- suprematizam;
- organska apstrakcija;
- apstraktni ekspresionizam;
- enformel;
- predstavnici pravca (ponaosob) i
- najznačajnija djela (izbor).

Ovako raščlanjene i uopštene teme o savremenoj umjetnosti mogu da postanu osnov diskusije koju sami učenici treba da pripreme. Od izuzetnog je značaja dobrovoljna odluka učenika da pripreme nekoliko važnih podataka vezanih za temu koju obrađuju. Značajnu ulogu treba da odigra uputstvo kojim predavač navodi učenika da izdvoje (akcentiraju, naglase) najbitnije odrednice teme, koje

Taking contemporary art education as an example, we will try to present one possible way of working with students hoped to ensure the aforementioned disadvantages are avoided. The discourse and information presented in Chapters 2 and 3 of this paper will help us to grasp the subject more easily. They are both the starting point and the objective and learning outcome of the proposed approach to teaching and learning.

As the teacher negotiates and agrees with the students on the class(es) to be held, the preparation phase and student guidance certainly play a major part. The topic or subject matter proposed for consideration is best broken down into several sub-topics, which are then offered to those students who show real interest in them.

Here is a list of possible topics on contemporary art:

- circumstances surrounding the emergence of contemporary art;
- basic characteristics of contemporary art;
- geometric abstraction;
- De Stijl and Neo-plasticism;
- Suprematism;
- organic abstraction;
- Abstract Expressionism;
- Informal;
- representatives of individual movements/genres; and
- major artworks (selection).

When a general topic like contemporary art is broken down into sub-topics, these sub-topics can provide a basis for discussion to be prepared by the students

ne treba da memorišu mehanički, nego da pripreme u vidu logičnog izlaganja, koristeći se raznim sredstvima, poput časopisa, tableta, knjiga ili očiglednih primjera.

U jednom takvom „ravnopravnom“ položaju nastavnik-predavač postaje nastavnik-koordinator, dok se najveći dio aktivnosti prenosi na učenike, koji sami pronalaze podatke i samostalno ih istražuju u okviru teme. U ovom slučaju nastavnik će izbjeći monotoniju, rutinu, ali može otvoriti novi načini interpretacije određenog likovnog fenomena. Nastavnik je u ovakvom slučaju dužan da se brine o minimumu informacija koje moraju da budu obrađene, ali i o tome da suviše informacije ne naprave pomutnju i kaos u poimanju i određivanju bitnog. Nakon i u toku izlaganja svakog učenika ponaosob važno je razvijanje međusobne komunikacije, koja se najbolje može izvesti poređenjem umjetničkih djela ili pravaca. U toku izlaganja učenici mogu sami da ukažu na sličnosti i razlike unutar teme, ali najvažnija je komunikacija koja treba da uslijedi nakon izlaganja. Moguće pravce rasprave može da inicira nastavnik ili sami učenici.

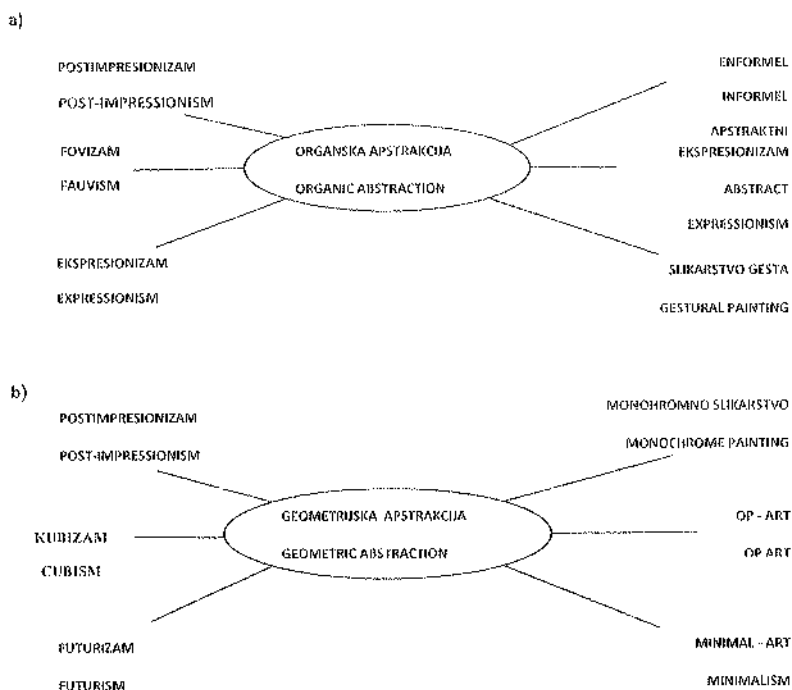
Jedna od predloženih tema može biti utvrđivanje uticaja na nastanak i razvoj određenih stilova i umjetnika i pojedine razvojne faze unutar opusa pojedinih umjetnika, što slikovito možemo vidjeti na Shemi br. 1

