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umjetnost u BiH pedesetih i šezdesetih

what is the abstraction?

art in bosnia and herzegovina in fifties and sixties

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PEDESETE I ŠEZDESETE godine dvadesetog vijeka u bosanskohercegovačkom likovnom životu predstavljaju značajan period u razvoju poslijeratne umjetnosti, osobito zbog otežavajućih okolnosti: kulturno-povijesnih, društveno-političkih, a uz to i zbog tradicionalnog građanskog animoziteta prema novini, tako da tek drugu polovicu šezdesetih godina uzimamo kao potpuno oslobađanje umjetničke individualnosti od ideoloških pritisaka. Uopćeno govoreći, poslijeratna umjetnost je dugo bila praćena tematikom koja „pokazuje udio umjetnika u borbi za prava radnog čovjeka, za socijalizam“, tako da je razvoj slobodne umjetnosti bio spor ali neminovan, dok u njoj ranoj fazi „od avangardnih pravaca nema ni jednog čistog modela“ (Meliha Husedžinović). Polemika između starih i mladih konstantno je prožimala šesto i sedmo desetljeće mijenjajući svoju formu shodno vremenu i općim shvatanjima.

Već na početku šestog desetljeća, dok su u Sarajevu djelovale tri generacije – najstarija koja je stasala u periodu Austro-Ugarske, srednja koja je na scenu stupila u vrijeme NOB-a i najmlađa koja počinje djelovati krajem petog i početkom šestog desetljeća – dolazi do spontanijih promjena koje vode ka prvom udaru označavajući novi pravac razvoja umjetnosti. Najmlađi zagovaraju spontanost i slobodu, a narušavaju sklad i mir tadašnje ikonografije: portreta, autoportreta, mrtvih priroda, pejzaža i pokojeg akta. Istovremeno, grupa kritičara otvoreno napada tu struju tako da dolazi do izravne borbe. U to vrijeme u sarajevskom likovnom svijetu pojam apstrakcija postepeno postaje okosnica sukoba – jedni je zagovaraju, a drugi su protiv nje. Pored svog općeg značenja, apstrakcija postaje sinonim za novu umjetnost. Apstrakcija je upućivala na sve ono što je bilo novo, drugačije, buntovno i nemirno – sve što je za sobom dizalo prašinu. To doba, mada podaleko od potpunog odvajanja slikarstva od predmetnosti, ukazuje na nove potrebe i nazore, pa slikari postepeno napuštaju volumen i trodimenzionalnost težeći sve više ka plošnom tretmanu slike i geometrizaciji. Umjetnici također naglašavaju svoju spontanost ili, pak, marginaliziraju racionalno, a tendencije tog vremena često se nazivaju kubističkim.

Među prvima na udaru našao se BEHAUDIN SELMANOVIĆ. Već 1949. godine bio je među odbijenima na VII izložbi likovnih umjetnika BiH, što ga svrstava u one umjetnike koji su trasirali put ka individualnom umjetničkom izrazu. Taj eksces bi se u nas mogao uzeti kao pucanje veze između mecene i umjetnika – u ovom slučaju između države i umjetnika, tako da je umjetnik bio prisiljen da se osamostali. Ustvari, osamostaljenjem se umjetnik getoizirao i time postao individualan, što odgovara slici liberalizacije društva po uzoru na aktualna zbivanja u Evropi. Selmanovića, ionako zatvorenog i mirnog, odbijanje na VII izložbi samo je više povuklo u osamu ateljea, tako da njegovo djelo ostaje nezapaženo i po strani glavnih sarajevskih likovnih zbivanja narednog perioda. Ne uklapajući se u obrasce angažovane umjetnosti niti težeći revolucionarnim novinama koju donose mladi iz drugih sredina, Selmanović se našao na brisanom prostoru akademskog realizma. Prva faza njegovog rada vođena je mukotrpnim elaboriranjem Cézanneovog nauka. Oblici na njegovim slikama kao da su klesani kistom i s mnogo patnje konačno su dovedeni do svoje likovne determiniranosti. Bez namjere da budu naglašeni volumenom, bliži srednjovjekovnoj nego renesansnoj perspektivi, oblici koje islikava više naginju da postanu znak nego slika. Pored Selmanovog osobenog i u to vrijeme drugačijeg stila, vrlo kvalitetan i neposredan primjer njegovog izleta u područje apstrahiranja zadatog predmeta jasno je vidljiv u njegovoj slici *Tri bora* iz 1962. godine. Kada tu sliku stavimo u kontekst drugih istog motiva – naime, pejzaža *Crepoljsko II* i *Crepoljsko III* – uočavamo slikarsku odlučnost u svođenju predmeta na čisto likovne elemente koji stavljaju sam pejzaž u drugi plan. Udio mimezisa je toliki da Selman istiskuje liniju hori-

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irfan hošić



Behaudin Selmanović
Crepoljsko I, (Detalj)



Behaudin Selmanović
Tri bora, (Detalj)

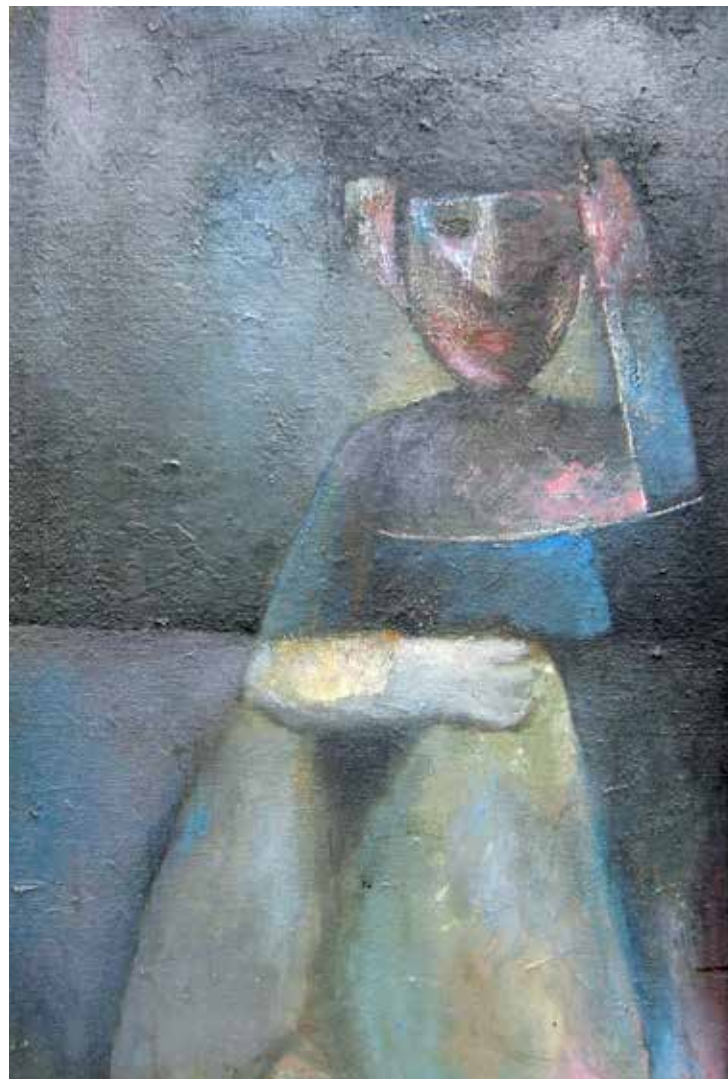
zonta, a „tlo poistovjećuje sa površinom slike“ (Zvonko Maković). I prilikom rijetkih nastupa s pokojom slikom, bio je čestom metom domaće likovne kritike. „Modernistički kič“ ili „praznina“ (Žarko Vidović) bili su neki od kritičkih komentara njegovog rada na Četrnaestoj izložbi ULUBiH-a. Unatoč svemu, Selman ustrajno gradi vlastiti izraz svodeći predmete isključivo na plohu, lišavajući ih tako trodimenzionalnosti i prostornosti. On ostaje vjeran zagledanju u model što tokom šestog i sedmog desetljeća rezultira definiranim stilom, ali ipak staromodnim u odnosu na aktualna zbivanja na sceni.

Selmana danas uzimamo i kao značajnog aktera koji u svojim slikama kromatskog redukcionizma kasnijim generacijama bosanskohercegovačkog slikarstva utire put ka krajnjoj monokromiji.¹ Sasvim je relevantno da Selmanov opus utiče na slikare bosanskohercegovačke monokromije sedamdesetih i osamdesetih po istom modelu kako je to činio Monetov *revival* pedesetih godina na njujorškoj sceni. I petnaest godina mlađa MICA TODOROVIĆ pripada grupi slikara srednje generacije. Kao i Selman, ona čini struju umjetnika koja se već od rane faze poslijeratne umjetnosti nije našla među umjetnicima socijalističkog realizma. Početkom pedesetih godina, u vrijeme procvata režimske umjetnosti, Mica Todorović na Devetoj izložbi ULUBiH-a izlaže *Akt*, a to najbolje govori o kakvoj ličnosti je riječ. Sa sigurnošću tvrdimo da se ne radi o hrabrosti potaknutoj buntom – prije je riječ o prefinjenoj umjetničkoj duši koja žudi za slobodom. I učtivo odbijanje Hegedušićevog poziva, još iz vremena provedenog u Zagrebu, da se uključi u grupu Zemlja svjedoči o Mici Todorović kao osobi koja umjetnost ne doživljava kao medij intenzivne i masovne komunikacije s publikom, već kao disciplinu koju čovjek koristi kako bi spoznao sebe.

Njene skice nastale prilikom putovanja u Pariz 1962. godine, pa na povratku preko Venecije i Dubrovnika, najmanje oslikavaju arhitekturu – na tim crtežima arhitektura stoji u drugom ili trećem planu. To su razuđene linije, tačke i šrafure koje ni u kom slučaju nemaju ulogu deskripcije datog motiva. Mnogim od tih crteža Mica je posvetila maksimalno trideset sekundi; time oni nisu croquis, ali nisu ni „crtež kao finalni oblik rađen da bude ono što jeste – crtež“ (Z. Maković). To su jednostavno rečeno Micini

1/ Irfan Hošić, Bijeli zapis Edina Numankadića – smrt koja traje. Odjek, Sarajevo, jesen-zima 2006. Str. 144-148.

crteži čiji uzrok nastanka teško odgonetamo. U tim skicama se može pronaći klica slikarstva koje nas više podsjeća na bilješku iz osobnog dnevnika nego na gotov i objavljen tekst. Sav taj opus obilježen je šarmom nedovršenosti ili onog što danas nazivamo work in progress. Svaki od tih crteža oskudijeva likovnim elementima, a njihova nepovezanost, reklo bi se, nagovještava samo jednu etapu na putu ka apstrakciji. Ustvari, ono što kod drugih umjetnika imamo kao jasno predmetno polazište koje se evolutivno kreće ka apstrakciji (razgradnja), kod Mice nije baš tako. Ona kao da kreće obratno (gradnja). Izgleda da je njeno polazište apstraktni predložak koji gradi crtežom i bojom, širokim potezima i naglašenom gestom u kojem konačno traga za konkretnim predmetom. *Kafana u jesen* iz 1956. svojom rasutošću likovnih elemenata i nepovezanošću boje u jednu cjelinu evidentira stanje rada u nastajanju kao da je riječ o potrazi za formom u vidu stanja koje imamo u grafici. Ta „stanja“ u slikarstvu često podsjećaju na slikarsku nemarnost, ali kod Mice nije riječ o tome, ona je osobena umjetnica koja ne pridaje važnost stilu i djelu, već iskustvu i putu koji vodi do djela.



Franjo Likar
Žena sa maskom, 1956.
ulje na platnu; 80 x 90 cm
Vlasnik: Fabrika duhana Sarajevo

II

Iako je Sarajevu nedostajalo izložbenih prostora gdje bi se održavale smotre slikarstva, sarajevskoj publici su se ipak predstavljali slikari mlade generacije, Mišević, Likar i drugi. Oni su svojim radovima i nastupima jasno razgraničili novo od starog. U jednoj skućenoj sredini kao što je Sarajevo suočiti se s konvencijama koje su uspostavili stari, ustoličeni na svojim pozicijama, vrijedilo je kao odvažnost.

FRANJO LIKAR je jedan od onih koji je i svojom osobnošću i umjetnošću rušio barijere lijepog ponašanja u umjetničkom bontonu. On je nesumnjivo najoriginalnija umjetnička pojava bosanskohercegovačke umjetnosti toga vremena koja „manje brine za stilsku cjelovitost svoga djela, a više nastojeći da od vlastite ličnosti napravi stil“ (Meliha Husedžinović). Na svojim slikama iz 1956. *Žena s maskom* ili *Strah* već jasno zauzima stav kakva umjetnost ustvari treba da bude te nagovještava razlaganje organizma slike na njene pojedinačne elemente pod trenutnim bljeskom imaginarne svjetlosti koja obasjava predstavljene likove. Takva defragmentacija podsjeća nas na „slikarstvo čija se geneza može pratiti od jednog L. Fajningera“, a žene koje slika na „daleke sestre Picassovih likova“, (Meliha Husedžinović) evoluirale nekoliko godina kasnije u pravcu destrukcije slike kao objekta – destrukciji koja je očito sadržana i u nazivu jedne njegove slike, a i u samom postupku njenog nastanka. Riječ je o djelu *Početak nestajanja* iz 1967. godine. Konačno, taj objekat-slika je sklepana iz više dijelova koji kao da su uzeti iz različitih konteksta, a ostaci figurativnih predložaka stoje u potpunom skladu s odabranom

tehnikom. Pored površinske fakture slike, gledalac ima potrebu da zaviri iza, to jest na drugu stranu djela, upravo zbog toga što je dobrim dijelom građena skulptorskim elementima – naime, na njoj, osim daske, nalazimo i čavle, elemente koji postaju neizostavni dio Likarevog likovnog jezika. To su jasni pokazatelji njegove umjetničke osobnosti. „Umjetnik ne stvara, već otkriva“, izjavio je Likar jednom prilikom. Riječ je o umjetniku koji voli da eksperimentiše, ne samo unutar jednog, već zalazeći i u druge medije. Monotonija koja emanira iz njegovih djela posebno u ciklusima nagovještaja monohromije ponekad je od strane kritike bila pogrešno interpretirana. Takvoj monotoniji potrebno je povratiti njene semantičke vrijednosti stavljanjem monotonije u kontekst evolucije djela u pravcu nestajanja, potpuno u skladu s njegovim nazivom.

