

The Annual *Umjetnost i mi*: Jadranka Damjanov's Contribution to the Beginnings of Visual Arts Education in Croatia



Godišnjak *Umjetnost i mi*:
doprinos Jadranke Damjanov
počecima poučavanja
Likovne umjetnosti u Hrvatskoj

•
PREGLEDNI RAD
Primljen: 4. travnja 2022.
Prihvaćen: 28. srpnja 2022.
DOI: 10.31664/zu.2022.110.07

•
REVIEW PAPER
Received: April 4, 2022
Accepted: July 28, 2022
DOI: 10.31664/zu.2022.110.07

SAŽETAK

Ime hrvatske povjesničarke umjetnosti i sveučilišne profesorice Jadranke Damjanov sinonim je za avangardan, progresivan, nekonvencionalan i po mnogočemu jedinstven pristup odgoju i obrazovanju temeljenom na umjetnosti. U početnim godinama svoje nastavne karijere, ujedno vremenu osamostaljenja nastavnog predmeta Likovna umjetnost unutar hrvatskih gimnazija, profesorica Damjanov sa svojim učenicima u VII. gimnaziji u Zagrebu pokrenula i uredila godišnjak povijesti umjetnosti *Umjetnost i mi*, koji je izlazio od školske godine 1960./1961. do 1968./1969., a koji je u onodobnoj stručnoj zajednici prepoznat kao izniman doprinos unaprjeđenju i inoviranju srednjoškolske nastave.

Unutar devet brojeva godišnjaka nalazili su se tekstovi u raznim formama, većinom kratki pisani radovi esejskog tipa, literarni i slobodni osvrti na likovna djela, pjesme, intervjui, dijalози. Heterogenost i sloboda forme i izričaja koju pronalazimo unutar svakoga broja, zrcale raznolikost učeničkih osobnosti te intiman i dubok odnos prema umjetnosti i svijetu koji nas okružuje. Tekstovi su djelo jednog, dvoje ili skupine učenika, a pojedini su oblikovani kao niz odabranih odgovora na ankete provedene u više razreda. Brojevi su zamišljeni tematski, neki su bili povezani sa sadržajima propisanim nastavnim planom, a neki s odabranom problematikom najavljenom u uvodniku profesorice Damjanov na početku svakog broja.

→

ABSTRACT

This paper is dedicated to the student journal *Umjetnost i mi* [Art and Us], an art history annual that was edited and published by the students of the VII Gymnasium in Zagreb under the guidance of Professor Jadranka Damjanov in the 1960s. This valuable and high-quality publication serves as an indispensable source for research into the beginnings of visual arts education in Croatian secondary schools, while its innovativeness and creativity make it relevant within the modern educational context as well.

KEYWORDS

journal, *Umjetnost i mi* [Art and Us], Jadranka Damjanov, students of the VII Gymnasium in Zagreb, visual arts

NOVA ISTRAŽIVANJA | NEW RESEARCH

Josipa Alviž

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb /
Odsjek za povijest umjetnosti, Filozofski fakultet Sveučilišta u Zagrebu

Jasmina Nestić

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb /
Odsjek za povijest umjetnosti, Filozofski fakultet Sveučilišta u Zagrebu

INTRODUCTION

In this paper, we want to revisit the very beginnings of Jadranka Damjanov's teaching career, for which the student journal *Umjetnost i mi* served as a unique source. This was an art history annual that was published between the academic years 1960–61 and 1968–69 by Professor Damjanov and her students at the VII Gymnasium in Zagreb.¹ All nine issues of the journal stored in the National and University Library in Zagreb have been revisited and consulted. This analysis provides a unique insight into the beginnings of art history classes in Croatian secondary schools (grammar schools), but first and foremost into the methods of teaching that very quickly enabled Jadranka Damjanov to emerge as the leading Croatian authority in the field of art history teaching methodology. The professional community of the 1960s acknowledged that the annual *Umjetnost i mi* made an exceptional contribution to innovative learning and improving secondary school teaching. Although this was a student journal, it is important to highlight other journals dedicated to art history that were published in Croatia at the same time: *Prilozi povijesti umjetnosti u Dalmaciji* [Contributions to the Art History in Dalmatia, since 1946] published by the Split Department for Conservation, *Peristil: zbornik radova za povijest umjetnosti* [Peristil: Scholarly Journal of Art History, since 1954] published by the Society of Art Historians of the Socialist Republic of Croatia (later renamed the Croatian Society of Art Historians); the journals published by the Association of Architects in Croatia (later renamed the Croatian Architects' Association), *Arhitektura* [Architecture, 1947] and *Čovjek i prostor* [Man and Space, 1954]. At this point, it is also important to mention both the journal *15 dana* [15 Days, 1957] and the weekly *Tel-egram* [section *Culture* — *Art*, 1960], which were a source of information on current culture and art events in the country and the world for teachers and students alike; as well as the journal *Život umjetnosti* [The Life of Art], which has been published since 1966.

“THE HISTORY OF ART
IS A PEDAGOGICAL METHOD, A WAY, A TOOL,
A SUBJECT THAT GIVES US AN
OPPORTUNITY FOR INDIVIDUAL EXPLORATION
AND CREATION.”

Visual arts was introduced as a separate school subject into Croatian grammar schools only in the beginning of the 1970s.² In fact, the 1960 curriculum for grammar schools that offered socio-linguistics as well as mathematics and natural sciences courses introduced art as an interdisciplinary subject that included both visual arts and music.³ Up until then, topics within the field of visual arts in grammar school curriculums were only partly covered within other, more or less related subjects.⁴

The great success the subject experienced through its newly acquired independent status in grammar schools was also supported through the education of professionals, i.e. future

Tako su učenici pisali o raznolikim temama iz urbanizma, arhitekture i slikarstva, kulturnoj ulozi umjetnosti, odnosu umjetnosti i tehnologije, svojoj svakodnevnici i osjećajima, o iskustvu terenske nastave u Zadru gdje su izravno surađivali s restauratorima i konzervatorima te drugim temama. Svi su brojevi godišnjaka pratili obvezno načelo vezivanja teksto-va za vizualni prikaz — crno-bijele reprodukcije umjetničkih djela, crno-bijele fotografije ili jednostavne crteže koje su izradili sami učenici, a vizualno ih je povezivala i prepoznatljiva naslovnica, ispisane riječi „umjetnost i mi”, za svaki broj izvedene u drugoj boji.

Posebno se ističe prvi broj godišnjaka, u kojem su objavljeni razgovori učenika sa sveučilišnim nastavnicima Milanom Prelogom i Tihomilom Stahuljakom, ravnateljem gimnazije Matom Vlahovićem te profesoricom Damjanov, a kroz koje je ujedno dan uvid u raznovrsnost nastavnih metoda primjenjivanih u nastavi Likovne umjetnosti u VII. gimnaziji, što je ovaj broj obilježilo i kao mogući metodički orijentir drugim nastavnicima likovne umjetnosti, pripomoć u vrijeme kada je predmet bio na svojim počecima i kada su se tek isprobavali putovi njegova poučavanja.

Odgajanje samopouzdanih pojedinaca, mladih intelektualaca, kulturne publike koja će se osjećati sigurno pred umjetničkim djelima i s užitkom odlaziti u muzeje i galerije, koji će svojoj okolini pristupati aktivno, čije su mišljenje i glas važni, kojima je u interesu boljitak njihove uže i šire zajednice, koji s lakoćom uspoređuju i povezuju prošlost i sadašnjost, kojima je još u gimnazijskim danima pružena prilika da objavljuju, da izražavaju svoje mišljenje, doživljaje, stavljaju svoje znanje u funkciju — sve se to ogleda u časopisu *Umjetnost i mi*. Riječ je o vrijednoj i kvalitetnoj publikaciji koja predstavlja nezaobilazan izvor za istraživanje početaka poučavanja Likovne umjetnosti u hrvatskom srednjoškolskom obrazovanju, a svojom je inovativnošću i kreativnošću relevantna i u suvremenom odgojno-obrazovnom kontekstu.

Kao dodatak tekstu priložen je popis svih učenika koji su sudjelovali u izradi godišnjaka te odabrani odgovori iz upitnika koji su neki od njih ispunili u veljači 2022.

KLJUČNE RIJEČI

časopis *Umjetnost i mi*, Jadranka Damjanov, učenici VII. gimnazije u Zagrebu, Likovna umjetnost

¹ The *Umjetnost i mi* journal is kept in the closed access collection of the National and University Library and its assigned call number is 221.687. The authors of this paper would like to digitalise it and make it accessible to a wider public.

² Classic grammar schools were an exception. With their focus on classical languages and culture, there was an entire subject incorporated into their earlier curriculum that included art history course content. Nestić, "Visual Arts", 170.

³ Nastavni plan i program za gimnaziju [The Grammar School Curriculum].

⁴ Alviž, "Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost" [The Role and Place of the High School Subject Visual Arts], 204; Nestić, "Visual Arts", 170.

art history teachers that were being trained at the Faculty of Humanities and Social Sciences in Zagreb.⁵ Among art history graduates who then found themselves involved in a pioneering methodology undertaking, the one who took special prominence as a secondary visual arts teacher was Jadranka Damjanov (Fig. 1), who would later become a professor and an expert in art history methodology at the Department of Art History of the aforementioned Faculty.⁶ Jadranka Damjanov completed her art history degree in 1958;⁷ the same year she found employment as a teacher at the VII Gymnasium in Zagreb.⁸ (Fig. 2) From her curriculum vitae, which she wrote during her academic advancement at the Faculty of Humanities and Social Sciences, we learn more about her teaching activity in Zagreb grammar schools: “I graduated in the spring of 1958. From 1958 to 1969 I taught visual arts, and, for a short time, also logic and psychology at the VII Gymnasium in Zagreb (in fact, in 1966 I started studying philosophy to complement my art history degree). From 1963 to 1965 I also taught visual arts at the XIV Gymnasium (which later became part of the Education Centre for Languages), where I also taught scenic arts, film art and museology until the fall of 1985. Due to illness, I was forced to leave my teaching position in the secondary school in 1985 and continued working part time at the Faculty of Humanities and Social Sciences.”⁹ Throughout her long and distinguished career, Professor Damjanov was able to make many valuable contributions, both in secondary schools and at the Faculty, but the one contribution that stands out among those that are rarely mentioned is the journal *Umjetnost i mi*.

