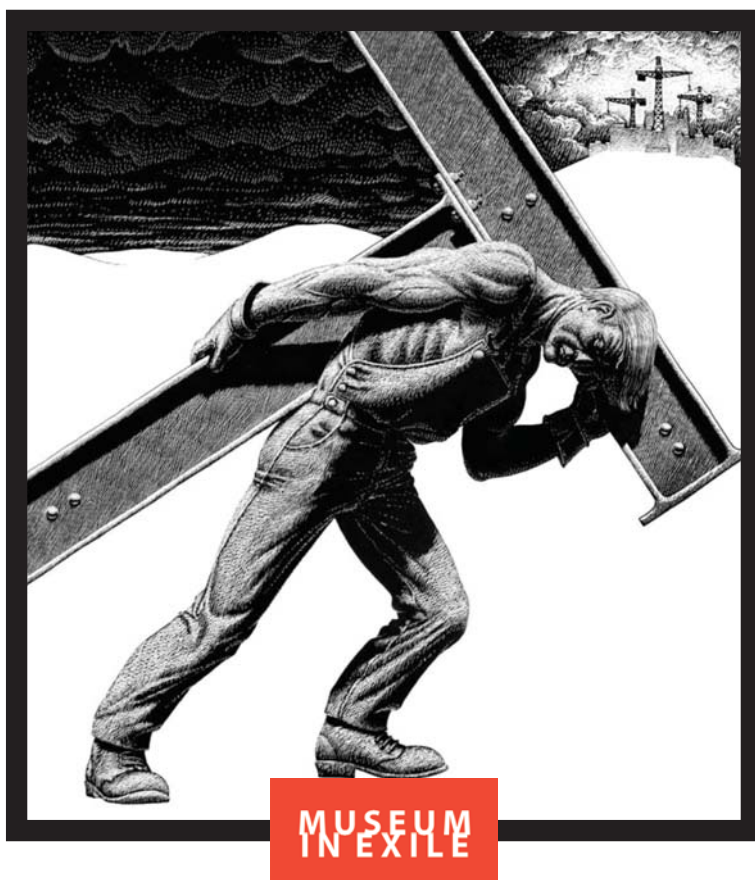


Asim Đelilović  
**DRAWING** IN BOSNIAN  
AND HERZEGOVINIAN  
DESIGN



ALPHONSE MUCHA ● NORBERT & WALTER NEUGEBAUER ● ISMET MUJEZINOVIĆ  
● PABLO PICASSO ● MERSAD BERBER ● ABDULAH KOZIĆ ● MIRKO ILIĆ ● ZLATKO  
UGLJEN ● ISMAR MUJEZINOVIĆ ● MIRSAD KONSTANTINOVIĆ ● ALEKSANDRA  
NINA KNEŽEVIĆ ● OMER HALILHODŽIĆ





ASIM ĐELILOVIĆ  
DRAWING IN BOSNIAN AND HERZEGOVINIAN  
DESIGN

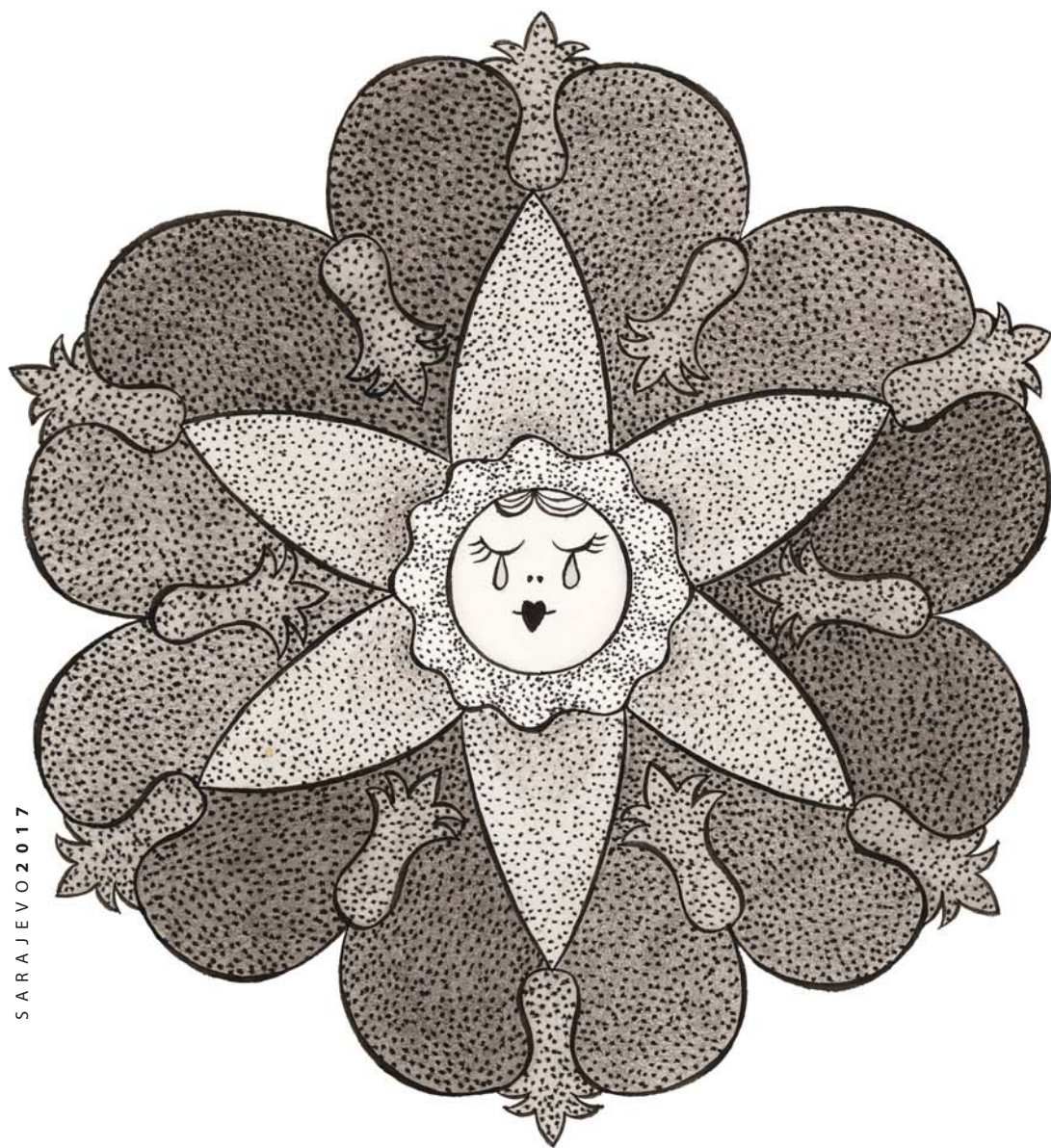
Asim Đelilović **DRAWING IN BOSNIAN AND HERZEGOVINIAN DESIGN/ Publisher:!! / For publisher:!! / English translation:** Senada Kreso and Spomenka Beus / **Repro-photo:** Dragana Antonić and Enis Logo / **DTP:** Boriša Gavrilović / **Illustration on cover side:** Mirko Ilić, Are Yugoslavs Lazy, Start no. 420, February 23, 1985 / **Illustration on back side:** Mirko Ilić, Vesna Kesić - Is narcissism blossoming, Start no. 255, November 1, 1978 / **Archival material:** Mucha Trust, Foundation of Alphonse Mucha, Prague (Czech Republic), Mirko Ilić Studio, New York (USA), Omer Halilhodžić, Mainz (Germany), Academy of Fine Arts Sarajevo, Department of print making / Zlatko Ugljen / Alija Balta / Dejan Kršić / Amila Hrustić and Amra Kozić.

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AND HERZEGOVINIAN  
DESIGN



SARAJEVO 2017



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## FOREWORD

For a long time, a whole decade, I have been patiently and quietly working on the collection that would encompass the most significant authors and achievements in our contemporary culture with the aim of saving from oblivion and preparing for future generations information about our most valuable creative and artistic features, authors and their work. These authors and works gave to this culture a specific "colour and sound", on the basis of which it has earned the Bosnian-Herzegovinian prefix". This process has enabled me to discover many valuable works and to get to know their authors, as well as to develop a broad network of partners – both individuals and institutions in Bosnia and Herzegovina and beyond. Thus, a library, a photo-library, a phono-library, and a collection of posters and publications were born, along with a collection of industrial products.

In order to promote this book, in the past two years, I published three editions of the book titled *Museum in Exile - Bosnia and Herzegovina in the Modern Era*, each close to one hundred pages longer than the previous one. The third, and so far the most complete edition, has as many as 440 pages with almost 600 illustrations. These books demonstrate the results achieved, and the scope of collected material, but also bring its content closer to a wider circle of readers. Most of the book's readers, take it as the book on design. As such, it is becoming ever more interesting for the widest public, for students of design, but also for already well-established designers interested in our design culture and its experiences.

In the preparation and realisation of the third edition of the book, I have paid special attention to drawing. Collecting material for this collection, I had already come across valuable examples in this domain, discovering and learning about the high quality and prolific authors. Some of them I had known from before, remembering them from the school reading list, children and youth magazines *Male novine* and *Vesela sveska*, comic books and cartoons, while others I got to know at a later stage. Having in mind the nature of design process and the role played by drawing within it, along with the information that I obtained while collecting the material for special chapter on illustration and illustrators in our country, I have decided to prepare a special edition

thematically dedicated to drawing and its role in the domain of design in Bosnia and Herzegovina.

Defining the criteria on which I selected authors and their works, I tried to expand it to cover the broadest possible scope of works. The scope I wanted to achieve opens up the possibility for registering and emphasising a greater number of qualities they possess. These qualities can be defined as internal and external. The internal qualities are linked to *line* as the means; to *drawing* as a procédé and *drawing* as a result; or else, for the process of designing wherein drawing is the first step on the road from idea to product. Awareness that *design is the way of thinking* and that drawing (as a process) and drawing (as result) we see in all creative disciplines, both in arts (painting, sculpting, and architecture), and in design (product design, fashion, car design, etc.), as well as in technique (technical drawing), gives us the right to view the external qualities of drawing vis à vis specific features of each of these disciplines. In other words, it enables us to examine the volume and quality of *information* communicated by drawing in each of them. Historic dimension plays an important role here, since the period this overview starts from 1900 and ends at the time when this book is being made.

Authors whose works I have selected to present here are from Bosnia and Herzegovina, who have lived and worked in the country, those from Bosnia and Herzegovina who have lived and worked abroad, and those who have belonged to other cultures, but who spent periods of their creative life working on projects that originate from Bosnia and Herzegovina. By the nature of their interests and in terms of areas they worked in, they have all been engaged in a broad creative space, ranging from graphic design, illustration, interior design, and architecture.

Offering examples of projects they have realised, wherein drawings play an important role, on the road *from idea to its realisation*, I will try to explain their individual interpretative qualities and indicate specific qualities present in each and every one of them, which are of relevance for our understanding of drawing – both as a process and as a result.

## DRAWING IN BOSNIAN AND HERZEGOVINIAN DESIGN

How to understand drawing and the act of drawing? To speak about things and phenomena that are so obvious, so much part of our everyday life and so omnipresent, seems to be the most difficult task. If we are to speak in general terms, trying to look into everything linked to our drawing skills, we would not be able to neglect those information that are related to the phenomenology of perception, to our ability to observe and see, to the phenomenology of space, as well as to the wide field of different cultural matrices, different ideatic and ideological paradigms set for the purpose of possibility of understanding man and his world, ourselves and our view of the world imposed on us as the generally accepted one.

Historic legacy tells us that drawing, or the sign of oneself and the world marked by a line, its content and meaning is ancient, pre-historical. And that forms created by drawing appear in different modalities - sometimes reduced to a basic sign, sometimes expressively strengthened and dynamic, and at times close to the reality it describes - based on the idea of reflection of that reality as *subjective reflection of objective reality* - that is repeated throughout human history. In this respect we can speak about different models - paradigms, which can simply be understood as methodical models; as such, they can be patterns by which we are *expressing* - vis à vis a given context - a thought or an idea about form and its content, thus *telling* the story about the experiences of the world we have encountered or we are establishing.

If in our understanding of drawing and its qualities we take - as the point of reference - the experience of *Renaissance*, which represents, in the experience of the Western man, the watershed between historical epochs - the Ancient and the Modern Era - and then, having the basic understanding of the orientations of Renaissance, we could say that *drawing is - the preparation for picture*. Of course, we have no need for too many examples to defend this stance. Suffice it to look into the artistic legacy of the masters of Renaissance to see the confirmation of this thesis. Drawing is a procédé artists apply to come to their desired solution - the picture. And picture is - by the rule - a medium transmitting the desired message. When making a study for a picture, it

turns into the search for the character of figures we want to draw, their relationships in the space of the picture, and for the composition of the whole. For a Renaissance master the field of picture is very carefully conceptualised, identity of every figure is clearly defined, proportions are established and relations between them harmonised, and spatial relations defined, in a word – *the space of the picture is being carefully designed*. This awareness of the need for precise designing of visual content makes it possible to understand drawing as the “draft” of picture. Painting, as the final goal of drawing, includes several layers. The first is *formal* and it is made of form and space; the second is *iconic* and it stems from our consciousness that a sing can be attributed to every object, and not only to form – and to space, but also to colour; the third is *symbolic* because, in our consciousness, in the processes of our thinking, we transform all our external, extracorporeal experiences into systems of symbolic orders, categorising and systematising them, since the ultimate goal of every external stimuli is the creation of mental and sensory images that go beyond our physical existence and make us capable of experiencing the spiritual. And, the forth layer, which belongs to our emotions – the *aesthetic layer* - stems from our senses and relates to our right to make choices on the principle of pleasure and taste.

Thus, for us and for our contemporary design practice in the domain of drawing, the drawing made in the process of designing will combine both the process and the result, i.e. all the desired experiences of form, its iconic, symbolic and aesthetic qualities, on one hand, ant technical qualities that stem from the process (internal and external spatial structure), on the other. What we shape using lines carries with itself information about space and form, their structural, as well as iconic, symbolic and aesthetic values. Fir us, all the presented values are actually qualities – those that are present, but also those that are absent, i.e. those that are expressive and those that are weak.

Looking at the interpretative process as a whole, we can say that we actually use *line to shape* forms in space. Or else, if we accept that process is the road we take to reach a desired destination (painting), it can be explained as movement through the field of picture. Thus, interpretative process has a dual role: to explain the road that has

been taken, and to establish a desired content. In both of these cases, line is the carrier of information about space (and form). Line is space itself, or else, its expression, while length is its spatial dimension. We know that *surface* is an expression of two-dimensional space, while body - *volume* is an expression of three-dimensional space. Linguistically, in the hierarchy of spatial dimensions, this triad can be presented through the *line - figure - form* relationship.

All the aforementioned belongs to the phenomenology of visual language, which, thanks to the ease with which it establishes visual codes, overcomes easily and quickly barriers of the (spoken) notion-based linguistics, because the possibility of consensus in the case of shaping visual signs and establishing their meaning, is greater and is established easier and faster, both among members of different cultures, and among members of a single culture within which age differences are expressed. In terms of interpretation, it is important that a sign that we draw is recognisable and visually clear (legible), regardless of our drawing skill. That is why children's drawings, although "unskilled" in the eyes of adults, are understandable and clear. In other words, visual signs for house, bird or tree are understandable regardless of the skill with which they are drawn as long as a degree of their recognisability is preserved, and as long as we recognise them without hesitation, or else, as long as information about them is preserved. Structures of notions in spoken linguistics are abstract, while, in visual linguistic, they are spatial. As spatial, they can provide different models in the organisation of structure – but this structure always implies a symbolic hierarchy, be it the *centre - periphery* or *figure – background* relationship, or the system of symbolic orders in the *top-down* or *left-right* relationship.

These are some of the starting points necessary for our understanding of drawing - as a *procédé* of drawing and as drawing itself – as we see in the examples of Bosnian-Herzegovinian authors, or those who can be linked to design projects in Bosnia and Herzegovina. The time span of a whole century enables us to demonstrate various creative contexts as well as various interpretative changes, on the basis of taste and style that dominated at certain points in time – i.e. the period or



epoch to which an author belongs, his *weltanschauung*; or specific features of drawing in presenting content related to different kinds of design – from architecture to car design.

Famous Czech painter **Alphonse Mucha** is the author with whom we will begin our overview. He is important for us because he took part in the designing of the interior of the *Bosnian and Herzegovinian Pavilion* at the Paris World Fair in 1900. He actually made the drawings for wall decorations in the interior of the pavilion, and drawings used for designing the restaurant menu fiche. At the time of realisation of this exhibition, Alphonse Mucha lived in Paris and was one of the most recognisable and the most prolific artists of *Art Nouveau*, perhaps even its best representative. He became world famous in 1894, with his design of poster for the performance of the famous actress Sarah Bernhardt at *Théâtre de la Renaissance*. His motive of a young woman, with her mane of hair, surrounded by stylised flowers and other ornamental decorations, became his brand. His unique style, permeated with the linear dynamism of *Art Nouveau* and with the feeling for decorative, can be understood as a synthesis of classic artistic expression based on fine and subtle modelling of details and on dynamic linear structures that „frame“ his figures (i.e. contours of figures), activating the picture's background, thus giving it a decorative character. His drawings made for the restaurant *menu* show it quite clearly.

Emphasised linear descriptions, visual surfaces framed with dark (black) colour, rich and precisely described details are also characteristic for Japanese wood engravings of the 18<sup>th</sup> and the 19<sup>th</sup> centuries that had – as it is believed – great influence on the development of Western European art of the second half of the 19<sup>th</sup> century. Indirectly, we can see these influences in *Art Nouveau*, but also in the art of comic strips that has become very much present in public space. The giant frieze he created for the interior of the Bosnian and Herzegovinian Pavilion in Paris in 1900, which was placed on the façade of the Grand Hall, repeats, stylistically, all the values of his expression belonging to the *Art Nouveau* style; thematically, perhaps it announces his later works, the series of giant paintings (from 4x4 to 6x8m) titled *The Slav Epic*, painted between 1910 and 1928, which represent a visual summary of the history of Slavs.



**1) Alphonse Mucha**

Study for the Menu for the Bosnian Pavilion Restaurant at the Paris Exhibition 1900, Pencil and watercolour on paper (62.5x24.5 cm)

Credit Line © Mucha Trust 2016

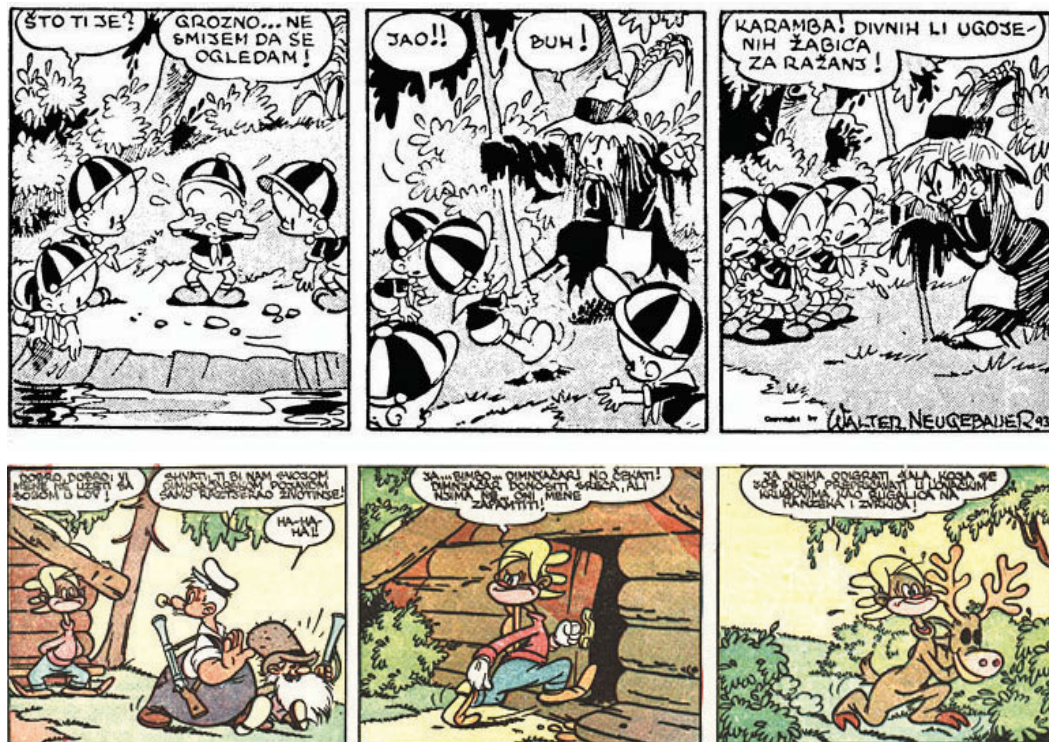


**2) Alphonse Mucha**  
Mural for the Bosnia and Herzegovina Pavilion, Tempera and watercolour on canvas (244 x 627 cm), Museum of Decorative Arts, Prague. Credit Line © Mucha Trust 2016

There are two paintings in this series that directly refer to our peoples. One is titled *Defence of Siget by Nikola Zrinski*, and another *The Coronation of Czar Dušan in 1346*. In the treatment of space and themes, Mucha's works in the Slav Epic cycle represent a departure from *Art Nouveau* and artist's return to Romanticism, however, it does not diminish his artistic and visual contribution to the world art.

The first reading of this frieze created for the Bosnian and Herzegovinian Pavilion indicates a religious, i.e. Christian content, i.e. a part of religious practice of Roman Catholic Church every year on 15 August as an act of worshipping Our Lady, the Mother of God. This picture is an apotheosis of life and death. Its right side symbolically represents the act of birth, while the left represents the act of death. Structure of the picture itself is based on relationship between the centre (throne) and periphery (group of figures to the right and left). However, what is typically Slavic here is the ambiance, the nature and the forest-framed scene as an expression of the popular celebrations that were held in nature as early as in pre-Christian era, at specially chosen places, the celebration that we can see even today.

Formally and in terms of interpretative paradigm, the art of cartoon and comic strip is partly based on the interpretative experience of Japanese wood engravings. In our culture, the art of cartoon and comic strip saw its earliest and highest achievements in the work of brothers **Norbert** and **Walter Neugebauer**. As early as teenagers, in mid-1930s, they started publishing in Zagreb their comic strips establishing thus a standard, which, in terms of quality of expression, did not lag behind their role model *Walt Disney*. This artistic expression was inherited from cartoons, which had appeared much earlier, with caricature as the main



### 3/4) Norbert and Walter Neugebauer

The adventures of Dik Izvidnik (3),  
Novi vandrokaš, Zagreb 1938/39.  
Jack Jackson and Bimbo Bambus  
in African jungle (4), Mickey strip,  
Zagreb, 1938.

characteristics. But, in these comic strips caricature does not have negative connotations of either challenging or underrating the figure, their main characters are the so-called "ordinary man" faced with the great and cruel world, but in these comic strips this ordinary man is the one who triumphs over evil. Norbert was a gifted writer, who wrote humorous scenarios in the form of verse, while Walter did all the rest – drawings, composition and direction.

The comic strip form has one particularity vis à vis the classic understanding of drawing and painting: the plot, i.e. the story that develops in a series of images. Although this principle – the narrative – will be more efficiently developed later, with development of the art of film, comic strip has kept its integrity because it enables its readers to manage time – to stop the story at certain points and to rewind it. Film was able to achieve this only when reproduction devices - videotape and video recorder – were invented. In the examples of comic strips drawn by Walter Neugebauer, along with their enviable drawing skill, we see his skill of director as well. Some scenes are not realised only in one panel, but the narrative develops through several panels so that the



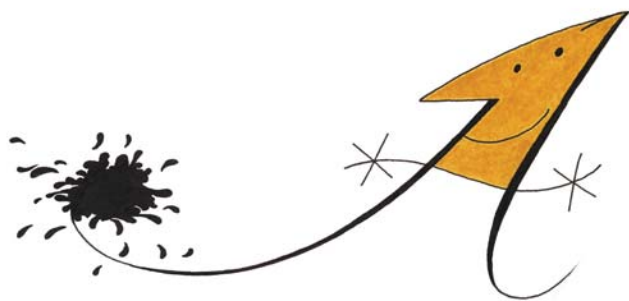


**5/6) Mirko Ilić**

(5) Mafia, Il Venerdì di La  
Repubblica, Milano 1992,  
(6) Time, Cover side, June 18,  
1990

viewer manages the space in the way that we see in film thanks to the movement of camera – moving closer or further from its subject.