1955. godine, dvije godine nakon raspada grupe progresivnih ambicija sastavljene od petnaest slikara i vajara koji su se okupljali oko Miševića, Risimovića i Subotića, formirana je jedna manja grupa Sarajeva '55. Pored Miševića, grupu su činili Franjo Likar, Mario Mikulić, Boško Risimović, Ljubo Lah i Branko Subotić, „dakle najistaknutija imena mlade generacije“ (Azra Begić).

U kontekstu drugačije umjetnosti pedesetih i šezdesetih godina, RADENKO MIŠEVIĆ predstavlja značajnu figuru sarajevske likovne scene, a „njegovo slikarstvo ima možda najviše autentičnog“ (Kosta Vasiljkov). U periodu od devet godina koliko je boravio u Bosni, najinteresantiji dio njegovog opusa čine slike iz perioda nakon povratka iz Pariza 1958. godine. Naime, taj period je, po svoj prilici, bio jako intenzivan, a psihička nestabilnost i napetost rezultirala je na samom koncu i nervnim slomom. Radovi tog perioda o tome najbolje i svjedoče – na pomolu je bila promjena. Do kraja petog desetljeća Mišević se još drži krajnjih granica mimezisa i „manje je impulsivan, traži linije, uglove i površine, pažljivije nijansira bojene pasaže na materiji predmeta koja iako neprozirna, na mnogim slikama isijava neku difuznu i tužnu svjetlost“ (Meliha Husedžinović). U tom periodu grafizam i potezi kista njegovih portreta i mrtvih priroda podsjećaju čas na slobodu njemačkih ekspresionista, čas na zagledanost u duhovnu suštinu srednjovjekovnog umjetnika. Traganje je rezultiralo eksplozijom u vidu potpunog napuštanja predmetnosti sa slikom *Ptica* iz 1960. godine. Ako bismo u razmatranje uzeli njegov cijeli slikarski opus, ova faza bila bi samo kratkotrajan apstraktni period, ali dovoljno značajan da mu ovdje posvetimo pažnju. *Mrtva priroda* iz '58., *Mrtva priroda* iz '59. i *Cvijeće* iz '60. su svakako slike u čijem drugom planu – u pozadini – imamo ono što će kasnije u *Mrtvoj prirodi* iz '60. ili *Kamenim posudama* iz '61. preći u prvi plan. Takav vid apstrahiranja predmeta nije ni sličan onom koji ćemo nešto kasnije spomenuti kod Bekira Misirlića. Ovaj umjetnik analitički dolazi do konačnog rješenja u kojem je naracija manje važna. Miševićovo apstrahiranje prevaljuje isti put, ali kao da su u pitanju druge motivacije. Rekli bismo slobodno da je kod Misirlića riječ o racionalnom apstrahiranju, dok je kod Miševića zasigurno riječ o apstrahiranju koje sublimira njegova osjećanja i psihičku napetost. Miševićeva djela koja odudaraju od njegovog ustaljenog stila, *Jutarnji sto* iz 1960. rađen tehnikom kolažiranja i *Posude na stolu* iz iste godine, svojom reljefnom teksturom podsjećaju nas na djela Antonija Tàpiesa. Umjetnik kao da je za predmet svojih opservacija uzimao izgrebane zidove (*Zdenac*, 1962.), a ne ono što je dato u nazivima djelâ – jutarnji sto ili posude na stolu. Ova djela evidentiraju umjetnikovu slobodu i nadilaženje sopstvenih granica, uzimajući kao sredsvo izražajnosti tehniku kolaža koju nije često koristio. U tim djelima dominira materijal i njegovo fizičko svojstvo, a aplicirani list iz dnevnog tiska i list s drveta kao

da obogaćuju sadržaj same poruke širinom svojih konotacija zahvaljujući miljeu iz kojeg su posuđeni. Taj *Jutarnji sto* bi detaljnijom analizom mogao kvalitetnije revalorizirati fazu umjetnikove ekspresivnosti s kraja šestog desetljeća. Upitajmo se: šta čini jutarnji sto drugačijim od podnevnog ili, recimo, večernjeg stola? U podnaslovima dnevnog tiska koji umjetnik postavlja u desni dio horizontalne kompozicije čitko je ispisano „Sarajevo“ i „Beograd“. Ta dva grada su za umjetnika u to vrijeme igrala važnu ulogu u njegovoj opredijeljenosti ili neopredijeljenosti ili pak neodlučnosti. Možda se u tim naslovima može pronaći jedan od osnovnih uzroka umjetnikove psihičke nesređenosti koja je eksplodirala u vidu nervnog sloma, a sam tretman oblikovanja jedne slike povezati direktno s njegovim pesimističnim raspoloženjem. Možda su za njega ta dva grada predstavljala odnos razuma i osjećanja – polova koji uvijek biju bitku za prevlast nad tijelom.

Sve do 1962. umjetnik slaže svoje kompozicije razloženim geometrijskim oblicima u kojima slavi pastozni nanos boje s izrazito reljefnim mogućnostima. U sljedećoj fazi ponovo pratimo preobrazbu – ono što je u slikama dotad bio prvi plan, iznova se vraća i postaje drugim planom. Mišević se vraća figuraciji i portretu, a enformel-kompozicije ostaju da žive kao pozadine njegovih budućih djela. One žive kao zidovi arhitekture koju slika u *Komemorativnoj slici* iz 1964. godine, pa dalje u *Prolazu za tavan* iz 1965. Na njima su ostaci enformela vidljivi jedino još kao sastavni dijelovi arhitekture u kojima se nalaze volumenom iscizelirane figure. Danas možemo reći da su pojedine faze Miševićevog umjetničkog doživljaja artikuliranog u vidu slikarstva sazrele za temeljitu reinterpretaciju i ponovno sagledavanje. Put transformacije koji smo upravo na nekoliko primjera sagledali kod Miševića susrećemo u isto vrijeme i kod BEKIRA MISIRLIĆA.

Najznačajnija promjena u Misirlićevom radu može se pratiti već u njegovom *Enterijeru* iz 1958. godine. Još čvrsto vezan ishodišnom temom, u tom enterijeru se već nazire postepeno fragmentiranje enterijerske trodimenzionalnosti. Prostorna perspektiva uveliko je narušena, a cijeli prostor kao da će se prevaliti i srušiti prema promatraču. Na toj slici pojedini objekti kao da su gledani s različitih pozicija, što podsjeća na nov pristup u gledanju koji je odavno inicirao Picasso. Takvo fokusiranje predmeta moralo je rezultirati onim što se desilo u slikama *Enterijer* i *Plavi prozor* iz 1960. godine, te *Prozor u noći* i *Prozor u Bosni* iz 1961. godine, da bi konačan plod takvog sazrijevanja bio *Enterijer* iz 1961. godine. U tom sazrijevanju vidljivo je davanje dominante „likovnim zakonitostima“ gdje je „naracija sada manje važna i potčinjena“ (Azra Begić). U tim djelima slikar slavi slobodu interpretacije nizajući kolorirane površine u geometrijskim oblicima i slijedeći mogućnosti izražajnih sredstava fakturalnosti i tekstural-



Radenko Mišević
Jutarnji prozor.
ulje na platnu; 96 x 72 cm
Vlasnik: Muzej savremene umjetnosti
Beograd

nosti koje daje sama boja. Ono što je u *Enterijeru* iz '61. postupnim valerskim prelazima prikazano kao naziranje nekog oblika predstavlja jedan od načina shvatanja i viđenja problema koji je istraživao. S tim iskustvima raščlanjivanja prostora i njegovog ponovnog formiranja po hijerarhiji kompoziciono-likovnih elemenata, slikar kreće u nove istraživačke avanture. Šezdesete godine obilježio je razigranom interpretacijom sagledavanja predloška. Ona će krajem desetljeća dovesti do toga da će jedino još naziv djela otkrivati o čemu je ustvari riječ.

III

ŠTO SE TIČE FORMIRANJA grupa *Petnaestorice* i *Sarajevo '55.*, zapaženo je još jedno okupljanje četvorice vajara 1958. godine čiji cilj je bio sakupljanje sredstava za izgradnju ateljea. Po tome se također može procijeniti da „nema određenih koncepcija“ (Azra Begić) te da je umjetnički život bio prožet dozom latentne pasivnosti. Pojedinci su se uglavnom oslanjali na sopstvene vizije, nezainteresirani za organiziranije i žešće nastupe. Oprečnost između starih i mladih postajala je sve veća, a na pomolu je bila i kriza koja će zahvatiti sarajevski likovni život. Ne samo da su i umjetnici bili u potrazi za svojim izrazom i stilom, već je bilo očito da su i kritičari izgubili kompas polemisujući i postavljajući sami sebi pitanja „kakva [treba] da bude umjetnička teorija i kritika“ i „šta je njen predmet, kojim metodom da se služi“ (Mirko Marjanović). Time je nastavljen debata oko osnove vrednovanja umjetničkog djela i njegove formalne analize. Proljetna jubilarna izložba ULUBiH-a 1955. godine se desila na dva mjesta; na jednom mjestu okupili su se primljeni a na drugom odbijane – uglavnom mladih.

Od nemale važnosti za razvoj pogodne klime koja bi uvjetovala razvoj umjetnosti te odgoj publike bile su izložbe iz vana. „Deprimirajuće naslage konzervativizma i tradicionalizma polagano počinju da se tope“ (Meliha Husedžinović), što će konkretno rezultirati odvažnijim nastupima sarajevskih slikara koji su se posvetili traganju u nefigurativnom. Dvije izložbe koje su se dugo pamtile su izložba savremene američke litografije 1955. i nastup zagrebačke grupe *Mart* 1957. godine. Povodom prve, mladi kritičar Vefik Hadžismajlović konstatuje „da se ona“ – apstrakcija – „u posljednje vrijeme mnogo manje shvata kao dekorativnost“ te da i „naša umjetnost – svojim najisturenijim dijelom – kreće prema apstrakciji“ (Azra Begić). Tako se prvi nastup AFFANA RAMIĆA i BORISLAVA ALEKSIĆA na proljetnoj izložbi ULUBiH-a 1959. može uzeti kao prvi kod nas te vrste.²

Affan Ramić je slikar čiji slikarski opus bi se danas dao veoma teško sistematizirati upravo zbog toga što je u posljednjem ratu njegov atelje na sarajevskoj Grbavici potpuno devastiran. Čak i poslijeratna Monografija *Affan Ramić*³ predstavlja tek djelimično odrađen posao, te su reproducirana djela u monografiji ostala bez naziva i godine. Ovaj slikar već u samom startu stupa na scenu s determiniranim stilom „koji isključuje predmetnost pojavnog svijeta i sadržaj slike svodi na vlastita raspoloženja“ (Smail Tihć). *Dvije Zemlje* iz 1966. godine kao da predstavlja redukciju motiva na fragment površine tla otkrivajući u njemu isključivo likovne sadržaje. *Predio*, datiran prije 1960. godine, svojom akcijskom gestualnošću govori o odvažnosti mladog slikara s težnjom ka afirmaciji novih umjetničkih načela. Sa svojim modernim koncepcijama, Zaimović i njemu slični umjetnici nisu više mogli dići toliku prašinu

2/ „Izložba Borislava Aleksića simboliše u pravom smislu ono što danas nazivamo punom apstrakcijom i ona održava traganje mladih za individualnošću koja se nalazi u opasnosti da izgubi svaki kontakt sa društvom... On ovim radovima želi da saopšti svoju individualnu viziju prirode“. M(uhamed) Karamehmedović, *Plima mladih, Svijet, Sarajevo*, 20.12.1960.

3/ Nikola Kovač, *Monografija Affan Ramić, Sarajevo* 1998.

kao što je bio slučaj koju godinu ranije. 1959. godine u Sarajevo dolaze protagonisti poljske geometrijske apstrakcije dvadesetih i tridesetih godina. To je već bila odlična startna pozicija za nove uzlete sarajevskih mladih.⁴ 1961. godine s ULUBiH-om izlaže MEHMED ZAIMOVIĆ, „umjetnik koji je naše slikarstvo uveo u ekskluzivne izložbene prostore Jugoslavije i svijeta“ (Azra Begić).

Njegovi radovi iz toga perioda naglašavaju vezu s beogradskim krugom, sredinom gdje je umjetnik služio vojni rok i gdje već egzistira nova figuracija čije sjeme u Bosnu donosi Borislav Aleksić.⁵ Začćeće Zaimovićevog prepoznatljivog oblikovanja i osobnog stila koji počiva na konceptu apstraktnog potražićemo u crtežima iz njegovog ranog perioda, konkretno u crtežima iz 1962. godine: *Koncert za violinu i čelo*, *Dvije figure*, *Kompozicija*, *Glava* i *Figura*. Po svome senzibilitetu, to je jasan crtež punih linija bez valerskih senzacija. U njemu se već tada uočavaju neodređeni oblici koji će potisnuti ljudsku figuru i preobraziti je u apstraktan geometrijski oblik. Te figure zasnovane su na drugačijoj stvarnosti koja odiše trenucima magičnog ili nadrealnog. Ono što je na prvi pogled uočljivo kod tih crteža je polnost ili parnost uvijek predstavljena s dvije ljudske glave, čije okončanje u likovnom traganju je jasno predočeno na jednom platnu iz 1964. godine – *Dvije glave*. Ovdje je slikar načinio korak u pravcu svođenja prostora na dvije dimenzije lišavajući ga figurativne opisnosti. Organi lica, nos, oči ili uši, više su služili razigranoj kompoziciji apstraktnih oblika nego fizionomskom opisu samog lica. Crteži u bajcu iz ciklusa *Dijalozi* iz 1966. godine predstavljaju, u tom evolutivnom postupku, novu fazu, radikaliziranu do krajnjih granica. Ono što je ipak ostalo sačuvano u određenom obliku jesu natruhe dviju glava kakve ih poznajemo još iz najranijih crteža, samo što su te glave sada potpuno apstraktne s kojekakvim tačkicama, oblicima, zarezima i šrafurama. Te Zaimovićeve glave su uvijek u nekom međusobnom odnosu – slijepljene ili sljubljene jedna uz drugu, one uvijek čine kompozicijsku dominantu i kao da se oko njih dešava glavni dio radnje. Taj akcent slijedimo i na *Erupciji monologa* iz 1967., na bijeloj površini gornje polovine slike. Kako i sam umjetnik u jednom intervjuu reče: „Taj moj izraz, taj moj svijet, to moje što je na mojim slikama prisutno nije nastalo niti samo od sebe niti slučajno, niti naglo. To je plod dugog rada.“⁶

Još jednog umjetnika možemo uvrstiti u onu struju koja je odlučno nosila promjene u Bosni i Hercegovini. Riječ je o LJUBOMIRU PERČINLIĆU, umjetniku „kristalno pročišćene umetničke svesti“ (Sonja Briski-Uzelac), koji se po završetku studija u Beogradu vratio u Zenicu nametnuvši se jasno profiliranim i osobnim radom sredini zaostalijoj od Sarajeva. Ako bismo njegovim radovima, na primjer *Enterijeru* iz 1961. ili *Enterijeru III* iz 1962. godine, pristup, pored ostalog, pravili i na osnovu naziva, bilo bi jasnije šta je vizualni objekt njegovih razmišljanja. U tom slučaju bi nam Misirlićeva objašnjenja mogla samo donekle biti od pomoći, jer Perčinlić je majstor drugačijeg senzibiliteta. Njegove slike su tiše i mirnije – i koloritom i kompozicijom. Na koncu, njega ne zanima motiv, već slika u nastanku. Za razliku od Misirlića, Perčinlićevi geometrijski oblici već u ranoj fazi ap-

4/ „U šestoj deceniji svrgnute su sa svoga pijedestala neprikosnovenosti, dogme i stege socijalističkog realizma“. Azra Begić u svome tekstu u katalogu povodom izložbe Umjetnost Bosne i Hercegovine 1945. – 1974. Umjetnička galerija BiH Sarajevo, 1974. godine i „Tako su stvoreni uvjeti za onaj izuzetan polet koji karakteriše 1959. godinu, kada naša umjetnost bilježi posljednju etapu na putu k apstrakciji“. Azra Begić, Slikarstvo šeste decenije u Bosni i Hercegovini.