In total, there were nine issues of this periodical, which was published as the grammar school annual, as stated in the subheading.¹⁰ Printed in the School of Graphic Design in Zagreb, the journal was initially sold for 150 dinars, but the last issue was priced at 350 dinars. The first five issues were published through sponsorships; sponsored advertisements were printed at the back of the journal: the Naprijed bookshop (1960/61, 1961/62) and the Publishing Company Zora (1960/61); Likum (the Croatian Visual Artists' Society) and the Architectural Design Bureau Selinger (1961/62); Elektroda: manufacturer of products for engineering and welding (1962/63); Mladost Publishing House and the Zagreb Pencil Factory (1963/64, 1964/65).

The journal layout is very distinctive, mainly because of its use of a horizontal rectangle template, and the front page with the cursive script that reads “art and us”, done in different colours for every issue, a design by Zoran Bakić who was a student at that time. (Fig. 3) On one occasion Professor Damjanov made a reference to the journal layout: “Every issue of *Umjetnost i mi* seeks to express itself better. Always the same, but on a different level and therefore expressed through different colours on the cover: black, blue, red and now green.”¹¹



Sl. / Fig. 1 Jadranka Damjanov, PHOTO / FOTO: Branko Balić. Institute of Art History / Institut za povijest umjetnosti, Zagreb

5 Nestić, “Povijest metodičke izobrazbe na Odsjeku za povijest umjetnosti” [History of Teaching Methodology at the Department of Art History].

6 Alviž, “Ad honorem et in memoriam”.

7 “On the 1st March 1958, she graduated in V. Group of Sciences (Art History and Culture).” [authors' trans.] Archive of the FHSS, Personal Dossier — Jadranka Damjanov. Diploma issued by the FHSS [copy].

8 “On the 7th April 1961 she passed the First-License Examination for a secondary school teacher, educational and scientific profession” with grade A, Archive of the FHSS, Personal Dossier — Jadranka Damjanov, Certificate [copy].

9 Archive of the DAH, Personal file of Jadranka Damjanov — Curriculum Vitae [typescript].

10 The grammar school was founded in 1956, and in 1965 it was renamed as the Gymnasium “Vladimir Nazor”. In 1977, during the so called Šušar's vocation-oriented education reform, it first merged with the Centre for Education and Educational Centre for Mathematics and Computer Sciences (MIOC), and then with the Education Centre for Culture and Art. Since 1991 it has been again known as VII Gymnasium. “VII. gimnazija, Zagreb” [VII Gymnasium, Zagreb].

11 Damjanov, an editorial [1963/64].

12

Ibid.

13 Mihelić, “Razgovor sa drugaricom profesor Damjanov — pita: Stanka Mihelić (III h)” [A Conversation with Comrade Professor Damjanov — Interviewer: Stanka Mihelić (III h)].

14

Ibid.

The journal contained various text forms, mostly short written compositions in the form of essays, literary and individual analyses of works of art, poems, interviews, dialogues. The texts were authored by students working individually, in pairs or in groups, and some texts were a series of selected answers taken from the surveys that were conducted in several classes. The names of the students and the classes they attended during a given school year were written under every text. The issues were topic based, some addressed the content prescribed by the curriculum, and others focused on a chosen topic, most often introduced by Professor Damjanov in the editorial of each issue. All issues of the annual followed the principle of complementary relationship between texts and images — black and white reproductions of art works and photographs or simple drawings made by students themselves. (Fig. 4) The content pages never contained students' names nor headlines, but they did frequently include the titles of artworks that were used as examples and the artists' names, which attests to the fact that artworks initiated the thinking process. (Fig. 5) Heterogeneity, freedom of expression and diverse formats that we find within each issue reflect a variety of students' personalities and Professor Damjanov's teaching method, which she summed up in in the issue six editorial: “This is the sixth time we are trying to achieve the same thing, to enable expression, give students space in which they can act and be tolerant during the creative process. Clearly, it is not the same, topics change, problems change, but most importantly young people change.”¹²

From a conversation that student Stanka Mihelić had with Professor Damjanov, which was published in issue number one, we learn how the annual came about: “The idea came from you, the students, to be more precise, from last year's literary group that was preparing to publish the newspaper ‘Mi’ [Us]. The idea itself was not realised in that form; your expressive capabilities were given a new more concrete goal and content, and the first issue of the art history annual *Umjetnost i mi* [Art and Us] was published.”¹³ Damjanov further said: “It [visual arts as a subject, authors' comment] is only being formed as such; new methods, attitudes and ideas are developing; and in this line of work, we as participants, are also formed. *Umjetnost i mi* also testifies to what can be achieved through teamwork. That is why it is not an accidental creation of literary efforts, but a mirror of our clear goals and pathways.”¹⁴

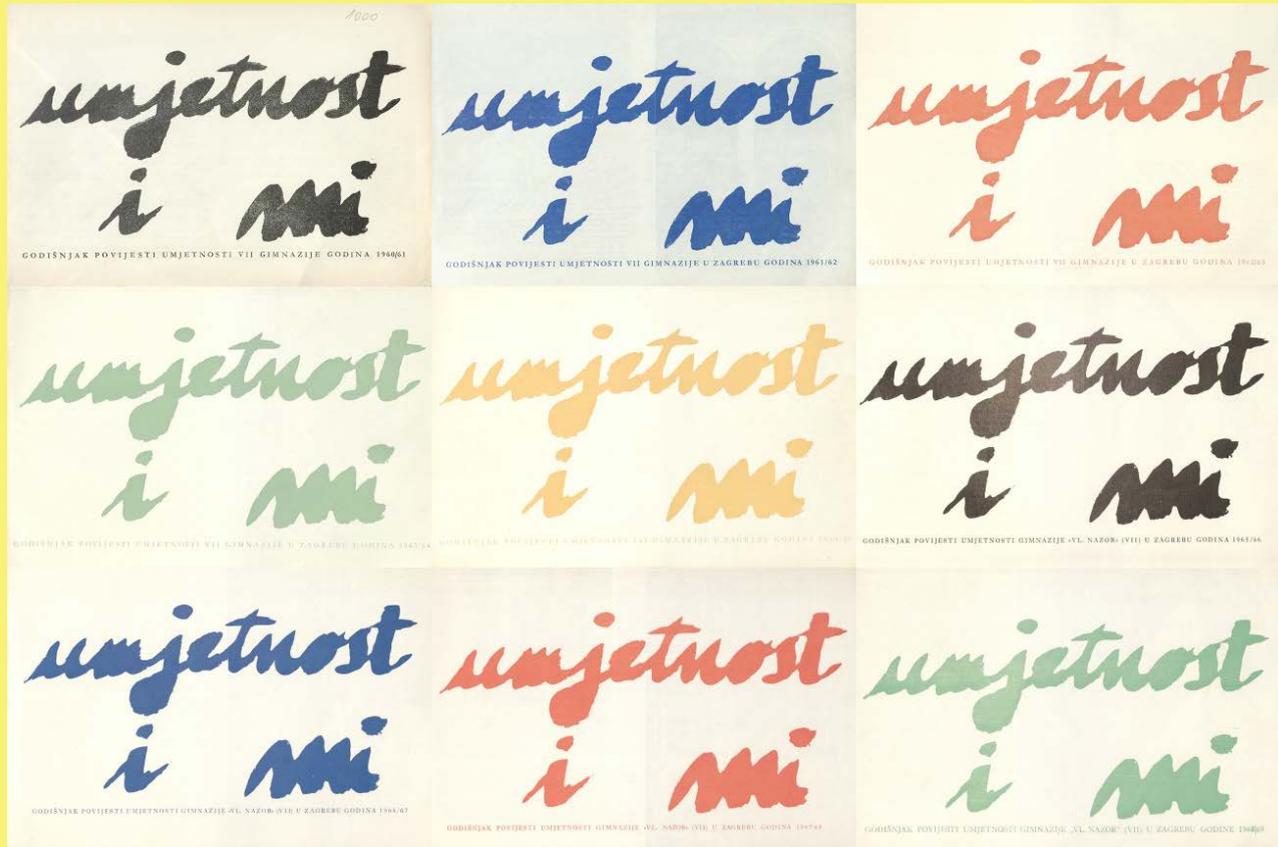
“WHAT DO WE WANT?
MORE PICTURES, BOOKS, TRUTH,
LIFE, FREEDOM, BEAUTY.”