themselves. It is critically important for the students to volunteer and prepare some important information related to the studied topic. It is of equal significance for the teacher to carefully prepare a set of practical instructions to guide the student's selection (stress, emphasis) of the key determinants of the topics, in a way which will ensure they are not learnt by heart but logically organised for oral presentation, by using various means, such as magazines, tablets, books or actual examples.

The teacher is then on a par with the students, in so much as the teacher-lecturer has become a teacher-coordinator, with most of the activity transferred to the students, who find data on their own and explore them independently within the scope of the topic. By proceeding in this manner, the teacher avoids monotony and routine, and new ways to interpret art phenomena are found. The teacher's obligation in this case is to take care of the minimum information that must be incorporated in the presentation, as well as to ensure redundant information does not lead to confusion and chaos and prevents understanding and determining the essential. It is very important to build teacher-student and student-student communication during and after each presentation, which is best accomplished by comparing artworks or movements. During their presentations the students can indicate the similarities and differences within the topic, but it is really the discussion that must come after the presentation that is crucial. The possible discussion threads may be suggested by both the teacher and the students.

One possible topic to present may concern identifying the influences and

circumstances surrounding the emergence and development of specific styles and artists and distinct development stages of individual artists, as can be seen in Diagram 1 below.



Shema br. 1. Poređenja umjetničkih stilova u okvirima savremene umjetnosti

Diagram 1. Comparisons of styles in contemporary art

Kod utvrđivanja uticaja učenici sami određuju likovne karakteristike, vremenske odrednice, i osnovne razlike i sličnosti određenih stilova. Na taj način utvrđuju prethodno stečene informacije koje su im predočene u okviru pripremljenih izlaganja, po segmentima.

Drugi metodološki pristup, koji može da usmjerava čas je poređenje djela različitih umjetnika. Takvo poređenje se može izvršiti na isti način kao što u se

In identifying the influences and circumstances, the students independently determine the visual characteristics, timeline, and the main differences and similarities between the selected styles. In this way the retained information, which they were previously presented, is consolidated.

Another methodological approach which can direct the course of the class is to compare the works of different artists. Such a comparison can be made

poredile karakteristike određenih stilova, samo treba odrediti ključne tačke koje će biti orijentiri priče. Pošto su u navedenom tekstu za orijentire postavljena tri imena Kandinski, Maljevič i Mondrijan, njihov rad na času može poslužiti kao osa okoja usmjerava raspravu.

Kao primjere za poređenje cjelokupnih opusa umjetnika, ili njihovih pojedinih djela možemo navesti:

- Sera-Vazreli,
- Sezan-Pikaso-Maljevič,
- Van Gog-Munk-Kandinski,
- Polok-Rotko,
- Mondrijan-Le Korbizije.

Možemo napraviti nekoliko kombinacija na koji način treba da izvršimo uslovljenost da li stilova, slikara ili nekih posebnih odrednica na slici. U okviru jednog od časova, koji je predviđen za diskusiju mogu se izvršiti poređenja umjetničkih djela na osnovu sljedećih mogućih parametara: prostora, oblika, kolorita i kompozicije. Takav jedan mogući primjer prikazuje tabela br. 1

in the same way as the characteristics of styles, as long as key elements are determined to be used as waypoints. Since Kandinsky, Malevich and Mondrian are the waypoints in the text above, their works can be used as a line or axis along which to lead a discussion.