5/ Meliha Husedžinović, Monografija Zaimović, Sarajevo 2002. Str. 8.

6/ Enver Dizdar, Pred fenomenom prostora, Oslobođenje, 10.08.1976.



Ljubomir Perčinlić
Enterijer III, 1962
kombinovana tehnika na platnu; 22 x 26 cm
Vlasnik: Obitelj Perčinlić



Ljubomir Perčinlić
Bosanski pejzaž, 1960.
 ulje na kartonu;
 Vlasnik: Obitelj Perčinlić



Ljubomir Perčinlić
Hercegovina – pejzaž, 1960.
 kombinovana tehnika na platnu; 49 x 57 cm
 Vlasnik: Obitelj Perčinlić

strahovanja sugeriraju čvrstinu likovnog poretka koji počiva na kontemplativnom. Perčinlić se bavio i geometrijskom apstrakcijom, i slikarstvom oštrog ruba kao i analitičkim slikarstvom, ali nije težio da se ograniči na neki pravac. On „ne računa na vizualnu senzaciju već na kontemplativne momente povodom svjesnih prostornih osiromašenja slike“ (Zvonko Maković) koja će vremenom biti sve siromašnija, i likovnim elementima i bojom. Suština u koju se zagledao Perčinlić s početka sedme decenije prošlog stoljeća istovjetna je i u predlošcima koji kao polazište imaju pejzaž i u onima koji se baziraju na enterijeru ili mrtvoj prirodi. Konačna slika, o kojoj god temi da je riječ, određena je istim zakonom oblika. Slike *Bosanski pejzaž* i *Hercegovina – pejzaž*, obje iz 1960. godine, čine odličnu referentnu tačku koja odaje tajnu o kontrastima zasnovanim na zakonima unutarnjeg. S jedne strane Bosna, a s druge Hercegovina, suprotnosti koje su toliko međusobno udaljene, a koje se istovremeno dotiču. Kao dan i noć ili jutro i večer – vječita priča o polovima i parovima koji se svojom suprotnošću nadopunjuju. Rezultat u načinu prikazivanja ta dva polna karaktera stoji u potpunoj korespondenciji s idejom o kojoj je riječ. Većinu prostora površine slike umjetnik posvećuje razigranoj površini pejzaža, to jest zemlji, zanemarujući dio koji fakturom opisuje nebo. Likovnom obradom viđenog u prirodi, on dio neba podređuje zemlji opisujući ga kao da je riječ o samo još jednom brdu koje se nalazi tamo negdje u daljini horizonta. Dok je hercegovački pejzaž naglašen kroz nemirni potez kista, razigranu svjetlost na svakom polju slike i fakturalnost koja teži da bude opipljiva – konačno, prostor u kojem je umjetnik sam sebi stran – bosanski pejzaž na prvi pogled odaje stanje mira i spokoja. Harmonična brdovitost naglašena je i koloritom koji nema velikih dramskih kontrasta. Dominira smeđa boja razrađena u širokom spektru sopstvene mogućnosti. Ako bismo ove dvije slike uzeli kao raskrižje na kojem se umjetnik našao u datom momentu pred odlukom kuda da krene, gledalac bi neupitno zaključio da je umjetnik odabrao onaj put koji nagovještava slika *Bosanski pejzaž*. Hercegovački pejzaž ukazuje na širi spektar sunčeve svjetlosti. Da bi dočarao mediteranske boje, umjetnik odabira naglašenu gestu kista realiziranu aditivnom meto-

dom sinteze boje u novu cjelinu koja se odvija ne na slikarskoj paleti, već u samome oku. Kako god, *Bosanski pejzaž* je polazišna tačka iz koje Perčinlić slika mnoga svoja kasnija djela, i enterijere i pejzaže. Ako pomno gledamo u *Enterijer III*, rekli bismo da je riječ o drugoj perspektivi ili drugom predjelu *Bosanskog pejzaža*. Šta nam to umjetnik govori? Govori nam da je proniknuo u samu suštinu i tajnu mnogih oblika. On nam svojim slikarstvom govori da slika stvari oko sebe onako kakve one zaista jesu, a ne onakve kakve se predstavljaju oku. Tu i leži izvor Perčinlićeve istrajne opsesije da započne i nastavi slikati novim jezikom koji je razumljiv samo iniciranima, a koji je i dalje zatvoren za mase.

Ako se pak vratimo na Perčinlićeve mrtve prirode s kraja šestog i početka sedmog desetljeća, uočićemo mnogo dodirnih tačaka i s Morandijem. Te slike obilježene su zemljanom paletom boja i bijelom te nedefiniranim konturama predmeta i dominacijom čovjekovog neprisustva.

IV

U NAPISIMA DOMAĆIH kritičara na početku sedmog desetljeća možemo vidjeti da se radi o jednom vidu krize koja je bila na pomolu i prijetila je da zahvati likovni život. Kritičari otvoreno kritikuju određene pojave ne obazirući se na širi splet okolnosti koje čine životnu okolinu pojedinog umjetnika. U djelima tog vremena vidljiva je nova slika svijeta i čovjeka. Odlazak značajnih pojedinaca iz Sarajeva, književnika i slikara, uzdrmao je kulturne krugove, „ovaj egzodus: o njemu se priča i javno i tajno, piše u štampi, polemiše“ (Azra Begić). Odlaze književnik Momo Kapor, slikar Radenko Mišević i kritičar Žarko Vidović, a ostanak mladih u drugim sredinama po završetku školovanja kao što je Halil Tikveša, Emir Dragulj i mnogi drugi, čine sarajevsku sredinu još siromašnijom – na pomolu je bila i opća kriza.

Druga polovina sedmog desetljeća otpočela je zagovaranjem što češćih gostovanja umjetnika iz drugih sredina. Time je pokrenuta ideja o osnivanju *Male galerije*, koja počinje s radom 1968. godine. Te godine obilježene su duhom liberalizacije na svim poljima, pa tako i na umjetničkom planu.

Nije slučajno da se i grafika, kao medij koji se naglo razvio u sedmom desetljeću, širi istovremeno s trijumfom apstrakcije i enformela. Naime, tehnološke mogućnosti grafike bile su i plodno tlo za razvoj ekspresivnog izraza, a medij je u potpunosti korespondirao sa samom idejom. Husein Balić, Bora Aleksić, Dževad Hozo, Mersad Berber, Emir Dragulj, Halil Tikveša neka su od imena koja u tom periodu grade sopstvene stilove u grafičkom rukopisu. Neki od njih poslije studija ostaju u mjestima gdje su studirali, i dalje vezani za rodni kraj, a neki se vraćaju u Bosnu i Hercegovinu.

Grafika HUSEINA BALIĆA do danas je ostala veoma slabo istražena i sistematizirana, a njegov specifični izraz bez stručne valorizacije. Početkom šezdesetih godina evidentirano je da je imao dva samostalna izložbena nastupa, ali u tom vremenu ostaje nezapažen i neinteresantan. Na njegovim otiscima dubokog tiska, na primjer *Fragment* iz 1967., uočavamo potpunu neposrednost i spontanost kao da nije riječ o svjesnom autorskom činu već o pokušaju da se načini probni otisak koji bi davao uvid u postignute vrijednosti zapisa na ploči. Infantilnost i lakoća njegove ruke ponekad koriste cink kao polje snažnih mehaničkih udaraca evocirajući stare zanate obrade bakra, a ponekad kao suptilne strugotine igle. Čini se da je sama alatka pridržavana s izuzetnom lakoćom, pa se stvara dojam da umjetniku nije

bio cilj da uopće išta ucрта. Time njegov konačan otisak nosi širok spektar valerskih vrijednosti: od onih blagih, postignutih šrafurom, pa do onih s najjačim stupnjem zacrnjenja koje, pak, na otisku ostavlja reljefan trag. Posebnim odnosom prema tiskarskom postupku njegovi otisci uvijek nose i veću količinu tragova koje ne možemo pripisati potezima ruke, već je riječ o tragovima u cinku koji su izazvani spontanom ogrebotinama i udarcima drugih predmeta. Linije i tačkice kao da nešto oponašaju, ali nikako da dokučimo šta. Na taj način udaljen od naracije, svaki trag ostavljen na ploči i otisnut na papiru postaje i sam znakom koji emituje kvalitativni aspekt svog postojanja zanemarujući kvantitet. Dok nas Perčinlićeve slike podsjećaju na slojevite naslage tananih i prozirnih velova, a Misirlićeve na debele naslage čvrste materije, grafike Huska Balića podsjećaju na tragove grubo obrađenog tvrdog kamena. Ovaj umjetnik daje i naziv jednoj grafici iz 1968. godine *Zapis u kamenu*. Husein Balić, kao Perčinlić i Misirlić, čini grupu umjetnika isturene pozicije bosanskohercegovačke umjetnosti koji dolaze izvan republičkog centra. I iz drugog gledišta, Huseina Balića možemo staviti rame uz rame s ova dva slikara jer „uvode nas u prostore gotovo istočnjačke kontemplacije“ (Meliha Husedžinović). Gesta kojom se služi ovaj grafičar daleko je od rukopisa načinjenog kistom, svaki njegov utor je britak, čvrst i oštar. Također, njegovi otisci naglašavaju proces rada svojstven tiskarskom postupku i uvode nas u područje slobode i neopterećenosti. Osjećaj infantilne razigranosti podsjeća na ekspresivne i apstraktne ogrebotine Cyja Twomblyja.

Jedan umjetnik čini se da je na poseban način doprinio razvoju kako jugoslovenske tako i bosanskohercegovačke grafike. Riječ je o DŽEVADU HOZI. Studij i specijalku završio je u Ljubljani i već tada formira autentičan likovni izraz koji će se kasnije pokazati njegovim osobnim stilom. To je umjetnik koji je do svoje tridesete godine osvojio više internacionalnih nagrada učestvujući na mnogim izložbama kod nas i vani.

Ono što je 1963. započeo istraživati u *Kamenom ornamentu* u tehnici plošnog tiska litografije eksplodiralo je narednih godina u tehnikama jetkanja: bakropisa, suhe igle, vernis moua. Taj litografski otisak vjerno sugerira reljefnost kamenog ornamenta, njegovu trodimenzionalnost i volumen, ali zasigurno ne na mimetički način vjernog prikazivanja zadatog motiva, jer gesta i sam potez umjetnika nemaju namjeru deskriptivnog, već su okrenuta simboličkom. Slika biva podređena tehnološkom postupku, čime ona na čudan način prestaje biti slikom poprimajući sve više svojstva znaka. Umjetnik je uspio da u prvi plan stavi proces – u ovom slučaju cjelokupan grafički proces – kao vremenski fenomen koji prati svaku pojavu, dajući statičnoj slici svojstvo temporalnosti. Kombinacija sitnog i krupnog zrna koje je korišteno pri pripremi kamena, odabir boje i način tiskanja, gdje je boja za bojom tiskana u laganom odmaku jedne od druge, konačno čine osnovne elemente koji zaista sugeriraju volumen i teksturu kamena. Dočim štampana pozadina ravne (flach) kvalitete u svijetlom tonu na kojem se nalazi kameni ornament govori da nije riječ o slici po koncepciji renesansnog umjetnika, već naprotiv da je posrijedi simbol – baš onako kako ga razumije srednjovjekovni umjetnik. Takav likovni poredak Hozo će njegovati u narednom periodu, pa čak i onda kada u svoje grafike bude inkorporirao i elemente realizirane u fototiskarskim postupcima. 1965. godine Hozo radi *Crveni turban* reljefnim bakropisom. I tu njegov kolorit govori o težnji ka slikarstvu, a reljefnost o težnji ka plastici. Time ovaj grafičar gradi specifičan grafički jezik koji neće pričati samo o grafici i grafičkom listu, već i o onome što taj grafički list predstavlja. Iste godine oblici njegovih nadgrobnih spomenika sve se više oslobađaju kolorirane pozadine,

tako da dolazi do čistog odnosa papira kao pozadine i znaka koji svojim jasnim oblikom postaje sve u slici. Tu konačnu slobodu znaka imamo u *Ognjenoj moreski* rađenoj u dvije boje na istoj ploči – visoko i duboko. Na toj grafici nema poteza iglom, već je cijeli oblik realiziran tečnim sredstvima koja se nanose kistovima i nude mogućnosti jednog neodređenijeg i širokog rukopisa.