This paper will give more prominence to the first issue of this journal, since, in a certain way, it laid the groundwork for all the following issues. Issue number one stands out due to the number and variety of its articles ranging from student interviews with experts to insights into the numerous teaching methods used in the visual arts classes at the VII Gymnasium, and a series of unique student texts. The topics covered



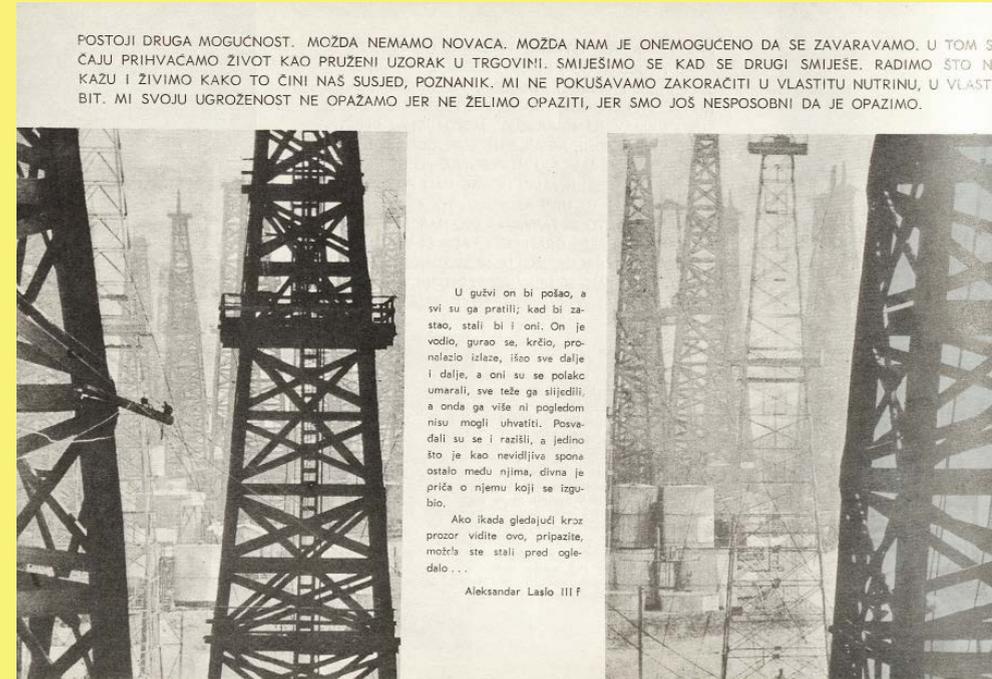
Sl. / Fig. 2 Jadranka Damjanov and her students at the VII Gymnasium in Zagreb / Jadranka Damjanov i njezini učenici u VII. gimnaziji u Zagrebu (*Umjetnost i mi*, 1962/63)

↑



Sl. / Fig. 3 Covers of the annual *Umjetnost i mi* / Naslovnice godišnjaka *Umjetnost i mi*, 1960/61 – 1968/69, by / autor Zoran Bakić

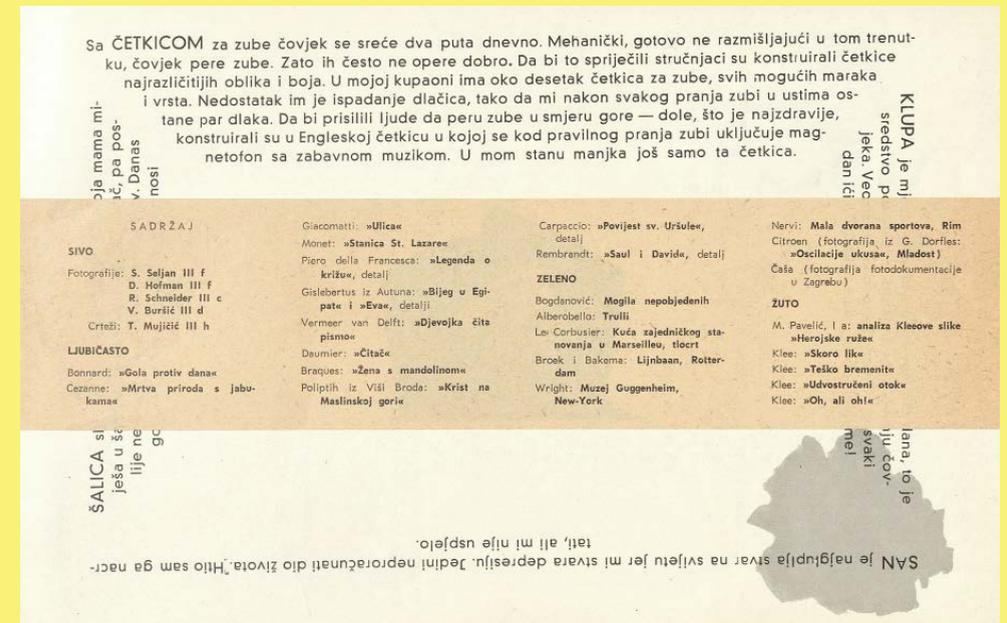
↑



Sl. / Fig. 4 Page from the eighth issue of the journal *Umjetnost i mi* / Stranica iz osmog broja časopisa *Umjetnost i mi* 1967/68

↑

NOVA ISTRAŽIVANJA | NEW RESEARCH



Sl. / Fig. 5 Table of Contents from the fifth issue of the journal / Sadržaj petog broja časopisa (*Umjetnost i mi*, 1964/65)

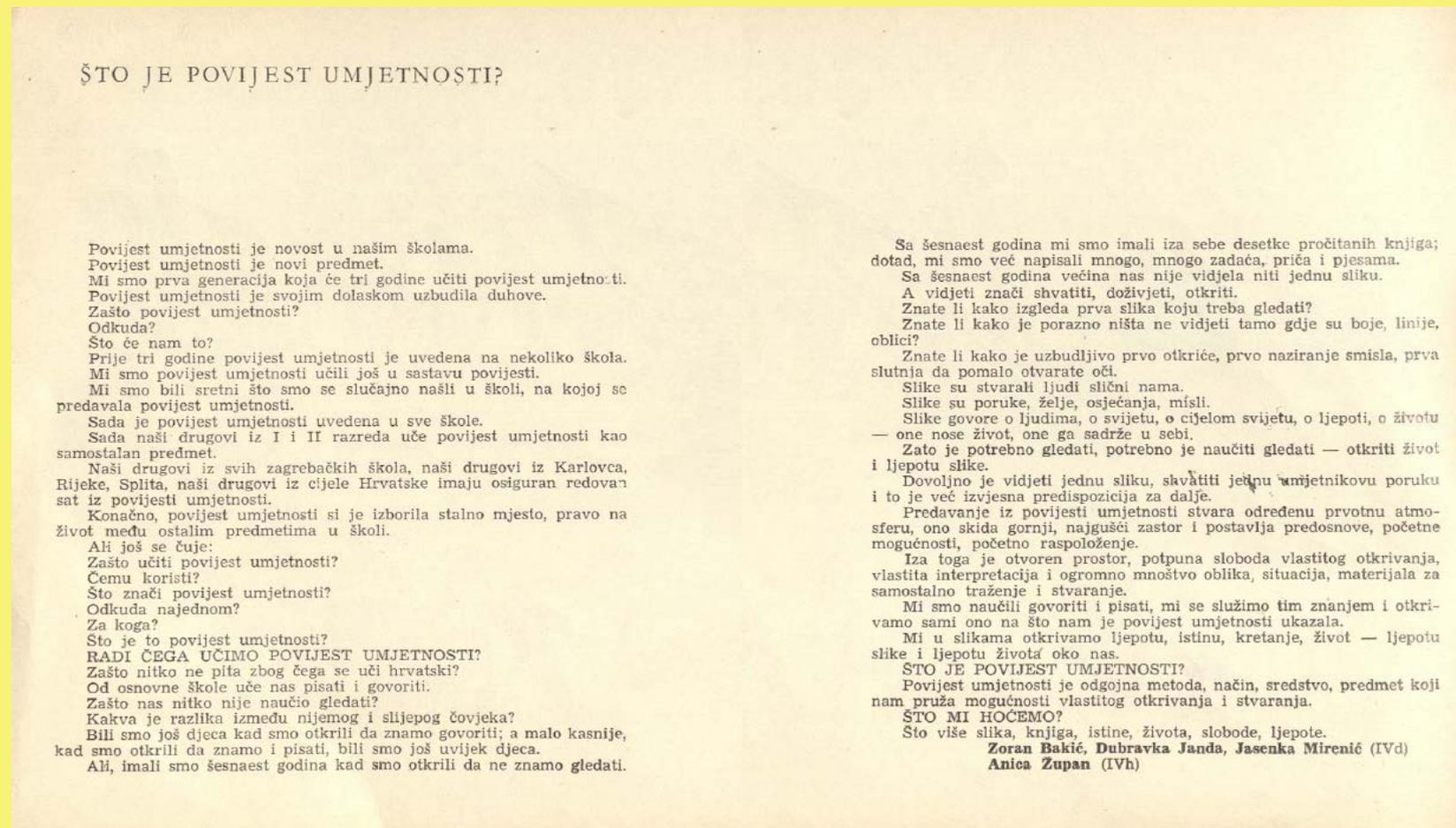
↑

in this issue and the ways in which they are presented suggest that the issue should have been used, i.e. could have served as a methodology reference point for other visual arts teachers, which was most certainly a necessity at the time when the subject was in its infancy and when the teaching methods were still being tested.

So, the first issue of the annual sought to mark the occasion when visual arts were introduced as a school subject into Croatian grammar schools. We first read about this novelty within the context of education in Croatia from the students' perspective in their manifesto entitled *Što je povijest umjetnosti?* [What is the history of art?] (Fig. 6), and then from the perspective of the experts, in conversations with art historians Milan Prelog and Jadranka Damjanov as well as the principal of the VII Gymnasium Mato Vlahović, which were conducted by students Vjeko Mahovlić and Stanka Mihelić.

In the aforementioned student manifesto, a group of fourth-grade students marked the introduction of the new school subject into Croatian schools by using simple sentences that reveal a lot about the way the subject was introduced: “The history of art is a novelty in our schools. The history of art is a new subject. We are the first generation that will learn about art history for three years. [...] We were lucky to happen to be in a school where art history was being taught. Now, art history has been introduced into all schools. [...] our fellow students from all over the country can now attend a regular art history class. Finally, the history of art was able to carve out its place, to fight for the right to co-exist with other subjects in school.”¹⁵ When answering the question what is art history, students used the experience they gained from studying about the subject for three years and wisely noted: “The history of art is a pedagogical method, a means, a tool, a subject that gives us opportunities to explore on our own and create”; and the key reason for the introduction of the subject into schools was that, as they pointed out, “it is necessary to learn how to look because ‘being able to see means to understand, experience, discover.’”¹⁶ The manifesto offers a valuable insight into a very unique approach to learning and teaching visual arts that was promoted by Professor Jadranka Damjanov at the VII Gymnasium, which sought to ensure freedom of expression and foster student individuality.¹⁷ The manifesto ended with the students' question and answer: “WHAT DO WE WANT? More pictures, books, truth, life, freedom, beauty.”¹⁸

In the first issue of the *Umjetnost i mi*, Milan Prelog — at that time an assistant professor at the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb and the author of the first curriculum for the secondary school subject Visual Arts (1960) — answered the students' question “What contributions can art history make in the formation of a young person's



Sl. / Fig. 6 Student Manifesto “What Is the History of Art?” / Učenički manifest “Što je povijest umjetnosti” (*Umjetnost i mi*, 1960/61)

↑

¹⁵ Bakić, Janda, Mirenić, Župan, “Što je povijest umjetnosti?” [What Is the History of Art?].