The following combinations of artists can provide a basis for comparing entire oeuvres or selected works:

- Seurat – Vasrely;
- Cézanne – Picasso – Malevich;
- Van Gogh – Munk – Kandinsky;
- Pollock – Rothko; or
- Mondrian – Le Corbusier.

Several combinations can be made and corresponding criteria established to deal with styles, artists or individual characteristics found in paintings. During one of the discussion classes the selected works of art can be compared according to one or all of the following parameters: space, form, colour and composition. Table 1 below shows the results of one such comparison.

	KANDINSKI Kandinsky	MALJEVIĆ Malevich	MONDRIAN Mondrian	ROTKO Rothko	POLOK Pollock	VAZARELI Vasarely
PROSTOR / Space	<ul style="list-style-type: none"> – Ukinuta linija horizontal – U slučaju naziranja prepoznatljivog pejzaža u pitanju je pejzaž duha – Abolition of horizon – Possibly recognised landscape is actually spiritual landscape 	<ul style="list-style-type: none"> – Podloga sugerišć prostor i njegovu dubinu, kada je u dodiru sa drugim elementom – Background contiguous with another element suggests space and its depth 	<ul style="list-style-type: none"> – Plitak – Postavljen u jedan eventualno dva plana – Sugerisano kretanje u pravcima gore –dole lijevo –desno – Shallow – Single plane, possibly two planes – Suggests motion along vertical and horizontal axes 	<ul style="list-style-type: none"> – Plitak – Dinamičan – Shallow – Dynamic 	<ul style="list-style-type: none"> – Sveden na površinu sa minimalnim prostorom između poteza – Reduced to surface with minimum space between strokes 	<ul style="list-style-type: none"> – Produbljen u stalnom nastojanju daljeg produbljivanja – Deepened and continuously striving to increase depth
	OBLIK / Form	<ul style="list-style-type: none"> – Oblici amorfni – Slobodno izvedeni, uz prethodno promišljanje – Amorphous shapes – Free handling, though preconceived 	<ul style="list-style-type: none"> – Strogo geometrizovan (kvadrat, pravougaonik, krug) – Strictly geometrised (squares, rectangles, circles) 	<ul style="list-style-type: none"> – Strogo geometrizovan (kvadrat, pravougaonik) – Strictly geometrised (squares, rectangles) 	<ul style="list-style-type: none"> – Redukovan na podlogu i poteze koji dominiraju slikom – Reduced to background and strokes prevailing in painting 	<ul style="list-style-type: none"> – Amorfan – Proizvod slučajnosti – Iako jedan drugom sličan, razlikuje se u zavisnosti od gesta – Amorphous – Created randomly – Although similar to one another, shapes are distinct due to use of different strokes
BOJA / Colour		<ul style="list-style-type: none"> – Široka skala izbora boja i nijansi – Broad palette of colours and shades 	<ul style="list-style-type: none"> – Osnovne boje (crvena, plava i žuta) i neboje (crna i bijela) – Primary colours (red, blue and yellow), non-colours (black and white) 	<ul style="list-style-type: none"> – Osnovne boje (crvena, plava i žuta) i neboje (crna siva i bijela) – Primary colours (red, blue and yellow), non-colours (black, grey and white) 	<ul style="list-style-type: none"> – Široka skala izbora boja i nijansi – Broad palette of colours and shades 	<ul style="list-style-type: none"> – Pijesak, staklo, lak... – Šira paleta boja i nijansi – Nanosi ih prskanjem – Sand, glass, spray paint etc. – Fairly wide range of colours and shades – Applied by spraying

KOMPOZICIJA / Composition	– Slobodna kompozicija – Čiste likovne forme – U skladu sa ritmom u muzici	– Čisti geometrijski oblici koji sugerišu pokret i daju dinamičnost kompoziciji	– Komponovanojstrogo sa jednostavnim geometrijskim elementima.	– Pravilna, jasno određena kompozicija sa težnjom ka promjenljivosti	– Dinamična – Proizvod slučajnosti – Nastavlja kretanje u vidu poteza izvan ruba slike	– Komponovanje u strogom redu, gotovo matematički
	– Free – Pure visual forms – Concordant with rhythm in music	– Pure geometric forms suggest motion and make composition dynamic	– Strict composition with simple geometric elements	– Regular, clearly set composition, tendency to change	– Dynamic – Created randomly – Motion continues and follows stroke beyond frame	– Composition follows strict order, almost mathematical