The power of the media, the precise shaping of the message and the management of time through directing the "camera" that replaces the viewer, these are all the qualities visible in the comic strips of **Mirko Ilić** made between 1976 and 1978. Here, I would especially emphasise the comic strip *Untitled, Polet No. 53 on 13 February 1978*, which shows all these features very clearly. Master of drawing and illustration, and ingenious author with strong social background, courageous enough to participate in public debate, capable of clearly articulating his message and, perhaps most importantly – to take a stance – Mirko Ilić has been very successful with his prolific and powerful body of works, both as an illustrator, author of comic strips, designer of posters, books, LP sleeves,



art director and writer. Due to all this, he became an important figure at international design scene. In the selection of his works, I focused particularly on his comic strips and illustrations. They present him as the author who is exceptionally knowledgeable both about the possibilities of the media he uses to express himself, and about the way he adjusts his interpretative manuscript to the message and the media he uses to communicate it. Depending on the goal he wants to attain, his manuscript is mimetically precise with an abundance of details (*Mafia, Il Venerdì di Repubblica, Milano 1992*), or reduced to the basic visual sign achieved by simple visual means (*Canada, Time International, June 18, 1990*). Mirko Ilić's created messages easily communicate with public since they are both clear and semantically legible.

Clarity and legibility of visual sign is present also in the works of Mirsad Konstantinović and Aleksandra Nina Knežević. Both authors find ideas for their creations in playfulness. In the case of **Mirsad Konstantinović**, it is a well thought-of and disciplined procédé, which he makes abstract by using line, surface and colour and turning them into narratives linked with children, learning and school. He reduces these narratives into the basic form of a sign – circle and square, carefully organising the space of his pictures repeating the already set spatial

#### 7) **Mirsad Konstantinović**

Illustration for the book:  
M. Katanić-Bakarić, N. Moranjak-Bambur, M. Tanović *Ruski jezik 5* (Russian Language 5), Svjetlost, Sarajevo, 1990

#### 8) **Aleksandra Nina Knežević**

Illustration for Faruk Šehić's book *Knjiga o Uni* (Quiet Flows the Una, 2011), the 2013 edition



**9) Pablo Picasso**

Illustration for Veljko Bulajić's film *Bitka na Neretvi* (The Battle on Neretva), 1969

**10) Mersad Berber**

Illustration for Branko Ćopić's book *Mala moja iz Bosanske Krupa* (My Little Girl from Bosanska Krupa), Oslobođenje, Sarajevo, 1971



module. Thus, in the organisation of his compositions, there is the principle of repetition, wherein the overall visual experience comes close to design philosophy we find in the works of *Paul Klee*, and in the Bauhaus school of design. On the other hand, **Aleksandra Nina Knežević's** illustrations are equally semantically understandable and visually legible demonstrating that the procédé itself that the author applies to come up with her creations is essentially based on a clear orientation to achieve such a visual result that would repeat the freshness and immediacy of child's expression.

Let us remember that one of the creative orientations of **Pablo Picasso**, whose work is included in this overview, is tapped to the child in himself and to the reactivation of creative practices seen in children, both in terms of artist's procédé and in the way he establishes such a symbolic order that can freshen up the standard artistic paradigms, or establish the new ones on the basis of the idea of a new picture and a new semantics. Picasso's work use for the realisation of poster for Veljko Bulajić's film *Battle of the Neretva* (1969) is actually a universal story of heroism and of the struggle of David against Goliath, that of ancient epics, perhaps the Siege of Troy, or the heroic struggle of King Leonidas and his Spartans.



Stories, legends, myths - not those of universal nature, but of the local world, of a specific micro-culture are the themes of Branko Ćopić's poetry for children gathered in the collection *Mala moja iz Bosanske Krupe* (My Little Girl from Bosanska Krupa), published in 1971 by the Sarajevo daily newspaper and publishing company Oslobođenje.

**Mersad Berber**, who is also a heir of that heritage and micro-culture, enriched this edition with his visual poetics and further extended its layers. Children's world, playfulness and imagination, their first loves and the first life adventures make an endless register of motives that enabled the intelligent and sensitive artist like Berber to create an out-worldly visual style - at once multi-layered, woven, embroidered and rich - and to turn this collection of poems into a paradigm of a fairy-tale country, turning it into a fairy-tale.

**Abdulah Kozić**, as an author, dedicated his creative work entirely to children and illustrations for children. His engagement as an illustrator who worked at children's reviews *Vesela sveska* and *Male novine* was a long story about growing up, children anecdotes, family, and school... Abdulah Kozić's art is an open field, his contour drawings are clear and dynamic, while his characters are created as types (boy, girl, mother, father, teacher, grandpa) and recognisable in a series of scenes that

11) **Abdulah Kozić**

Illustration, *Vesela sveska*, 1977





**12) Ismet Mujezinović**  
Illustration for the poster *Živio osnivački kongres Komunističke partije Bosne i Hercegovine* (Long Live the Founding Congress of the Communist Party of Bosnia and Herzegovina), November, 1-5, 1948

**13) Ismar Mujezinović**  
Illustration for the posters ( from eight illustrations) by *XIV Zimske olimpijske igre, Sarajevo '84* (XIV Winter Olympic Games Sarajevo '84), 1983

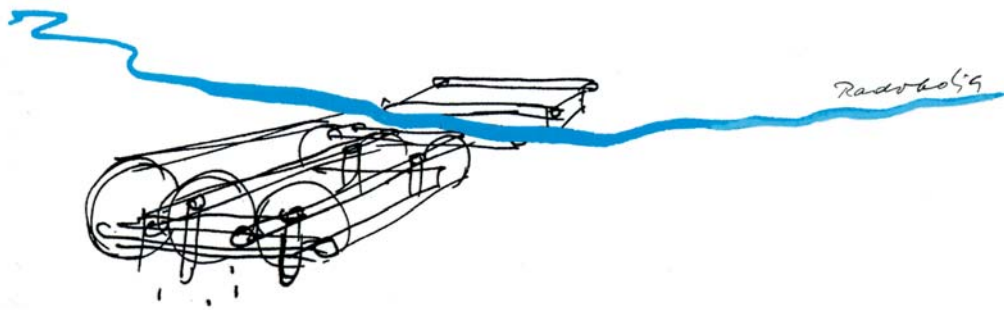


illustrate family and social life of children and youngsters. Images of childhood and school years filled one issue of the reviews to another, enriching numerous short stories and poems with its visual language.

**Ismet Mujezinović** is one of those artists who have secured for the art of Bosnia and Herzegovina a high place at the wider Yugoslav art scene. He is one of authors who tried to make the "fairy-tale" possible – creating a society of equals, equitable and free individuals. He dedicated his whole life to this goal and employed his artistic expression to achieve it. His opus is "heroic"; it speaks about the heroism of a generation, its hardworking ethos and its struggle.

The work I have selected here, the poster for the *Inaugural Congress of the Communist Party of Bosnia and Herzegovina*, made in 1948, is an expression of emancipation, joint struggle of men and women, of the



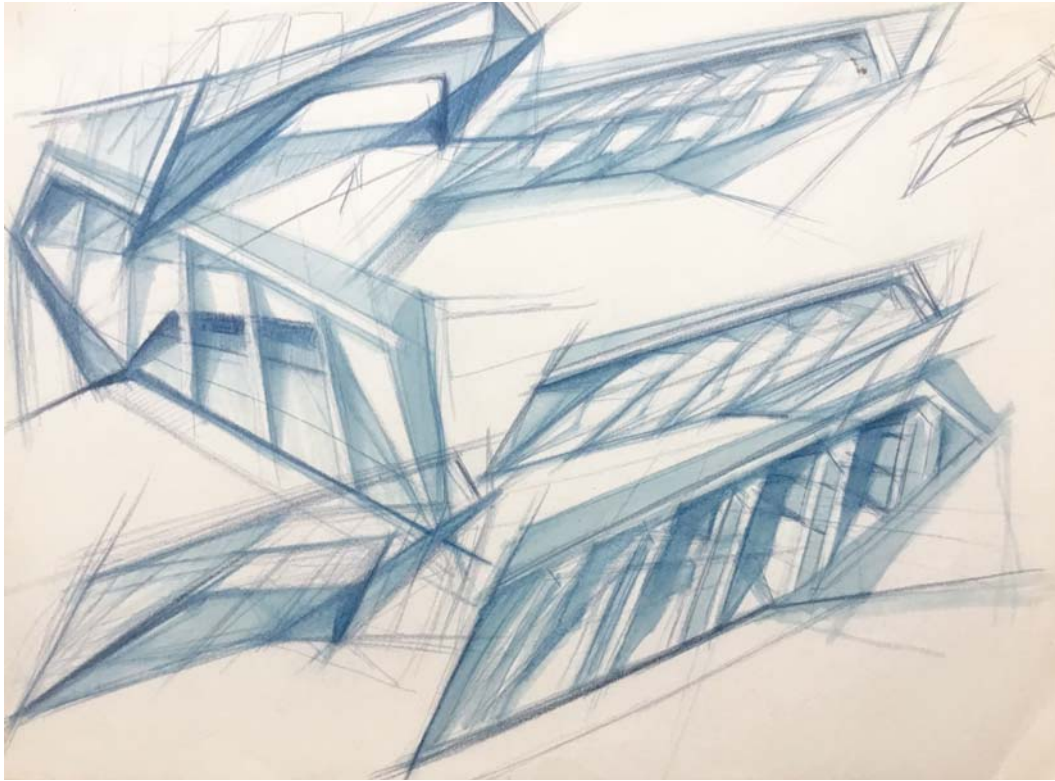


working class for a better and more humane society. The visual style he used to achieve this goal belongs to of the kind art critics use to call *social realism* – and our example demonstrates all the interpretative features and values of its author, his extraordinary interpretation skill and a powerful symbolic message.

The same clarity of visual message is present in **Ismar Mujezinović's** coloured drawings made in 1983 as promotional material for the 14<sup>th</sup> Winter Olympic Games - Sarajevo '84. Although at the first sight they look like sketches, these works done in the style of *New Figuration* – the movement that emerged in 1960s – they shape very clear formal signs indicating different winter sports that were represented at the Winter Games. The expressiveness of form, the colouristic stains permeated with open linear structures, it all suggests movement that illustrates dynamism – the expression of competitive spirit of sports. Drawings created by Ismar Mujezinović helped the *spirit of the Sarajevo Olympiad* to remain recognisable even today, thirty-something years later.

We find this element of dynamism in the drawings of architect **Zlatko Ugljen**; the only difference lies in the fact that his interpretative approach is focused on the content within which he explores relations

**14) Zlatko Ugljen**  
Sketch for the Roman-Catholic  
Cathedral, Mostar, 1972



**16) Omer Halilhodžić**  
Sketch for Škoda Kodiaq, a study  
for headlights, 2013

between architecture and nature, i.e. between architectural forms and those found in nature. His lines are actually the signs for architectural forms and for those found in nature, which the author confronts, intertwines and explores through the procédé of drawing. That is why his drawing style is rather conceptual and explorative and why nature and architectural form are in constant dialogue. In his entire opus, this dialogue is not just *external* – turned toward relations between architectural forms and nature, but also *internal*, related to the internal aspects of architectural form, its inner relations. Ugljen's attitude toward detail is equally careful as his attitude toward the whole.

Thus, in the works of Zlatko Ugljen, ideas of unity and harmony between the internal and the external are realised as relationship between detail and the whole; in other words, as relationship between an integral architectural form and the natural ambiance in which it is introduced. This characteristic – unity of nature and architecture, of the internal and the external, is the creative *credo* we recognise in each of Ugljen's works. Clear formal signs we find in the creations of cars done by **Omer Halilhodžić**, our best known and most productive car designer, actually hide in themselves a sensitive creative personality who finds

his creative sources in nature, its forms and sounds. Volumes, winding surfaces or expressive lines of his cars give an impression of the tonal scale of a melody – nature. This is one feature that brings this author close to his great role model – *Leonardo da Vinci*, and to his immediate teacher *Zlatko Ugljen*, who was the professor of the Academy of Fine Arts in Sarajevo where Halilhodžić completed his basic studies – that of product design. In observing nature and in the behaviour and reactions of living creatures, he searches for the *character* of his forms and *answers* to his creative dilemmas, and finds – while observing them – his own authentic design solutions.

### Summary

In the time span of a century, this historical overview of authors and their selected works gives us an opportunity to get an insight into *different individual creative approaches* as well as into different objectives of a single process - drawing - in *different aesthetic and stylistic qualities* of drawing that occur under the influence, or as an expression, of what we call the spirit of time, defined as qualities that have been developed due to the development of technique and technology, with the introduction of new techniques in interpretation, or with the development of new media. But, both new and old roles of drawing in the domain of design, the roles they can be defined as the quest for *transmitting information* about the fundamental qualities of a planned – projected form, and of its structural, functional, or aesthetic qualities. I hope that this selection will show clearly the strong presence of drawing in different areas of creativity, primarily in those whose objective is to describe space and its content, its vitality as interpretative forms, capable of being both *the medium of transmission of ideas* in contemporary production process, and *the final creative result*. The Bosnian-Herzegovinian example is just one such potential field for reflection - a mirror in which the trends of modern civilisations are mirrored.

### **ALPHONSE MUCHA – A SLAV STAR IN THE ARTISTIC SKY**

Alphonse Mucha (1860-1939) was a globally famous and exceptionally prolific Czech artist. He studied at the *Academy in Munich*, and at the *Julian* and *Colarossi Academies* in Paris. His rise to fame began with the design of a poster for Sarah Bernhardt's performance at the *Théâtre de la Renaissance* in 1894. His posters for *Gismonda* (1885), *Four Seasons: Spring, Summer, Autumn and Winter* (1886), and numerous others, e.g. those for *F. Champenois Imprimeur-Éditeur* (1887), *Moët & Chandon Crémant Impérial* (1899), *Joan of Arc*, *Maude Adams* (1909) then followed. In addition to designing posters, he worked in advertising, book illustration and jewellery, carpets and interior design. His style became known as the *Art Nouveau*, with him as its best-known representative.

He gained worldwide fame thanks to the 1900 World Fair in Paris where he designed Bosnian and Herzegovinian Pavilion, whose interior walls were painted with the mural titled *Allegory of Bosnia and Herzegovina*. He also designed *menu* for the Pavilion restaurant. Bosnian Pavilion at the Paris World Fair was a stand-alone pavilion placed between the pavilions of Austria and Hungary. Its designer Karl Panek was awarded the Silver Medal by the French Ministry of Education and Fine Arts, while for the design of the Pavilion's interior, Alphonse Mucha was awarded the medals of *Chevalier de la Legion d'Honneur* and the Order of Franz Josef I.

After years of living in Paris, Mucha returned to his native Czech Republic. In the dozens of large format paintings titled *The Slav Epic*, he painted the most interesting events in the history of the Slavs. His works are today held at the Alphonse Mucha Museum in Prague, the Museum of Decorative Arts in Prague and Musée d'Orsay in Paris.



**17) Alphonse Mucha in his Studio, 1901**

(1860-1939) Self-portrait with posters for *Sarah Bernhardt* at his studio in *rue du Val-de-Grâce*, Paris. Modern print from original glass plate negative (24x18 cm). Credit Line © Mucha Trust 2016









**18) The Allegory of Bosnia and Herzegovina**

Mural for the Bosnia and Herzegovina Pavilion.  
Tempera and watercolour on canvas (244 x 627 cm)  
Museum of Decorative Arts, Prague. Credit Line  
© Mucha Trust 2016





**19) The Allegory of Bosnia and Herzegovina**

Mural for the Bosnia and Herzegovina Pavilion (left).  
 Tempera and watercolour on canvas (244 x 627 cm)  
 Museum of Decorative Arts, Prague. Credit Line  
 © Mucha Trust 2016





**20) The Allegory of Bosnia and Herzegovina**

Mural for the Bosnia and Herzegovina Pavilion (in the middle).  
 Tempera and watercolour on canvas (244 x 627 cm)  
 Museum of Decorative Arts, Prague. Credit Line  
 © Mucha Trust 2016









**21) The Allegory of Bosnia and Herzegovina**

Mural for the Bosnia and Herzegovina Pavilion (right).  
 Tempera and watercolour on canvas (244 x 627 cm)  
 Museum of Decorative Arts, Prague. Credit Line  
 © Mucha Trust 2016



22) Menu for the Bosnian  
Pavilion Restaurant at the Paris  
Exhibition 1900  
Pencil and watercolour (33x13 cm).  
Credit Line © Mucha Trust 2016





**23) Menu for the Bosnian  
Pavilion Restaurant at the Paris  
Exhibition 1900**  
Pencil and watercolour  
(62.5x24.5 cm).  
Credit Line © Mucha Trust 2016



## THE NEUGEBAUER BROTHERS – PIONEERS OF THE ART OF COMIC STRIP AND ANIMATION FILM

Brothers Norbert (1917) and Walter (1921) Neugebauer were born in Tuzla. They moved to Zagreb as children and, there, in 1935, as grammar school students, they published their first printed edition of comic strips titled *Za vašu razonodu* (For Your Entertainment) demonstrating their talent for words and pictures. From that moment on, these two authors, Norbert as the author of scenarios, and Walter as draftsman, created a series of popular comic strip heroes. The best known among them are Nosko the Dwarf, Jack Jackson, Bimbo Bambus, Dik the Scout, Srećko – the Hungry King, Mali Muk, Zvrkić and Zbrkić, The Homeless Snail, Three Lazy Lads, Hrča the Master, Dado and others.

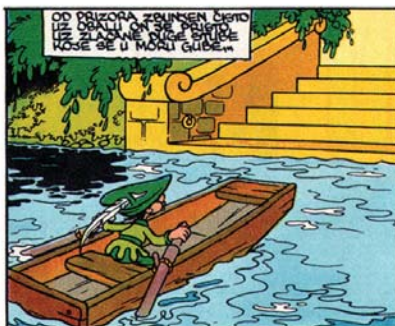
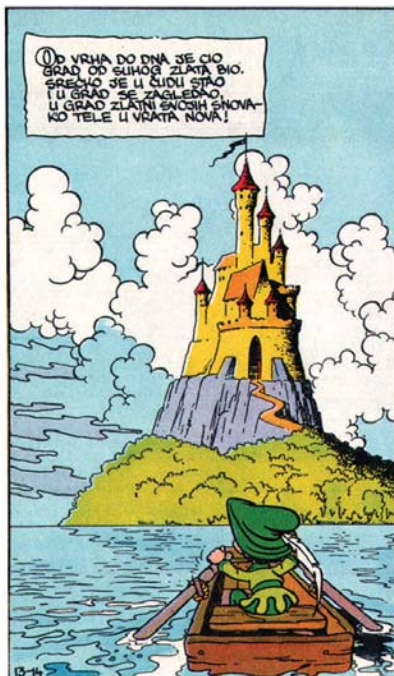
They started publishing their comic strips in the review *Oko*, published in Zagreb (1935/37), and then in *Mickey Strip*, *Veseli Zabavnik*, *Veseli Vandrokaš*, *Novosti* (1938), *Zabavnik* (1943/45), *Kerempuh* (1945), *Horizontov Zabavnik*, *Petak*, *VUS* (1952/53), *Plavi Vjesnik* (1954/66), *Strip Revija* (1962/63), and numerous others.

Norbert's gift for writing resulted in humorous and memorable rhymed texts. On the other hand, Walter's gift for drawing described a whole artistic universe. At the beginning, his style was based on the *Walt Disney School of Comic strips*, but he soon improved and developed it in a series of characters and composition arrangements, making them recognisable and authentically "walterian" (Hungry King, King's Favourite Lady, Tarzan on the Road...). In parallel with this caricature-type comic strips, as critics like to define them, Walter Neugebauer was a very prolific author of the realistic expression (e.g. *Winnetou*). *Veseli Vandrokaš* (1938) and *Zabavnik* (1943) were their own publishing projects. As of 1948, the satirical magazine *Kerempuh* brought together a group of cartoonists and draftsmen (Fadil Hadžić, Walter Neugebauer, Dušan Vukotić, Borivoj Dovniković, Vlado Kristl, Zlatko Grgić, and others) who initiated the establishment of a film studio for the production of animation films, called *Duga-film*. In its production, based on a screenplay by Mirko Tišler and under the artistic direction of the Neugebauer Brothers, the first Croatian 22-minutes long animation film *Veliki miting* (The Grand Parade) (1951) was produced. This was the turning point in the establishment of the *Zagreb School of Animation Film*.



**24) Walter Neugebauer**  
(in the middle) **with partners**  
Photo Milan Pavić









# 25/26) Gladni kralj (Hungry King)

ZOV - Zabavni omladinski Vjesnik

(Youth Entertainment newspaper

Vjesnik), Zagreb, no. 30, 5.4.1974

Gladni kralj (Hungry King) was first

published in the Zabavnik

magazine, Zagreb 1943/44









**27/28) Tarzanovim stopama  
(Following Tarzan)**

Horizontov Zabavnik, Zagreb,  
No. 21, No. 30, 1953



# Majstor Hrča



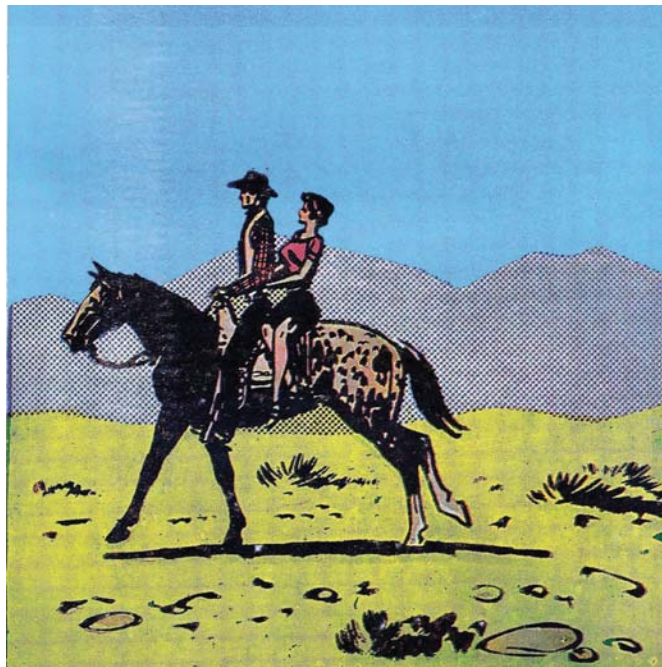
Tisak: Tiskara Epoha Zagreb

26. III 1963.



**29) Majstor Hrča (Hrča the Master)**  
 Strip Revija, No. 31, Epoha, Zagreb,  
 1963

**30) Tom, malo medvjede srce**  
**(Tom, the Little Bear's Heart)**  
 Tom und Biber (for the cartoon  
 published by Rolf Kauk), München,  
 1960

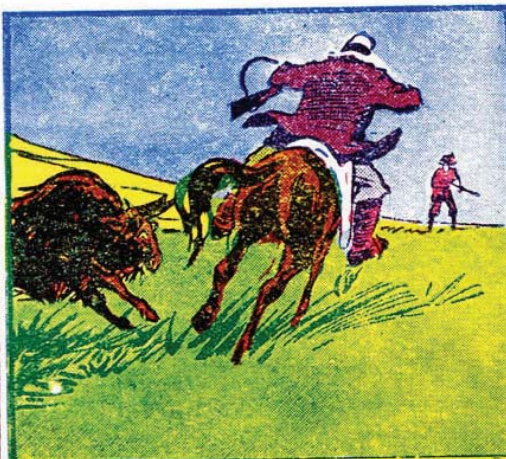




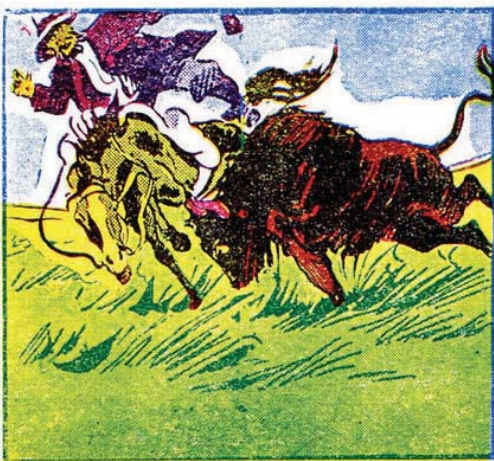
# WINNETOU



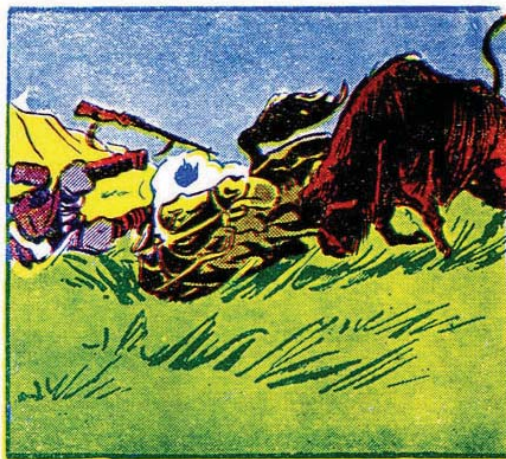
U isto vrijeme jedan ogromni bizon gonio je Sam Hawkensa.



Samu nije bilo više spasa. Nespretno je manevrirao, što je bik odmah iskoristio...



.... i zarinuo svoje rogove nesretnom konju u trbuh. Životinja rikne od strašnih bolova i posrne!