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ *Ibid.*

¹⁹ Mahovlić, “Aktivni kontakt s umjetnošću pridonosi obogaćenju emotivnog života” [Active Contact with Art Contributes to the Enrichment Of Emotional Life].

²⁰ Mahovlić, “Povijest umjetnosti razvija kritičnost kod učenika” [Art History Develops Students' Critical Thinking].

²¹ *Ibid.*

personality?” In order to substantiate his answer, Prelog situated the introduction of the school subject within the context of social changes in the first post-war decade, which in Yugoslavia was marked by the industrial revolution and the migration of large groups of people leaving rural communities for the city, as well as a modern belief in the progress associated with urban areas as opposed to the backwardness of rural areas. Then he continued to briefly single out everything that the ongoing education reform sought to replace, and expressed his criticism of the consumerist society and the individual who is only a passive consumer, and not an active participant in the creation of culture. As one of the solutions to this problem, Prelog offered the introduction of art history into secondary education, emphasizing the importance of this school subject in a person's emotional development: “In an attempt to create a wholesome human being, achieve inner balance and avoid imbalances and crevices between the emotional and rational, art history was introduced into the school curriculum.”¹⁹

The student journal *Umjetnost i mi* entirely correlated with this perception of the importance of art history in secondary schools. Moreover, it was an illustrative example of how to solve the already detected problem of passive consumerism; enabling students to become creators of artwork and cultural content from an early age, to critically think about the problems of modern life using the examples of urbanism, architecture and housing in their immediate surroundings, and to think about the role of visual arts in daily life. Students' written work clearly shows that the visual arts classes at the VII Gymnasium fostered the individuality of each student and respected their personal experience of art.

The role of the subject that helped develop students' critical thinking was also highlighted by Mato Vlahović, the principal of the VII Gymnasium at that time. While answering students' questions about the satisfaction with the results that were achieved over three years since the subject had been introduced into schools, the principal pointed out: “Art history helped our students to develop their critical thinking skills, it trained them to correctly evaluate artworks and taught them to determine their value on the basis of certain elements, and perform an analysis of any given artwork.”²⁰ The principle was also asked about the rationale behind the introduction of the subject in secondary schools; according to him, this was the interest and love that students had for this subject along with the fact that grammar schools were supposed to provide a broad education, and that art history was fully in line with this educational concept. He also made a reference to the special connection between Professor Damjanov and her students, which resulted in the organization of an art history writing competition, the founding of the Cinema Club and the publishing of this annual.²¹

An interesting contribution to the first issue of the journal was the text *Umjetnost i oni* [Art and Them] by Professor Tihomil Stahuljak, who was at that time a teaching assistant

at the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb and the first president of the Croatian Society of Art Historians. Professor Stahuljak also referred to the introduction of visual arts as a secondary school subject and the new subject curriculum: “Visual arts has recently become a new subject in secondary schools and was given a curriculum of its own, which gives an impression that visual arts has finally secured its own place in the education of the youth.”²² Nevertheless, he readily indicated that the position of the subject within the secondary education system was precarious because there was some doubt whether the subject was necessary and valid. He also highlighted that some of the subject’s proponents were “dissatisfied with the form in which the subject barely exists in most secondary schools today, and they do not completely agree with the curriculum itself as well.”²³

The text by Professor Stahuljak is also interesting because it mentions two events that took place in 1960 and were important within the context of visual arts education. The first event was a meeting organized by the Croatian Society of Art Historians, held on the 26th February 1960, which brought together the Zagreb members of the Society in order to “discuss the role of art historians in the education and development of visual culture of the youth and adults”,²⁴ and during which some art history teachers presented their work in more detail. The second event was a seminar for teachers, organized by the Association for the Advancement of Education, which took place between the 1st and the 7th July 1960 in Zagreb. The seminar was mostly dedicated to the new subject curriculum, and the attending teachers were given a chance to give a more comprehensive presentation of their teaching experiences. Referring to the fact that neither of these meetings met with any reception among the general public, Stahuljak specifically emphasized the engagement of students attending the VII Gymnasium, who were under the guidance of Professor Jadranka Damjanov. In fact, in these meetings Professor Damjanov presented her way of working with students. She played magnetic tape audio recordings of students reading their written essays on artworks, alongside a simultaneous slideshow of artworks images. Her pioneering work was highlighted by Stahuljak as proof that the introduction of visual arts in secondary schools was justified: “[...] more than deservingly acknowledging a young teacher and young students, it is perhaps more important to make an inevitable conclusion, based on this success, that visual arts as a new subject found its rightful place in the secondary school.”²⁵

The first issue of the annual presented some of the main teaching methods used in visual arts classes. The topic of an essay written by two students was exactly this — how to write an analysis of an artwork, with the aim to “bring each painting to life.”²⁶ Experienced and secure in their knowledge, the students offered an argument supporting the use of written, and not only oral analysis

of an artwork and stated: “In order to perform a thorough analysis, it [the painting, authors' comment] has to be observed more carefully and a bit longer. A written analysis enables us to devote ourselves solely to the painting during at least one lesson, discern its subject matter and understand its content.”²⁷ The contribution of visual arts to the development of a future competent audience can be seen in the last sentence of their text: “If we now go around the gallery, it no longer echoes with deadly overtones and no one should ever say that paintings cannot speak, that they are only inanimate objects.”²⁸

In the text *Kako smo radili u seminaru?* [How Did We Work in the Seminar?], students described their experience of researching artworks from the Middle Ages. From their texts one can see that the emphasis was not placed so much on the history of art as it was on the history of society and daily life, and that their approach to research topics was not the least bit traditional; quite the contrary, it was very creative and unique. Students took on different roles, e.g. the role of a wandering reporter who visits “the age of knights in armour and stone castles” and describes what he sees and experiences: “And this is how our letters to our fathers and friends are created, as well as descriptions of our trip to donjon, dialogues with people of the 10th century, descriptions of war treaties taking place in the meadow.”²⁹ These student texts are an excellent example of knowledge being put into action, which is also confirmed by a student's remark: “It felt a bit weird to work, head into the unknown when your only tool is imagination, and yet everything has to remain strictly within the confines of what is possible and real.”³⁰

The texts in the first issue of the annual also reveal that their classes included students visiting museums and galleries such as the Strossmayer Gallery of Old Masters, the Modern Gallery and the Contemporary Gallery, but also other scientific and cultural institutions in Zagreb, such as the Institute of Lexicography, the Naprijed bookshop, and the Institute of Urban Planning; also, the students had Ksenija Radulić from the Conservation Department in Zadar visit their school. Hence, the text entitled *Galerijske šetnje* [Gallery Walks] provided a script of a conversation between three students about three paintings in the Strossmayer Gallery of Old Masters. In the text *Mi pitamo — konzervatori, kustosi, arhitekti — odgovoraju* [We Ask — Conservators, Curators, Architects — Answer], there are segments of conversations between students and various experts. Art historian Žarko Domljan (Imotski, 1932 – Zagreb, 2020), at that time an employee of the Institute of Lexicography, offered to familiarize students with the way an encyclopaedia volume was made as well as with the Institute departments. While visiting the Naprijed publishing house, the students talked with art historian Stanka Domin and noted: “This kind of a bookshop that sells reproductions is not common. They can be found in Paris and in several bigger European cities. The blueprints were made by our famous architect Vjenceslav Richter. They sell reproductions of the artworks of our local and foreign artists. The reproductions are truly good. Their purpose is to make people realize

22

Stahuljak, "Umjetnost i oni" [Art and Them].

23

Ibid.

24

Ibid.

25

Ibid.

26

Filić, Naglić, "Što je pismena analiza?" [What Is a Written Analysis?].

27

Ibid.

28

Ibid.

29

[s.n.], "Kako smo radili u seminaru?" [How Did We Work in the Seminar?].

30

Ibid.

the difference between the kitsch in Oktogon and art.”³¹ With curator Boris Kelemen (Podravska Slatina, 1930 – Zagreb 1983), from the then Contemporary Gallery, they talked about how to stage an exhibition and Ljubo Ivančić’s paintings. At the Institute of Urban Planning, architects Radovan Mišćević (Andrijević, 1925 – Zagreb, 2015) and Fedor Wenzler (Beograd, 1925 – Zagreb, 2008), together with art historian Marija Planić (Zagreb, 1933 – Zagreb, 1992), answered their questions such as “What will the city of the future look like? Does the ‘skyscraper’ fit into the ambience of the Trg Republike [Republic Square]?”³² When will the shacks disappear from our city centre?” Planić also talked to them about the historic urban core of old towns and their conservation. They heard about the history of the Gallery of Old Masters from curator Ljerka Gašparović (Novska, 1923 – Zagreb, 2015), while the then curator Vinko Zlamalik (Gradačac, 1923 – Zagreb, 1991) acquainted them with the complexity of art attribution.