Tabela 1

Poređenja umjetnika na osnovu likovnih elemenata u slici

U postupku analize umjetničkog pravca i njegovih najistaknutijih predstavnika, učenici imaju mogućnost da uoče njihove najbitnije karakteristike. Pojaviće se neki od bitnih zaključaka o najznačajnijim likovnim principima savremene umjetnosti kao što su:

- ukidanje linje horizonta,
- eliminisanje nebitnog,
- odsustvo mimetike,
- odsustvo figurativnosti prirodnih oblika,
- raznolikost stilskog izraza,
- svođenje na geometriju,
- slobodni oblici,
- primjena osnovnih boja i neboja,
- uticaj muzike na apstraktno slikarstvo,
- dovršenje djela prepušteno posmatraču,

Table 1

Comparisons of artists according to visual elements in paintings

As they analyse a movement in art and its major representatives, the students are able to observe and recognise their most important characteristics. Some important conclusions about the most significant principles underlying contemporary art are likely to be drawn, such as:

- disappearance of line of horizon,
- elimination of the unimportant,
- absence of mimetics,
- absence of figural elements/qualities typical of natural forms,
- stylistic variety,
- reduction to geometry,
- use of free forms,
- application of primary colours and non-colours,
- impact of music on abstract painting,
- viewer left to complete works of art,
- use of new materials,

- primjena novih materijala,
- sve značajnija uloga podloge kaoa određenog dijela slike.

Realizacija navedenog nastavnog modela u nastavi likovne kulture omogućava primjenu različitih tehnika praćenja, vrednovanja i ocjenjivanja učenika. Procjenjivanje nivoa usvojenosti znanja može se vršiti na sledeće načine:

- U toku samog izlaganja i diskusije;
- Kandidat se bira slučajnim odabirom, (izvlačenjem broja, otvaranjem dnevnika, dobrovoljnim javljanjem). U tom slučaju učenici postavljaju pitanja jedni drugima, imajući unaprijed pripremljena pitanja zapisana na karticama. Ovakav način može biti koristan jer je dio igre sa jedne strane, a sa druge učenici su u mogućnosti da kontinuirano ponavljaju i ispituju jedni druge mimo časa primjenom a-v tehnike koju učenici uveliko koriste. Neki od načina mogu biti: doradivanje slike na osnovu predložka umjetničkog djela, (npr. u savremenoj umjetnosti učenik može tražiti slične uzore u prirodi, ili ih sam pripremiti, fotografisati i tako pokazati na koji način promišlja o umjetničkom pravcu ili određenom djelu likovnog stvaralaštva i pokazati u kolikoj je mjeri znanje usvojeno. Korisno bi bilo nakon nastavne jedinice ili polugodišta, u saradnji sa učenicima prirediti izložbu radova, te kroz čas estetske analize koji bi uslijedio nakon postavke, sagledati i procijeniti nivo usvojenog znanja iz oblasti savremene umjetnosti.

- role of background as discrete part of painting grows in importance.

The proposed model of teaching art allows the use of various ways of student monitoring, evaluation and assessment. The level of the knowledge acquired can be evaluated / assessed

during students' presentations and discussions, or by choosing students randomly (students draw numbers or volunteer; teacher consults class book of records), in which case they ask one another related questions previously prepared and written on cards. The second approach is doubly useful: on the one hand, it is game-like, while on the other, the students repeat the subject matter and test one another.

There are also activities to use beyond the classroom. They may require the use of audio and/or video technology, which the students are generally all well familiar with. In one such activity, the students complete pictures based on works of art. For example, when it comes to contemporary art, students may be asked to search for similar models/forms in nature, or produce their own, and photograph them, and thus show in what way they have been reflecting on a movement or a specific work of art and to what extent they have acquired knowledge thereof.

After teaching/covering a module or completing a term, it may be useful to hold an exhibition of the students' works, organised jointly with the students themselves, and followed by a class dedicated to the aesthetic interpretation of the exhibits, for the purpose of examining and evaluating the level of the knowledge of contemporary art gained.

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