No bik nije mirovao, već je zabadao rogove u slabine nemoćnog konja. Kad se konj smirio, bik je htio navaliti na Sama, koji je ležao na zemlji!

## 31/33) Winnetou

Based on Karl May's book, Strip  
revija, No.1 and 2, 1962

Winnetou was first published in  
Veseli vandrokaš review, 1938/40

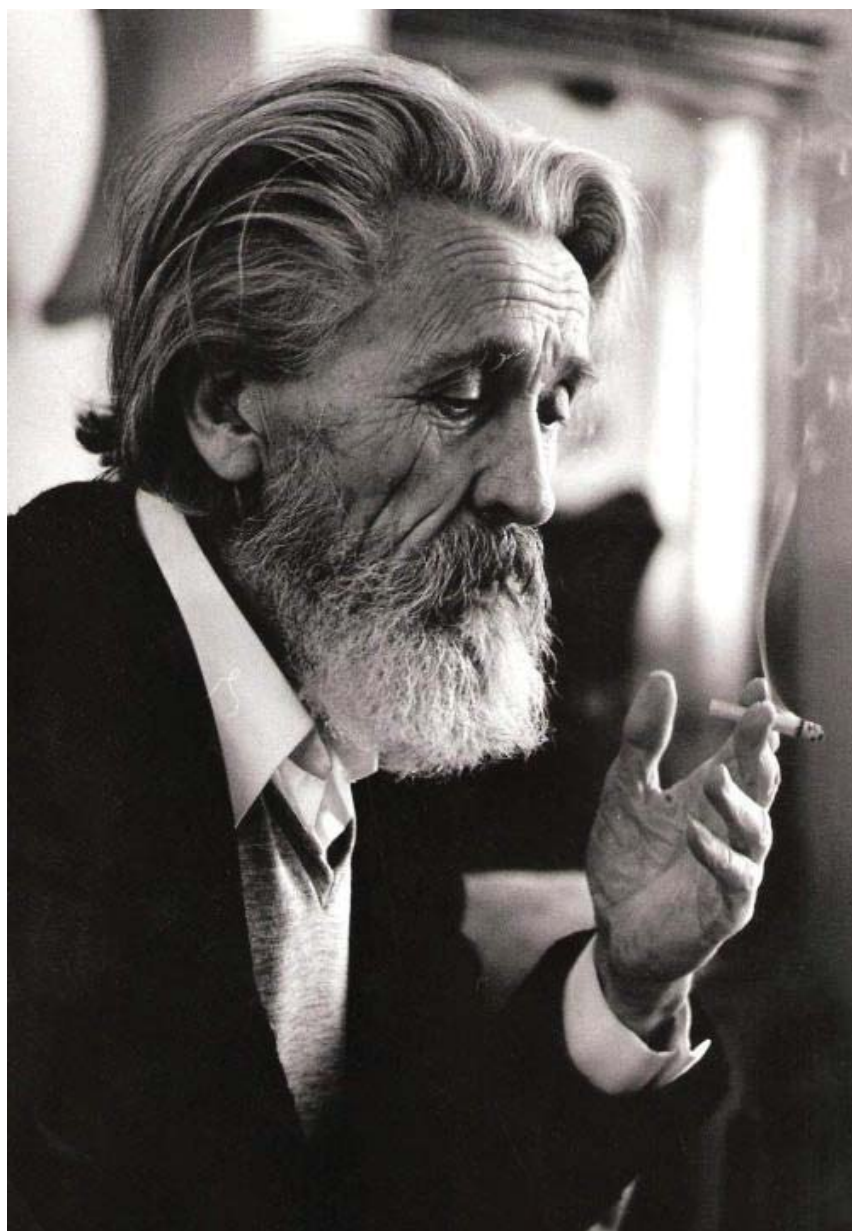
## **ISMET MUJEZINOVIĆ - ARTSTICALLY RICH AND HUMANISTIC CREATIVE INCLINATIONS**

Ismet Mujezinović (Tuzla 1907 – Tuzla 1984). He graduated from the *Royal Academy of Arts and Artistic Crafts in Zagreb* in 1929, having specialised in murals in the class of Professor Jozo Kljaković. In October 1926, he had his first solo exhibition in Sarajevo. In 1939, he exhibited his works in Belgrade.

Then he resided in France, attending the course of art history at Sorbonne (1931-33). From 1936, he lived in Sarajevo participating in the activities of the association's *Četvorica* and *Krug*, as well as Collegium Artisticum. During the World War II he took part in the Peoples' Liberation War as a soldier, propagandist, journalist, actor and director. He was one of the initiators for the establishment of the *State School of Fine Arts* in Sarajevo.

His colouristically rich and vast body of works from different phases of his creative life displays both his humanistic and his creative inclinations. His cycle of large format paintings he began painting in 1947 on the theme of *Across the Neretva River* is of a particular significance. Although in the reception of his post-war opus his ideological affiliation toward socialism (social realism) is often emphasised, his works demonstrate an artistically mature and powerful author who mastered his art to the full – and as an extraordinary interpreter (the grand master of drawing, composition and use of colours) – but also as an artists with a firm attitude. He was a full member of the Academy of Sciences and Arts of Bosnia and Herzegovina, associate member of the Yugoslav Academy of Sciences and Arts in Zagreb, a member of the Council of Federation of SFRY. He held the first honorary doctorate of the University in Tuzla and was one of the founders of the Gallery of Portraits in Tuzla.





**34) Ismet Mujezinović**  
Phto Gojko Sikimić

Кује се братство народа Босне и Херцеговине у ватри  
народно-ослободилачке борбе

У нашој Босни и Херцеговини као и у свим другим крајевима наших земљах продире у наше народне масе ослепил и свињет да настане идеја о новој доби. У поменутих великих савезница Савјетског Савеза, Русије и Америке, по одлучном уласком наше Народно ослободилачке војске рђиве се фашизам, гитлац, као да ланци растају, криш се изгрању окупатора и његових сљуга и освјетљава зора, ружено од криш ново бијежеће слобода какво ника, биле биће у нашој историји. Успјех у старој и новој доби да се припоје крај етранидних и панславских, а исто тако да се не мада више неће повратити на рђиву старо стање, биће јутрошња.

[illegible][illegible]

Служба борила у Народноослободилачкој војсци и истом времену правим тактиком и методама с којима је успоставила и утврдила дисциплину, и "својим, врлинама, издржком, чистотом, његовима, и задивљивом уредношћу правих њихових војки и њиховој дисциплини".

четинских бандита поштені муслимански и хрватски жинаџе што служе службине на поное српскомо народо, преда читавим свиѣтом. И баше захвалујући највише српским борцима српским бединицама у нашој Народноослободилачкој војсци ч. тинице банди



ТИТО  
Врховни Командант Народно-ослободилачке Војске и Партизанских  
Одреда Југославије

те црне издашце. Слуге окупатора, жандари великокрвине гомила: па-  
бијени су у читавој Босни и Хер-  
цеговини, те се све већа број на-  
отрже од продавања војне, предаје  
и прелазни на страну Народно-осло-  
бодилачке војске.

[illegible]

То су заиста и увидели највише масе Муслимана, то су, више од и било другог светског периода, као и ос

ли народи Југославије. Јаз који су изазвали Срби и Муслимани стварали у библији Југославије, с једне стране великоверна господар и с друге бегопат и детаља међународне реакције. Јаз који су хтјели да убију некомпатибиле браћу Банегић и Миловој

Навчак долге да, тобоже у интересе  
Муслимана, продајући измишљене с  
истинама, кривцима муслиманског  
свјета, - одавајући освишћене мусли-  
манске мисе и ступајући у народно-  
ослободилачку борбу, искривљују бо-  
рбу јединицу са својим сопственом  
обрачком, на путем својих набавки  
синава, поштених муслиманских про-  
водница.

[illegible][illegible]

И плодови те борбе нису изоста-  
ли. Срби romanizirani seljaci - Срби  
моторизовали су љубим прима. Ардубат  
својим војни другу? Чиме, која уједи-  
Ностима предавањем са љубимка.  
У Округу је била Црвеним Током  
дошла стотина Срба зато, што се  
били против братоубијачке борбе  
својим оккупатору. У српском Бир-  
јаким из напонамљених вођа парти-  
занска је Мусовић, друг Мурат ко-  
је неће српски Шеквиница никада за-  
бољавити када је јуно срби у бор-



### 35) Oslobođenje

Logo and Illustration (portrait of Josip Broz Tito), No. 3, October 1943

### 36) Slaveni dolaze (The Slavs are Coming)

Sketch for the cartoon, scenario Zija Dizdarević, 1939/1940







**37) Živio Osnivački kongres  
Komunističke partije Bosne i  
Hercegovine (Long Live the  
Founding Congress of the  
Communist Party of Bosnia and  
Herzegovina)**  
Poster, 1-5 November 1948

**38) Mother with child**  
Drawing (1941-1945), Mala  
galerija Muzeja AVNOJA, Jajce,  
November / December, 1966









**39) In the Pub**  
Drawing on paper, 1930/1940

**40) Marko kraljević, Musa  
kesedžija i Vila ravijojla**  
Ink drawing on paper





**41) Horseman**

In the series of drawings on the theme of national epic stories,  
Indian ink drawing on paper

**42) Jack London, White Fang**

Illustration for the book, Ink  
drawing on paper



## **EXTRAORDINARY AND SURPRISING – PABLO PICASSO IN OUR CULTURE**

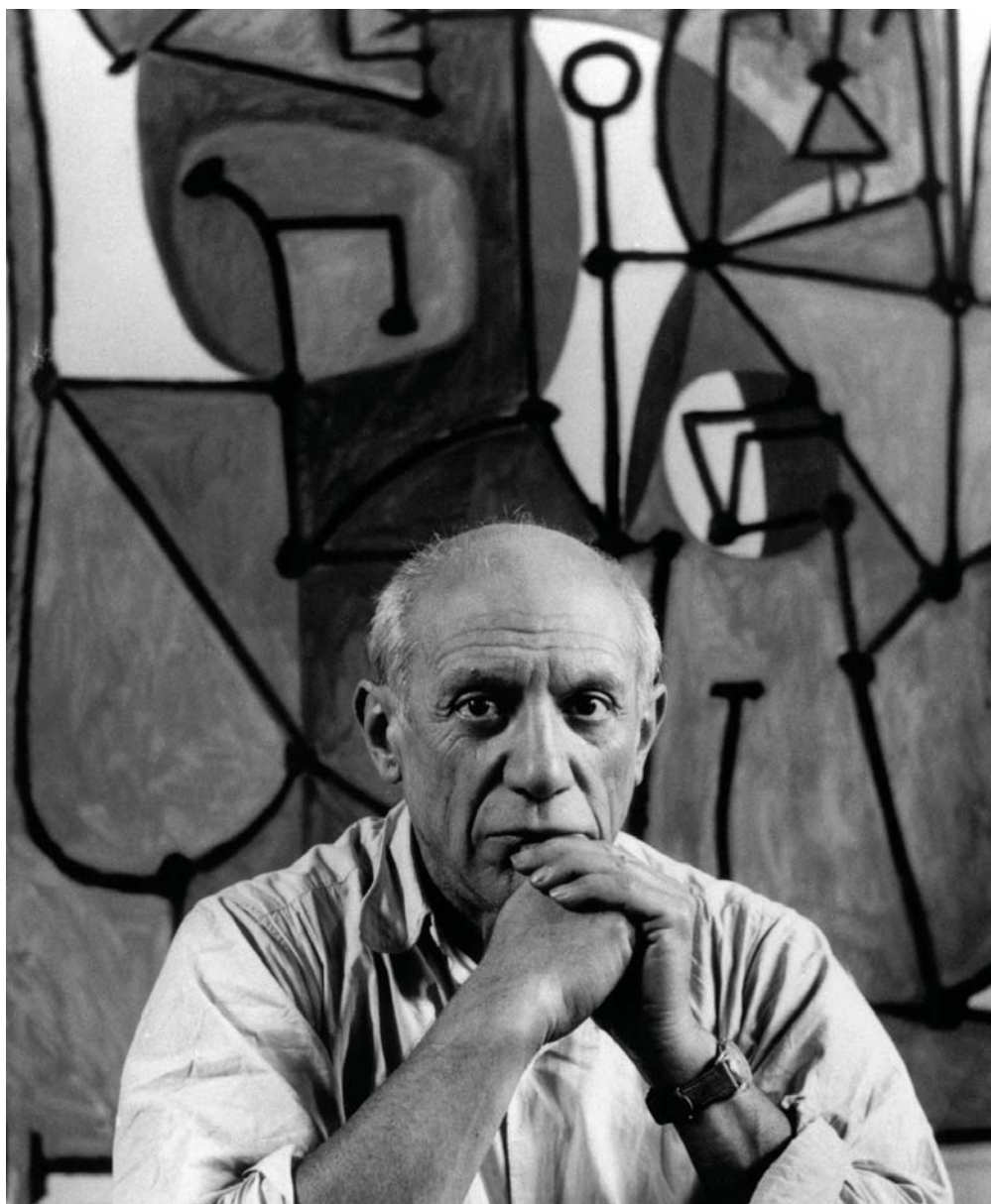
Pablo Picasso (Malaga, Spain 1881 – Mougins, France 1973) was the Spanish painter, sculptor, prolific also in graphic art, ceramics, scenography, etc. He spent most of his life in France. He is one of the greatest and the most influential artists of the Modern Era, one of the founders of *Cubism*, who introduced collage and constructivist sculptures, along with many other art forms. His exceptionally rich opus had an immense influence on artistic trends of the 20<sup>th</sup> century.

Some of his most relevant works are *Les Femmes d'Alger* (1907) and *Guernica* (1937). *Guernica* was the artist's response to the bombardment of this city during the *Spanish Civil War* by Nazi Germany and Fascist Italy air force.

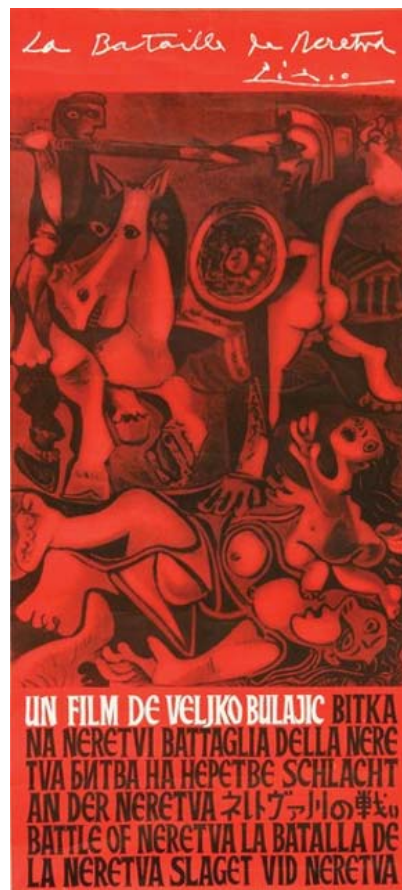
He was one of those artists who introduced new artistic paradigms and created new visual systems. That is why he remained surprisingly fresh, authentic and unique throughout his artistic career.

For the international promotion of Veljko Bulajić's film *Battle of the Neretva* (at the request of the President of Yugoslavia, Josip Broz Tito), he made a drawing (1969) that was used in the design of the poster and the invitation card for the film's premiere. Legend has it that, in a return for this favour, he asked only for a couple of bottles of the finest Dalmatian wines.

His numerous works are now held at the most important galleries and museums all over the world.



**43) Pablo Picasso**  
Pablo Picasso in front of The Kitchen (La cuisine, 1948) in his rue des Grands-Augustins studio. Photo: Herbert List/Magnum Photos







**44/46) Pablo Picasso, 1969**

Pablo Picasso's drawing used for design of the invitation card (44) for the Ceremony of international Launch of Veljko Bulajić's film *Bitka na Neretvi*. The launch was held in the Big Hall of the Skenderija Centre, on 30 November 1969. The same drawing was used for design of official poster (45) for international film market.

### **MERSAD BERBER – MAGICIAN WITH A PENCIL**

Mersad Berber (Bosanski Petrovac 1940 - Zagreb 2012) was one of the most prolific artists of Bosnia and Herzegovina of the second half of the 20<sup>th</sup> century. In 1963, he graduated from the Academy of Fine Arts in Ljubljana in the class of the professor Maksim Sedej and completed the specialist course in graphic art in 1965 in the class of the professor Riko Debenjak. His intellectual and interpretative horizons are deeply rooted in Bosnia, its experience of the place of encounters with others and the different (Islam-Orthodox Christianity-Catholicism), and expanded into the field of the metaphysical in which another Bosnia resides – an eternal dream of the land and of Good Bosnians, who always welcome their dear friends, coming from afar, with their arms raised up and wide open. His numerous cycles of paintings and pieces of graphic art (*Chronicle of Sarajevo*, *Tempo Secondo*, *A Summer Sonnet for Adaleta*, etc.) are all dedicated to that Bosnia.

As a man of Bosnia, as an interlocutor who talked on an equal footing – and, through his art, he was in constant dialogue with the world and with different epochs and civilisations, employing his paintings and words of graphic art (wood engravings inspired by the Byzantine art, paying homage to Velazquez, Delacroix, Hellenic culture, and to the un-iconic matrices of the Islamic art), he represented the man of Bosnia, who, by his artistic vocabulary, expressed his great ability to articulate, establish, and offer....

He received numerous awards and recognitions for his work from all over the world - Sao Paolo, Alexandria, Krakow, Moscow, London, and many others - not only nominally, but also because his works are included in many important collections worldwide.

Themes, subjects and forms of his art are - for connoisseurs – a precursor to Post-Modernism in contemporary painting. *"Berber has an astonishing skill as a draftsman. Berber draws with a fluency and confidence that has almost entirely disappeared from the art in Western Europe and the United States. His forms have a fullness and solidity few artists can manage now"*, said the famous art critic Edward Lucie Smith about Berber.



**47) Mersad Berber**  
In his studio





## MALA MOJA IZ BOSANSKE KRUPPE

Bilo mi je dvanaest godina,  
prvi put sam sišao do grada  
iz mog sela, tihog i dalekog  
kad susretoh tebe iznenada.  
Eh, dječake uspomene glupe!  
Mala moja iz Bosanske Krupe!

Jesi li me spazila il' nisi,  
zbunjenoga seoskoga đaka,  
svjetlokosog i očiju plavih,  
u oklopu novih opanaka,  
kako zija u izloge skupe?  
Mala moja iz Bosanske Krupe!

Naišla si kao lak oblačak,  
tvoj me pogled za tren obeznani,  
zaboravih ime i očinstvo,  
kako mi se zovu ukućani.  
Iznevjerih poput sablje tupe.  
Mala moja iz Bosanske Krupe!

Tekli tako gimnazijski dani,  
uspomena na te ne ocvala,  
modra Una u proljetnje noći  
tvoje mi je ime šaputala.  
Lebdila si ispred đачke klupe,  
mala moja iz Bosanske Krupe.

Brzo minu naše đakovanje,  
lagan leptir sa krilima zlatnim,  
ipak tebe u srcu sačuvah  
kroz sve bure u danima ratnim.  
Ta sjećanja mogu l' da se kupe,  
mala moja iz Bosanske Krupe?

Sad je kasno, već mi kosa sijedi,  
gledam Unu, čuti kao nijema,  
zalud lutam ulicama znamim,  
sve je pusto, tebe više nema.  
Ej, godine, nemjerljive, skupe!  
Zbogom, mala, iz Bosanske Krupe!





**48/49) Mala moja iz Bosanske Krupa**  
**(My Little Girl from Bosanska Krupa)**  
 Poetry by Branko Ćopić, illustrations  
 Mersad Berber, Oslobođenje, Sarajevo,  
 1971



## NA OBALI UNE

Uno modra, biseru Bihaća,  
kraj tebe sam novo gnijezdo svio,  
u košnici đakčkog internata,  
kad sam svoje selo ostavio  
Pokraj tebe, u sutone rane,  
mislio sam na moje Hašane.

Možda pamtiš moje suze davne  
u svilenom predvečerju mlakom,  
kada su me u dvorištu škole  
sa podsmijehom nazvali seljakom.  
Nizao sam nevesele dane  
i mislio na moje Hašane.

Na obali, u vrbiku gustom,  
tražio sam osame i mira  
i gledao jedne oči drage  
izgubljene u dnu tvoga vira.  
Utopljen u snove zlatotkane  
vodio sam svate u Hašane.

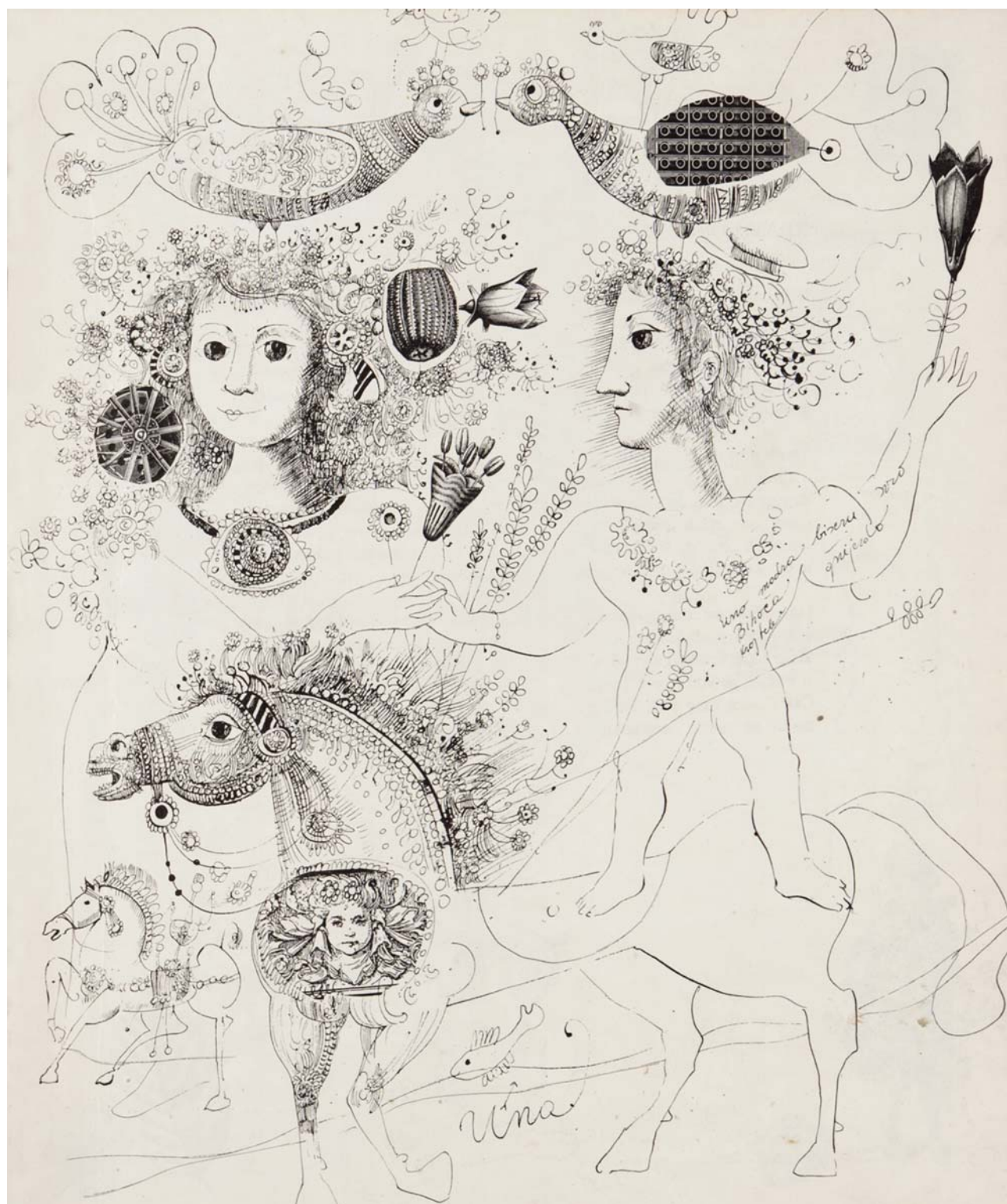
Jednog jutra, svečan i uzbuđen,  
na obali, kraj vira zelenca,  
izmucah ti, prvom slušaocu,  
svoju sjetnu pjesmicu prvenca.  
Krenuh svijetom u dalji neznane  
i ponesoh u srcu Hašane.

Osta tako, Uni poklonjena,  
prva pjesma, moja prva tajna,  
i u srce preseli se kradom  
Uno moja, pjesmo. zavičajna.  
Idem svijetom na četiri strane,  
slušam Unu i vidim Hašane.

Otad, evo, minu pola vijeka,  
sve sporije otkucaje brojim,  
iskri inje, primiće se veće,  
a ja opet pokraj Une stojim.  
Prebrojavam potopljene dane  
i vraćam se u moje Hašane.