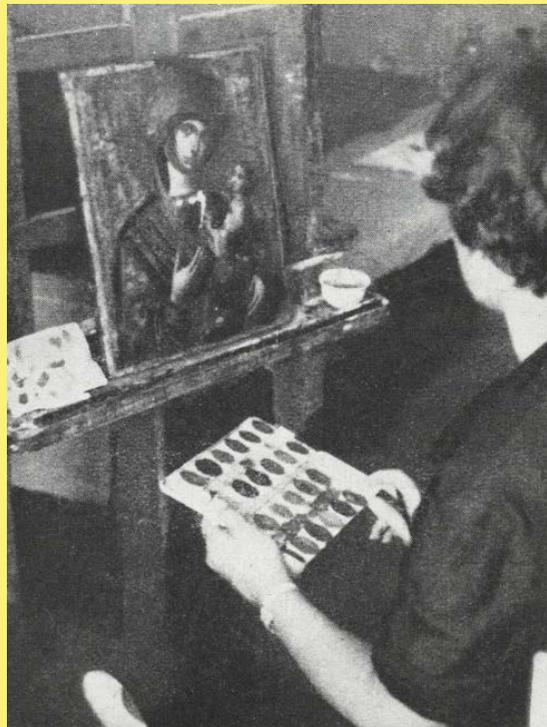
Two of the texts — *Prostor i ljudi koji u njemu žive* [Space and People Who Inhabit It] and *Uređujemo stan* [We are Decorating a Flat] – deal with the students’ reflections on the role of home as a place for withdrawal, contemplation, rest and seclusion, and the design of one’s own living space. Along with a short historical overview of the main floor plan and the functional characteristics of residential architecture, as well as a comparison of the way residential spaces were designed earlier as opposed to then, students wrote about: the importance of proper evaluation of furniture dimensions, choosing colours for one’s flat, using objects that are both useful and decorative (e.g. a lamp), critiques of kitsch objects and Zagreb shops that offered quality products (e.g. *Nova forma*, *Contempora*). They also wrote about being moderate in regards to the number of objects we bring to our houses and concluded that achieving harmony in interior design enabled a continuous contact with art, i.e. living with art.³³

Together with Professor Damjanov, the students started the Cinema Club, so some of the last articles in this issue were student reviews of short documentaries on Édouard Manet, Mont Saint Michel, Vincent van Gogh and Toulouse Lautrec that they watched at school. In their reviews, students put the emphasis on film techniques and effects, the role of the music in the film and the presentation of artworks in the medium of film.³⁴

A transcript of a conversation between students and Professor Damjanov at the end of this issue served as a sort of conclusion in which she, among other things, gave a critical analysis of different generations of students and their written essays: “There are differences in the way art is written about. In the fourth grade there is always a tendency to rely too much on sources (if the literature was good, I always tolerated that), while third graders generally adopt a more ‘visual’ approach to



Sl. / Fig. 7 Students on a field trip in Zadar, in the cloister of the Franciscan monastery / Terenska nastava u Zadru, u klausturu franjevačkog samostana (*Umjetnost i mi*, 1961/62)



Sl. / Fig. 8 Students on a field trip in Zadar, painting restoration workshop / Terenska nastava u Zadru, radionica restauriranja slike (*Umjetnost i mi*, 1961/62)

↑

analysis. I cannot say anything about the second grade yet as we are only getting to know each other, and they are not represented in this issue.”³⁵

“HOWEVER, THE MOMENT WHEN I FIRST SAW THE PAINTING UNDERNEATH A THICK LAYER OF DIRT, WHICH I REMOVED FROM THE PAINTING; WELL, I THINK THAT WAS A DECISIVE MOMENT. MAYBE I WILL BECOME A FINE ART RESTORER.”

This paper will now give a short overview of the remaining eight issues of the annual. Although they too are worthy of an in-depth content analysis, the length constraints of this paper dictate that only their key topics be highlighted alongside the more important written contributions.

The second issue of the journal consisted of two parts, each covering a different topic. In the first part, students reflected on their field trip to Zadar where they were given a chance to work with restorers and conservators. (Fig. 7) In a series of essays illustrated with black and white photographs of Zadar monuments, they described their experience of restoring wooden baroque sculptures, 13th-century icons and the church walls of St. Chrysogonus. They visited the island of Ugljan and the National park Paklenica: “Our restoration work lasted for ten days. We spent the rest remaining time before our departure going on day trips. Early in the morning, we would sneak out of our bedrooms so as not to wake those who were maybe troubled in their sleep by the long-gone masters, on whose artworks they did their restoration work [...]”³⁶ (Fig. 8) Having already had the chance to do restoration work in the grammar school, the impression that students were left with was apparent in this student’s writing: “However, the moment when I first saw the painting underneath a thick layer of dirt, which I removed from the painting; well, I think that was a decisive moment. Maybe I will become a fine art restorer.”³⁷ The second part of this issue is devoted to students’ reflections on residential architecture. We thus discover out that a survey was carried out among students about their housing condition and their relationship with the visual environment they encountered daily on their way to school, taking into consideration that “the final goal [of the history of art, authors’ comment] is to teach young people to see the world and the shapes that surround them; because, in the end, they are there for them and because of them.”³⁸ What followed was a series of student essays on the basic elements of residential architecture dealing with topics such as: What is a House?, What is a Room?, What is a Chair?, House and Nature, etc.

In issue number three, students were supposed to interpret sections of the first grade syllabus that cover architecture and painting. In a very unique way, students delved into thinking about a plethora of broadly defined topics and notions, e.g. a city, street, wall, column, door, capital, vaulting, construction, painting, surface, line, blotch, light etc. Students’ works are mostly literary and show a high level of literary prowess.

31

Bašić, Fišer, "Mi pitamo — konzervatori, kustosi, arhitekti — odgovaraju" [We Ask — Conservators, Curators, Architects — Answer]. Oktogon is the name of the first covered pedestrian passage in Zagreb built between 1898 and 1899.

32

Since 1946 Trg Republike [The Republic Square] was the name of the main city square in Zagreb, today Trg bana Josipa Jelačića [Ban Josip Jelačić Square]. Between 1957 and 1958, the skyscraper was built in the southwest corner of the Square, which, due to its height and modern construction, caused divided public opinion.

33

Imenšek, "Prostor i ljudi koji u njemu žive" [Space and People Who Inhabit It]; Ivaniša, Nemeth, "Uređujemo stan" [We are Decorating a Flat].

34

Toth, "Film o Edouardu Manetu" [A film about Edouard Manet]; Mihelić, "Mont Saint Michel"; Klarin, "Uz film o Vincentu van Goghu" [A follow-up to the Vincent van Gogh film]; Bastašić, "Toulouse Lautrec".

35

Mihelić, "Razgovor sa drugaricom profesor Damjanov — pita: Stanka Mihelić (III h)" [A Conversation with Comrade Professor Damjanov — Interviewer: Stanka Mihelić (III h)].

36

Written work by Stanka Mihelić, a student.

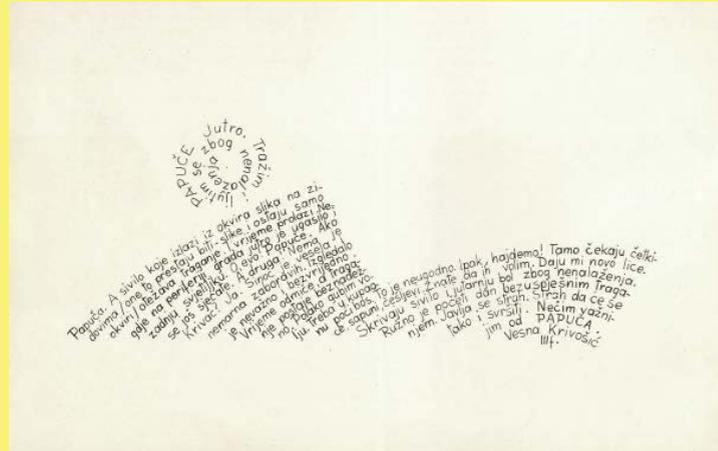
37

Written work by Sanja Petek, a student.

38

Mihelić, "Priprema: anketa" [Preparing a Survey].

The fourth issue of the annual was divided into three segments: *Sunce, Drum, Stroj* [The Sun, The Path, The Machine]. The first segment was dedicated to the cult role of art that was thematized in very free-form student opinion pieces on several prehistoric works of art, with a particularly interesting student contribution entitled *Moje magijske i animističke uspomene* [My Magic and Animistic Memories] that sprawled on four pages and included thirty-six individual student notes on surreal monsters and childhood superstitions (bogeyman, voodoo dolls, black cats, spy birds, broken mirror etc.). In the segment *Drum*, students found their writing inspiration in role-play, playing the roles of various people from the Middle Ages (monks, troubadours, jugglers, stonemasons, wandering knights and goliards), and analysing medieval sacral architecture and sculpture. The segment *Stroj* offered a very diverse content, but primarily centred on the relationship between art and technology.

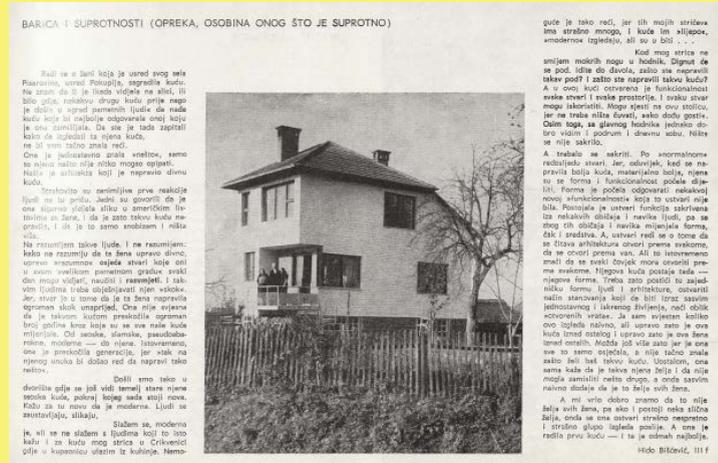


Sl. / Fig. 9 "Slippers", drawing by Tahir Mujičić, text by Vesna Krivošić / "Papuče", crtež Tahir Mujičić, tekst Vesna Krivošić (*Umjetnost i mi*, 1964/65)

In issue number five, the texts were presented in four different segments, each of which was highlighted in a different colour — grey, purple, green and yellow. This division and 'colour scheme' was indirectly introduced in the foreword by the editor, Jadranka Damjanov, who claimed that it had been inspired by our everyday feelings: “The day we live in or, to be more precise, the day we are trying to live in. Grey, boring, nonsensical day: purple promises, sighs, feelings; still, there is something lifeless; actually, un-lived; green is our daily utopia, the one we create - strong, solid, beautiful; and here comes the yellow light so that we do not get bored of our dreams in broad daylight, so that we are not late for the utopia as people, that the day is not only about a man in things or things in a man, but the man himself.”³⁹ The written works found in the first segment are of special interest because they look into objects, spaces and experiences from daily life, e.g. a toothbrush, bench, cup, dream, cinema, hallway, shoes. Written in free form, some of them are witty, without punctuation, like a stream of consciousness on a chosen topic, complemented with students' illustrations (T. Mujičić) and photographs (S. Seljan, D. Hofman, R. Schneider, V. Buršić). (Fig. 9)