U kontekstu odnosa tradicionalnog i suvremenog tokom šestog i sedmog desetljeća vrijedilo bi spomenuti i pojavu transformacije u izražaju kod jednog umjetnika srednje generacije. Radi se o VOJCI DIMITRIJEVIĆU, umjetniku koji je prošao NOB i značajnim doprinosom obilježio fazu ratne i poslijeratne umjetnosti poznatu pod nazivom socijalistički realizam. U šezdesetim godinama, pak, u traganju za adekvatnijim izrazom, dolazi do čisto apstraktnog rješenja. Interesantno, u to vrijeme on svojim godinama ne pripada generaciji mladih, ali shvatanjima i potrebama on se služi izražajnim jezikom koji je ipak na izvjestan način ostao rezervisan za mlade.⁷ Na tom putu traganja i emancipiranja evidentne su etape u kojima umjetnik traga za kompenzacijom onoga što više ne može biti prikazano realno, urušavajući naturalizam geometrizacijom. Poslije eksplozivnih slika 1954. godine *Šuckori prolaze* i *Jablanovi* Dimitrijević iste godine nastavlja tragati razlažući sliku kubističkim shvatanjem svjetla i prostora u *Pjesnikovoj viziji*. Dramatičan i ekspresivan potez kista širokog spektra boja u *Jablanovima* umjetnik polako mjenja za dramu uspostavljenju drugim sredstvima. Njegova gesta i naglašen rukopis odlaze u drugi plan, dok u prvi plan dolazi geometrijsko razlaganje. Poslije prijeratnog boravaka u Parizu, kod njega se uvijek javlja uticaj Picassa, nekad više nekad manje. U *Okupatoru* iz 1959. godine vidljivo je još veće razlaganje elemenata slike. Ono snažnije sugerira umjetničku destruktivnost pojavnog koja je bila na pomolu. Slobodno možemo zaključiti da njegovo *Prvo slobodno jutro* iz 1961. godine simbolizira konačno oslobađanje koje će na velikom platnu *Katastrofa* 1963. godine doći do svog potpunog izraza. Ono što je bila tema u njegovoj fazi socijalističkog realizma ostaje i dalje temom u ovim fazama transformacije u pravcu modernijeg izraza. On i dalje u svoj rad unosi iskustva rata, ali na sasvim drugačiji način, na način čovjeka koji je već odavno izašao iz rata, te se suočava s novim nedaćama i problemima modernog čovjeka u miru. Kakve su bile zbiljske motivacije umjetnika da napusti figurativno slikarstvo u kojem je imao priliku da realizira najuspješnija svoja djela, to bi trebalo još detaljno istražiti, ali nije li upravo naziv jedne slike iz 1962. veoma indikativan – *Uznemireno vrijeme?*

7/ Vojo Dimitrijević rođen je 1910. godine. Početkom šezdesetih ima pedeset godina.

V

UVIDOM U IZLOŽBU djela navedenih umjetnika, dolazi se do zaključka ko i gdje su bili nosioci razvoja bosanskohercegovačke umjetnosti pedesetih i šezdesetih godina. Porijeklom iz različitih sredina, nosili su različite uticaje i s onovremenog gledišta bili su heterogeni – sa sadašnjeg, pak, oni čine homogenu struju koja je odlučno i s mnogo umjetničkog žara upravljala razvojem umjetnosti tog vremena. Njihov zajednički ideal bila je sloboda i kreativnost, a u zemljama u kojima je to vrijeme obilježeno gubitkom slobode njihova umjetnička djelatnost bi sigurno mogla biti nazvana odlučujućom. Upravo zbog toga što je težila razbijanju okvira i zadatih obrazaca zvanične umjetničke prakse. Pravač koji je na ovaj

8/ Ono što je Miroslav Krleža Ljubljanskim referatom 1952. godine na Kongresu jugoslavenskih pisaca izazvao bila je tek najava prestanka dominacije socijalističkog realizma u umjetnostima.

način okončao stranicu socijalističkog realizma u tim političko-društvenim okolnostima možemo sa sigurnošću nazvati avangardom.⁸

Umjetnička djela s ove izložbe koja nas upućuju na nastanak apstrakcije na bosanskohercegovačkom prostoru predstavljaju fragmente umjetničkog stvaralaštva svakog od navedenih umjetnika. I konačno, ovom izložbom stičemo uvid u razvojnu etapu bosanskohercegovačke umjetnosti u periodu pedesetih i šezdesetih godina, ali i uvid u veoma specifične i individualne faze umjetnika kod kojih je očito traganje za odgovorima na vlastita umjetnička istraživanja.

IRFAN HOŠIĆ

katalog
catalogue

Selmanović

Behaudin Selmanović

Rođen 1915. u Pljevljima u Crnoj Gori.

Od 1937. - 41. studira na Državnoj umjetničkoj akademiji u Zagrebu kod prof. Krste Hegedušića, prof. Joze Kljakovića i prof. Marina Tartaglie.

1966. otvara prvu samostalnu izložbu u Sarajevu.

Umro je 1972. u Sarajevu gdje je proveo veći dio svog života.

He was born in 1915 in Pljevlje, Montenegro. He studied from 1937 - 1941 at the state Art Academy in Zagreb. He was student of the professors Krsto Hegeduić, Jozo Kljaković and Marino Tartaglia. He had his first one-man exhibition in Sarajevo in 1966. He died in Sarajevo in 1972, where he spent most of his life.

1. **Crepoljsko I**, 1962.

ulje na platnu; 80 x 90 cm

Vlasnik: Abdulmedžid Selmanović,
Sarajevo

2. **Crepoljsko III**, 1962.

ulje na platnu; 70,5 x 90,5 cm

Vlasnik: Abdulmedžid Selmanović,
Sarajevo

3. **Tri bora**, 1962.

ulje na platnu; 90,5 x 63 cm

Vlasnik: Abdulmedžid Selmanović,
Sarajevo

4. **Jesen II**, 1958.

ulje na platnu; 72,5 x 60 cm

Vlasnik: Umjetnička galerija BiH

5. **Neretva**, 1965/66.

ulje na platnu; 64 x 90 cm

Vlasnik: Umjetnička galerija BiH

1. **Crepoljsko I**, 1962.

Oil on canvas; 80 x 90 cm

*Owner: Abdulmedžid Selmanović,
Sarajevo*

2. **Crepoljsko III**, 1962.

Oil on canvas; 70,5 x 90,5 cm

*Owner: Abdulmedžid Selmanović,
Sarajevo*

3. **Tri bora**, 1962.

Oil on canvas; 90,5 x 63 cm

*Owner: Abdulmedžid Selmanović,
Sarajevo*

4. **Autumn II**, 1958.

Oil on canvas; 72,5 x 60 cm

Owner: Art Gallery of BiH, Sarajevo

5. **Neretva**, 1965/66.

Oil on canvas; 64 x 90 cm

Owner: Art Gallery of BiH, Sarajevo





Todorović

Rođena 1900. u Sarajevu.

Od 1920. - 26. pohađa slikarsku školu i Akademiju u Zagrebu.

1954. priređuje prvu samostalnu izložbu u Beogradu.

1969. postaje dopisni član ANUBiH-a, a '75. i redovni.

Umrla je 1981. u Sarajevu.

She was born in 1900 in Sarajevo. She attended art school and academy in Zagreb from 1920 to 1926. In 1954 she had her first one-man exhibition in Belgrade. In 1969 she became a corresponding member of the BiH Academy of Arts and Science, and in 1975 she became a regular member. She died in Sarajevo in 1981.

6. **Pejzaž**, 1969.

ulje i uljani pastel na platnu; 80 x 90 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo

7. **Kompozicija sa crvenim akcentom**, 1968.

ulje i uljani pastel na platnu; 59 x 29,5 cm
Vlasnik: Banski dvori, Banjaluka

8. **Kafana u jesen**, 1956.

ulje na platnu; 40 x 52,5 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo

6. **Landscape**, 1969.

*Oil and oil pastel on canvas; 80 x 90 cm
Owner: Art Gallery of BiH, Sarajevo*

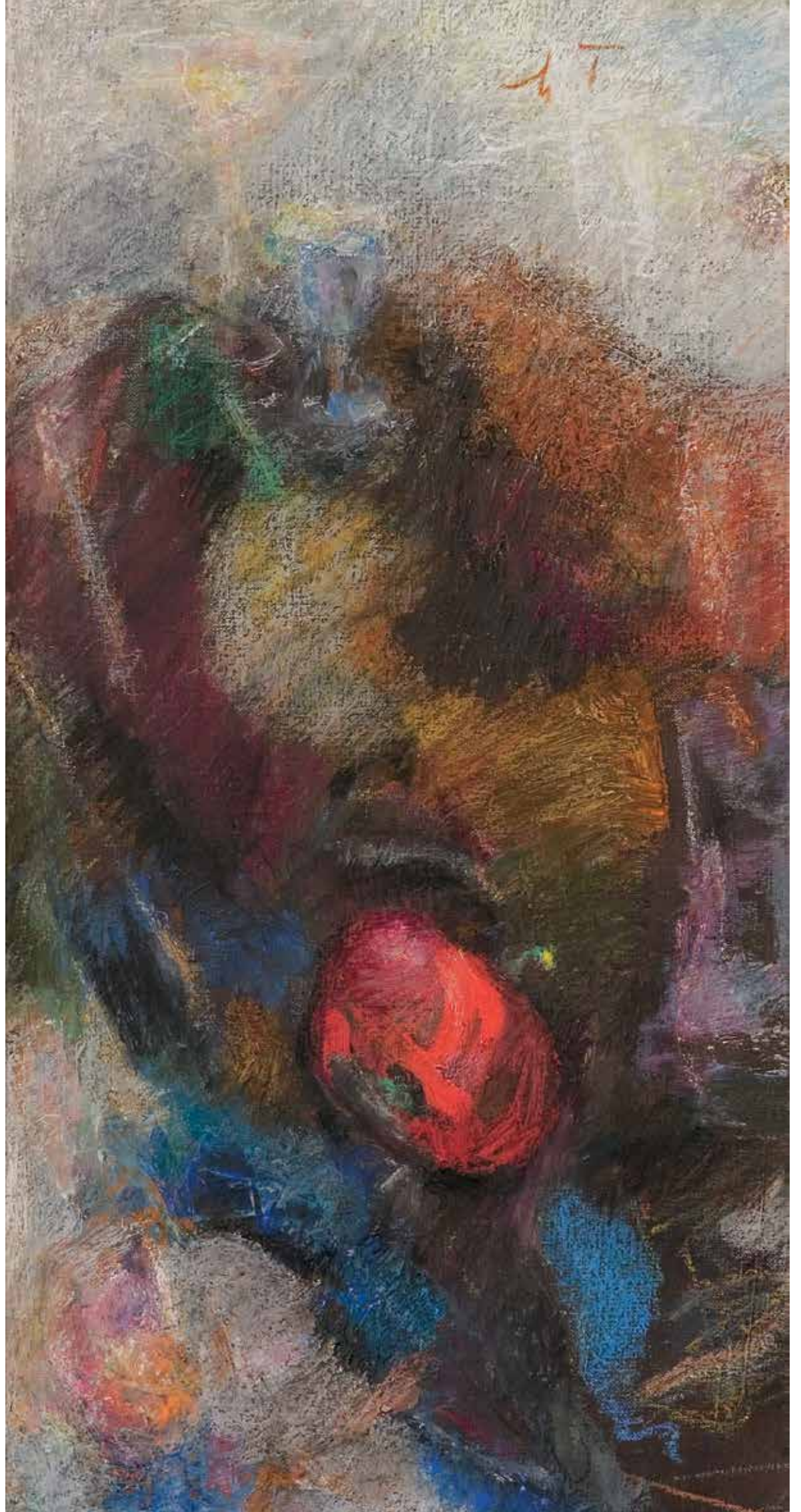
7. **Composition with Red Accent**, 1968.

*Oil and oil pastel on canvas; 59 x 29,5 cm
Owner: Ban's court, Banjaluka*

8. **Coffee House in Autumn**, 1956.

*Oil on canvas; 40 x 52,5 cm
Owner: Art Gallery of BiH, Sarajevo*





Likar

Franjo Likar

Rođen u Varaždinu (Hrvatska) 1928. godine.

1951. završava Školu za primjenjene umjetnosti u Sarajevu.

Prvu samostalnu izložbu organizira 1953. u Zemunu.

Živi i radi u Beču (Austrija).

He was born in Varaždin (Croatia) in 1928. In 1951 he graduated from school of arts and crafts in Sarajevo. He organized his first one-man exhibition in 1953 in Zemun (Serbia). He lives and works in Vienna, Austria.

9. **Plivačica**, 1956.
ulje na platnu; 63 x 106,5 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo
10. **Strah**, 1956.
ulje na lesonitu; 99,5 x 72 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo
11. **Početak nestajanja**, 1967.
ulje na lesonitu; 194 x 122 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo
12. **Ikona**, 1969.
ulje na lesonitu; 112,5 x 85,5 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo

9. **Woman Swimmer**, 1956.
Oil on canvas; 63 x 106,5 cm
Owner: Art Gallery of BiH, Sarajevo
10. **The Fear**, 1956.
Oil on masonite; 99,5 x 72 cm
Owner: Art Gallery of BiH, Sarajevo
11. **The Beginning of the Vanishing**, 1967.
Oil on masonite; 194 x 122 cm
Owner: Art Gallery of BiH, Sarajevo
12. **Icon**, 1969.
Oil on masonite; 112,5 x 85,5 cm
Owner: Art Gallery of BiH, Sarajevo



Star 56



Mišević

Radenko Mišević

Rođen 1920. u Rogatici (BiH).

1946. završava Akademiju likovnih umjetnosti u Beogradu.

1948. završava i specijalku na istoj Akademiji.

1954. organizira prvu samostalnu izložbu u Sarajevu.

Umro je 1995. u Beogradu (Srbija).

He was born in Rogatica (BiH) in 1920. In 1946 he graduated from the Art Academy in Belgrade. In 1948 he specialized at the same academy. In 1954 he organized his first one-man exhibition in Sarajevo. He died in 1995 in Belgrade.

13. **Jutarnji sto**, 1960.
kolaž; 43,5 x 64 cm
Vlasnik: Meliha Husedžinović, Sarajevo

13. **The Morning Table**, 1960.
collage; 43,5 x 64 cm
Owner: Meliha Husedžinović, Sarajevo

14. **Zdenac**, 1962.
ulje na platnu; 130 x 110 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo

14. **The Well**, 1962.
Oil on canvas; 130 x 110 cm
Owner: Art Gallery of BiH, Sarajevo





R. MIJEVIĆ

Misirlić

Rođen 1931. u Banjaluci (BiH).

1953. završava Višu pedagošku školu likovnog smjera.

Od 1987. dopisni član Akademije nauka i umjetnosti BiH.

Umro je 2002.

He was born in Banja Luka, Bosnia in 1931. In 1953 he graduated from collegiate art school. From 1987 he became corresponding member of the BiH Academy of Arts and Science. He died in 2002.

15. **Prozor u noći**, 1961.

ulje na platnu; 58 x 72 cm

Vlasnik: Muzej savremene umjetnosti,
Banjaluka

15. **Window in the Night**, 1961.

Oil on canvas; 58 x 72 cm

*Owner: Museum of Contemporary Art,
Banjaluka*

16. **Plavi prozor**, 1960.

ulje na platnu; 58 x 43 cm

Vlasnik: Ljiljana Perduv Misirlić

16. **The Blue Window**, 1960.