**50/51) Mala moja iz Bosanske Krupa**  
**(My Little Girl from Bosanska Krupa)**

Poetry by Branko Ćopić, illustrations  
 Mersad Berber, Oslobođenje, Sarajevo,  
 1971

## RĐAVO ORUŽJE

U Bihaću, iza doma dačkog,  
svako veče, čim bi suton pao,  
hitali smo na večernje sijelo  
pod gust orah, širok, otežao.  
Tu su mnoge otkrivene tajne,  
kretalo se u dalji beskrajne.

Tamo prve ispreo sam bajke  
o ljudima svoga rodnog kraja,  
zatrepštaše u čudesnom sjaju  
ostavljene staze zavičaja.  
Izmakoh se iz dačke kretke  
u čarobnu šumu pripovijetke.

Od rodaka načinih junake,  
a komšije postadoše vrači,  
stric Ilija, kradljivac jarića,  
u vučjeg se vođu preoblači.  
Čak i baka mog pajdaša Janka  
načini se moćna čarotanka.

Pričao sam o svom kumu Đuri  
i njegovoj čarobnoj svirajci,  
duneš u nju, sve se preobrazi,  
izgubiš se u prastaraj bajci.  
U toj svirci trepti sreća plava  
i žubori pjesma zaborava.

Jednog dana, ispod krošnje drage,  
zauvijek se razidismo, druže,  
po svijetu, k'o rakova djeca,  
sa bajkama, rđavim oružjem.  
Osta orah, u sumračja mlaka  
šumi laži malog čarobnjaka.

I otada, vječno u oblaku,  
oko mene svilena prašina,  
kroz bespuća općarano sanjam  
o svirali svoga kumašina.  
Gdje li si je lukavo sakrio,  
Kume Đuro, nagnuta delijo?



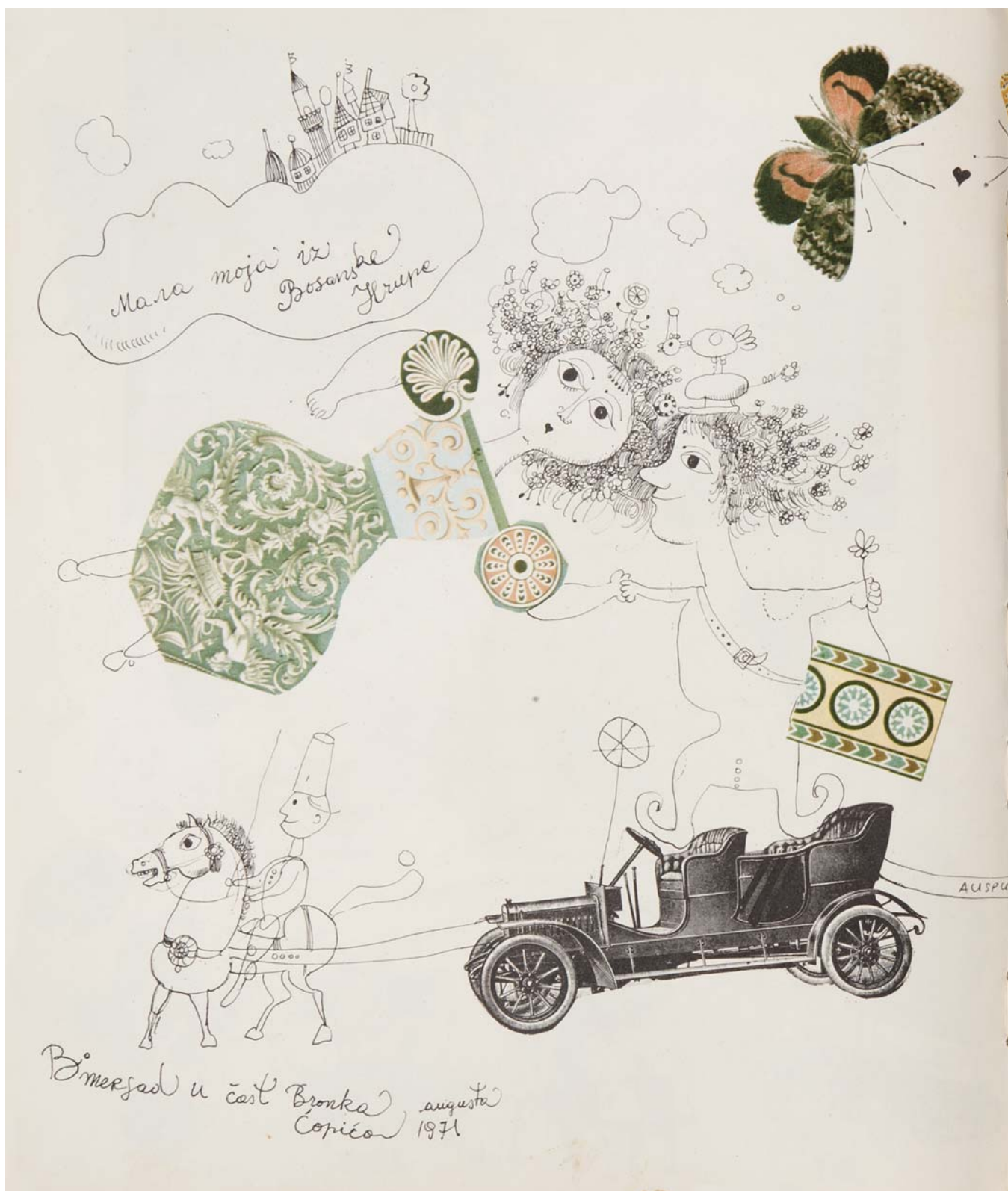


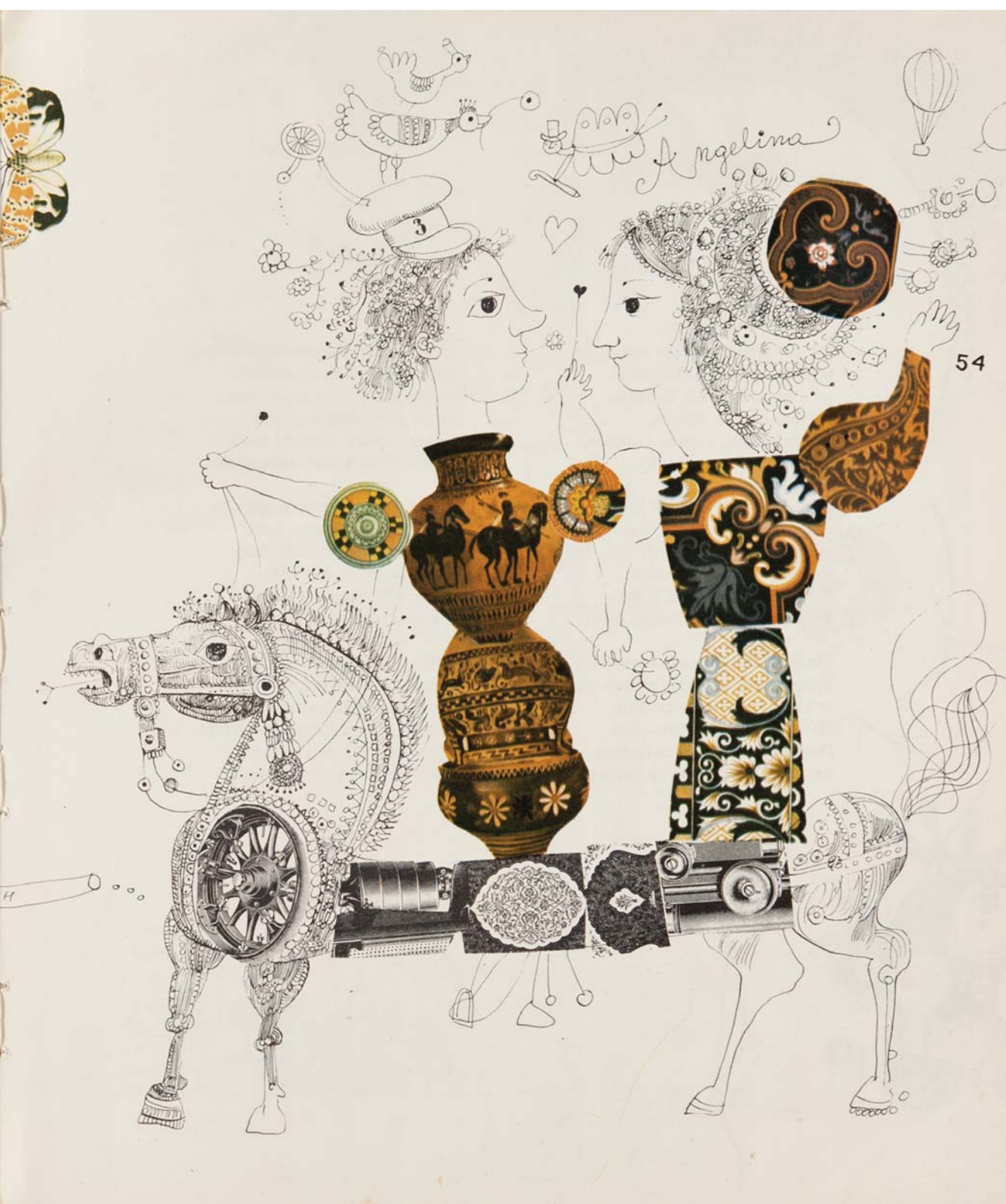


**52/53) Mala moja iz Bosanske Krupa  
(My Little Girl from Bosanska Krupa)**

Poetry by Branko Ćopić, illustrations  
Mersad Berber, Oslobođenje, Sarajevo,  
1971





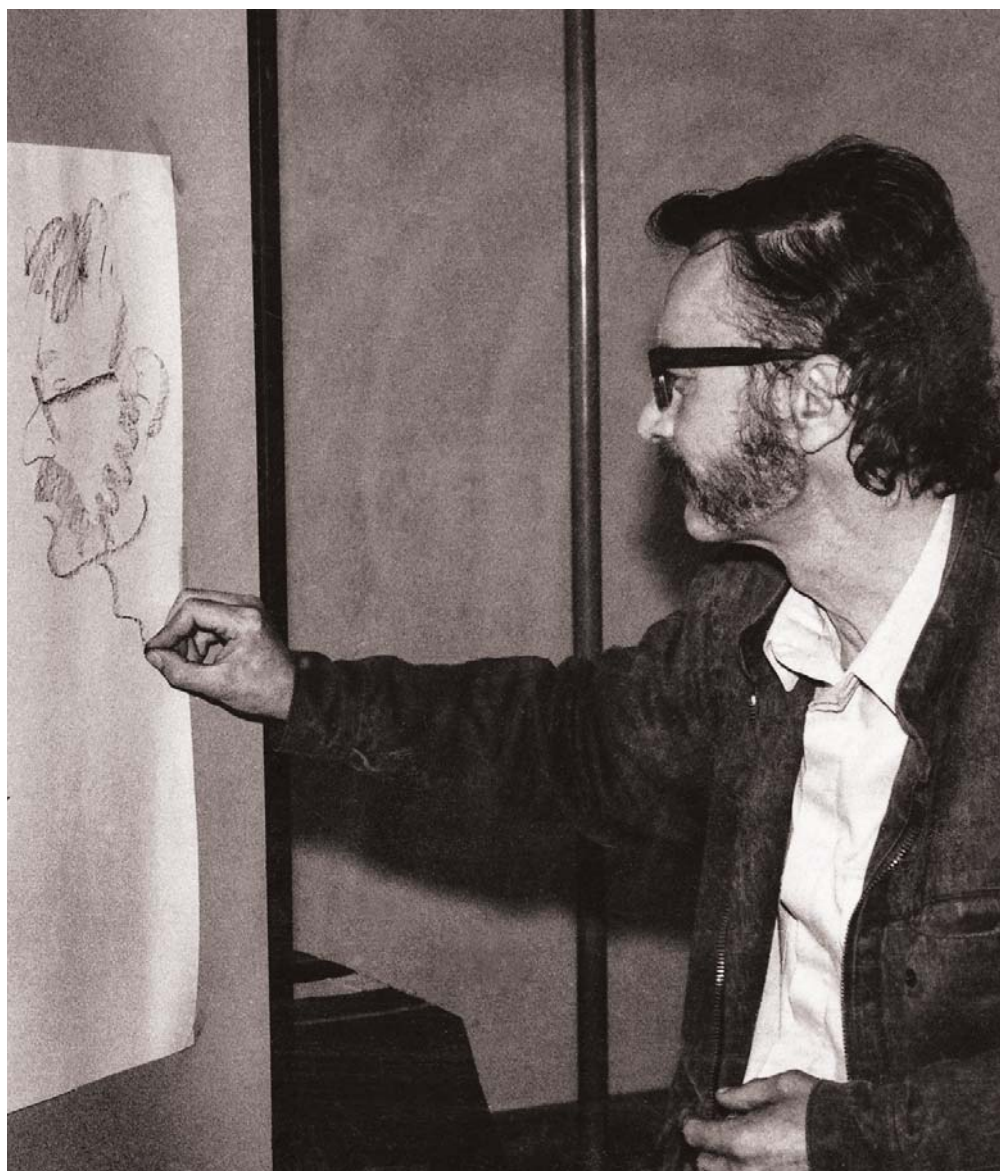


**54) Mala moja iz Bosanske Krupa (My Little Girl from Bosanska Krupa)**  
 Poetry by Branko Ćopić, illustrations  
 Mersad Berber, Oslobođenje, Sarajevo,  
 1971

## **ABDULAH KOZIĆ – AN ILLUSTRATOR WHOSE PENCIL HAD A HEART**

Abdulah Kozic (Višegrad 1937 – Sarajevo 1990) was an author who dedicated almost his entire career to illustration. He graduated from the School of Applied Arts - Department of Graphic Art in Sarajevo in 1958. In 1960s, he intensively collaborated with the youth editions of the Oslobođenje Publishing Company - *Vesela sveska* and *Male novine*, as well as with Veselin Masleša – for the editions of *Lastavica*, and *Svjetlost* – in dozens of publishing and educational projects, from textbooks to the works of literature that promoted different forms of culture - fine arts, literature, as well as traffic and health culture among children and youth. In the period from 1964 to 1978, in *Male novine*, he illustrated the comic strip in colour titled *Mali partizan* (A Little Partisan), based on Aleksa Mikić's scenario. In this period, 13 episodes of this comic strip were published. Although he was, for a period of time, the technical editor of *Vesela sveska*, during the rest of his career he was mainly a freelancer. At the same time he was doing illustrations, he worked on graphic art and painting. He took part in numerous group exhibitions as a member of the Association of Fine Artists of Bosnia and Herzegovina, and, from 23 to 29 June 1986, he had a solo exhibition at the JNA Officers' Club. He was a recipient of *Svjetlost Award* for Children's Illustration and many other awards. The most important of them is the Medal of Labour with Silver Wreath that was awarded to him for his prolific work at the *Vesela sveska* children's review. His artistic opus became defined relatively early in his career, with his typical linear description and stylisation of characters. His need for shaping, using line and form, a message that is understandable both to children and to adults, to people with different life experiences and different levels of education, created an approach wherein the semantic level of his images – *a message* – stems from recognisable realities of life. In most cases, these are the drawings presenting children, but also adults in different life circumstances and situations. His illustrations are mostly open and of irregular margins. His characterisation of characters is stylised and recognisable due to rich details, while lines of his drawings are dynamic, expressive and graphically pure. As a result, they always offer the narratives that stimulate positive emotions in readers - they inspire them to play, inciting in them joy and the feeling of happiness.





**55) Abdulah Kozić**  
In his studio, photo Amra Kozić,  
1987







**56/59) Vesela sveska**

Illustrations published in Vesela sveska magazine between 1965 and 1978







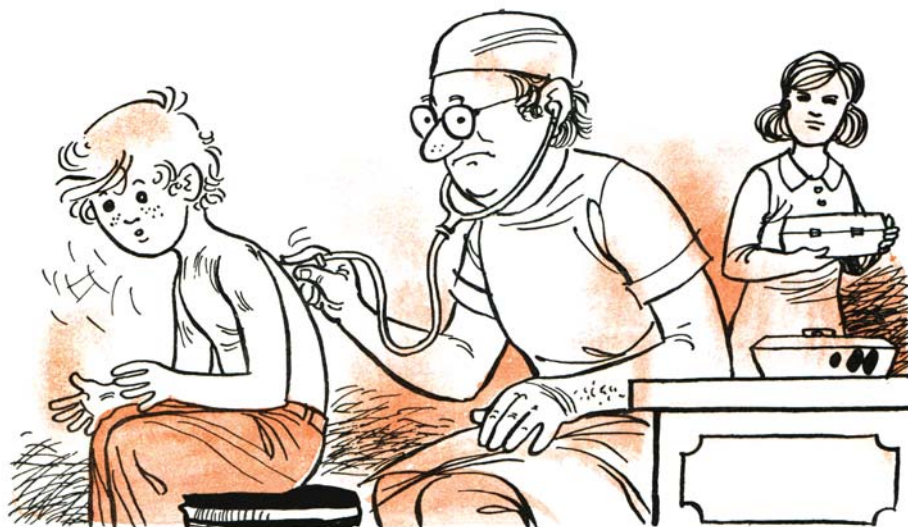
**60/63) Vesela sveska**

Illustrations published in Vesela  
sveska magazine between 1977  
and 1978



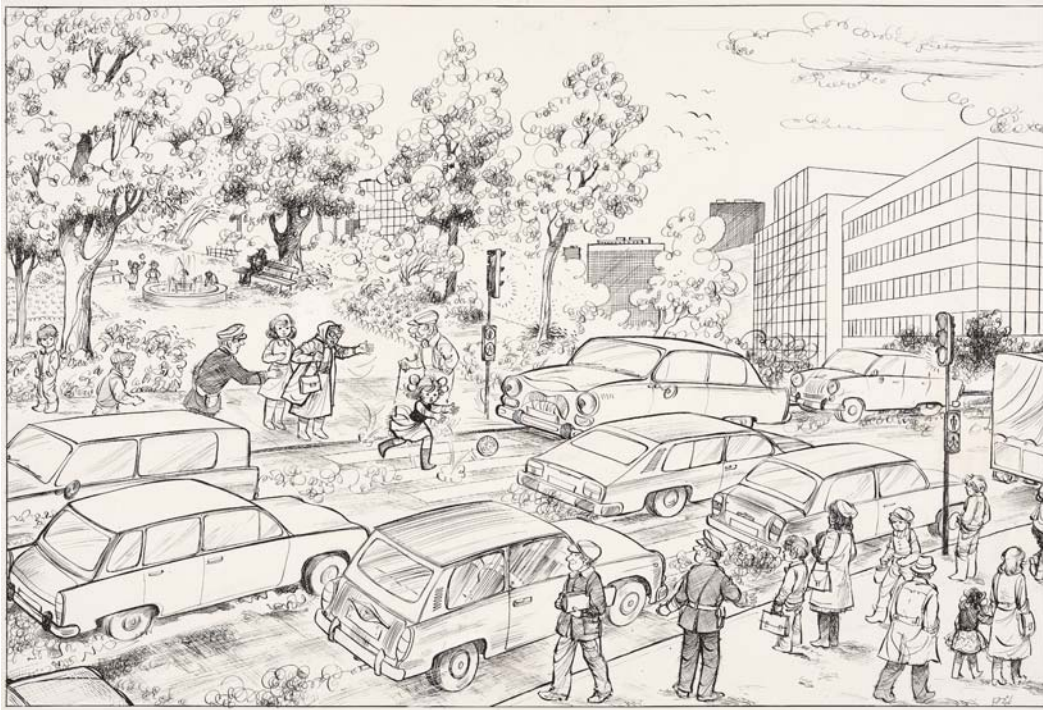






**64/66) Zdravstveno vaspitanje  
(Health Education)**

Vladimir Zazula, Petar Knežević,  
Zdravstveno vaspitanje 2 (Health  
Education 2), Svjetlost, Sarajevo  
1986.







**67/68) Saobraćajna kultura**  
(Traffic Culture)  
Svjetlost, Sarajevo 1986

**69/72) Aleksa Mikić, Sunčana obala**  
(Sunny Coast)  
Veselin Masleša, 6th edition, 1989

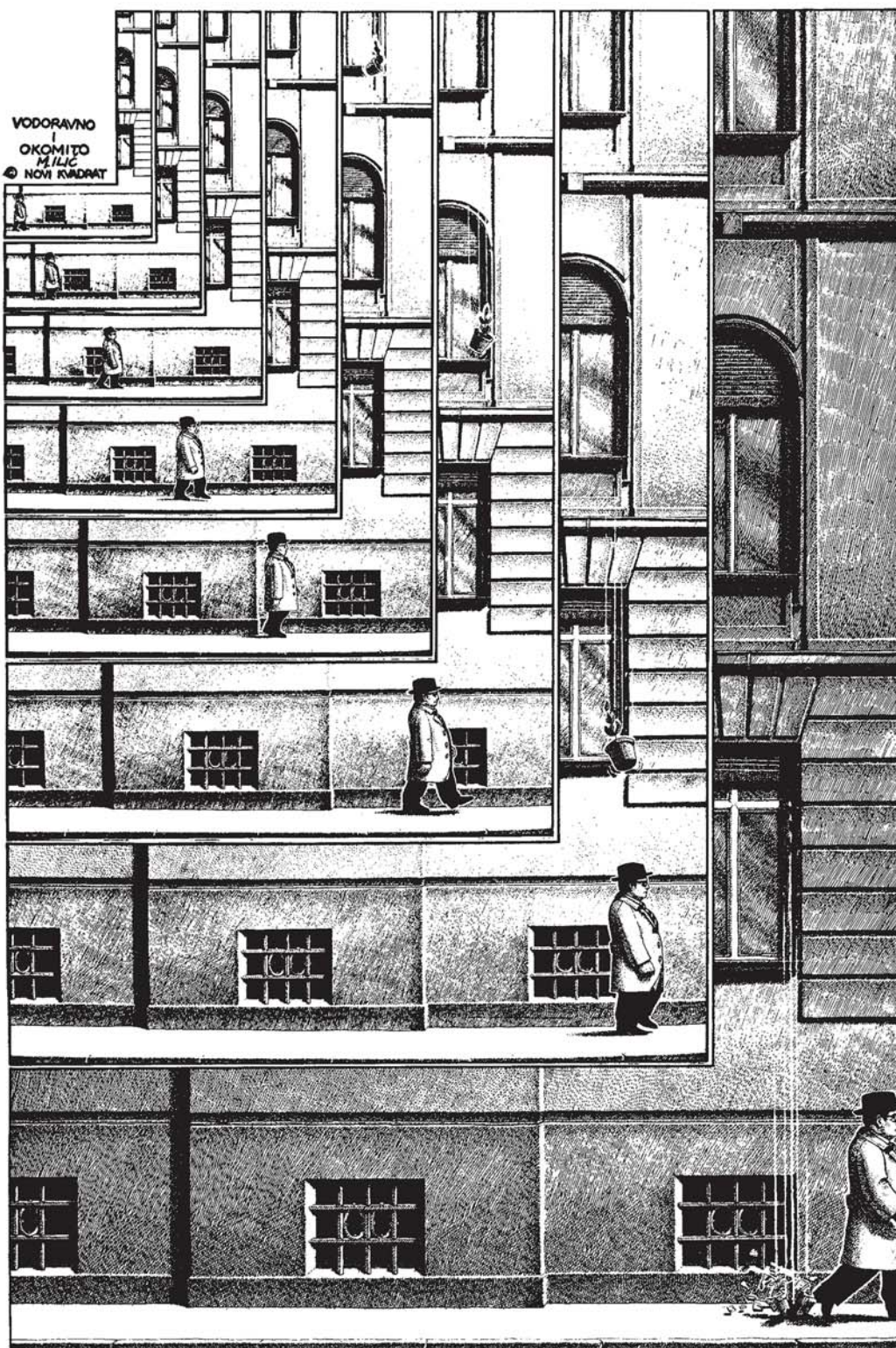


### MIRKO ILIĆ – A WORLD-CLASS AND EXCEPTIONAL ARTIST

Mirko Ilić (Bijeljina, 1956) belongs to a small group of “exceptional” people whose individual and creative engagement could not be stopped either by country, origin, time and place, or by social, ideological or cultural context. As he once put it himself: “...we did not want to succeed here, but to compete with the whole world, which we believed was limitless”. Skilful, intuitive, committed, playful, curious, with a sense of humour... He said: “I work 24 hours a day. I dream my design. I go to sleep thinking about my work, I wake up thinking about my work.” For him, nothing is unattainable, unachievable or impossible. His contemporaries recognised this strength of his character very early on, in their talks about the launching of the new edition of the Polet magazine, where he would become the editor of comic strips and illustrations (Zagreb, 1976). As a matter of fact, for a whole decade, from mid-1970s to mid-1980s, Zagreb was the place of his Yugoslav satisfaction and success. It is in Polet that he affirmed himself as an illustrator (*SL, Start, Danas, Panorama*) comic strip draftsman (*Novi kvadrat*), editor (*Polet*), and designer (numerous LP sleeves for the bands belonging to the New Wave: *Prljavo kazalište, Film, Azra, Bijelo dugme, Parni valjak, U škripcu, Zabranjeno pušenje*, among others, as well as design of posters and books.). His first appearance abroad, was with the comic strip *Pardon, “Debil Blues”* in the comic strip magazine *Alter Alter* (Italy). In the second half of the 1980s, he was already the citizen of New York. It is there where he affirms himself again, this time at the American and the world design scene, and again as an illustrator (*Time, The New York Times Book Review*), art director (*Time*), multi-media artists and writer. He became a friend of Milton Glaser as well as Steven Heller. With Milton Glaser, he published *The Design of Dissent* (Rockport), 2005; with Steven Heller: *Genius Moves - 100 Icons of Graphic Design* (North Light Books), 2001; *Handwritten* (Thames & Hudson), 2004, and *Anatomy of Design* (Rockport), 2006. The theoretician of design and author Dejan Kršić, in his book (monograph) titled “*Mirko Ilić - strip, ilustracija, dizajn, multimedija 1975 - 2007*” analysed the entire opus of this interesting, versatile and prolific author (published by AGM and Profil, Zagreb, 2008.). As a somewhat reduced version, this book titled *Fist to Face* was published in 2012, by Print Publishing in New York, owned by Mirko Ilic Corp., New York, USA ([www.mirkoilic.com](http://www.mirkoilic.com))