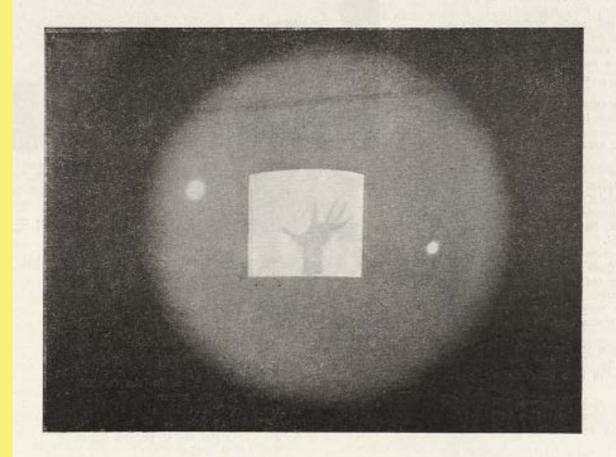


Sl. / Fig. 10 Page from the sixth issue of the journal / Stranica iz šestog broja časopisa (*Umjetnost i mi* 1965/66)



Sl. / Fig. 12 "Barica and the Opposites" / "Barica i suprotnosti", text/tekst: Hido Bišćević (*Umjetnost i mi*, 1968/69)

In the sixth issue of the annual, the texts interpreted topics that were, according to the curriculum, taught in the second grade of natural sciences grammar schools and in the fourth grade of humanistic grammar schools. According to Jadranka Damjanov, students were familiar with these topics and also recognized the things that troubled them. The structure of the issue followed these themes — urban planning, architecture and abstraction — that almost entirely dealt with 20th century art. Moreover, it is interesting that the articles about architecture focused entirely on contemporary achievements that had been built less than ten years before these articles were written, as well as on those that were being built at that time, e.g. Le Corbusier's the Unité d'Habitation



Sl. / Fig. 11 "Jupiter and Venus" / "Jupiter i Venera", PHOTO/FOTO: Ž. Balling and F. Profeta (*Umjetnost i mi*, 1967/68)

NOVA ISTRAŽIVANJA | NEW RESEARCH

in Marseilles (1952) and the chapel of Notre-Dame du Haut (1955); Seagram Building (1958) and the Farnsworth House (1951) by Mies van der Rohe; Fallingwater (1964) by Frank L. Wright; the cathedral and the National Congress Building (construction started in 1958) by Oscar Niemeyer and others. (Fig. 10) One of the surveys conducted in this issue of the journal was about students' impressions of the Unité d' Habitation; the resulting answers were interesting because they revealed that students expressed their opinions directly and freely: “Living in such a condominium, not to say a drawer, seems ugly”, “A humane way of housing, unbelievably beautiful, ideal”, “One just has to be brought up for this kind of thing. This way of life takes something away from a person.”⁴⁰

The articles in issue number seven were the result of reflections on two opposing notions, statics and dynamics, as the two elementary forms of myth, and the possibility of human existence within the myth. As it was the case earlier, student articles were personal and highly literary, and they were always presented together with carefully selected reproductions of artworks. Alongside the articles, the journal pages included reproductions of the analysed artworks that explored mythological themes, as an additional reminder of the topic that was being dealt with.

Student contributions in the issue number eight were their “attempt to make a film about us as we are”,⁴¹ that relied on a scenario consisting of sentences written in capital letters at the top of every page, above students' texts. In terms of content, the scenario purported to show reflections on a specific position of students in a society in which they were no longer children but were still not adults, as well as their relationship to life. The texts continued to be well-thought-out; in this issue they were significantly more personal, which resonated with this issue's topic. What made this issue even more unique was the selection of visuals – highly artistic photographs, some of which were even taken by the students (Ž. Balling, I. Magyar and F. Profeta), which provided an excellent complement to the text. (Fig. 11)

Issue number nine embraces polysemy as its topic; in this case, modifications and various possibilities of interpretations of the following terms — intensity, analogy, opposition, interpretation, experience, protest, provocation, reinterpretation, analysis and illumination.⁴² The novelty is that this issue, alongside artwork reproductions and photography, featured student texts based on textual prompts: quotes by Plato and Hitler, a text taken from a novel by Ernest Hemingway (*For Whom the Bell Tolls*) to advertise sleeping bags, verses of poems by Auzoni (*Mosella*) and Arthur Rimbaud (*After the Flood*), a novel by Magda Szabó (*r. Moses 22*) and a study by David Riesman (*The Lonely Crowd*). A particularly interesting text that stands out is the one entitled *Barica i suprotnosti (opreka, osobina onog što je suprotno)* [Barica and the Opposites (Contrary, Something that Is Opposite in Nature)], based on fieldwork and the published interview with Barica Vuksan, the owner of the house in Pisarovina that was designed by the architect Stjepan Planić.⁴³ (Fig. 12)

39 Damjanov, an editorial [1964/65].

40 "Anonimna anketa u II a i b" [Anonymous survey in second grade, classes II a and II b].

41 Laszovsky, "Scenario".

42 Damjanov, an editorial [1968/69].

43 Bišćević, "Barica i suprotnosti (opreka, osobina onog što je suprotno)" [Barica and the Opposites (Contrary, Something that is Opposite in Nature)].

“THOSE EYES ARE ALREADY WIDE OPEN,
AND THEIR SPONTANEOUS INTEREST IN THE
PHENOMENA, WHICH ITSELF SHOULD BE
THE RESULT OF ATTENDING GRAMMAR SCHOOL.”

The journal *Umjetnost i mi* was also known outside the narrow circle of the school where it sprang to life, and was covered in various newspapers and publications. In the year it was published, the issue number one got a positive review in *Vjesnik* (1961), written by the art critic and theorist Josip Depolo (Zadar, 1919 – Zagreb, 2000) who said: “That publication of a somewhat unusual title has got all the elements that are the side effects of the first serious contact with the work of art: freshness, immediacy, non-existence of dogmatism, poeticism and original observations. A publication that is unique in our country, a magnificent testimony both to its authors and our school system.”⁴⁴ (Fig. 13) Depolo recognized that the journal was a plea for the then newly introduced school subject, as well as a reflection of new progressive ideas expressed by young people, whose voice outgrew the confines of grammar schools: “The writing style and attitudes of these young authors are not romantic; they are not beyond time, in a sense of some aesthetic idealism, and taken from melancholic scrapbooks; but are distinct, concrete and appear as a reflection of new, advanced scientific knowledge and understandings.”⁴⁵ Along with the aforementioned M. Prelog and T. Stahuljak who expressed their support, the journal also received praise from Grgo Gamulin (Jelsa, 1910 – Zagreb, 1997), a university art history professor and the leading authority in his field at that time. In his article, picturesquely entitled, *Vrijeme gotovo slijepo* [Time, Almost Blind] from *Vjesnik* (1964), Gamulin wrote about the neglected status of the humanities and culture in society that was reflected in the sphere of education, in a distinctly traditional education system that still neglected artistic culture, which had become more dominant in the society.

In this situation, he recognized the journal *Umjetnost i mi* as a shining example, and praised students for developing interest in the visual arts phenomena: “Those eyes [students’ eyes, authors’ comment] are already wide open, and their spontaneous interest in the phenomena, which itself should be the result of attending grammar school, though not maybe the only one.”⁴⁶ At the same time, Gamulin emphasized the subject’s potential to form a core among general education subjects in grammar schools, which would be able to attract other disciplines around itself.⁴⁷

The following year in his article in the *Telegram* (1965), Gamulin again referred to the annual, the one published in the academic year 1964 – 65, praising the selection of topics and student texts, and especially J. Damjanov for being an excellent pedagogue: “This form of pedagogy extracts the school subject from the book and ‘learning’,



Sl. / Fig. 13 Students at the exhibition, from the text “Učenici i slike” by Josip Depolo / Učenici na izložbi, iz teksta “Učenici i slike” Josipa Depola (*Vjesnik Socijalističkog saveza radnog naroda Hrvatske*, 12th March 1961)

↑

and brings it directly into daily life, or more precisely: it puts it into practice. This form of pedagogy recreates its didactics and its method, and lives with the student.”⁴⁸

CONCLUSION

The journal *Umjetnost i mi* remains important today: it is a unique source of knowledge for researchers interested in the history of the visual arts as a school subject and its methodology; for art history teachers it is an inspiration for the variety of educational approaches it incorporates; it is a dear memory for students who edited it and contributed to its existence through their written essays, and a testimony to Professor Jadranka Damjanov’s outstanding teaching efforts.

And indeed, when rereading the pages of the content-rich journal *Umjetnost i mi*, it is evident that Professor Damjanov was already a methodology expert at the very beginning of her teaching career. We can recognize the students interested in art that opens them to seeing themselves in new ways. Student articles revealed those personal experiences. Key factors for selecting and implementing suitable teaching methods in Professor Damjanov’s classes were: opening one’s senses to the perception of art and the world that surrounds us, and having the freedom to express one’s thoughts and attitudes. In the early years, when visual arts gained its independence as a grammar school subject, she laid out the methodology standards that are considered exemplary even today. She based her teaching methods on active observation and deep art work analysis, i.e. education by means of art. The basis of her approach to teaching and studying visual arts was a continuous exposure to viewing works of art, either by using reproductions and image projections in the classroom, or ideally by seeing artworks in person in museums or public spaces. A work of art is a starting point, an invitation for self-reflection, a call to think about one’s very surroundings and the world, an opportunity for literary expression and an incentive to delve into one’s own depths. The experience of reading this journal is special due to the fact that the texts were written by young people full of life, energy and enthusiasm, who were receptive to the many experiences offered by the visual arts, eager to gain experiences and knowledge, direct and honest in their expression, not bothered by the specialized terminology, and yet extremely mature for their age.