Oil on canvas; 58 x 43 cm

Owner: Ljiljana Perduv Misirlić

17. **Prozor u Bosni**, 1961.

ulje na platnu; 59 x 44 cm

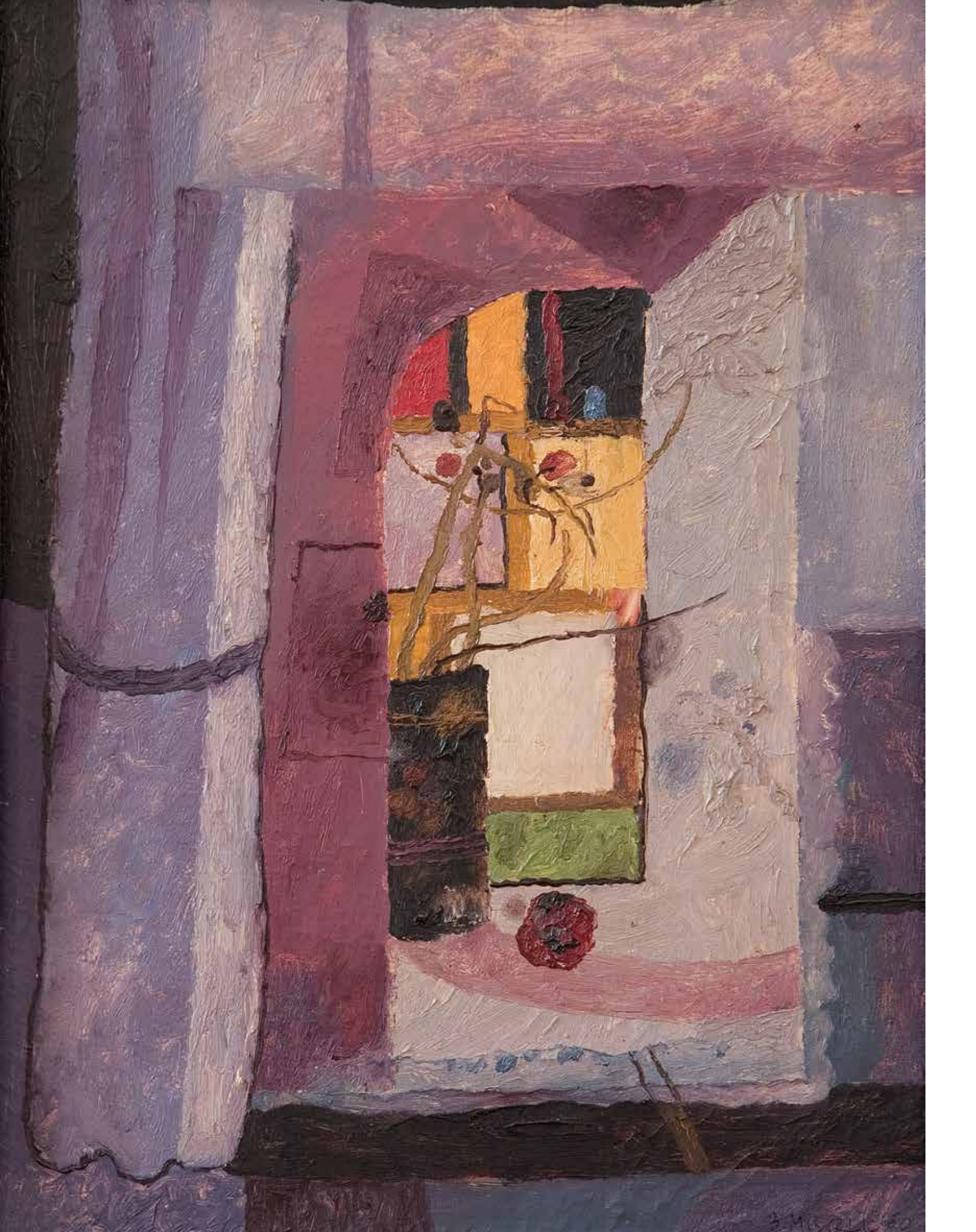
Vlasnik: Velid Maglajlić, Banjaluka

17. **Window in Bosnia**, 1961.

Oil on canvas; 59 x 44 cm

Owner: Velid Maglajlić, Banjaluka





Affan Ramić

Rođen 1932. u Derventi (BiH).

Prvu samostalnu izložbu otvara 1956. godine u Mostaru.

1958. završava Akademiju likovnih umjetnosti u Beogradu kod prof. Marka Čelebonovića.

1996. biran je za člana Akademije nauka i umjetnosti Bosne i Hercegovine.

Živi u Sarajevu.

He was born in Derventa, (BiH) in 1932. He had his first one-man exhibition in 1956 in Mostar. In 1958 he graduated from the art academy in Belgrade as a student of professor Marko Čelebonović. In 1996 he was elected as a member of the BiH Academy of Arts and Science. He lives in Sarajevo.



18. **Zeleni predio**, 1961.
ulje na platnu; 128 x 81,5 cm
Vlasnik: Muzej savremene umjetnosti, Banjaluka
19. **Dvije zemlje**, 1966.
ulje na platnu; 64 x 65 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo
20. *Kostelski enterijer*, 1967.
ulje na platnu; 47 x 42 cm
Vlasnik: Muzej Sarajeva
21. *Predio*, prije 1960.
tempera i ulje; 29 x 39,5 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo
18. **The Green Region**, 1961.
Oil on canvas; 128 x 81,5 cm
Owner: Museum of Contemporary Art, Banjaluka
19. **The Two Earths**, 1966.
Oil on canvas; 64 x 65 cm
Owner: Art Gallery of BiH, Sarajevo
20. *Kostela's Interior*, 1967.
Oil on canvas; 47 x 42 cm
Owner: Sarajevo Museum
21. *The Region, before 1960*.
tempera and oil; 29 x 39,5 cm
Owner: Art Gallery of BiH, Sarajevo



Aleksić

Borislav Aleksić

Rođen je 1936. u Sarajevu.

1955. završava Školu za primjenjene umjetnosti u Sarajevu.

1958. završava Akademiju za primjenje umjetnosti u Beogradu.

1961. organizira prvu samostalnu izložbu u Sarajevu.

Živi i radi u Bijeljini (BiH).

He was born in Sarajevo in 1936. In 1955 he graduated from school of arts and crafts in Sarajevo. In 1958 he graduated from the Academy of applied arts in Belgrade. In 1961 he organized his first one-man exhibitioin in Sarajevo. He lives and works in Bijeljina (BiH).

22. **U spomen strijelca**, 1963.

ulje na platnu (kaširano); 67,5 x 118 cm

Vlasnik: Umjetnička galerija BiH, Sarajevo

23. **Prisustvo ratnika**, 1967.

akvatinta; 59,7x47 cm

Vlasnik: Umjetnička galerija BiH, Sarajevo

24. *Put u ništa*, prije 1968.

kombinovana tehnika; 42 x 32,5 cm

Vlasnik: Umjetnička galerija BiH, Sarajevo

22. **In Memory of the Archer**, 1963.

Oil on canvas (backed with paper); 67,5 x 118 cm

Owner: Art Gallery of BiH, Sarajevo

23. **Presence of the Warrior**, 1967.

aquatint; 59,7x47 cm

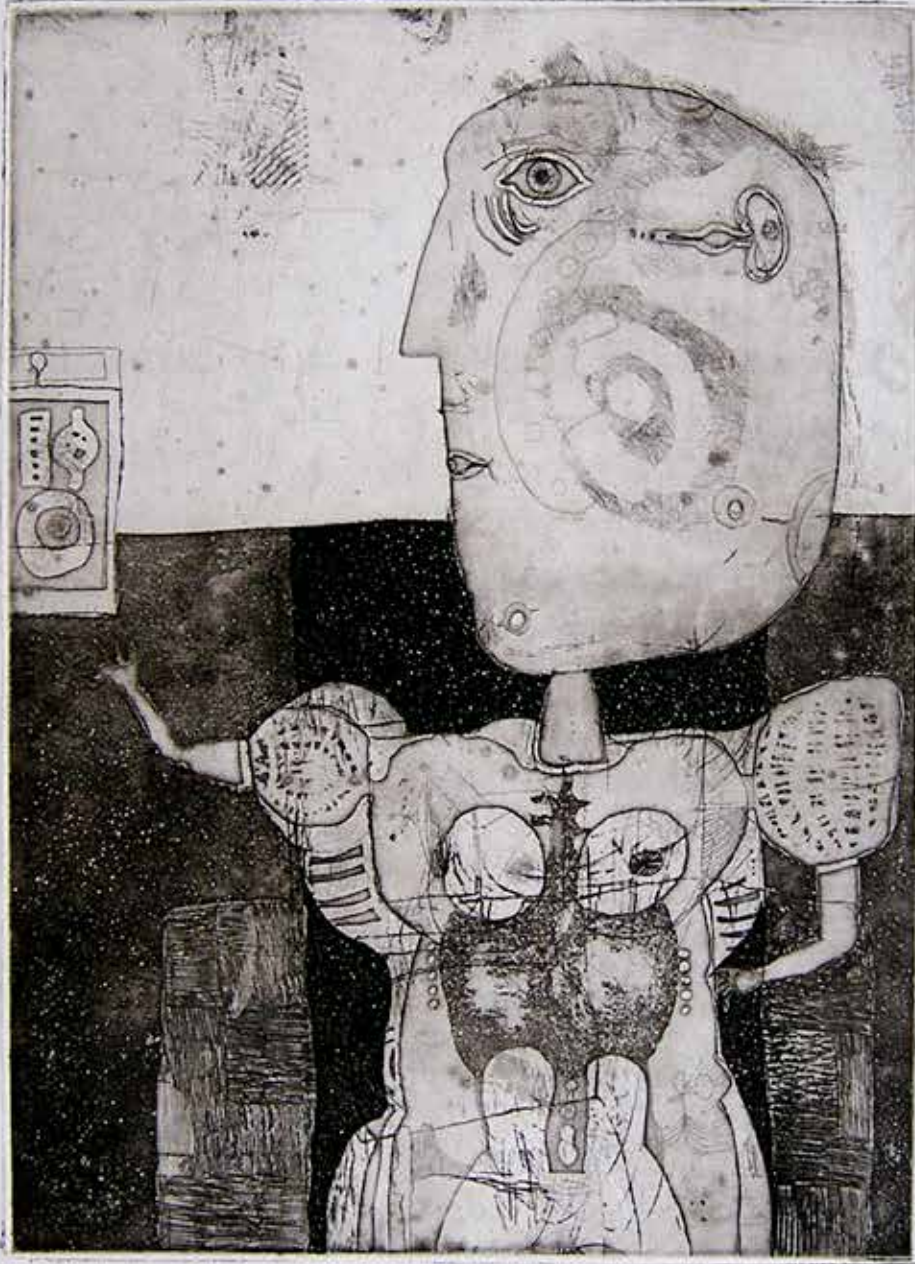
Owner: Art Gallery of BiH, Sarajevo

24. *Path into Nothing*, before 1968.

combined technique; 62 x 47,5 cm

Owner: Art Gallery of BiH, Sarajevo





Mehmed Zaimović

Rođen je 1938. u Tuzli.

1961. završava Školu za primjenjenu umjetnost u Sarajevu.

1964. organizira prvu samostalnu izložbu u Sarajevu.

2002. je izabran za dopisnog člana Akademije nauka i umjetnosti Bosne i Hercegovine.

Živi i radi u Sarajevu.

He was born in Tuzla in 1938. In 1961 he graduated from school of applied arts in Sarajevo. In 1964 he organized his first one-man exhibition in Sarajevo. In 2002 he was elected as a corresponding member of the BiH Academy of Arts and Science. He lives and works in Sarajevo.

25. **Koncert za violinu i čelo**, 1962.

crtež, tuš; 27 x 21 cm

Vlasnik: Autor

26. **Figura**, 1962.

crtež, tuš; 21 x 20,5 cm

Vlasnik: Autor

27. **Glava**, 1962.

crtež, tuš; 31 x 23 cm

Vlasnik: Autor

28. **Kompozicija**, 1962.

crtež, tuš; 30 x 21 cm

Vlasnik: Autor

29. **Erupcija monologa II**, 1967.

ulje na platnu; 80 x 70

Vlasnik: Muzej Sarajeva

25. **A Concert for a Violin and Cello**, 1962.

pen-and-ink drawing; 27 x 21 cm

Owner: The Author

26. **Figure**, 1962.

pen-and-ink drawing; 21 x 20,5 cm

Owner: The Author

27. **Head**, 1962.

pen-and-ink drawing; 31 x 23 cm

Owner: The Author

28. **Composition**, 1962.

pen-and-ink drawing; 30 x 21 cm

Owner: The Author

29. **Eruption of Monologue II**, 1967.

Oil on canvas; 80 x 70

Owner: Sarajevo Museum





Ljubomir Perčinlić

Rođen je 1939. u Zenici.

1966. završava Akademiju likovnih umjetnosti u Beogradu kod prof. Nedjeljka Gvozdenovića.

Do 1992. je bio redovni profesor na Akademiji likovnih umjetnosti u Sarajevu.

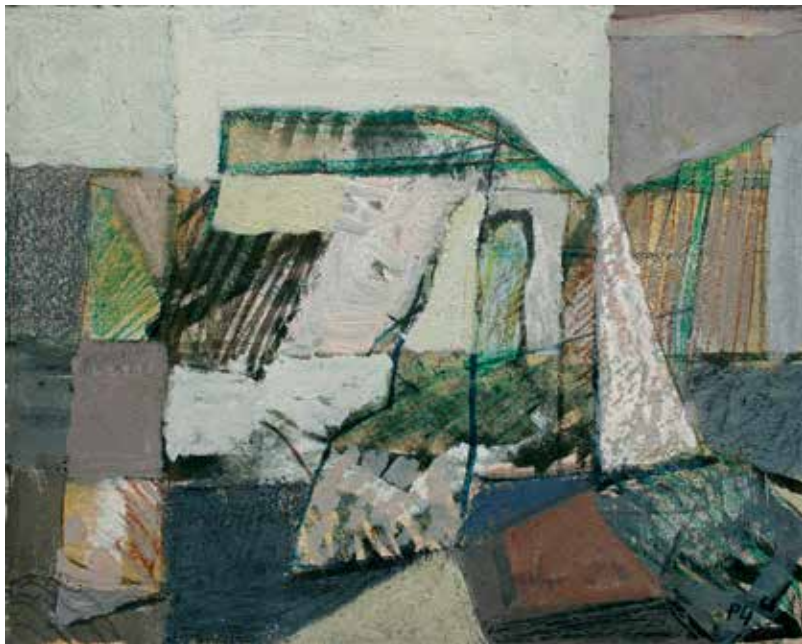
Umro je 1998. u Zagrebu.