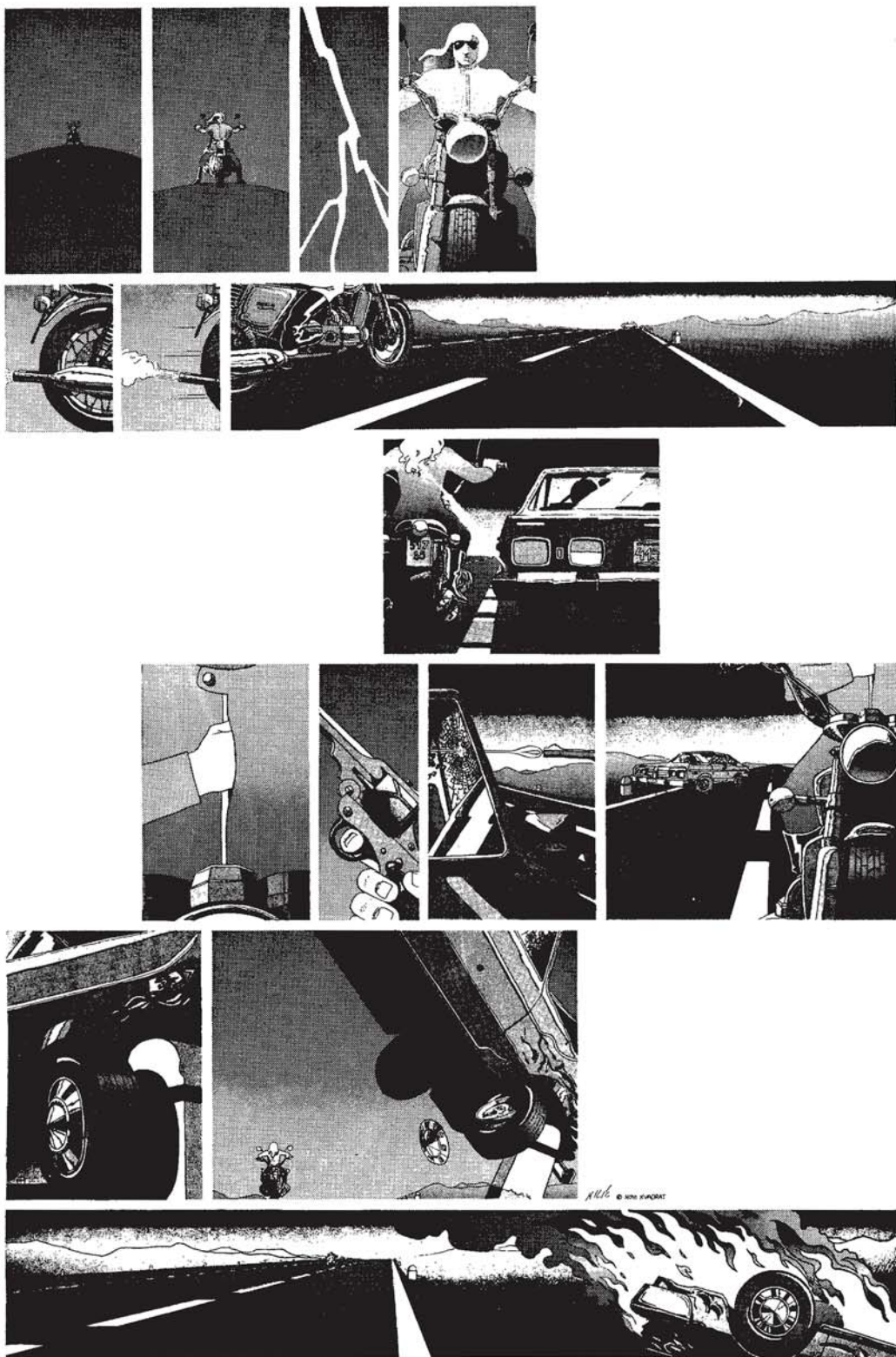


**73) Mirko Ilić**  
Photo Milisav Vesović / MO.



**74) Horizontally and Vertically**  
 Polet No. 67-68-69, Zagreb, May  
 22, 1978





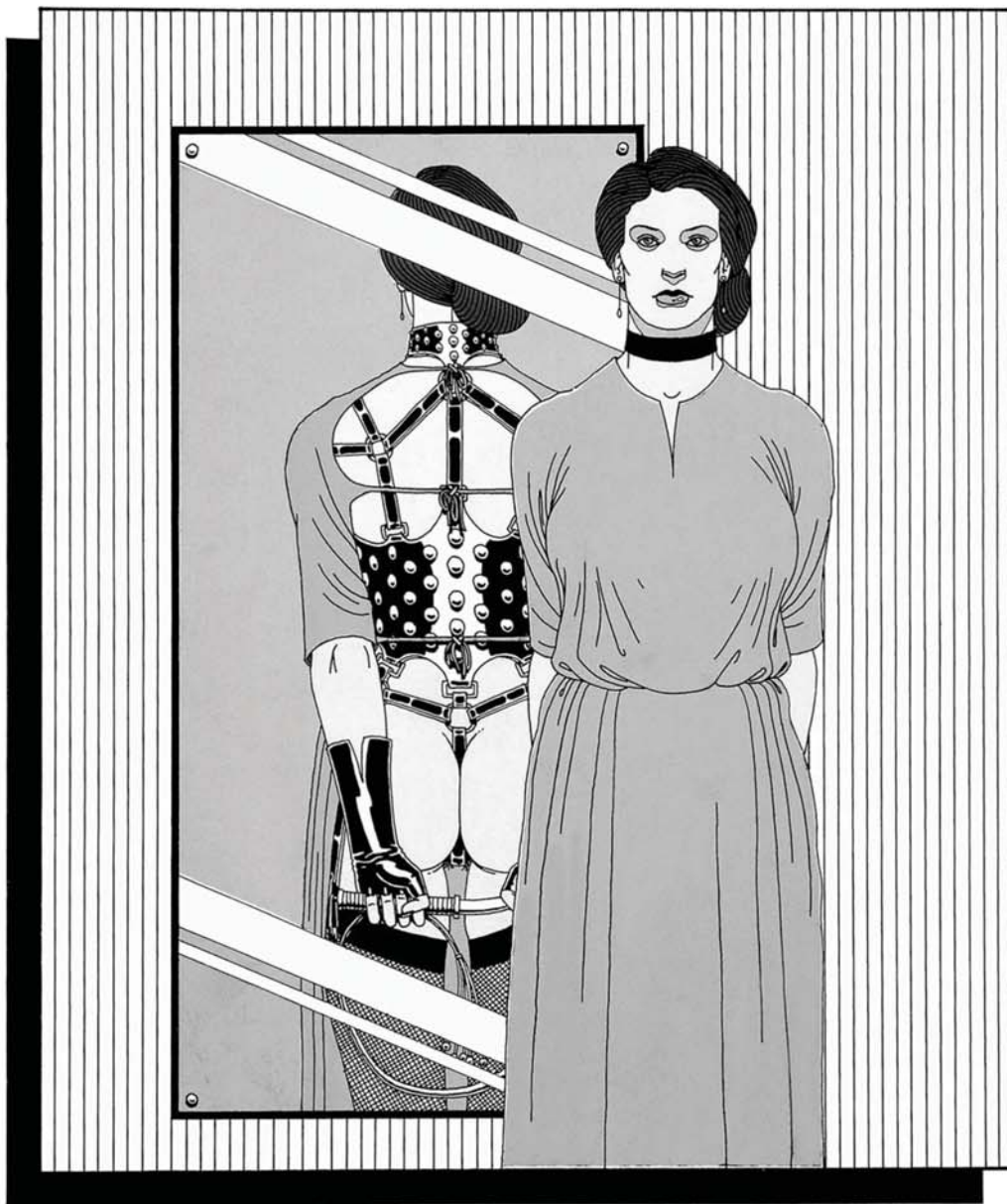
**75) Untitled**

Polet no. 53, February 13, 1978



**76) The Victor**

Polet no. 32-33, September 23, 1977;  
Epic Illustrated Vol. 1 No. 1, 1980



**77) The Ideology of the  
Hometown Girl**

Start no. 269, May 16, 1979. The illustration accompanying an article by Veselko Tenžera on "the phenomenon of nudity that long ago swamped all visual media (Start too), and the double standard in 'consuming' such a phenomenon."



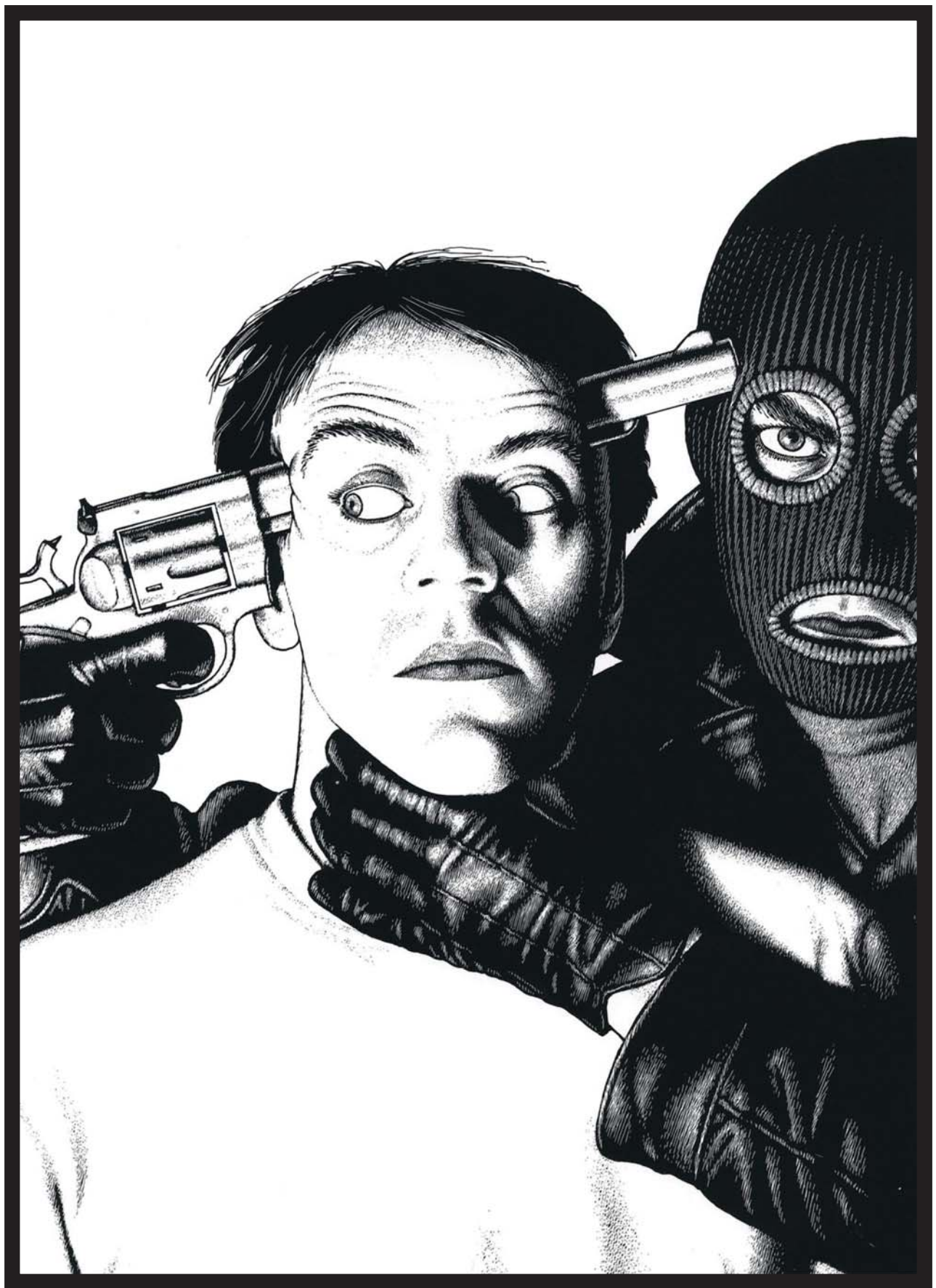


**78) New York, 1987**

The cover of the catalog from Ilić's exhibition at the Yugoslav Press and Culture Center Gallery, New York, 1987

**79) Mafia**

Il Venerdì di La Repubblica, Milano  
1992  
ad: Franco Lefèvre





**80) Time, 1990**

Canada, Time International, June  
18, 1990

**81) The New York Times**

Impersonating and Officer,  
The New York Times Book Review,  
2000

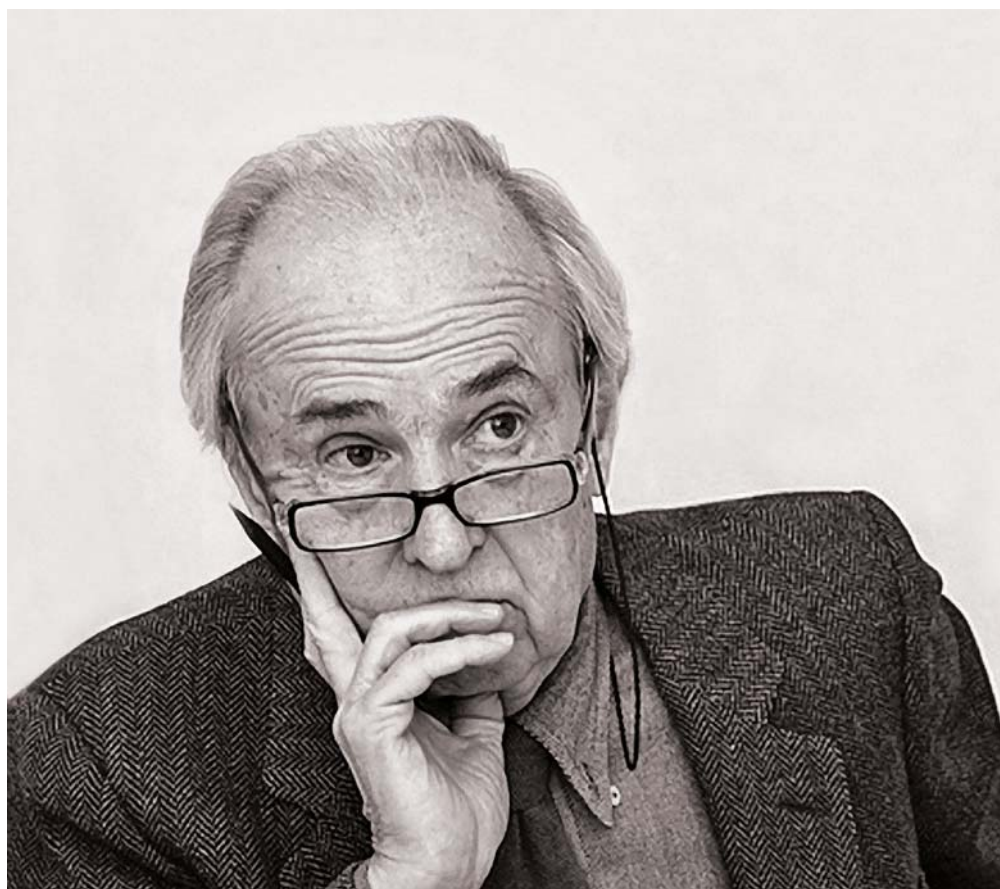




## **ZLATKO UGLJEN – A MASTER IN THE SHADOW OF HIS ARCHITECTURE**

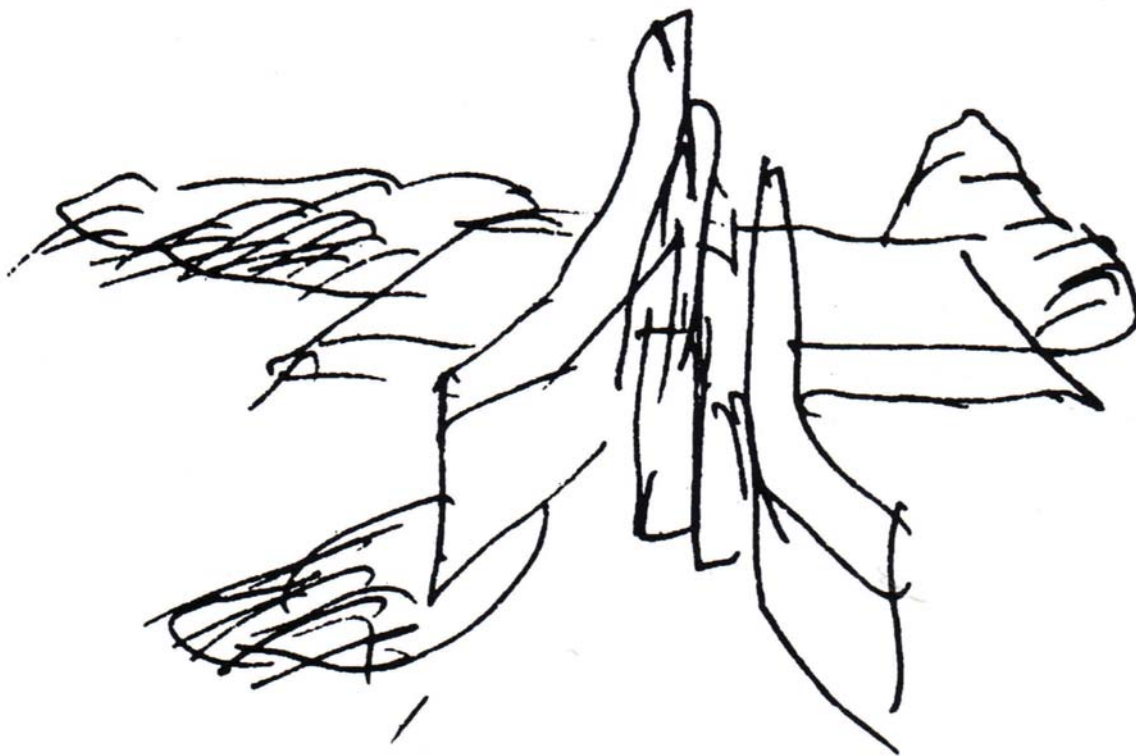
Zlatko Ugljen (Mostar 1929) is one of the representatives of modern architecture of Bosnia and Herzegovina. An author who conceptualised and designed numerous structures – of sacred and profane nature – instilling in the traditional architectural forms of Bosnian architectural heritage the spirit of modern architecture – alone, modest and quiet – he has kept himself far from the sound and fury of the phenomena of his time, the student rebellion in 1968, the boom of the popular culture of the 1970s or the New Primitivism of the 1980s. The winds of the 1990s war (1992-1995) took away his most valuable architectural creations - *Hotel Ruža* in Mostar and *Hotel Bregava* in Stolac, and destroyed several of his other significant works. His design credo – the dynamic of “clean” volumes and surfaces, their mutual relations – the interplay between light and shadow, the succession of the empty and the full, the warm and the cold, the mutual permeation of lines and surfaces, as well as the inversion of architectural weights have created the works that are recognised far beyond the borders of our country. For one of them (*Šerefuddin – the White Mosque* in Visoko) he was awarded the prestigious *Aga Khan Award for Architecture* in 1983.

The drawings I have selected for this presentation demonstrate the fundamental characteristics of Zlatko's opus. At the first sight, constantly shifting and alive (the linear systems of open lines), they do not indicate that this is an author characterised by precise and calculated forms; instead, they describe a “living space” wherein the author is searching for a ground for his forms, revealing the fundamental characteristics of the place, and “harmonising” in his creative quest the natural flow of life (the world of nature) and the life of his forms (the world of architecture). He uses line to “contemplate” spaces, making them dynamic and alive. Lines are alive and they flow directly, as in a riverbed, as contours of landscape, as tree tops, or – as contours of architectural forms. Lines are his signs for forms that are “merged” with nature. This constant dialogue between the forms of nature and the forms of his architecture has created an open and dynamic linear system and a clear and recognisable style of draftsmanship. A careful and well thought approach that calls upon harmony and unity of nature and architecture, confronted Zlatko Ugljen with the imperative to pay necessary attention to the “inner” contents of his architecture (interiors, furniture and other objects in space) and to give them – just like in case of his exterior structure – the necessary identity and soul – thus making them alive. This is why almost all his architectural creations are born in the spirit of total design.