In the Croatian education system, Professor Damjanov was one of the pioneers of experiential learning, by means of which a student becomes the creator of knowledge and content, the one who gains insights through research, experiments and reflection. She enabled her students to work with some of the leading experts in art history and related disciplines; she took them on field trips and assigned them roles of art historians, restorers, urban planners, photographers, illustrators, journalists, magazine editors, philosophers, writers etc. In some cases, Professor Damjanov’s classes and the annual *Umjetnost i mi* enabled students to

44
Depolo, “Učenici i slike” [Students and Paintings].

45

Ibid.

46

Gamulin, “Vrijeme gotovo slijepo” [Time, Almost Blind].

47

Ibid.

48

Gamulin, “Umjetnost i mi” [Art and Us].

find in themselves a spark of their future callings; be it a written word, space construction, interior design, filmmaking or investigative journalism. It is certainly important to emphasize that several of her students decided to study art history at the Faculty of Humanities and Social Sciences in Zagreb, and some of them continued to collaborate on the magazine and its publication during their studies as well.

This journal is a lasting testimony to the enthusiasm of one young teacher who was inspired by her students and the students who were in turn inspired by their teacher. Even for today's generation of art history methodologists and teachers, going back to the origins (in this case, the annual *Umjetnost i mi*) provides an inspiring, motivating and emotional look into the past, in whose lessons one often finds the keys to the future.

-

IN THE CREATION OF THE JOURNAL *UMJETNOST I MI* (1960/1961 – 1968/1969).

Mirjana Aničić, Biljana Atlagić, Đurđica Bačun, Marijana Bajić, Zoran Bakić, Miroslav Balent, Ivanka Banić, Ljiljana Bastajić, Zlatko Bastašić, Carmen (Karmen) Bašić, Vlatka Benčić, Hido Bišćević, Drinka Blažeković, Mirjana Bobanac, Slobodan Bobić, Bojan Boić, Vlasta Bonačić, Vesna Brabec, Helena Bratković, Višnja Buljan, Nada Cesarik, Zdravko Cigrovski, Ana Crnković, Predrag Cvitanović, Vesna Cvrlje, Gordana Daničić, Mišo Deverić, Sonja Deverić, Biserka Djuran, Jasenka Dojnić, Tea Dorčić, Tanja Dorić, Dragojević, Biserka Dubović, Vesna Dubravica, Vlasta Dvoržak, Koraljka Fabinc, Jasna Filić, Mihajlo Filipović, Brigita Fischer (Brigita Fišer), Raoul (Raul) Fischer, Renata Freishorn, Ante Gadže, Jurica Gadže, Zdenka Glas, Rajko Grlić, (s.n.) Gumhalter, Rajko Hajdin, Jasminka Heršak (Jasmina Hršak), Rajka Horvat, Mirjana Hrovat, Mladen Imenšek, Ivanka Ivanuša, Rajka Jakaša, Dubravka Janda, Štefica Jelić, Marija Jerman, Vesna Jurković, Gorana Juzbašić, Goran Katona, Dora Kinert, Nada Kinert, Miroslav Kirinić, Mladen Kirinčić, Jasna Klarin, Višnja Kljako, Krsto Knobloch, Željko Konjević, Marina Kopun, Vilko Koren, Aleksandra Koščec, Dubravka Kotnik, Vladimir Kovač, Marija Kovačić, Vedran Kraljeta, Slobodan Kraljević, Đurđa Kranželić, Jasna Krce, Fritz Krempler, Vesna Krivošić, Dubravka Krstić, Slobodan Lalić, Aleksandar Laslo, Kristina Laszovsky, Jadranko Lipovac, Marina Lončar, Darko Lončarević, Katica Lončarić, Zoran Löw, Drago Lugarić, Ljiljana Lukić, Svjetlana Luterotti, Vjeko Mahovlić, Hasan Mašović, Željko Matijević, Narcis Matošić, Jasna Metelko, Stanka Mihelić, Lajla Mijalić, Neven Mikac, Vlasta Mikličan, Željko Mikša, Zoran Milčić, Asja Miličić, Jagoda Milidrag, Ranka Milidrag, Vojko Mikluš, Sonja Milotić, Jasenka Mirenić, Sanja Miše, Snežana Miškov, Tahir Mujičić (Mujčić; ujedno i autor ilustracija), Dubravka Naglić, Danica Narančić, Branka Nedjeral, Nada Nemeth, Brana Nožinić, Zvonko Olujić, Ana Opava, Maja Pavelić, Sanja Petek, Biserka Pavlek, Nada Pirović, Mirjana Platiša, Srećko Podjaveršak, Nada Pohl, Fjodor Polojac, Miljenka Posavac, Nenad Prelog, Ivan Puntijar, Mira Rajić, Olga Rebić, Anica Ribičić, Boro Romanović, Ratimir Roth, Franc Rozman, (s.n.) Rubčić, Zvonko Rukavina, Darko Runje, Teodora Sačer, Predrag Sadžak, Dijana Samardžija, Dunja Selinger, Neda Soklić, Dubravko Spahija, Miljenka Stanković, Vesna Stehlik, Branka Stojanovski, Dubravka Stošić, Nevenka Šimac, Dinko Šimatović, Zvonko Šimunić, Terezija Šop, Ivan Špinderk, Vesna Štrukljo, Lidija Šuman, Dragan Švaco, Marija Toth, Ksenija Urbanić, Nena Vadla, Ljerka Vasić, Ranka Vejnović, Boris Velić, Ivanka Vicić, Anita Videk, Nina Vinski, Željko Vlah, Marijana Vojković, Ljiljana Vučinović, Biserka Vugrinec, Ante Vujičić, Nada Vuković, Damir Wiesner, Mirjana Žabčić, Tihana Žanić, Vedran Žanić, Dragica Žegarac, Anica Župan, Sanja Žutić, Grupa AR-Ila (1965/1966). Authors of photographs and illustrations: S. Seljan, D. Hofman, R. Schneider, V. Buršić, F. Profeta, Ž. Balling, Ivica Magyar (I. Mađar, I. Madjar), M. Dujmović.

Jasmina Sarajlić (The 25th May Gymnasium, Zagreb), Zdenko Blažević (The XII Gymnasium, Zagreb).

- RAJKO GRLIĆ: Lively, interesting lessons that differed from other classes. It could be said they were exciting.
- MIRJANA HROVAT: A pleasant experience of witnessing a completely different approach to teaching which was based on active student participation and fostering creative thinking.
- JASENKA MIRENIĆ BAČIĆ: We always used the images of artwork reproductions (in those days episcopes and diascoes were used to project images) that were not always technically impeccable, but back then when there was a shortage of books and reproductions; it meant a lot. Note: in those days Zagreb did not have a single foreign-language bookshop and our visual arts encyclopaedia did not exist.
- NENAD PRELOG: Almost everything that was mentioned in the context of the journal was, in a certain way, noticeable in the approach to teaching art history. Apart from the content prescribed by the curriculum, there was always room to explore our surroundings and openly talk about the world we live in.
- TIHANA ŽANIĆ GRUBIŠIĆ: Alongside the theory of painting, sculpture and architecture, it was a synthetic overview of life in the city, construction concepts in the 18th and 19th centuries. I remember how exciting it was to get to learn about architecture throughout history, basilicas being built in different countries, Haghia Sophia; Le Corbusier: The Unité d'Habitation, Ronchamp chapel, Villa Savoye; Frank Lloyd Wright — Fallingwater; Mies van der Rohe — the Barcelona Pavilion, 'less is more'; Oscar Niemeyer, the reinforced concrete concert hall in Sao Paolo, the city of Brasilia. The teacher would take us for a sight-seeing tour of blocks of houses in Zagreb to see dual approaches in facade design, beautiful street facades and main rooms, and featureless rear facades with utility rooms and maids' quarters at the back. These memories come flooding back thanks to your question, but I often remember Professor Damjanov when I watch today's documentaries about the buildings we used to talk about in our visual arts classes. It seems to me that I heard the most important things about them as far back as fifty or sixty years ago. I bought all the textbooks she had written for secondary school students, which were published long after my time.

DESCRIBE YOUR EXPERIENCE OF ART HISTORY CLASSES IN THE GRAMMAR SCHOOL.

—

- LJILJANA BASTAIĆ: One of my favourite subjects.
- VLASTA BONAČIĆ-KOUTECKÝ: Art history classes in the secondary school taught me how to look at an artwork and how to classify it according to its content.
- RAJKO GRLIĆ: Lively, interesting lessons that differed from other classes. It could be said they were exciting.
- MIRJANA HROVAT: A pleasant experience of witnessing a completely different approach to teaching which was based on active student participation and fostering creative thinking.
- JASENKA MIRENIĆ BAČIĆ: We always used the images of artwork reproductions (in those days episcopes and diascoes were used to project images) that were not always technically impeccable, but back then when there was a shortage of books and reproductions; it meant a lot. Note: in those days Zagreb did not have a single foreign-language bookshop and our visual arts encyclopaedia did not exist.
- NENAD PRELOG: Almost everything that was mentioned in the context of the journal was, in a certain way, noticeable in the approach to

- teaching art history. Apart from the content prescribed by the curriculum, there was always room to explore our surroundings and openly talk about the world we live in.
- TIHANA ŽANIĆ GRUBIŠIĆ: Alongside the theory of painting, sculpture and architecture, it was a synthetic overview of life in the city, construction concepts in the 18th and 19th centuries. I remember how exciting it was to get to learn about architecture throughout history, basilicas being built in different countries, Haghia Sophia; Le Corbusier: The Unité d'Habitation, Ronchamp chapel, Villa Savoye; Frank Lloyd Wright — Fallingwater; Mies van der Rohe — the Barcelona Pavilion, 'less is more'; Oscar Niemeyer, the reinforced concrete concert hall in Sao Paolo, the city of Brasilia. The teacher would take us for a sightseeing tour of blocks of houses in Zagreb to see dual approaches in facade design, beautiful street facades and main rooms, and featureless rear facades with utility rooms and maids' quarters at the back. These memories come flooding back thanks to your question, but I often remember Professor Damjanov when I watch today's documentaries about the buildings we used to talk about in our visual arts classes. It seems to me that I heard the most important things about them as far back as fifty or sixty years ago. I bought all the textbooks she had written for secondary school students, which were published long after my time.