He was born in Zenica in 1939. In 1966 he graduated from the Art Academy in Belgrade as a student of professor Nedeljko Gvozdenović. Until 1992 he is a full professor at the Academy of Fine Arts. He died in 1998 in Zagreb.

- 30. **Kompozicija IX**, 1965.
ulje na platnu; 60 x 45 cm
Vlasnik: Andrija Perkučin
- 31. **Atelje 3**, 1963.
kombinovana tehnika; 16 x 24 cm
Vlasnik: Enver Mandžić, Tuzla
- 32. **Enterijer**, 1961.
kombinovana tehnika; 23 x 28 cm
Vlasnik: Enver Mandžić, Tuzla
- 33. **Plava vazna**, 1960.
ulje na kartonu; 36,5 x 33,5 cm
Vlasnik: Enver Mandžić, Tuzla
- 34. **Smeđa vazna**, 1970.
ulje na kartonu; 45 x 34,5 cm
Vlasnik: Enver Mandžić, Tuzla



- 30. **Composition IX**, 1965.
Oil on canvas; 60 x 45 cm
Owner: Andrija Perkučin
- 31. **Atelier 3**, 1963.
combined technique; 16 x 24 cm
Owner: Enver Mandžić, Tuzla
- 32. **Interior**, 1961.
combined technique; 23 x 28 cm
Owner: Enver Mandžić, Tuzla
- 33. **Blue vase**, 1960.
Oil on cardboard; 36,5 x 33,5 cm
Owner: Enver Mandžić, Tuzla
- 34. **Brown vase**, 1970.
Oil on cardboard; 45 x 34,5 cm
Owner: Enver Mandžić, Tuzla





Balić

Rođen 1930. U Mostaru.

1953. završio Školu za primjenjenu umjetnost u Sarajevu.

Umro je 1997. u Sarajevu.

He was born in Mostar in 1930. In 1953 he graduated from school of applied art in Sarajevo. He died in 1997 in Sarajevo.

35. **Fragment**, 1967.
bakropis; 66 x 51 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo

36. **Zapis u kamenu**, 1968.
bakropis; 58,5 x 47 cm
Vlasnik: Umjetnička galerija BiH, Sarajevo

37. **Zapis II**, 1969.
bakropis; 48 x 36 cm (otisak)
Vlasnik: Umjetnička galerija BiH, Sarajevo

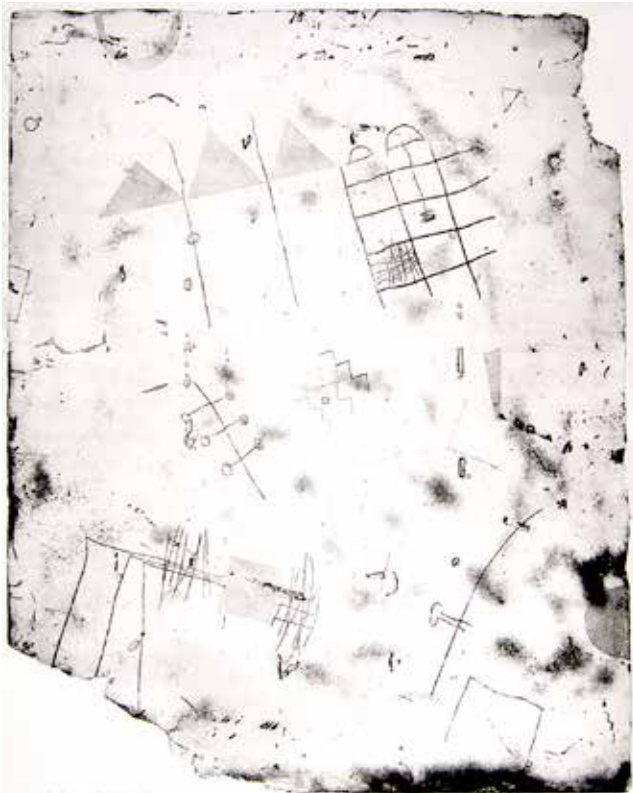
38. **Arhaični kvadrat**, prije 1970. (fragment)
bakropis, suha igla; 46,5 x 46,5 cm (otisak)
Vlasnik: Irfan Hošić, Bihać

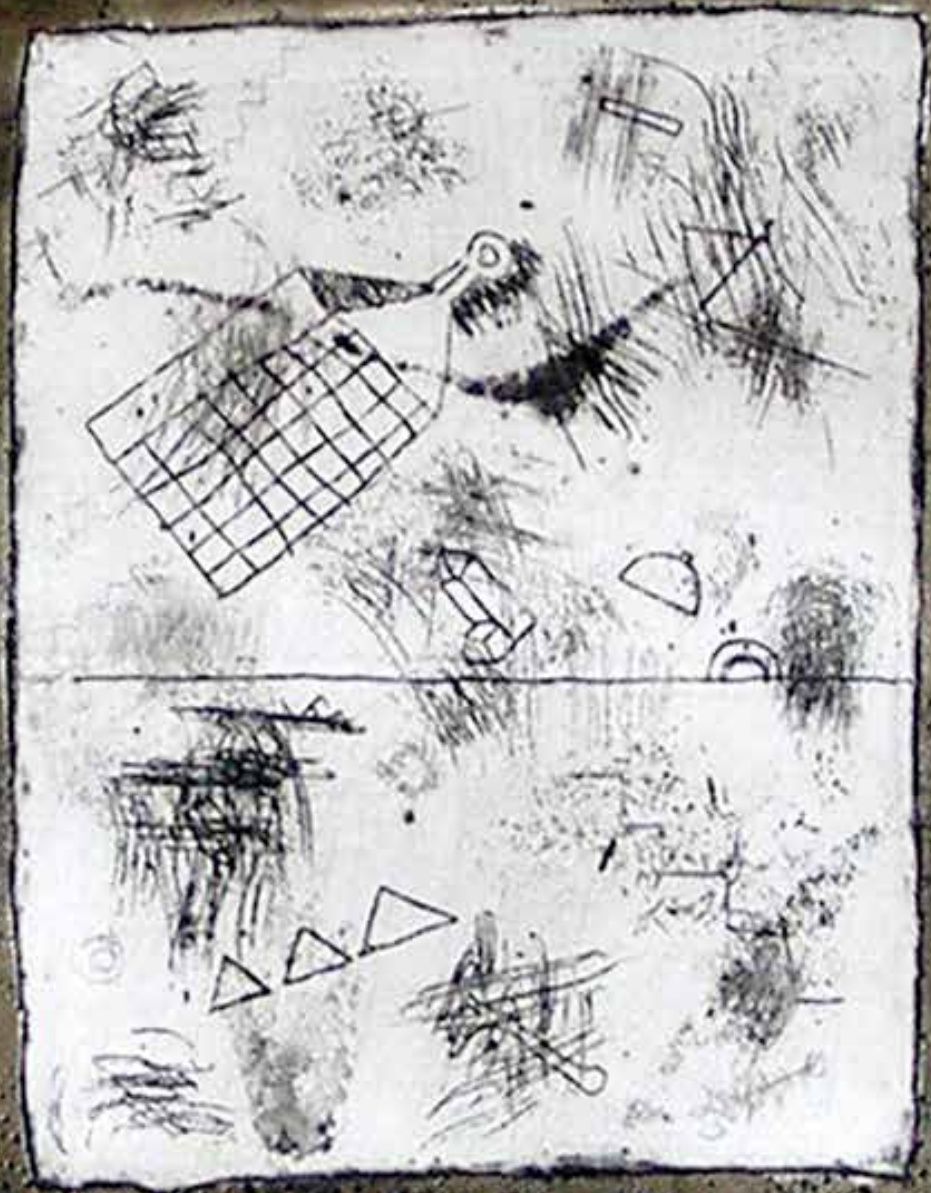
35. **Fragment**, 1967.
etching; 66 x 51 cm
Owner: Art Gallery of BiH, Sarajevo

36. **Inscription in Stone**, 1968.
etching; 58,5 x 47 cm
Owner: Art Gallery of BiH, Sarajevo

37. **Inscription II**, 1969.
etching; 48 x 36 cm (print)
Owner: Art Gallery of BiH, Sarajevo

38. **Archaic square**, before 1970. (fragment)
etching, dry point; 46,5 x 46,5 cm (print)
Owner: Irfan Hošić, Bihać





Hozo

Dževad Hozo

Rođen 1938. u Užicu (Srbija).

1963. završava Akademiju likovnih umjetnosti u Ljubljani kod prof. Božidara Jakca i Rika Debenjaka.

1965. završava specijalku kod prof. Rika Debenjaka.

Prve samostalne izložbe u Celju i Ljubljani 1966.

1968. učestvuje na bijenalu u São Paulu, 1970. primio je

srebrnu medalju na bijenalu u Buenos Airesu.

1973. postaje docent na ALU u Sarajevu.

1981. izabran za dopisnog člana Akademije nauka i umjetnosti BiH.

Živi i radi u Sarajevu.

He was born in Užice (Serbia) in 1938. In 1963 he graduated from the Art Academy in Ljubljana as a student of professors Božidar Jakac and Riko Debenjak. In 1965 he specialized with professor Riko Debenjak. He had his first one-man exhibitions in Celje and Ljubljana in 1966. In 1968 he participated in São Paolo Biennale, and in 1970 he won silver medal Buenos Aires Biennale. In 1973 he became senior lecturer at the Art Academy in Sarajevo. In 1981 he was elected as a corresponding member of the BiH Academy of Arts and Science. He lives and works in Sarajevo.

39. **Ognjena moreska**, 1965.
bakropis; 66,5 x 51,5 cm
Vlasnik: Muzej Unsko-sanskog kantona,
Bihać

40. **Crveni turban**, 1964.
bakropis; 65,5 x 50 cm
Vlasnik: Muzej Unsko-sanskog kantona,
Bihać

41. **Srebrna gora**, 1965.
bakropis; 64,5 x 50 cm
Vlasnik: Muzej Unsko-sanskog kantona,
Bihać

42. **Zlatna Gora**, 1965.
bakropis; 65,5 x 50 cm
Vlasnik: Muzej Unsko-sanskog kantona,
Bihać

39. **Flaming moreska**, 1965.
etching; 66,5 x 51,5 cm
Owner: Una-Sana Canton Museum,
Bihać

40. **The Red Turban**, 1964.
etching; 65,5 x 50 cm
Owner: Una-Sana Canton Museum,
Bihać

41. **Silver Mountain**, 1965.
etching; 64,5 x 50 cm
Owner: Una-Sana Canton Museum,
Bihać

42. **Golden Mountain**, 1965.
etching; 65,5 x 50 cm
Owner: Una-Sana Canton Museum,
Bihać





Vojo Dimitrijević

Rođen 1910. u Sarajevu.

1936. završava Akademski tečaj Umjetničke škole u Beogradu.

1938. u Parizu posjećuje atelje Andree Lota.

1939. organizira prvu samostalnu izložbu u Sarajevu.

1967. izabran za redovnog člana Akademije nauka i umjetnosti BiH.

Umro je 1981.

He was born in Sarajevo in 1910. In 1936 he graduated from the Art school in Belgrade. In 1938 he visits Andree Lot's atelier. In 1939 he had his first one-man exhibition in Sarajevo. In 1967 he was elected as a member of BiH Academy of Arts and Science. He died in 1981.



43. **Katastrofa**, 1963.

ulje na platnu; 180 x 205 cm
Vlasnik: GDS, Sarajevo

44. **Uznemireno vrijeme**, 1962.

ulje na platnu; 87 x 103 cm
Vlasnik: Umjetnička galerija BiH,
Sarajevo

45. **Jablanovi**, 1954.

ulje na platnu; 73 x 100 cm
Vlasnik: Međunarodna galerija portreta,
Tuzla

43. **Catastrophe**, 1963.

Oil on canvas; 180 x 205 cm
Owner: GDS, Sarajevo

44. **Troubled Time**, 1962.

Oil on canvas; 87 x 103 cm
Owner: Art Gallery of BiH, Sarajevo

45. **Poplar Trees**, 1954.

Oil on canvas; 73 x 100 cm
Owner: International Gallery of Portrait,
Tuzla



THE FIFTIES AND SIXTIES of the 20th century in Bosnia and Herzegovina's visual arts life are an important period in the development of post-war art, especially due to aggravating circumstances: cultural-historical, socio-political and also traditional urban animosity, so that only the second half of sixties can be taken as a total liberation of artistic individuality from the ideological strain. Generally, post war art was a long time followed by themes which "show the share of the artist in the fight for the rights of the working class, for socialism" so that the development of free art was slow but inevitable and in its early phase "there is not even one pure model from all avant-garde directions" (Meliha Husedžinović). The argument between young and old constantly imbued the sixth and seventh decades changing its form according to time and general understanding.

Already in the beginning of the sixth decade three generations were active: the oldest, which became mature in the Austro-Hungarian period, the middle which came on the scene during World War II, and the youngest that became active in the late fifties and early sixties. At that time there are spontaneous changes that bear the brunt of criticism and lead to a new direction in the development of art. The youngest advocate spontaneity and freedom and they disrupt harmony and peace of iconography of the time: portrait, self-portrait, still life, landscape and rarely nudes. At the same time a group of critics attacks openly this current so it becomes a direct struggle. In that time in Sarajevo's visual arts scene the word abstraction becomes the main reason for the conflict – one group advocates it but the other is against it. Apart from its general importance, abstraction becomes a synonym for the new art. Abstraction was everything that was new, different, rebellious and restless – everything that raised the dust. This time points at new needs and views though it is still far from a total separation of painting from mimesis, and it shows new needs and views so that artists gradually depart from volume and three dimensionality aspiring more to a one dimensional and geometrical approaches. The artists also emphasize their spontaneity or they marginalize the rational and tendencies of that time that are often called cubist tendencies.