**82) Zlatko Ugljen**  
Photo Siegfried Woeber, 2010

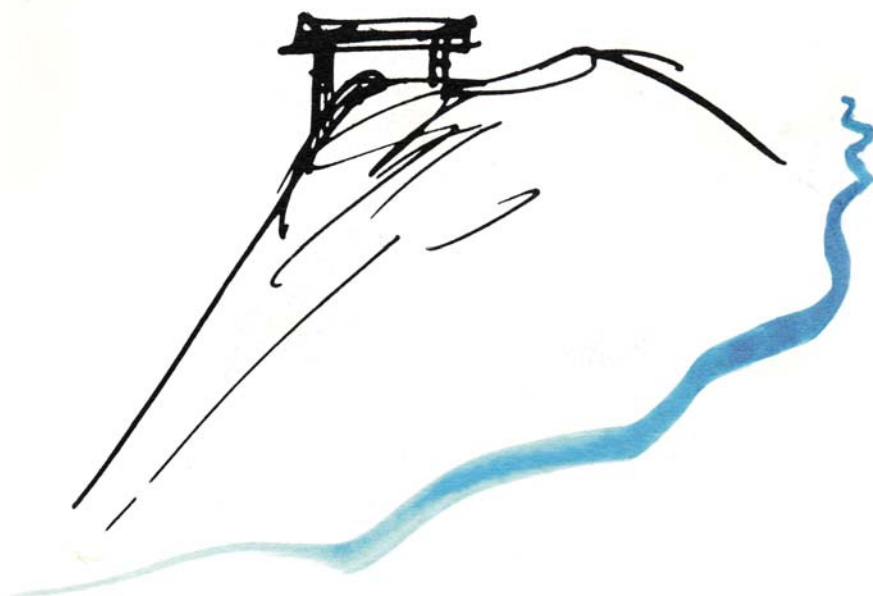




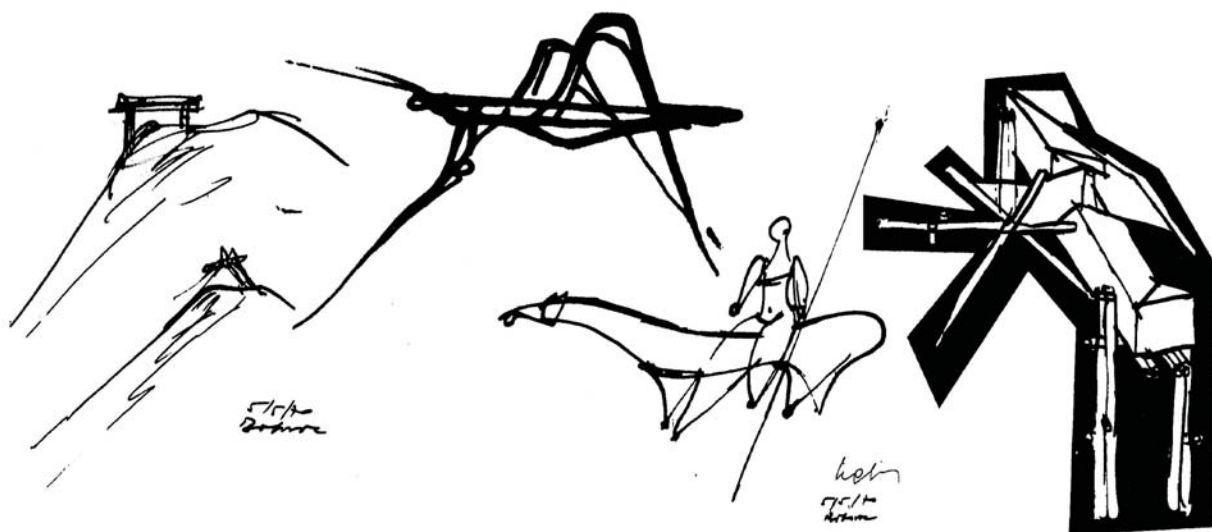


**83) Vrbanja Student Campus**  
Sarajevo, 1965

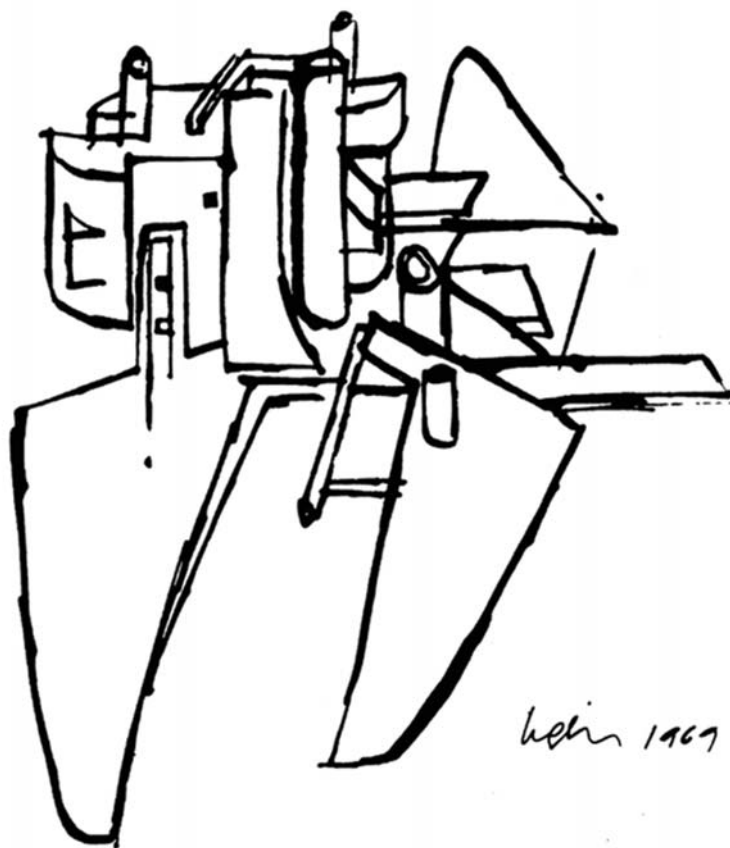
**84) Exhibition Pavilion of the Fine Arts  
Society of Bosnia and Herzegovina**  
Sarajevo, 1969

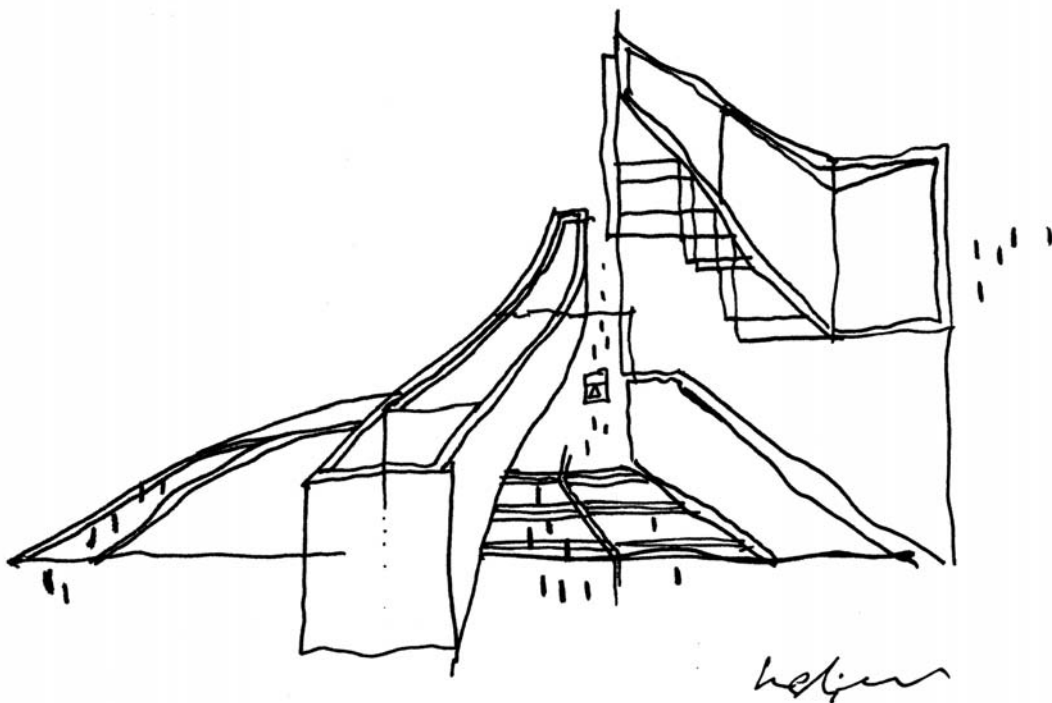






**85/86) Bobovac Mountain Chalet**  
Bobovac near Kraljeva Sutjeska, 1968

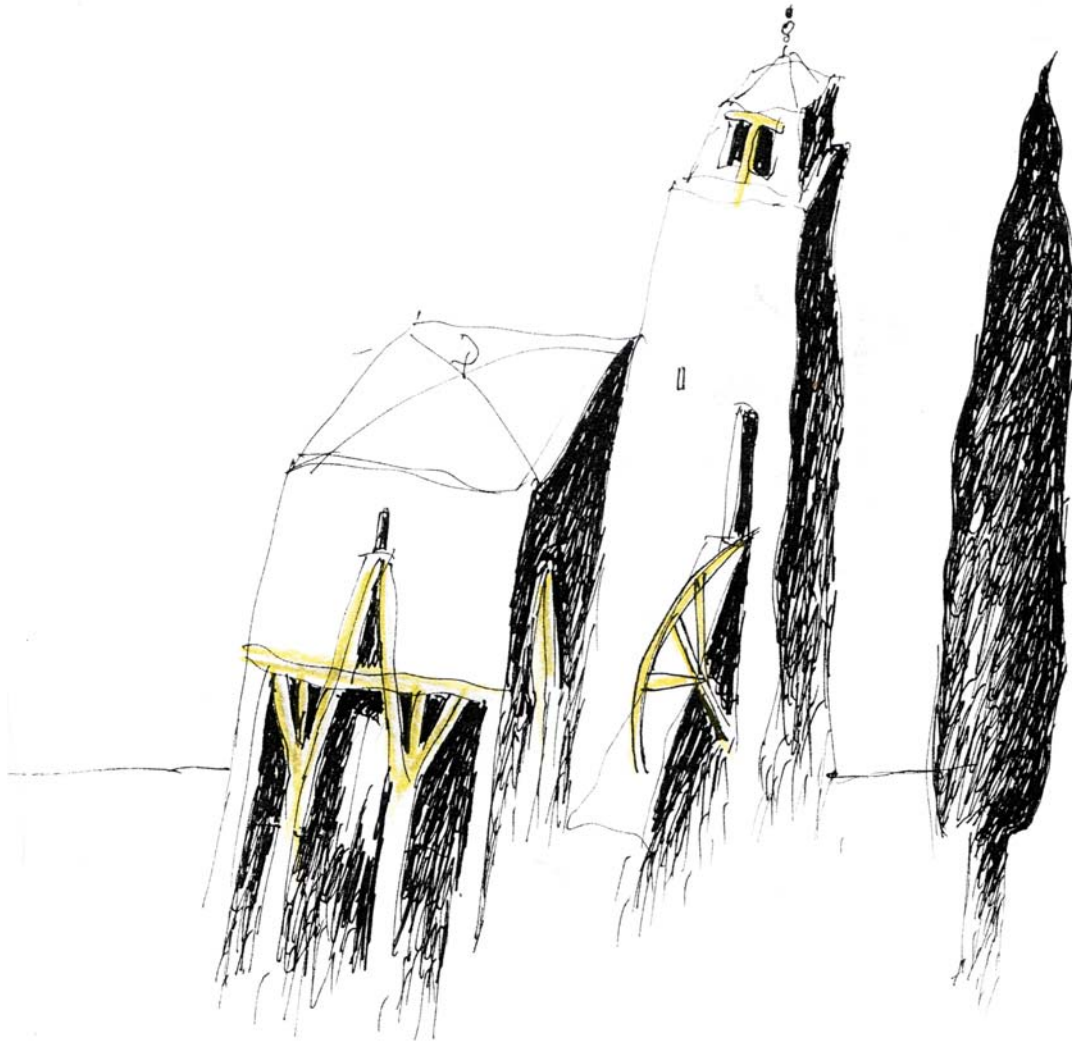


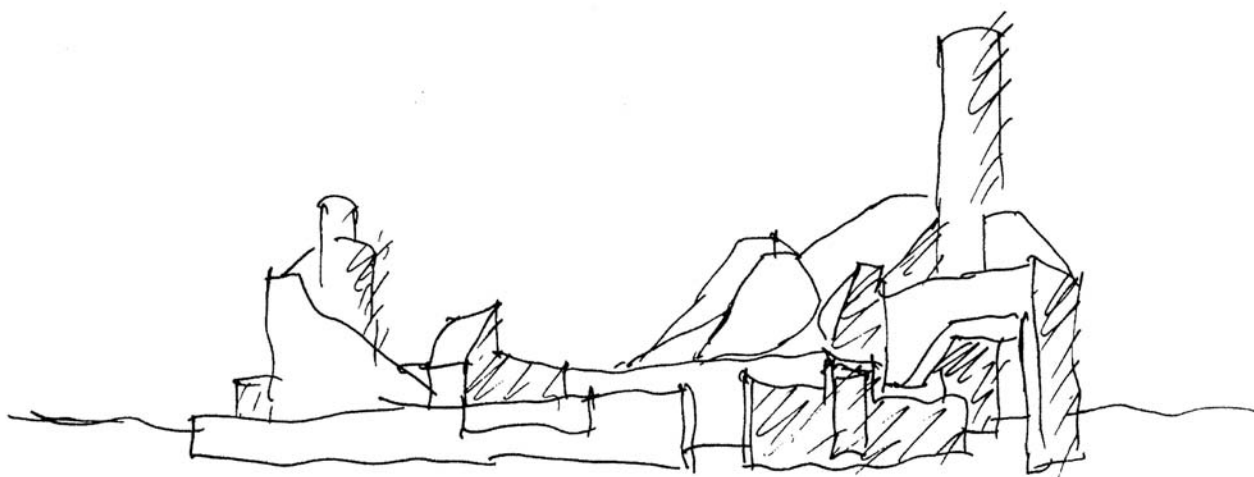


**87) Hotel Visoko**  
Visoko, 1969

**88) Catholic Church of  
Sts Peter and Paul with Monastery**  
Tuzla, 1977







**89) Hadži Alija Hadžisalihović Mosque**  
Stolac, 1993

**90) The Sherefudin White Mosque**  
Visoko, 1969

### ISMAR MUJEZINović – A MASTER FROM MASTER WORKSHOP

Ismar Mujezinović (Osijek 1942) was born into an artistic family and grew up with his father around; his father Ismet Mujezinović was the bard of Bosnian and Herzegovinian painting. He studied at the Academy of Fine Arts in Zagreb, from which he graduated in 1966; from 1966 to 1969, he collaborated with Krsto Hegedušić at his Zagreb Master Workshop. He was noticed at the art scene relatively early. As a 12-year old boy, he already published his illustrations in the Tuzla-based newspaper *Front Slobode* and later, as a 17 years old grammar school student, he published a short comic strip in *Zadrugar* (Sarajevo, 1957/58). With his first paintings (*Žuč*, Youth Biennale in Rijeka; *Dvoje*, The Zagreb Salon, 1966), he attracted the attention of art critics who described him as the representative of *New Figuration*, with emphasis on expressionist style. Interest in film and photography inspired him to work on the study of movement that, in 1966, resulted in the large-format painting *Red* (oil on canvas, 140x80cm, presented at the 3rd Yugoslav Biennale in Belgrade, today held by the Museum of Contemporary Art in Belgrade), with which he introduced *Neo-Futurism* in this part of the world. During his Zagreb years (until the end of 1969), and then in Tuzla (1969-1971), as well as in Sarajevo sometime later, he constantly painted works that were, content-wise, marked by movement (people crossing streets, cars, getting out of the car, passers-by...), and by emotion. Movement and emotion became his constant artistic orientation, which, in 1980s, he developed fully in his large-format works (*Romantics*, *A Romantic street*, etc.). Erotic themes originating from these studies were, in his own words, a homage to his late father and to "the paintings he never made", while formally, they were inspired by Croatian modernism between the two world wars (Babić, Becić, Trepše, and Uzelac). As of 1990, he has been living in Umag, where he worked on a major cycle titled *A Mass Consumption Restaurant* - a sarcastic commentary of the transition that happens in our societies. In parallel with painting, he intensively produced the works of graphic art, graphic design, scenography, and recently video art, film and literature. His coloured drawings with motifs of competitive winter sports created for the 14<sup>th</sup> Winter Olympic Games Sarajevo '84 summarise all the fundamental features of his artistic style.





**91) Ismar Mujezinović**  
Photo Almin Zrno, Urban Magazine,  
Sarajevo, 2016





**92) Skating**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983

**93) Ski jumps**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983







**94) Luge**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983

**95) Ice Hockey**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983









**96) Bobsleigh**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983

**97) Downhill**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983





**98) Biathlon**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983

**99) Figure skating**  
Coloured drawing, 14<sup>th</sup> WOG  
Sarajevo '84, 1983



### **MIRSAD KONSTANTINović – CHEERFUL SIGNS OF PLAY**

Mirsad Konstantinović (Sarajevo, 1956 - 2008) completed the studies of graphic art (1986) and obtained Masters Degree (2007) at the Academy of Fine Arts in Sarajevo. In the fine arts of Bosnia and Herzegovina he was present as *an author* – having participated in numerous exhibitions, as *a pedagogue* – through his work with students but also as an excellent illustrator. For this occasion, I have selected his illustrations for several textbooks done in 1989 and 1990. Although, stylistically – in terms of their artistic characteristics of designed sign their illustrations can be, at the first sight, linked to the illustrations of Dušan Vukotić in his animation film *Surogat* (1963), still, overall understanding of Mirsad Konstantinović's style needs to be shifted towards those influences that stem, in the understanding of picture and its content, from the pioneers of modern "visual art linguistics", primarily from *Paul Klee – in view of the sense of space* and to approach to its organisation, which implies the establishment of a clear spatial order, and – following the sense of colour that can be linked to explorations of *Johannes Itten* or *Huan Miro*.

In his illustrative procédé Konstantinović firstly makes narrative elements abstract, transforming them, in the interplay between lines and surfaces, into a clear visual sign and then use this visual sign, as a sort of the spatial module, to establish the inner order of his pictures. So his pictures are "organised" following the organisation of the field of picture like the one we can find in the works of Klee. The most obvious examples can be found in the works which contain the idea of module – the figure of circle or square, which are repeated at regular intervals – like spatial modules based on the principle of repetition – in the space of the picture. In our selected examples, these are the illustrations where there is the motif of a tree top with a bird, a flower with a bee – as a circular figure, the motif of a city or of a school within which, or in front of which, children are playing – as a square figure.

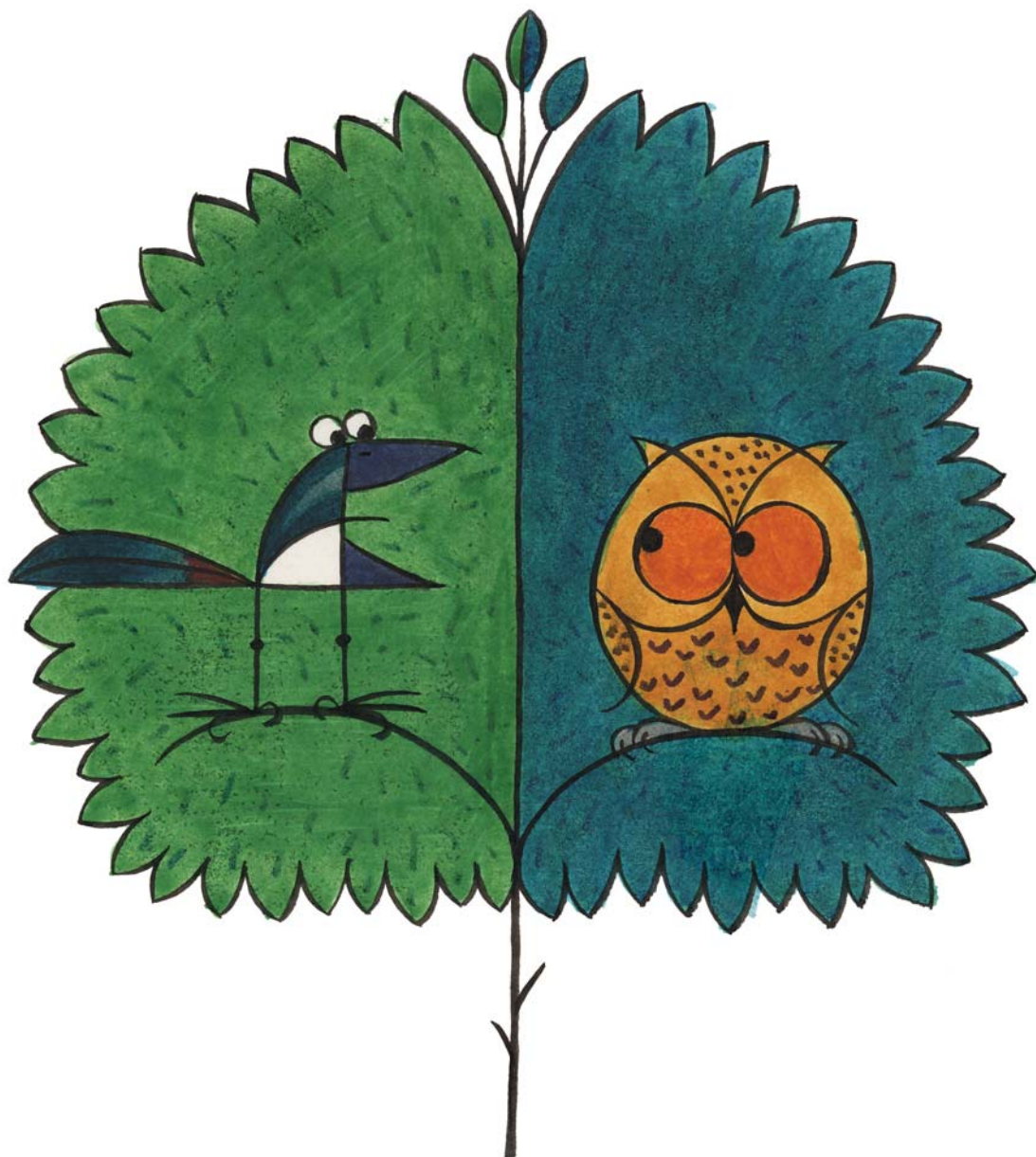
The lines of his illustrations are regular, graphically clear and clean, while colours are based on the use of "clean" colours (primary and secondary colours) of clear flat modulation. Nevertheless – despite precisely shaped visual signs and the sense of order in the organisation of visual elements, the overall psychological impression is positive and promotes play and joy.



**100) Mirsad Konstantinović**  
Photo Enis Logo, 2001







**101) Pčelica (Little Bee)**

M.Topić, V. Bukarica, M. Marojević,  
Mostovi zavičaja 4, 1989

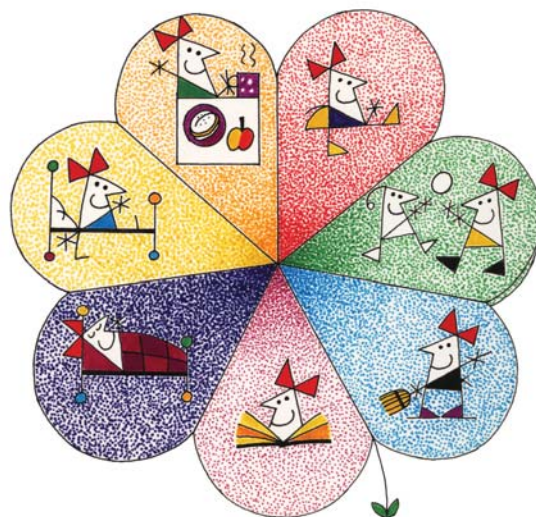
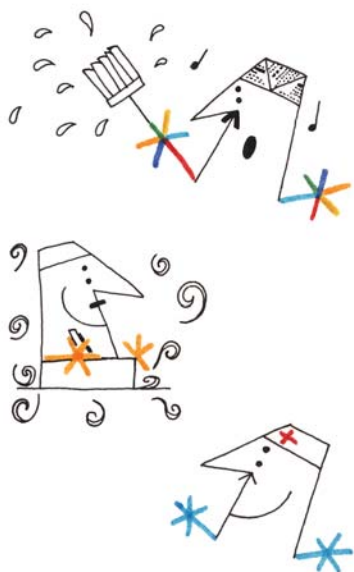
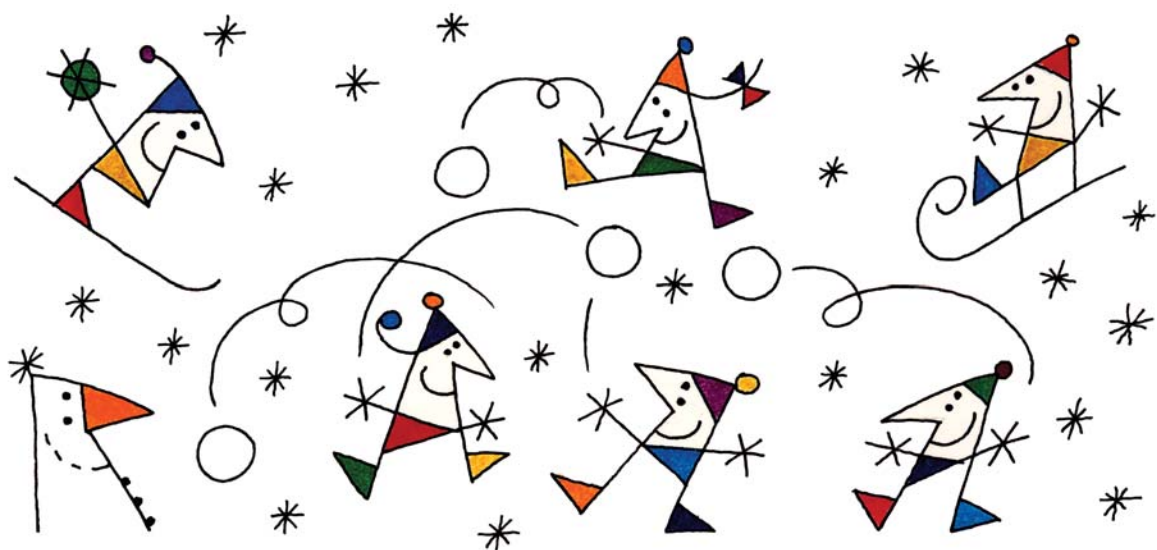
**102) Gavran i lisica  
(Raven and Fox)**

M.Topić, V. Bukarica, M. Marojević,  
Mostovi zavičaja 4, 1989

**103) Gavran i sova  
(Raven and Owl)**

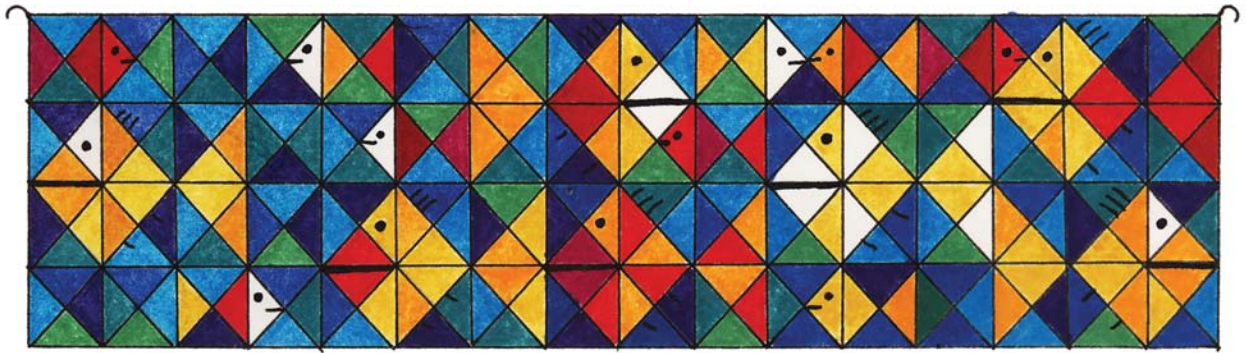
M.Topić, V. Bukarica, M. Marojević,  
Mostovi zavičaja 4, 1989