WHAT WOULD YOU SINGLE OUT AS A TYPICAL FEATURE OF JADRANKA DAMJANOV'S CLASSES?

—

- LJILJANA BASTAIĆ: It is as if I can still remember her voice. When I asked her why she did not show us some artists' work, she said she shared with us what she liked and admired.
- VLASTA BONAČIĆ-KOUTECKÝ: Professor Jadranka Damjanov was able to teach us what art was without us having to become art historians.
- MIRJANA HROVAT: Discovering the new unknown within the realms of the known.
- RAJKO GRLIĆ: A very personal view of art history.
- JASMINKA MIRENIĆ BAČIĆ: A very high level of teacher engagement.
- NENAD PRELOG: Professor Damjanov pioneered a new teaching approach; she was able to overcome resistance exhibited by some of the more conservative members of the teaching staff, and she knew how to achieve something she considered significant.
- TIHANA ŽANIĆ GRUBIŠIĆ: As I have already mentioned, the classes were lively, well-structured and stimulating, taught by the teacher who had a vast knowledge and, most importantly, enthusiasm to pass that knowledge to students in an accessible way and encourage students' authentic interest.

HAVE ART HISTORY CLASSES AND THE ANNUAL INFLUENCED YOUR FURTHER INTEREST IN ART HISTORY AND ART, AND IN WHAT WAY?

—

- LJILJANA BASTAIĆ: No. I have developed that interest within my family milieu.
- VLASTA BONAČIĆ-KOUTECKÝ: Yes, art history has remained a hobby of mine.
- RAJKO GRLIĆ: Yes, they have. The love of painting that she instilled in me (along with my father) and my fascination with images has led me to study directing and motion pictures, and spend my life making films and teaching filmmaking.

- MIRJANA HROVAT: It additionally influenced my heightened capability of observing my surroundings and artistic accomplishments in the fields of architecture, painting and photography.
- PREDRAG CVITANOVIĆ: Hard to tell. I was an only child, and my single mother was an art historian herself (or Kunstgeschichter as it was known in Zagreb back then).
- JASMINKA MIRENIĆ BAČIĆ: Of course, I chose to study art history; a job in school, as it seems, chose me.
- NENAD PRELOG: Since I was raised in a family where art history was talked about daily, I do not think that 'Art and Us' made a special impact on my choice of studies or profession.
- TIHANA ŽANIĆ GRUBIŠIĆ: I can absolutely confirm that visual arts classes, especially the way they were taught by Professor Damjanov, made me better understand the art of painting, sculpture and architecture, and I have kept that interest throughout my entire life. I studied biochemistry and I devoted my professional life to it, but the way I'm able to recognize the balance of beauty and logic in the works of art as well as in the harmonious functioning of the human body is probably connected to the principles we talked about in our visual arts classes.

BIBLIOGRAPHY AND SOURCES / POPIS LITERATURE I IZVORA

Alviž, Josipa, "Ad honorem et in memoriam Jadranka Damjanov". *Kvartal: kronika povijesti umjetnosti u Hrvatskoj* 13, no. 1–2 (2016): 84–93.

Alviž, Josipa, "Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost u okviru umjetničkog područja hrvatskog odgojno-obrazovnog sustava" [The Role and Place of the High School Subject Visual Arts within the Arts Education Field of Croatian Educational System]. *Peristil: zbornik radova za povijest umjetnosti* 62 (2019): 205–221.

Bakić, Zoran, Janda, Dubravka, Mirenić, Jasenka, Župan, Anica. "Što je povijest umjetnosti?" [What Is the History of Art?]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Bastašić, Zlatko. "Toulouse Lautrec". *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Bašić, Carmen, Fišer, Brigita. "Mi pitamo — konzervatori, kustosi, arhitekti – odgovaraju" [We Ask – Conservators, Curators, Architects — Answer]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Bišćević, Hido. "Barica i suprotnosti (opreka, osobina onog što je suprotno)" [Barica and the Opposites (Contrary, Something that is Opposite in Nature)]. *Umjetnost i mi: godišnjak povijesti umjetnosti Gimnazije „VI. Nazor“ (VII) u Zagrebu godine 1968/69.*, 9 (1969): s.p.

Damjanov, Jadranka. An editorial. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije u Zagrebu godina 1963/64.*, 4 (1964): s.p.

Damjanov, Jadranka. An editorial. *Umjetnost i mi: godišnjak povijesti umjetnosti VII u Zagrebu godina 1964/65.*, 5 (1965): s.p.

Damjanov, Jadranka. An editorial. *Umjetnost i mi: godišnjak povijesti umjetnosti Gimnazije „VI. Nazor“ (VII) u Zagrebu godine 1968/69.*, 9 (1969): s.p.

Depolo, Josip. "Učenici i slike" [Students and paintings]. *Vjesnik Socijalističkog saveza radnog naroda Hrvatske*, March 12, 1961: 7.

Filić, Jasna, Naglić, Dubravka. "Što je pismena analiza?" [What Is a Written Analysis?]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Gamulin, Grgo. "Vrijeme gotovo slijepo. Povodom godišnjaka 'Umjetnost i mi' VII gimnazije u Zagrebu" (Time, Almost Blind. On the Occasion of the Publication of VII Gymnasium Annual "Art and Us" in Zagreb). *Vjesnik Socijalističkog saveza radnog naroda Hrvatske*, May 20, 1964: 6.

Gamulin, Grgo. "Umjetnost i mi. Godišnjak povijesti umjetnosti VII gimnazije za 1964/65" [Art and Us. VII Gymnasium Art History Annual Year 1964/65]. *Telegram: jugoslavenske novine za društvena i kulturna pitanja*, December 17, 1965: 8.

Imenšek, Mladen. "Prostor i ljudi koji u njemu žive" [Space and People Who Inhabit It]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Ivanuša, Ivanka, Nemeth, Nada. "Uređujemo stan" [We are Decorating a Flat]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Klarin, Jasna. "Uz film o Vincentu van Goghu" [A follow-up to the Vincent van Gogh film]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Laszovsky, Kristina. "Scenario". *Umjetnost i mi: godišnjak povijesti umjetnosti Gimnazije „VI. Nazor“ (VII) u Zagrebu godina 1967/68.*, 8 (1968): s.p.

Mahovlić, Vjeko. "Aktivni kontakt s umjetnošću pridonosi obogaćenju emotivnog života" [Active Contact with Art Contributes to the Enrichment of Emotional Life]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s. p.

Mahovlić, Vjeko. "Povijest umjetnosti razvija kritičnost kod učenika" [Art History Develops Students' Critical Thinking]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Mihelić, Stanka. "Mont Saint Michel". *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Mihelić, Stanka. "Priprema: anketa" [Preparing a Survey]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije u Zagrebu godina 1961/62.*, 2 (1962): s.p.

Mihelić, Stanka. "Razgovor sa drugaricom profesor Damjanov — pita: Stanka Mihelić (III h)" [A Conversation with Comrade Professor Damjanov — Interviewer: Stanka Mihelić (III h)]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Nestić, Jasmina. "Povijest metodičke izobrazbe na Odsjeku za povijest umjetnosti i poveznice s nastavom Likovne umjetnosti u hrvatskom srednjoškolskom obrazovanju" [History of Teaching Methodology at the Department of Art History and parallels with Visual Arts Education in Croatian secondary schools]. In: *Zbornik znanstveno-stručnog skupa 140 godina podučavanja povijesti umjetnosti na Sveučilištu u Zagrebu*, ed. Dubravka Botica, Miljenko Jurković. Zagreb: FF Press, 2022. [forthcoming]

Nestić, Jasmina. "Visual Arts subject in high school education in Croatia in the context of educational changes and reforms from the mid-20th century to present-day". *Croatian Journal of Education* 23, Sp.Ed. no. 2 (2021):167–193.

Stahuljak, Tihomil. "Umjetnost i oni" [Art and Them]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Toth, Marija. "Film o Edouardu Manetu" [A film about Edouard Manet]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

"Anonimna anketa u II a i b" [Anonymous survey in second grade, classes II a and II b]. *Umjetnost i mi: godišnjak povijesti umjetnosti Gimnazije „VI. Nazor“ (VII) u Zagrebu godina 1965/66.*, 6 (1966): s.p.

[s.n.]. "Kako smo radili u seminaru? " [How Did We Work in the Seminar?]. *Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije godina 1960/61.*, 1 (1961): s.p.

Umjetnost i mi: godišnjak povijesti umjetnosti VII gimnazije [Art and Us: Art History Annual of the VII Gymnasium], godišta/years 1960/61 do/to 1964/65.

Umjetnost i mi: godišnjak povijesti umjetnosti Gimnazije „VI. Nazor“ (VII) u Zagrebu [Art and Us: Art History Annual of „VI. Nazor" (VII) Gymnasium in Zagreb], godišta/years 1965/66 do/to 1968/69.

Arhiv Filozofskog fakulteta u Zagrebu / Archive of the Faculty of Humanities and Social Sciences (Archive of the FHSS), Personalni dosje [Personal Dossier] — Jadranka Damjanov, Svjedodžba o položenom ispitu (preslik) / Certificate (copy); Diploma Filozofskog fakulteta (preslik) / Diploma issued by the Faculty of Humanities and Social Sciences (copy).

Arhiv Odsjeka za povijest umjetnosti, Filozofski fakultet u Zagrebu / Archive of the Department of Art History (Archive of the DAH), Faculty of Humanities and Social Sciences in Zagreb, Osobna mapa dr. Jadranka Damjanov / Personal File of Jadranka Damjanov — Životopis (tipkopis) / Curriculum Vitae (typescript).

"Nastavni plan i program za gimnaziju" [Teaching plan and program for grammar school]. *Prosvjetni vjesnik. Službeni organ savjeta za prosvjetu NR Hrvatske*, XIII/8 (1960), 161–201.

"VII. gimnazija, Zagreb" [VII Gymnasium, Zagreb].

http://www.gimnazija-sedma-zg.skole.hr/skola/povijest (accessed February 20, 2022)