The first who bore the brunt of criticism was BEHAUDIN SELMANOVIĆ. Already in 1949 he was among those who were rejected at the seventh exhibition of visual arts in Bosnia and Herzegovina, this includes him in the group of artists who paved the way to individual artistic personality. This phenomenon could be considered as a severing of ties between masters and the artists – in this case, the state and the artists, so that the artists were forced to become independent. Actually the artist secluded himself and with it he became individual which corresponds to the picture of the liberalization of society in Western Europe. Already withdrawn and quiet, rejection at the seventh exhibition drew him into seclusion of atelier, in this way his work stays unnoticed and out of the mainstream of the artistic events of the next period. He failed to fit in patterns of committed art, he didn't aspire to revolutionary novelties brought by youth from other milieus – he was a victim of his own idea – academic realism. The first phase of his work was marked by painstaking elaboration of Cézanne's doctrine. Shapes in his paintings look as if they were chiselled with a paintbrush and with a lot of suffering brought to their artistic determinacy. Without the intention to emphasize the shapes with volume, they look more like a medieval than a renaissance perspective; shapes which he paints tend to become a sign rather than a picture. Beside Selman's personal, and at the same time different style, there is an excellent and direct example of his journey into the area of abstract of the assigned object which is clearly visible in his painting

what is the abstraction?
art in bosnia and herzegovina in fifties and sixties

irfan hošić



Behaudin Selmanović
Crepoljsko I, (Detail)



Behaudin Selmanović
Three Pine Trees, (Detail)

Three Pine Trees from 1962. When we put that painting into the context of others that deal with the same motive – namely the landscapes *Crepoljsko II* and *Crepoljsko III* – we can see the painter's resolution to reduce the object to pure visual arts elements which put the landscape into the background. The share of mimesis is so big that Selman displaces the line of horizon and "identifies the ground with the surface of the painting" (Zvonko Maković). Whenever he appeared with a few paintings he was often target of the domestic visual arts critics. "Modernistic kitsch" or "emptiness" (Žarko Vidović) were some of the critics' comments of his work at the 14th ULUBiH exhibition. In spite of all that Selman persistently builds his own expression by reducing objects only to surface and so depriving them of three – dimensionality and spatial depth. He stays devoted to a fascination by model which results in a defined style during the sixth and seventh decade, but this is still old fashioned compared to actual trends of scene. Today we regard Selman as an important person who in his paintings of chromatic reductionism paves the way for the later generations of Bosnia Herzegovina painting to the final monochrome.¹ It is relevant that Selman's opus had an effect on Bosnia Herzegovina's monochrome painters during the seventies and eighties same as Monet's revival did during the fifties on New York scene.

MICA TODOROVIĆ, who is 15 years younger than Selman, belongs to the middle generation of painters. She, together with Selman belongs to the trend which is not part of the early phase of the post war socialistic realism. In the early fifties – the time of the blooming of regime art, she exhibits a *Nude* at the 9th ULUBiH which explains what kind of personality she was. We can claim with certainty that it was bravery stimulated with rebellion – or we can rather say that she was a delicate artistic soul that yearned for freedom. The polite rejection of Hegedušić's invitation when she was in Zagreb to join the group *Zemlja* tells us that Mica Todorović is a person who doesn't consider art as a mass communication with the audience, rather as a discipline which man uses in order to comprehend himself.

Her sketches emerged on a journey to Paris in 1962, and also on the way back from Venice and Dubrovnik, do not illustrate the architecture which she draws – in those drawings architecture is in the

1/ Irfan Hošić, *Bijeli zapis Edina Numankadića – smrt koja traje*. Odjek, Sarajevo, autumn – winter 2006. pp 144-148.

background or it is even less important. These drawings are hatched, dissected lines and dots which do not have a role of description of the motives. To many of the drawings Mica Todorović devoted a maximum of 30 seconds, but they are neither crocque nor “drawing as a final shape done to be what it is” (Z. Maković). They are simply Mica Todorović’s drawings for which a cause is difficult to trace. In these sketches we can find a seed that will later develop into painting which in literature terms resembles more notes from the personal diary than to a finished and published text. That entire opus is marked by the charm of incompleteness or what we call today a work in progress. Each of these drawings lacks in visual arts elements and their incoherence indicates in a way only one phase on the way to abstraction. Actually, what the other artists have in a form of a concrete starting point of a subject which gradually goes to abstraction (disintegration), but this is not the case with Mica Todorović. She seems to go the other way round (construction). It seems that her starting point was an abstract pattern which she builds with drawing and colour, wide lines and underlined gesture where she finally searches for a concrete subject. *Coffee House in Autumn* from 1956 with its dispersal of artistic elements and incoherence of colour in one whole, registers the state of work in progress, as it is a search for form in a shape that we have in graphics. These “states” in painting often resemble a painter’s indolence, but that is not the case with Mica Todorović, a unique artist who doesn’t appreciate style and work, she rather appreciates the experience and path that leads to work.



Franjo Likar
Woman with Mask, 1956.
Oil on canvas; 80 x 90 cm
Owner: Fabrika duhana Sarajevo

II

ALTHOUGH THERE WAS a lack of galleries where exhibitions could be held, the Sarajevo audience was introduced to the painters of the young generation; Mišević, Likar and others. In their works and appearances they clearly determined the boundary between new and old. In a small community such as Sarajevo to face conventions set by the old and proven generation was considered as a bold move.

FRANJO LIKAR is one of those who with his personality and art tore down the barriers of polite behaviour of conventional artistic etiquette. He was undoubtedly the most original artistic figure in Bosnia and Herzegovina’s art of that period that “worries less for style completeness of his work but tries more to make a style of his own personality”. In his paintings from 1956 *Woman with Mask* or *The Fear* he clearly has an attitude to what art is supposed to be and heralds disintegration of organism of the painting to its particular elements under the momentary flash of the imaginary light which illuminates

the represented characters. Such defragmentation reminds us of “a painting genesis which can be traced to L. Feininger”, and the women he paints look as “distant sisters of Picassos characters” (Meliha Husedžinović) it will evolve several years later to a complete destruction of a painting as an object – destruction that is obviously there in the name of one of his paintings and in the mere procedure of its genesis. We are talking about *The Beginning of the Vanishing* from 1967. Finally that object – painting is cobbled up from more parts that appear to be taken from different contexts and the remains of figurative patterns that are in a complete harmony with the chosen technique. Besides the surface structure of the painting, the viewer has the need to look behind i.e. on the other side of the work, because it was in a good deal built by sculptural elements – namely, we can find a plank and nails so that they become obligatory parts of artistic language. These are obvious indicators of his artistic personality. “The artist doesn’t create, he rather reveals” said Likar on one occasion. We are talking about the artist who likes to experiment, not in one but in many different media. The monotony which emanates from his works especially in cycles that indicate monochrome was sometimes misunderstood by the critics. It is necessary to return semantic values to that monotony – putting it into the context of the evolution of the work in the direction of vanishing, with complete harmony in accordance with its name.

In 1955 two years after the break up of the group with progressive ambitions made of 15 painters and sculptors who gathered around Mišević, Risimović and Subotić, a smaller group called *Sarajevo '55* was formed. Beside Mišević, the group consisted of Franjo Likar, Mario Mikulić, Boško Risimović, Ljubo Lah and Branko Subotić, “namely, the most prominent names of the young generation” (Azra Begić).

In the context of different art of the fifties and sixties RADENKO MIŠEVIĆ represents an important figure in the Sarajevo art scene and “his painting is probably the most authentic” (Kosta Vasiljkov). During the period of nine years that he spent in Bosnia, the most interesting part of his opus is made of paintings from the period after the return from Paris in 1958. Namely, that period was very intensive, mental instability and tension finally resulted in a nervous breakdown. The works from that period are the best witnesses – a change was about to happen. Until the end of the fifth decade Mišević still holds to the ultimate boundaries of the mimesis and “he is less impulsive, he searches for lines, angles and surfaces, he nuances more carefully coloured passages on the matter of the subject which although non transparent, in many pictures emanates a kind of diffused and sad light” (Meliha Husedžinović). In that period graphics and moves of the paintbrush of his portraits and still life at moments remind us of the freedom of German expressionists and sometimes of a focus on the spiritual essence of the medieval artist. The search resulted in an explosion in the form of a complete abandonment of a subject with the painting *The Bird* from 1960. If we consider his entire artistic opus, this phase would be just one abstract period that is important enough to be taken into consideration. *Still Life* from 1958, *Still Life* from 1959 and *Flowers* from 1960 are definitely paintings in which background is something that will later, in *Still Life* from 1960 or *Stone Dishes* from 1961, go to the foreground. That sort of subject abstraction is not even similar to the one that we will later mention with Bekir Misirlić, where artist comes analytically to the final solution where narration is less important. Mišević’s abstraction traverses the same path, but it seems that he has different motivations. We could freely say that with Misirlić we talk about rational abstraction, while with Mišević we definitely talk about abstraction that sublimates his feelings and mental tension. Mišević’s works that stand out from his common style,

The Morning Table from 1960 that was done by technique of collage and *The Dishes on the Table* from the same year resemble, with its relief texture, the works of Antonio Tàpies. The artist seems to have taken the scratched walls as a subject of his own observation (*The Well*, 1962) and not the things that he entitled his works with, morning table or dishes on the table. These works show the artist's freedom and surpass his own limits by taking the technique of collage as a means of expression which he didn't use very often. Material and its physical quality dominate in his work and applied page from a daily press and a leaf from the tree seem to enrich content of the same message by the width of its connotations where they have been lent from. That *Morning Table* could, with the detailed analyses better re-evaluate phase of artist's expressiveness from the end of the sixth decade. We can ask a question, what makes a morning table different from an afternoon or an evening table? In the subtitles of the daily press which the artist puts into the right-hand part of horizontal composition, there is clearly and legibly written "Sarajevo" and "Belgrade". These two cities played an important role for the artist at that time, for his commitment or lack of commitment or even indecision. Maybe we could find in the titles, one of the main reasons for the artist's mental confusion which exploded in the form of a nervous breakdown, we could also connect treatment of shaping of one picture with a pessimistic mood of loneliness. These cities might have been two different poles – or like mind and heart that always fight to have the supremacy over the body. All until 1962 the artist arranges his compositions with distinguished geometric shapes and with it he celebrates a paste – like layers of colour with a great relief possibility. In the phase after that we can see the transformation – what was the foreground in his picture until then, it returns again and becomes the background. Mišević returns to figuration and portrait, but enformel – compositions live as walls of the architecture that he paints in *Commemorative Painting* in 1964 and also later in *Passage to the Attic* from 1965. In them the remains of the enformel are visible only as an integral part of architecture where there is the volume and enchased figures. Today we can say that some of the phases of Mišević's artistic experience articulated in a form of painting, have ripened for a thorough reinterpretation and renewed insight. The way of transformation which we have observed on a few examples in Mišević's works we can, at the same time find with BEKIR MISIRLIĆ.

The most important change in Misirlić's work can be traced in *Interior* from 1958. He was still firmly bound to his original theme; in that interior we can trace the gradual fragmentation of interior's three-dimensional space. Spatial perspective is already damaged, and entire space threatens to collapse



Radenko Mišević
Morning window.
Oil on canvas; 96 x 72 cm
Owner: Museum of Contemporary Art
Belgrade

towards the viewer. In that painting some objects seem to be viewed from different positions, which remind us of the approach of viewing initiated long ago by Picasso. Such way of focusing object must have resulted from what happened in painting *The Interior* and *The Blue Window* from 1960, *Window in the Night* and *The Window in Bosnia* from 1961. The final outcome of that maturing was *Interior* from 1961. In that maturing giving the dominance to the "art laws" where "narration is less important and the subordinate is visible" (Azra Begić). In these works painter glorifies the freedom of interpretation arranging coloured surfaces in geometric shapes following the possibilities of expressive means of factuality and texture which comes from the colour itself. As shown in *Interior* from 1961 as discerning of some shapes by gradual strokes represents one of the states of comprehension and viewing the problem he tackled with these experiences of dissection of space and its renewed hierarchic forming of composition – artistic elements, the painter starts new exploring adventures. The sixties were marked by a vivid interpretation of viewing of models that finally end at the end of the decade. The result of this was the fact that we could reveal what it is all about only by the name of the work.

III

REGARDING THE FORMING of groups *Petnaestorica* and *Sarajevo '55* one more gathering of four sculptors was noticed, whose aim was collecting funds for the construction of the atelier. From this example we can conclude that there are "no set conceptions" (Azra Begić) and that the artistic life was imbued with a dose of latent passivity.

Individuals have mainly trusted their own visions uninterested for homogenised and stronger appearances. Contrariety between young and old was growing rapidly and a crisis on the Sarajevo artistic scene was about to happen. Not only were the artists in search of their own expression and style, it is obvious that even the critics were disoriented arguing and asking themselves questions "what should an artistic theory and critique be like" and "what is its subject and which methods to use" (Mirko Marjanović). This continued the debate about the basis of evaluation of artistic work and its formal analyses. The spring jubilee ULUBiH exhibition in 1955 happened at two places, those accepted and those rejected – mostly young artists.

Exhibitions from abroad were of considerable importance for development of art and for education of the audience. "Depressing layers of conservatism and traditionalism start gradually to melt" (Meliha Husedžinović) which would give a concrete result – a bolder appearance of Sarajevo painters who set to search the nonfigurative. There were two exhibitions that were long remembered – exhibition of modern American lithography in 1955, and appearance of the Zagreb's group *Mart* in 1957. With the first – the young critic Vefik Hadžismajlović comments "that it" – abstraction – "is lately less regarded as decorativeness" and that also "our art – with its most outstanding part goes towards abstraction" (Azra Begić).

The first appearance of AFFAN RAMIĆ and BORISLAV ALEKSIĆ at the spring exhibition ULUBiH can be regarded as the first of such kind.²

2/ „Borislav Aleksić's exhibition symbolizes in the real sense that we today call the full abstraction and it reflects the search of youth for individuality which is in danger of losing every contact with society... He wants to announce with these works his individual vision of nature“. M(uhamed) Karamehmedović, Plima Mladih, Svijet, Sarajevo, 20.12.1960.

Affan Ramić is a painter whose opus is today hard to systematize due to the fact that his atelier in Grbavica, Sarajevo was completely devastated in the last war in Bosnia. Even the post war Monograph Affan Ramić³ represents partially done work because the reproduced works stayed without their basics – without title and year. This painter at the very beginning enters the scene with a determined style which “excludes objects of the visible world and the content of the painting is reduced to his own mood” (Smail Tihić).

The Two Earths from 1966 seems to represent a reduction of the motive on a fragment of the soil surface revealing in it only artistic elements. *The Region* which dates before 1960 with his active gesture is a witness of the boldness of the young painter who aspires to affirm new artistic principles.

With their modern conceptions they couldn't cause the turmoil as they would have done a few years earlier. In the same year Polish protagonists of geometric abstraction from 1920s and 1930s arrive to Sarajevo. It was a great starting point for new triumphs for Sarajevo Youth.⁴ In 1961 MEHMED ZAIMOVIĆ exhibits in ULUBiH. “He was the artist that led our painting into the exclusive exhibition institutions of Yugoslavia and the World”. (Azra Begić)

His works from that period emphasize the bond with Belgrade's circle, the place where he had completed his military service and there already existed a new figuration seed which was brought to Bosnia by Borislav Aleksić.⁵ The origin of Zaimović's distinctive shaping and unique style which he found in drawings from his early period, especially in drawings from 1962: *A Concert for a Violin and Cello*, *Two Figures*, *Composition*, *Head and Figure*.