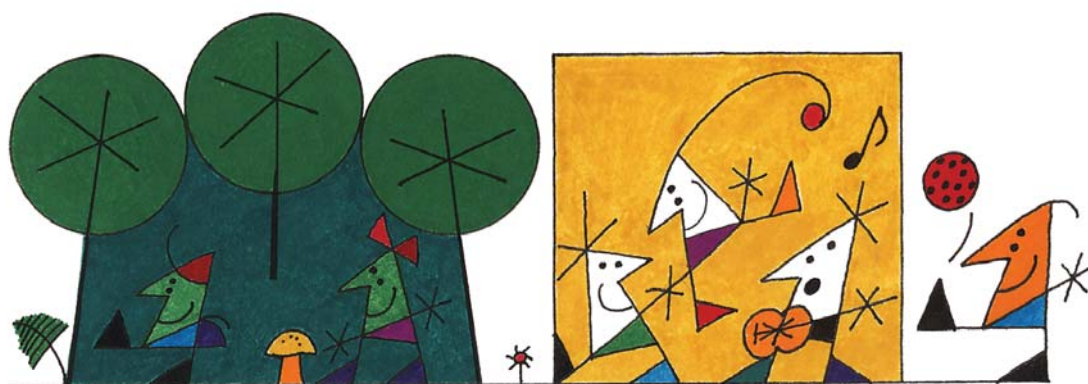
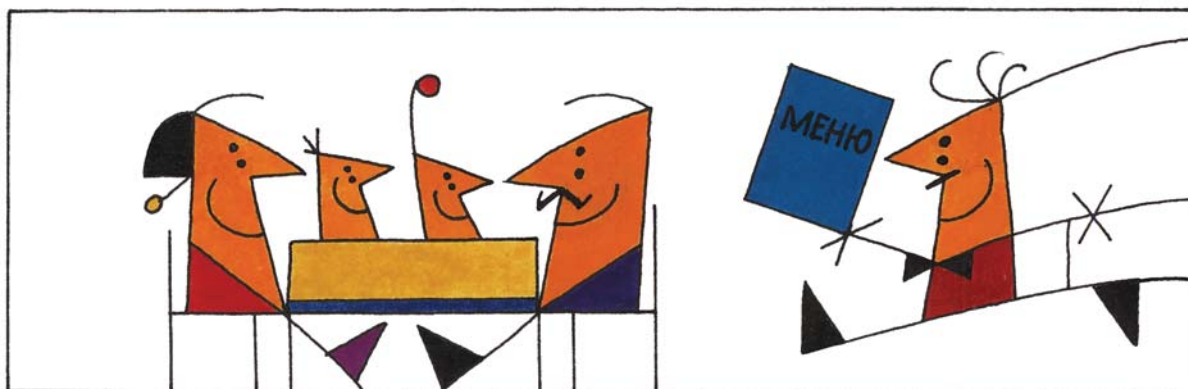




104/108) Russian Language 6  
M. Katanić-Bakaršić, N. Moranjak-  
Bamburać, M. Tanović, Ruski jezik 6,  
1990







**109) Na moru (Seaside)**

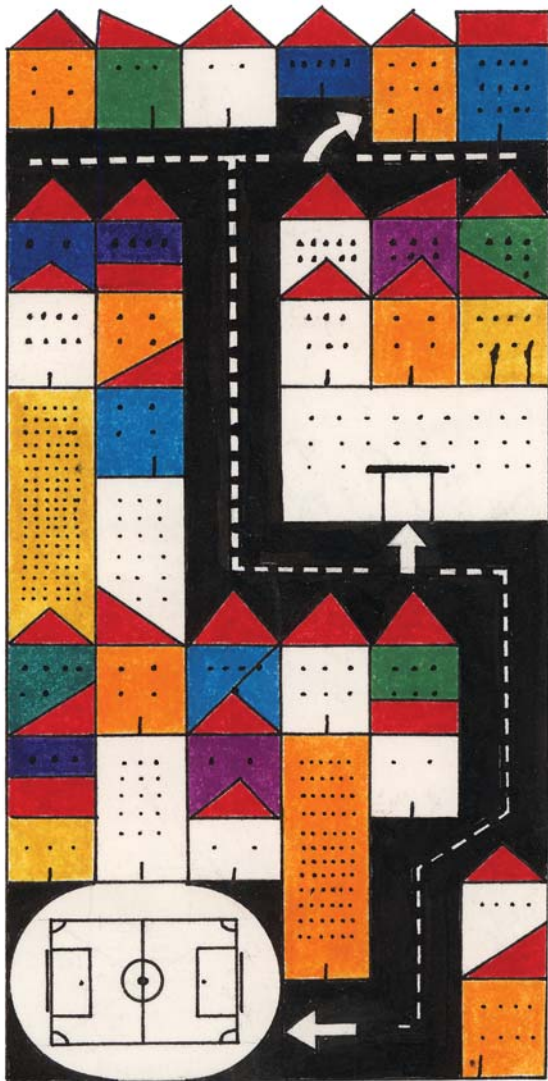
M. Katanić-Bakaršić, N. Moranjak-Bamburać, M. Tanović, Ruski jezik 5 (Russian Language 5), 1990

**110) Bazen s ribama (Fish Pool)**

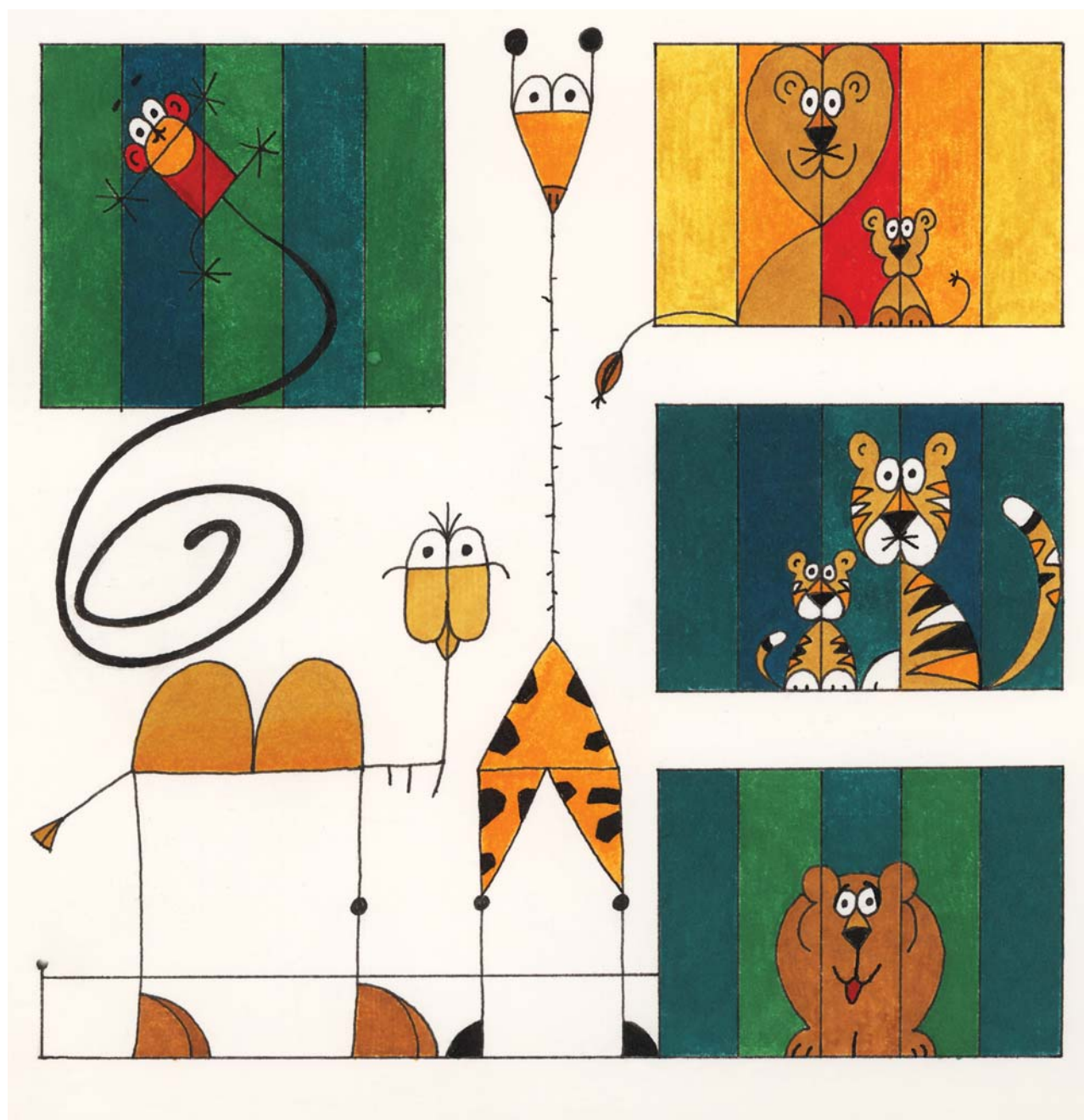
M. Katanić-Bakaršić, N. Moranjak-Bamburać, M. Tanović, Ruski jezik 5 (Russian Language 5), 1990

**111/112) Škola (School)**

M. Katanić-Bakaršić, N. Moranjak-Bamburać, M. Tanović, Ruski jezik 6 (Russian Language 6), 1990







**113) Grad (City)**

M. Katanić-Bakaršić, N. Moranjak-Bamburać, M. Tanović, Ruski jezik 5 (Russian Language 5), 1990

**114) Na stazi (On the path)**

M. Katanić-Bakaršić, N. Moranjak-Bamburać, M. Tanović, Ruski jezik 5 (Russian Language 5), 1990

**115) Zoološki vrt (The Zoo)**

M. Katanić-Bakaršić, N. Moranjak-Bamburać, M. Tanović, Ruski jezik 6 (Russian Language 6), 1990

## **ALEKSANDRA NINA KNEŽEVIĆ AND HER CONTEMPORARY VISUAL LANGUAGE**

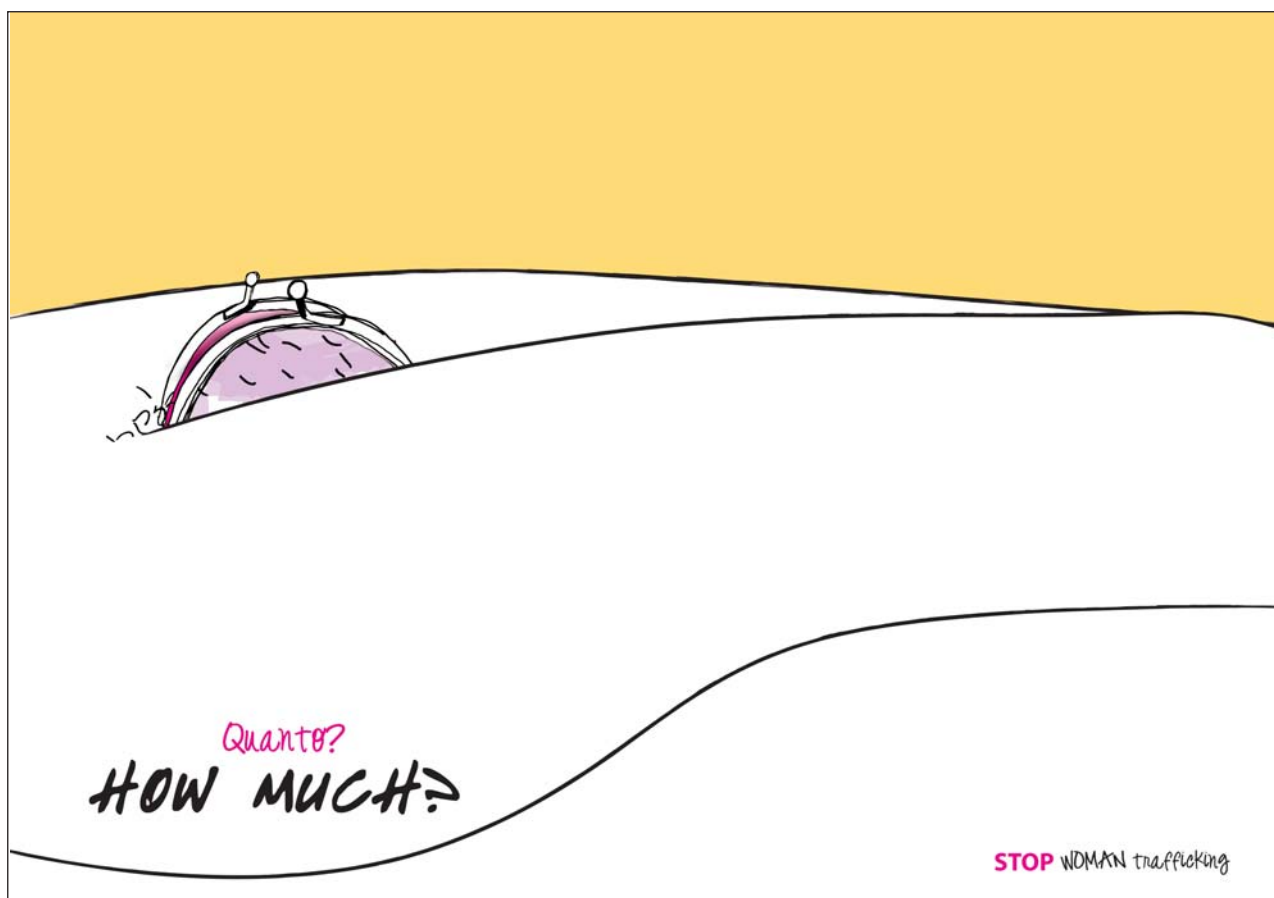
Aleksandra Nina Knezevic (Sarajevo 1973). Graduated from the Academy of Arts (Cetinje, Montenegro), graphic design department. Her work is fresh and contemporary, and easily communicates an international visual language through playful typography and graphics. Her projects have been awarded worldwide and published in magazines specialized for design and art (*Communication Arts*, *Luerzer's Archive*, *Print*, *Typo*, *Fontmagazine*...). In 2010, Aleksandra Nina Knezevic is listed among the 200 world's best illustrators (*Luerzer's Archive: 200 Best Illustrators Worldwide 09-10*). From 2006-2010, she was the President of the Bosnian Association of Applied Artist and Designers (ULUPUBiH). She work as a freelance designer and as a designer and illustrator of books for publishing house Buybook in Sarajevo. For project Sarajevo Dingbats awarded the *Grand Prix prize* Colegium Aristicum 2014 by all three professional Associations in Bosnia and Herzegovina.

The ability of Nina Knežević's work to *communicate by simple and internationally understandable visual language* stems from her interpretative procédé, based on the idea of a reduction of formal elements of picture. The narrative elements in describing desired contents gradually disappear, while those abstract ones – based on signs, tend to become its new content. Thus the results achieved by Nina Knežević are already visible in the projects Sarajevo Dingbats, the design of books for the Buybook Publishing Company in Sarajevo or those designed in collaboration with Ana Đokić from Zagreb. The simplicity, directness, visual legibility and communicability are the features that have become recognisable qualities of Nina Knežević's visual language, understandable to "readers" of all ages (children and adults), those coming from different cultural background (urban and rural), or from different sides of the world.



**116) Aleksandra Nina Knežević**  
Photo Imrana Kapetanović, 2016.



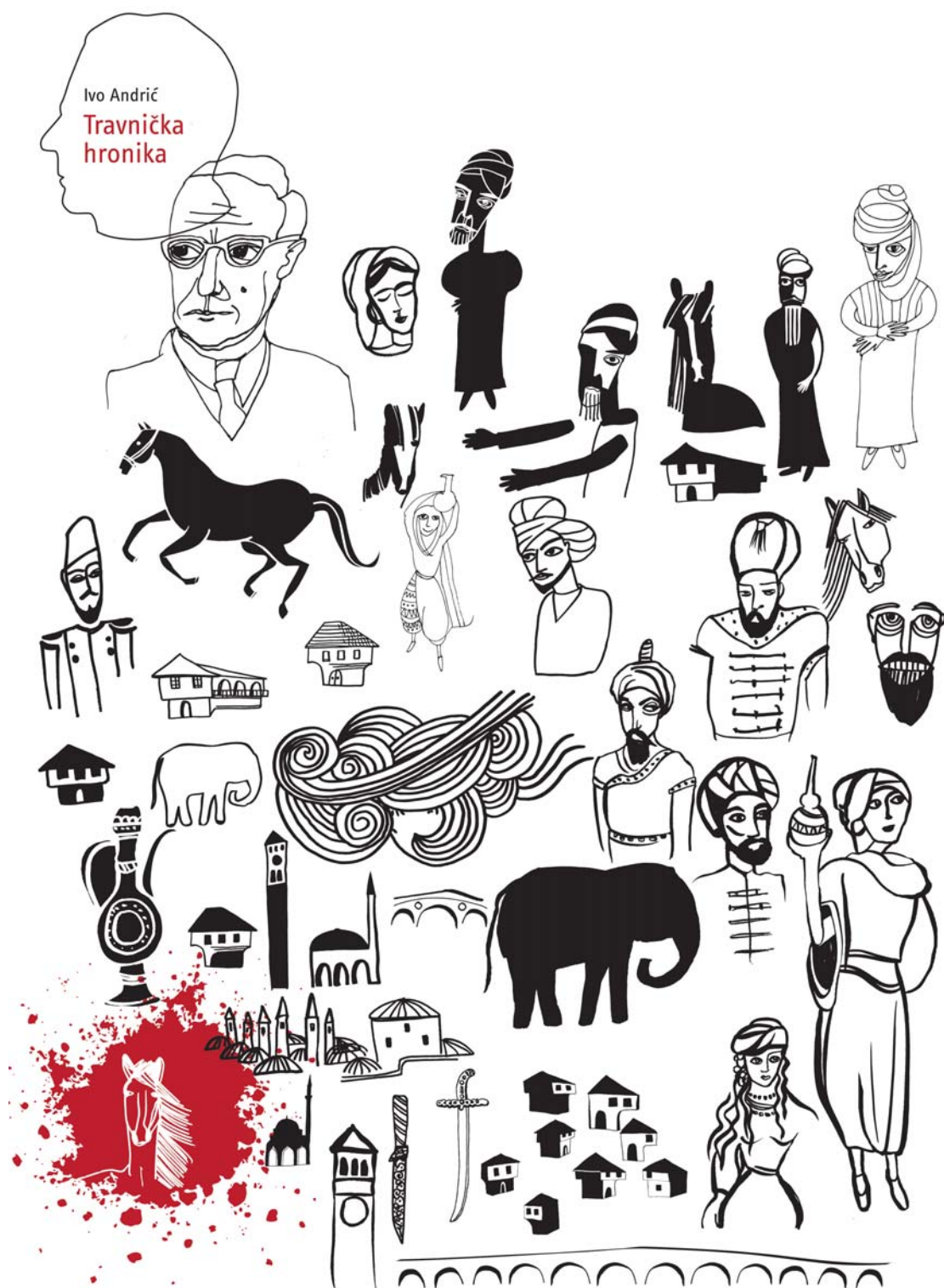


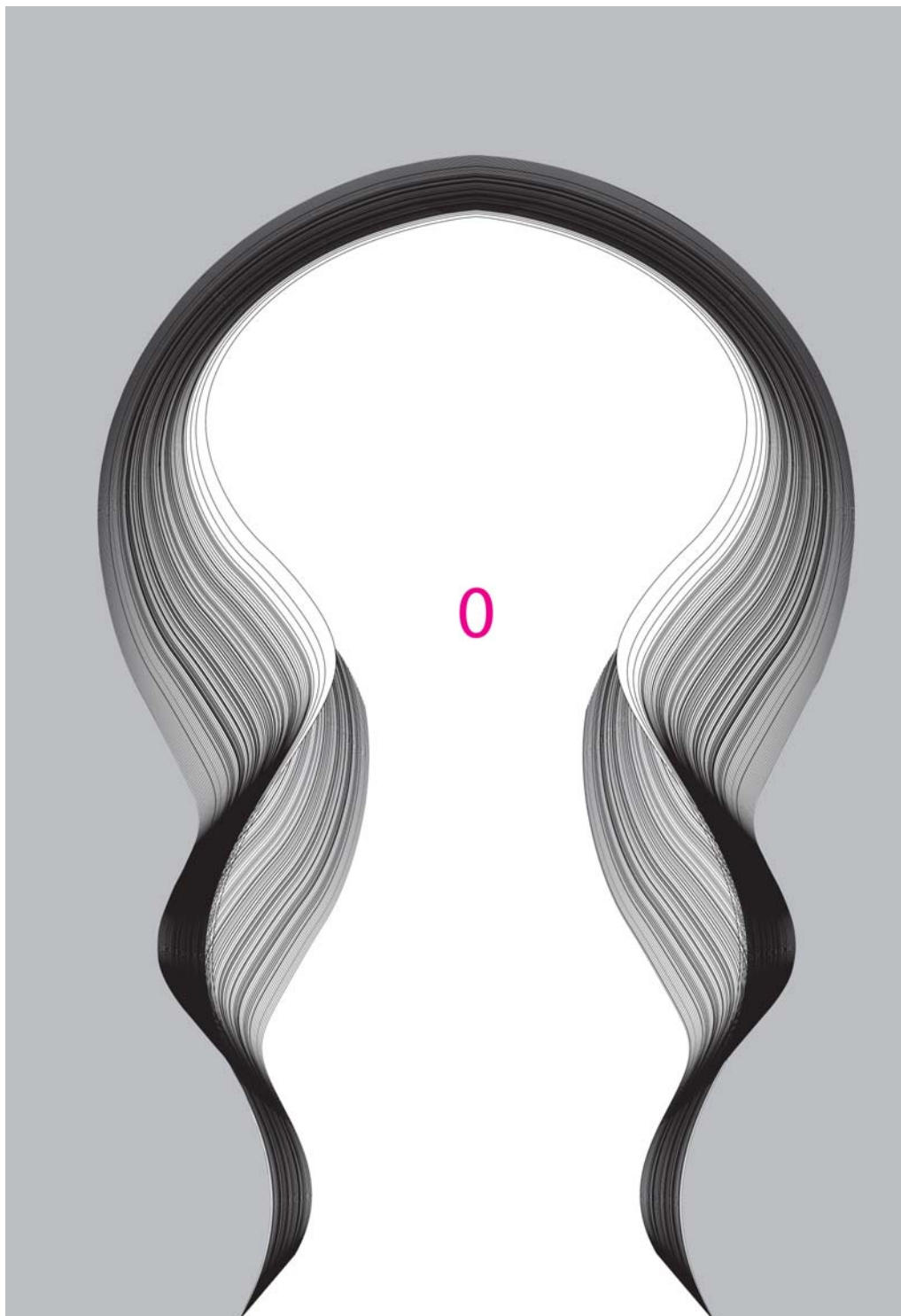
**117) How Much? Stop Woman Trafficking**

Poster, 15. Colorado International Invitation Poster Exhibition 2007, Honorable Mention Award, also published in: Luba Lukova, Sparking Change: Poster Art & Politics, 2010

**118) Ivo Andrić**

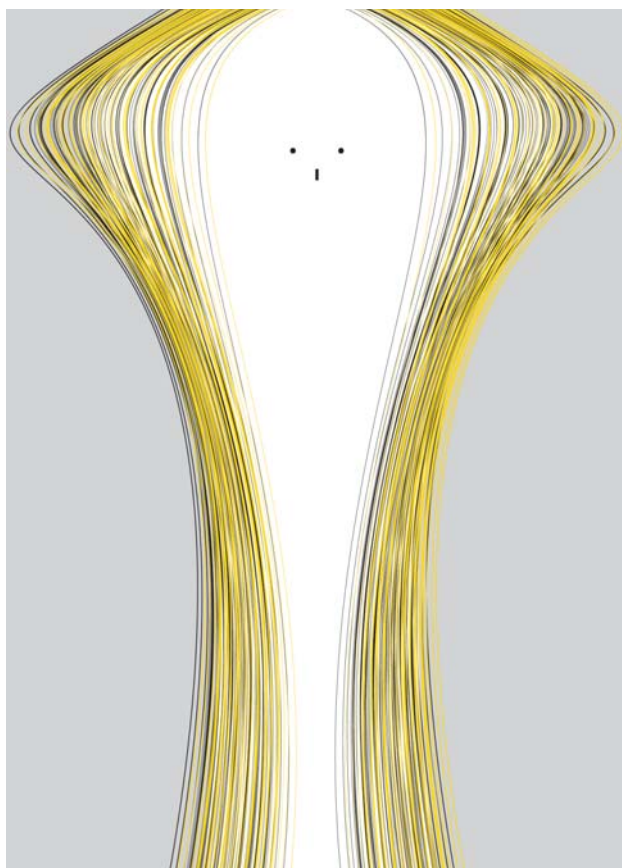
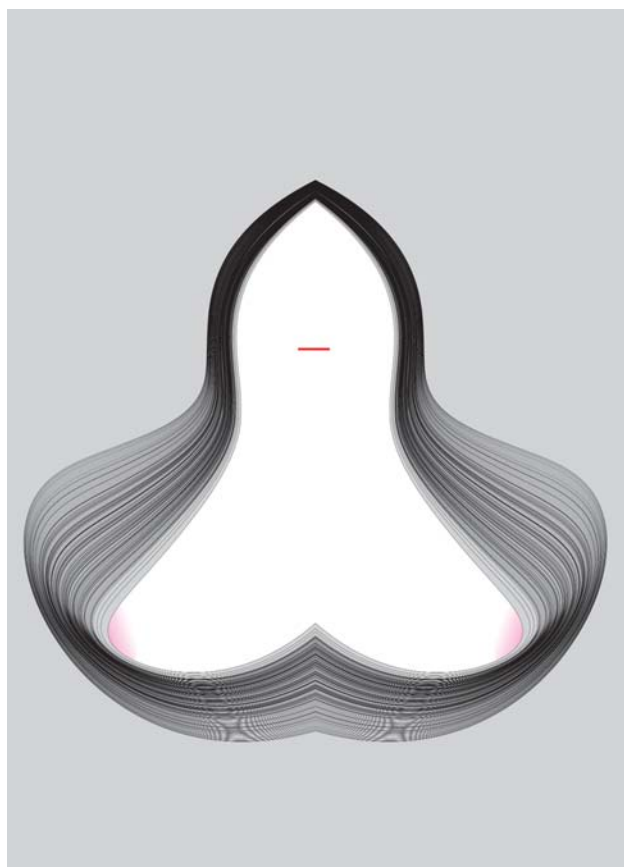
Sketches – Illustrations for the edition of Ivo Andrić's books, Buybook, Sarajevo, 2014