With its sensibility, it is a clear drawing of full lines without the gradual sensations where we can already see undefined shapes that will replace human figure and turn it into an abstract geometrical shape. These figures are based on a different reality which is imbued with moments of magic and the unreal. That what strikes when we first look at the drawings is the duality which is always represented with two human heads whose end in artistic search we have clearly presented in one canvas from 1964 – *Two Heads*.

The painter made a step towards the reduction of space in two dimensions leaving it without figurative despicability. Separate face-organs, nose, eyes, ears served more to vivid compositions of abstract shapes rather than physiognomic description of face itself. Drawings from cycles *Dialogs* from 1966 represent the next phase in this evolutionary procedure which is radicalized to the utter limits.

That what still remained preserved in a certain shape are admixtures of the two heads that we already know about from his earliest drawing, although this time the heads are completely abstract with a kind of dots, shapes, commas and hatches. These Zaimović's heads are always in some kind of mutual relationship – glued or bonded together next to each other, they always make a compositional dominant and they seem to be the axes of the main plot. We can follow that accent in the

3/ Nikola Kovač, Affan Ramić
Monograph, Sarajevo 1998.

4/ „In the 6th decade, all the discipline, dogmas and untouchables of socialistic realism were overthrown from their throne“ Azra Begić in her text in catalogue on the occasion of exhibition of BiH art 1945-1974. Art gallery BiH, Sarajevo in 1974 „then were the conditions made for the extraordinary enthusiasm which characterises 1959 when our art chronicles its last phase on the way to abstraction“. Azra Begić, Painting of the 6th decade in BiH.

5/ Meliha Husedžinović, Monograph Zaimović, Sarajevo 2002 p.8



Ljubomir Perčinlić
Interior III, 1962
combined technique on canvas; 22 x 26 cm
Owner: Family Perčinlić



Ljubomir Perčinlić
Bosnian Landscape, 1960.
 Oil on cardboard;
 Owner: Family Perčinlić



Ljubomir Perčinlić
Herzegovina's Landscape, 1960.
 combined technique on canvas; 49 x 57 cm
 Owner: Family Perčinlić

6/ Enver Dizdar, *Pred fenomenom prostora*, Oslobođenje, 10.08.1976.

Eruption of Monologue from 1967 on the white surface of the upper half of the painting. As the artist said in one interview: "that my expression, that my world, that which is mine and that which is presented in my paintings, did not developed by itself, accidentally or abruptly. It is a result of a long lasting effort."⁶

We can enlist one more artist in to the current in which determination initiated changes in BiH. We talk about LJUBOMIR PERČINLIĆ, an artist with "crystal purified artistic consciousness" (Sonja Briski – Uzelac) who returned to Zenica after he graduated in Belgrade. He imposed himself with his clearly profiled and unique work to the more backward community than Sarajevo. If we could approach his work on the basis of title, i.e. *Interior* from 1961 or *Interior III* from 1962, it would be clearer what was the visual object of his thought. In that case Misirlić's explanations could only be of limited use, because Perčinlić is a painter of different sensibility.

His paintings are quieter and calmer, with coloration and composition. Finally, he isn't interested in the motive but in the painting in progress. Unlike Misirlić, Perčinlić's geometric forms suggest, already in the early phase of abstraction, firmness of the artistic order which is based on contemplation. Whether geometrical abstraction, painting of the sharp edges or analytical painting, Perčinlić never aspired to any particular direction. He "doesn't count on the visual sensation, but on contemplative moments because of spatial impoverishment of the painting" (Zvonko Mahović). That painting will be poorer and poorer with both – artistic elements and colour. The reality that Perčinlić was focused on from the beginning of the seventh decade is the same pattern that has landscape as their starting point or those that search for it in the interior or still life. Final painting is based on the same law of shapes, whatever the topic may be. Paintings *Bosnian Landscape* and *Herzegovina's Landscape* from 1960 make an excellent reference point which reveals the secret of the contrast based on the inner laws. Bosnia from one and Herzegovina from the other side, contrast that is so far away from each other, but at the same

time touching each other. Like day or night, or morning or evening – so far but so close, an everlasting story about pairs and couples that with their contrast complete each other. The result in the way of projecting these two bipolar characters is in complete correspondence with the discussed idea. The artist devotes most of the space of the picture surface to the vivid surface of the landscape i.e. to the soil. In this way he neglects to describe the sky. The artistic interpretation of things seen in nature, he subordinates part of the sky to the ground, describing it as if it were just another hill situated far away in the horizon. While the Herzegovina landscape emphasizes lively strokes of the paintbrush, vivid light in every part of the picture and factuality that tends to be textural – finally, the space where the artist is a stranger to himself – Bosnian landscape, at the first sight reveals a state of peace and tranquility. That harmonic hilliness is also emphasized with coloration which doesn't have a great dramatic contrast, the brown colour dominates and it is amplified in a wide spectrum of its own possibilities. If we take these two paintings as a crossroad where the artist was at that moment – he was about to decide which way to go, the viewer undoubtedly concludes that the artist has chosen the way which heralds the painting Bosnian landscape. Herzegovina's landscape points out the wider spectrum of the sun's light, Mediterranean colours for which the artist chooses emphasized gesture of the paintbrush realised with additive method of colour synthesis in one new whole which takes place – not in the canvas, but in the eye. However, Bosnian landscape is the starting point from which Perčinlić creates many of his later works, interiors and landscapes. If we look closely at *Interior III* we would say that it is about another perspective, or another area of *Bosnian landscape*. What is he trying to tell us? He tells us that he has a deep insight into the essence and secret of many shapes. He tells us with his painting that he paints things from his surroundings just the way they are, and not the way they appear to be. Here lies the source of Perčinlić's persistent obsession to start and continue to paint with a new language understandable only to those initiated and which still remains closed to the masses. If we return to Perčinlić's still lives from the end of the sixth and beginning of the seventh decade, we will notice many similarities with Morandi. Those paintings are marked with soil – like palette of colours, white and undefined contours of objects and dominance of man's absence.

IV

IN THE TITLES OF DOMESTIC CRITICS at the beginning of the seventh decade, we can see that there was a sort of crisis that was about to affect artistic life. The critics openly criticized certain phenomena paying no attention to the wider set of circumstances that the environment of certain artists is made of. In works from that period we can see a new picture of a man and the world. The departure of important individuals from Sarajevo, writers and painters has shaken Sarajevo cultural circles, "this exodus is discussed secretly and openly and written about in papers" (Azra Begić). Momo Kapor, the writer, painter Radenko Mišević and critic Žarko Vidović all left Sarajevo, and the rest of the young generation stayed in other communities after graduation, e.g. Halil Tikveša, Emir Dragulj and many others. This made a poor Sarajevo cultural milieu even poorer – an overall crisis was about to happen.

The second half of the seventh decade began with an urge of increased visits of artists from other milieus. This initiated the idea regarding the foundation of *Mala galerija* which was opened in 1968. Those years were marked with the spirit of liberalization on the artistic and other levels. It is not coincidence that graphics as a media was abruptly developed in the seventh decade and it spread together with the triumph of abstraction and enformel. Namely, technological possibilities of graphic were also fertile ground for the development of expressive technique, and the media fully corresponded with the idea itself. Husko Balić, Bora Aleksić, Dževad Hozo, Mersad Berber, Emir Dragulj, Halil Tikveša are some of the names that built their own styles in the area of graphics at that time. Some of them stayed in places where they studied, still bound to their native soil, and some of them returned to Bosnia. HUSKO BALIĆ'S graphics stayed till today poorly researched and systematized, and his specific expression, without the proper valorisation. In early sixties he had two one-man exhibitions, but in that time, he still stayed unnoticed and uninteresting. In his prints e.g. *Fragments* from 1967 we notice complete directness and spontaneity as if it is not about a conscious author's act, it is rather an attempt to make a test print that would give an insight into the achieved values of the print. The childishness and skilfulness of his hand sometimes uses zinc as a field of strong mechanic blows, evoking old copper handicraft and sometimes scrapings of the needle as if the tool was held with such a skilfulness making an impression that the artist didn't have a goal to draw anything. As a result of that his final print has a wide spectrum of gradual values, from those mild, achieved by hatching, to those that give the strongest level of blackness that leave a relief trace on the print. Because of his special care towards printing procedure, his prints always carry a large quantity of traces that we ascribe to strokes of the hand, but here we talk about the traces in zinc that were caused by spontaneous scratches and by blows from other objects. Lines and dots seem as though they imitate something, but we do not grasp what it is. Away from narration in this way, every trace that is left on the tablet and then printed on the paper, become itself a sign that emits the quality aspect of its existence, neglecting quantity. While Perčinlić's painting reminds us of light, layered and transparent veils, Misirlić's paintings remind us of thick layers of solid matter, on the other hand Husko Balić graphics remind us of traces of roughly cut hard stone. This artist entitles one graphic from 1960 *Inscription in Stone*. Husko Balić, like Perčinlić and Misirlić, is a part of group of outstanding artists of BiH art scene that don't live in republic's capital. We can put Husko Balić side by side with other two painters also from the other point of view, because they "take us into the spaces of almost eastern contemplation". (Meliha Husedžinović).

Gesture that is used by this artist is far away from handwriting made by paintbrush, each of his grooves is sharp, strong and keen. Also his imprints emphasize the process of work characteristic for printing and take us into the area of freedom and lightness. A feeling of childish vividness reminds us of the expressive and abstract scratches of Cy Twombly.

It seems that one artist contributed in a special way to the development of Yugoslav and Bosnian graphic. We are talking about DŽEVAD HOZO. He graduated and specialized in Ljubljana and even then, he formed an authentic artistic expression that will later become his unique style. He is an artist who won many international awards before he was 30, taking part in exhibitions in Bosnia and abroad. What he began to explore in 1963 in *The Stone Ornament* in the technique of planar print (lithography)

exploded in the next few years in the techniques of etching: copperplate engraving, dry point, vernis moua. That lithographic print authentically suggests relief of stone ornament, its three dimensionality and volume, but surely not in a mimetic way of authentic presentation of a set motive, because the gesture and the stroke of the artist do not have the descriptive intention, they are rather symbolic. By looking in the picture – it becomes subordinate to the technological – we can see graphic and its procedure, with this it in a strange way stops being a picture and it more and more becomes a sign. The artist succeeded in putting the process into the foreground – in this case the entire graphical process – as a time phenomenon that follows every happening, giving to a static painting quality of temporality.

A combination of tiny and large grains that were used during the preparation of stone, choosing the colour and the way of printing – were colour after colour is printed with a small distance from each other, finally make the basic elements that really suggest the volume and texture of the stone. While the printed background of the flat quality in bright tone on which is the stone ornament, reveals the fact that it is not about painting how a Renaissance painter understood it, rather it is about the symbol just the way the medieval artist understood it. Hozo will practice this artistic method in the next period, even when he incorporates elements realized in photo printing procedures into his graphics. In 1965, Hozo did *The Red Turban* with relief etching, and here also his coloration tells about the aspiration towards the painting and relief towards plastics. Herewith this graphic-artist creates a specific graphic language which will not speak only of graphics and graphic's page, but also about what graphic page represents. In the same year, the shape of his tombstones are more and more freed from their coloured background so there is a pure relation of paper as background and as sign, which with its clear shape becomes everything in the painting. That definite freedom of the sign is in the painting *Flaming Moraska* done in two colours on the same tablet, high and deep. There aren't any dry point moves on this graphic, but the entire shape was realized with liquid means that are painted with paintbrushes offering possibilities of an undefined and wider handwriting.

In the context of the relationship of traditional and contemporary during the 6th and 7th decade it is worthy to mention the appearance of the transformation in expression with one artist in the middle generation. We talk about VOJO DIMITRIJEVIĆ, who fought with the Partisans in WWII and marked, with an important contribution the phase of war and post war art which we know as socialistic realism. In the sixties, a search for the more adequate expression resulted in pure abstract solution. Interestingly Vojo with his age doesn't belong to the young generation of that period, but with his views and needs, he uses an expressive language which in a way was reserved for the young.⁷ In this way of search and emancipation, there are evident phases in which it is obvious that the artist is searching for a compensation of what can't be shown realistically any more, disrupting naturalism with geometry. After the explosive paintings in 1954 : *Šuckori Pass by* and *Poplar Trees* he continues to search in the same year by disintegrating painting to cubist views of light and space in *Poet's Vision*. Dramatic and expressive stroke of the paintbrush with the wide spectrum of colours which is present in *Poplar Trees* is slowly changed by the artist for the drama caused by other means. His gesture and emphasized handwriting go to the background, while geometric disintegration comes into the foreground. After his pre war

7/ Vojo Dimitrijević was born in 1910. In the early sixties he was 50.

time in Paris, he always seemed to be under the influence of Picasso – sometimes more and sometimes less. In *The Occupier* from 1959 we can see even more disintegration of the painting field, that more strongly suggests the artist's destruction of the visible that was about to occur. We can freely conclude that his *First Free Morning* from 1961 symbolizes the final liberation that shall result in a complete expression, in a large canvas called *Catastrophe* from 1963. What was topic in his phase of socialistic realism, continues to be the topic in these phases of transformation in the direction of more modern expression. He still continues to depict his war experience in his works, but in a completely different way – the way of a man who long ago came out of the war and who faces the new problems of modern man in peace. What were the real motivations for the artists to abandon the figurative painting in which he had a chance to realise his most successful works should be thoroughly researched, but isn't the title of one painting from 1962 very indicative *Troubled Time*?

V

AFTER THE VIEWING of presented facts we come to a conclusion, who and where were the bearers of the development of BiH art during fifties and sixties. They came from different areas, they bore different influences and from that point of view they were heterogeneous, but from today's point of view they make a homogeneous current that passionately and resolutely controlled the artistic development of that time. Their common ideal was freedom and creativity, and in the countries where that time was marked by the loss of freedom, their artistic work could surely be called decisive. Precisely, because it aspired to break set rules of official artistic practice. Finishing the era of socialistic realism in such socio-political circumstances can be freely called avant-garde.⁸ The artistic works from this exhibition introduce us to the appearance of abstraction in Bosnia and Herzegovina; each of them represents a fragment of artistic work of the fore mentioned artists. With this exhibition we get an insight into the development phase of BH art in the period of the fifties and sixties, but also an insight into very specific and individual phases in which artists search for answer to their own exploration. In order to get more relevant valorisation of this artistic phenomenon, the most adequate examples of such art from Bosnia were found in this analysis – of course this view represents just one of many different views, but it is stimulating enough to motivate further research of that period.

8/ What Miroslav Krleža caused with Ljubljana paper in 1952 on the congress of Yugoslav writers was an announcement of the end of socialistic realism dominance in art.

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