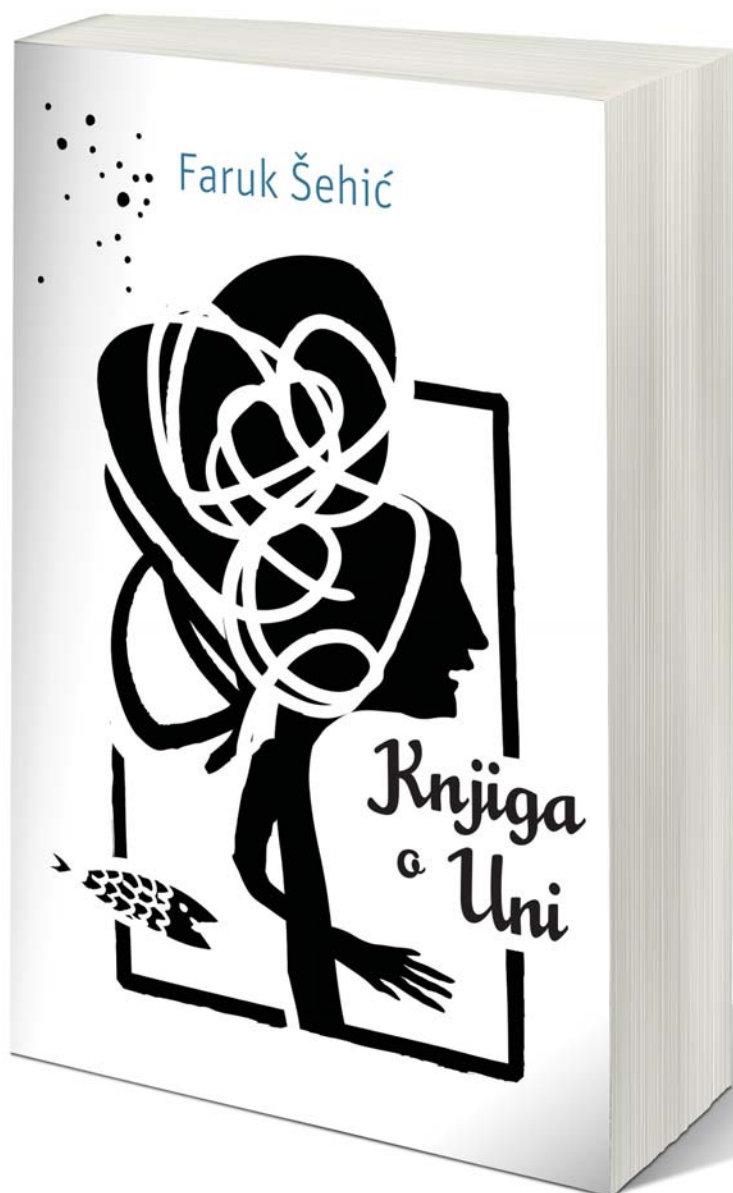




**119/123) Characters**  
Published in Dxi Magazine,  
Edition: Hair, Spain 2007; Book  
Hair'em Scare'em, by Robert  
Klanten, Die Gestalten Verlag,  
2009; and Luerzer's Archive 200  
Best Illustrators Worldwide,  
Austria, 2009-2010







**124/128) Faruk Šehić, Knjiga o Uni (Quiet Flows the Una)**  
Cover and illustrations in the book (Porijeklo vrste, Proljeće, Grbavi, Katarza vode, Mornari zelene armije), Publisher: Levo Krilo, Belgrade, Serbia (and Blesok, Skopje, Macedonia), 2013; as well as Buybook Sarajevo, B&H and Istrosbooks, Great Britain (with a different cover), 2016







Bila jednom jedna kuća čuvena u čitavom gradu.  
U njoj su živjele tri sestre.

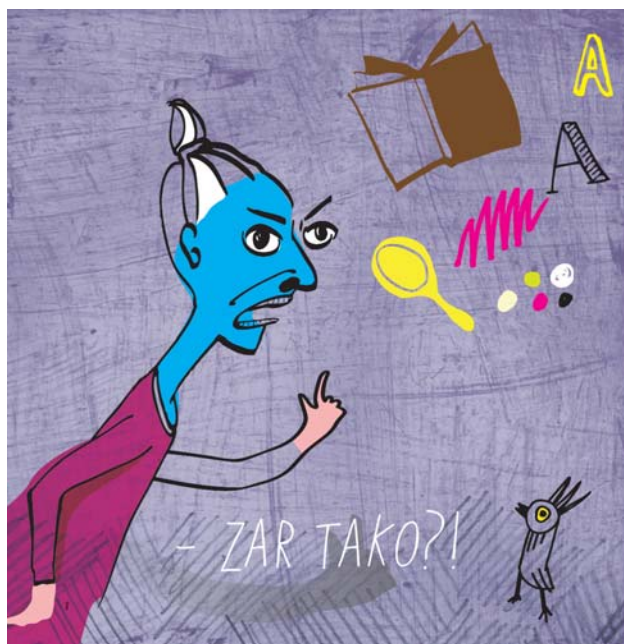
**MARTA** je pekla najukusnije kolače u okolici.

**SOFIJA** je znala mnogo zanimljivih priča.

**GRACIJA** je bila nadaleko poznata  
po svojoj ljepoti i ljupkosti.

Svakog poslijepodneva sestre su primale posjetitelje, pa je u njihovom domu uvijek bilo veselo i bučno. Ljudi su voljeli slušati Sofijine uzbudljive priče, sladiti se Martinim kolačima i diviti se Gracijinoj ljepoti.

I tako je to trajalo sve dok se jednog maglovitog zimskog jutra sestre nisu posvadale.



129/136) Ana Đokić,  
Tri sestre (Three Sisters)  
Illustrations and design,  
Publisher: Knjiga u Centru,  
Zagreb, Croatia, 2014



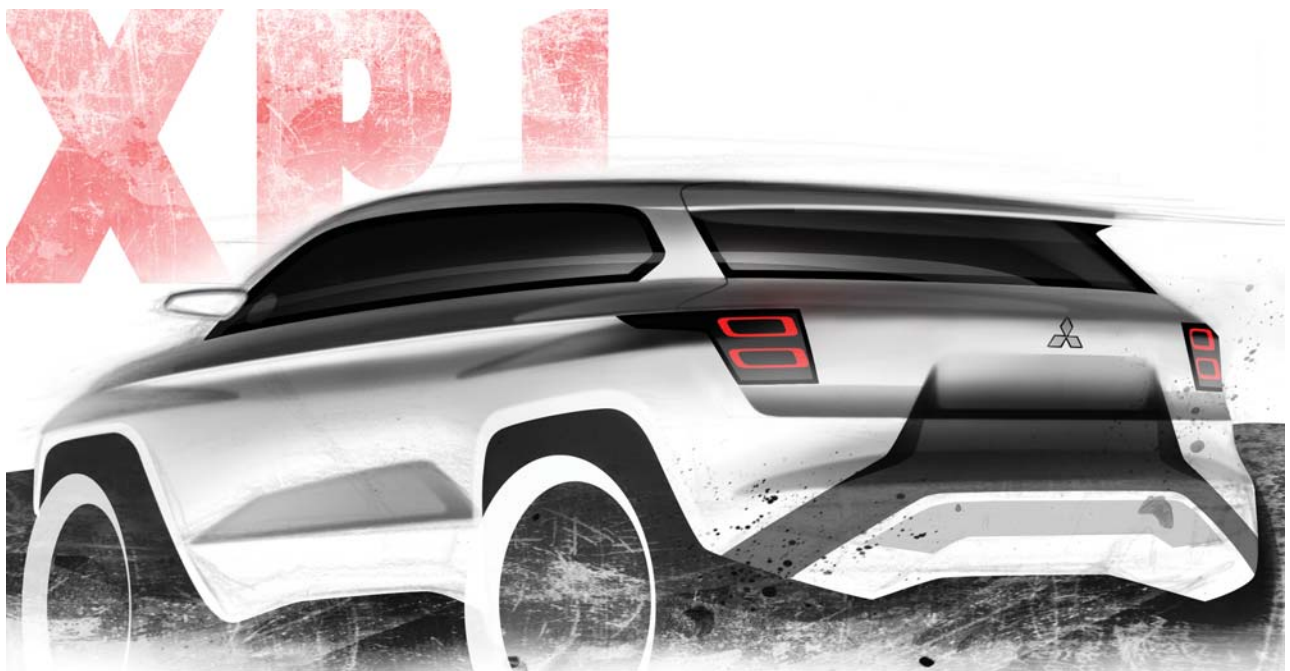
## OMER HALILHODŽIĆ – A CAR DESIGNER WHO DESIGNS PRESTIGIOUS WORLD BRANDS

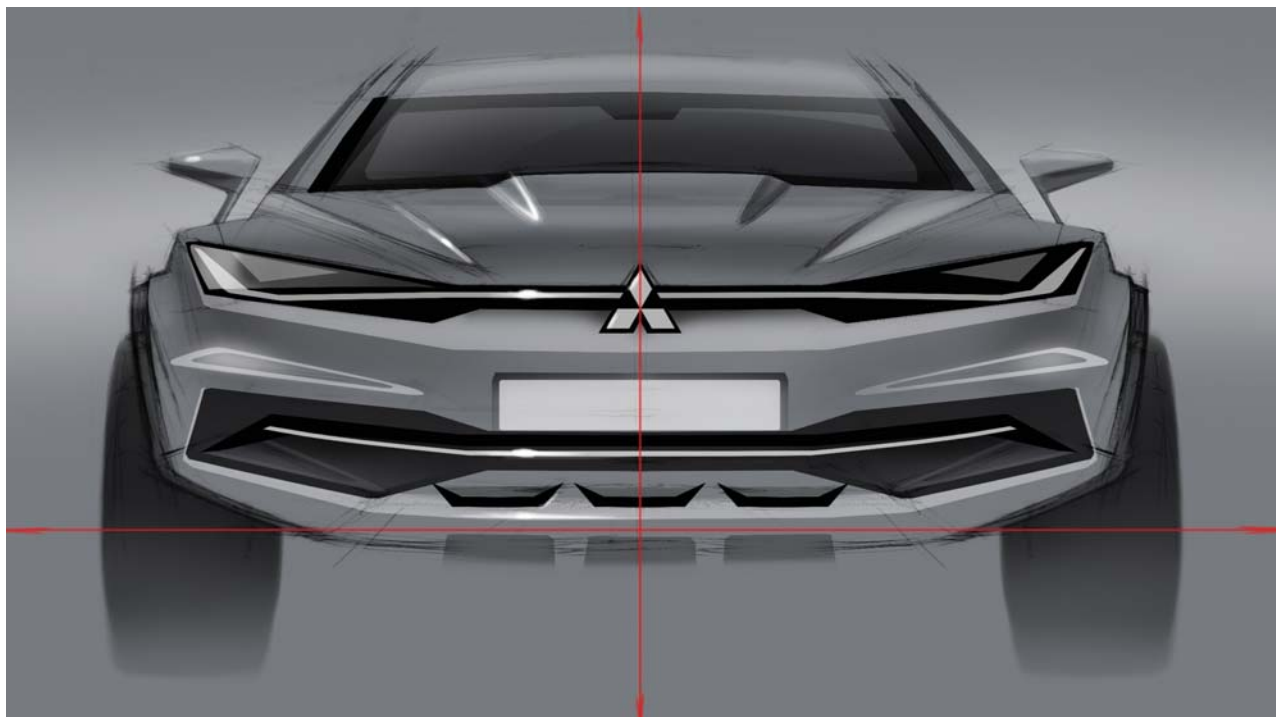
Omer Halilhodžić (Mostar 1963) is a Bosnian-Herzegovinian car designer. In 1989, he graduated product design at the Academy of Fine Arts of the University of Sarajevo. As a student, he already won the *Bernardo Bernardi Award* of the Nikita Zhukov Foundation. Before him, the recipients of this award were Mirko Ilić (1987) and Selma Arnautović (1988). Halilhodžić is currently one of the leaders in the creative team of the *Škoda Company* (2012), where he designs *Superb* and *Kodiaq*. Prior to Škoda he worked as the designer – head of the exterior design team for *Ferrari* (2011), *Mercedes-Benz* (2008), *Mitsubishi Motors* (1995 - 2008), and *Volkswagen* (1992 - 1995). In Bosnia and Herzegovina, he worked for the *TAS Company* in Sarajevo (1992) and *Hercegovina auto* in Mostar (1991 - 1992). For Mitsubishi Motors he designed *Mitsubishi Colt* (2004) models: *CZ2*, *CZ3*, *CZ3 cabriolet*, as well as *CZT*. He is also the author of Mitsubishi *Concept Sportback*, *Concept X*, from which Mitsubishi Lancer Evolution X and *Concept Pajero* were developed. Unfortunately, in this selection we do not have the examples of the best creations of Omer Halilhodžić because they have become the industrial property and a part of the “secret” that now belongs to car production companies. But, even the examples that have been available to us give an indication of design choices of their author. Omer, like his great role model Leonardo da Vinci, carefully observes the world of nature, recognising and extracting from it the most significant phenomena and processes, analysing them carefully and then transforming them into “characters and lines”, which will be, like signs on the road, clear indicators of his conceptual ideas and creative sources. In the drawings on the margins of his sketchbooks, we can often see contours and faces, bodies and movements – movements of animals as well as human grimaces, which he translates, using a reductive drawing method, into the plays and tensions between lines and linear structures. In a qualitative sense, lines are not the carriers of technical information, although – the nature of technological process within which these ideas are inevitably “materialised” as forms – the forms of cars of characteristic features – demands a very clear and precise type of lines (hard and regular), but they are also above that – symbolic and sensual (soft), having a sensibility of their author and carrying aesthetic information about form.





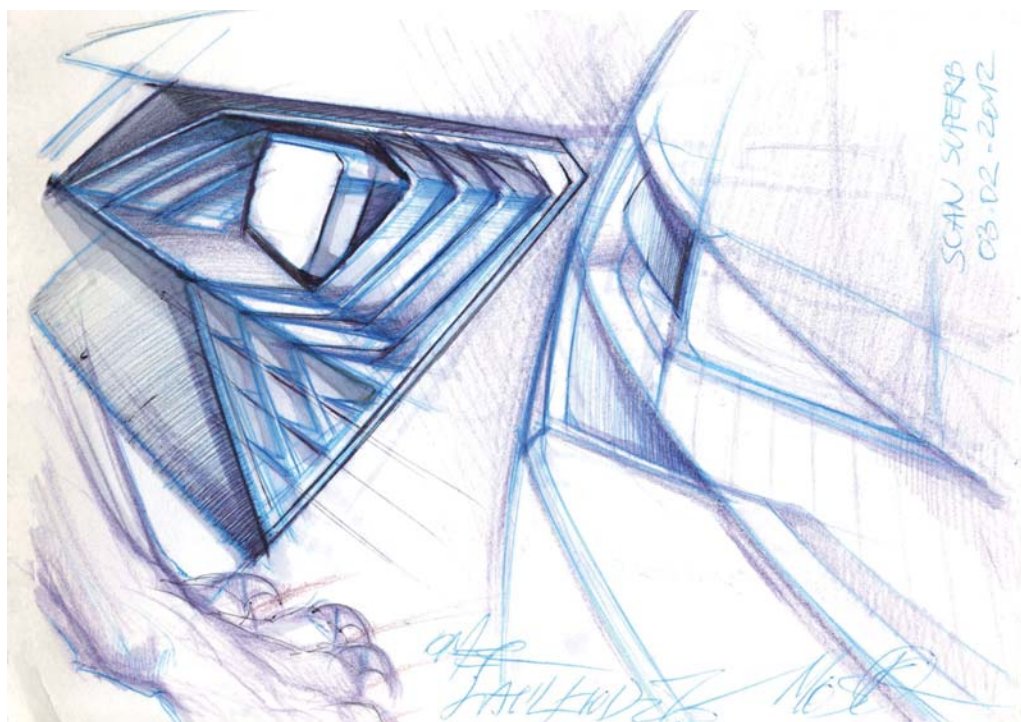
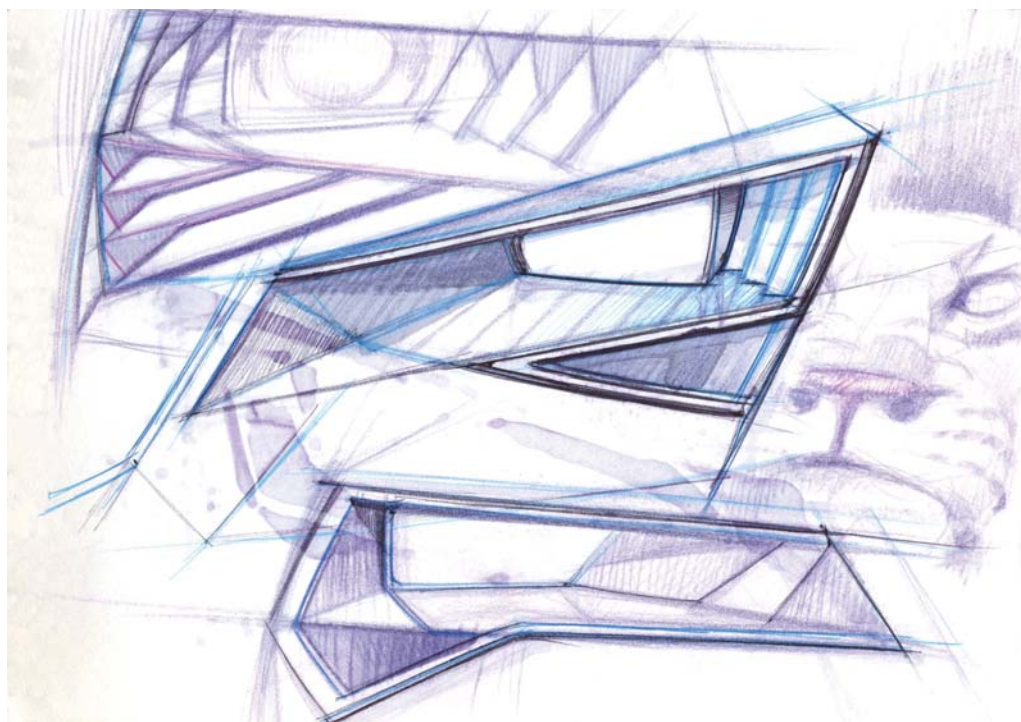
**137) Omer Halilhodžić**  
Škoda Studio, 2016





**138/141) Mitsubishi Pajero**  
Digital drawing, concept, 2001





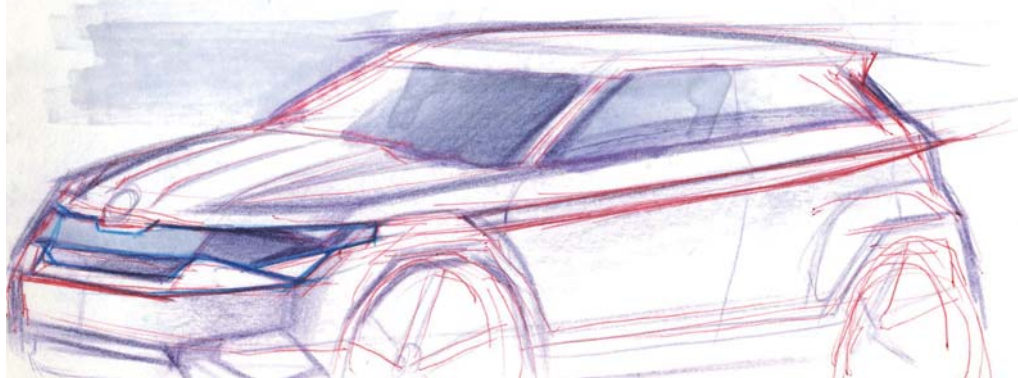
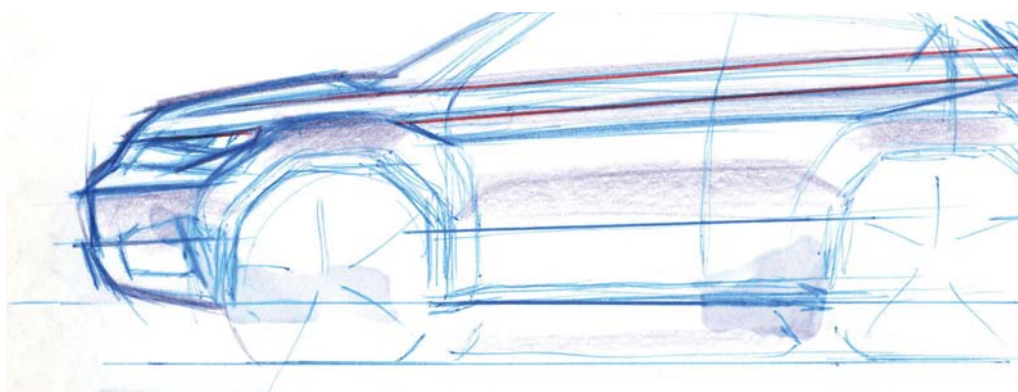
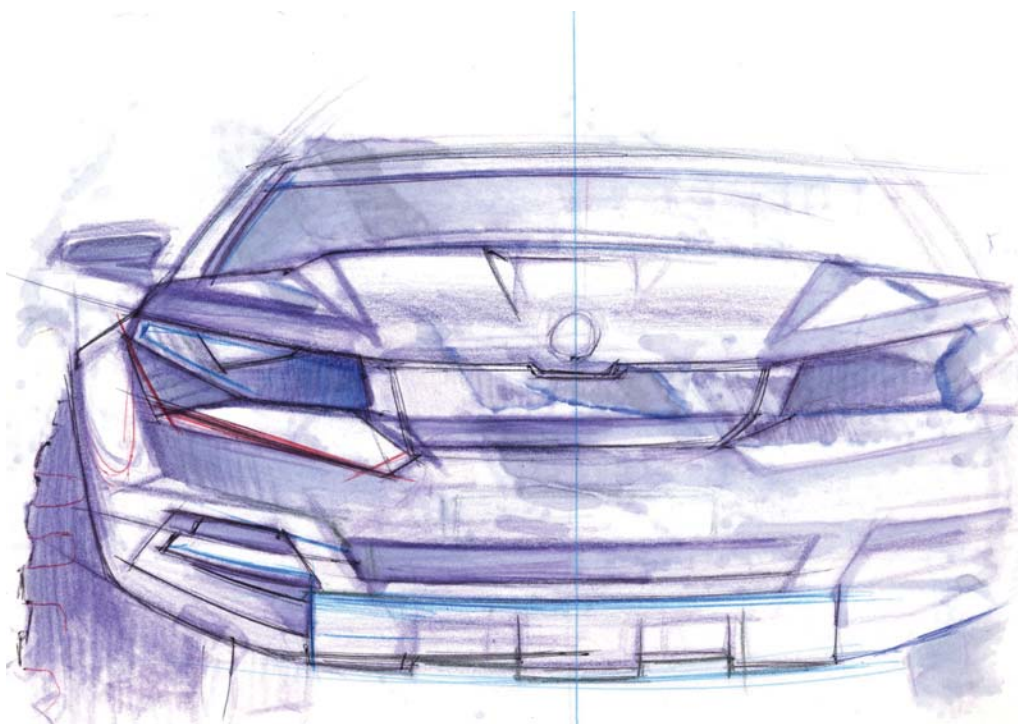
**142/143) Škoda Superb**  
Sketch, coloured ink, 2012

**144/145) Škoda Superb**  
Digital drawing, 2013



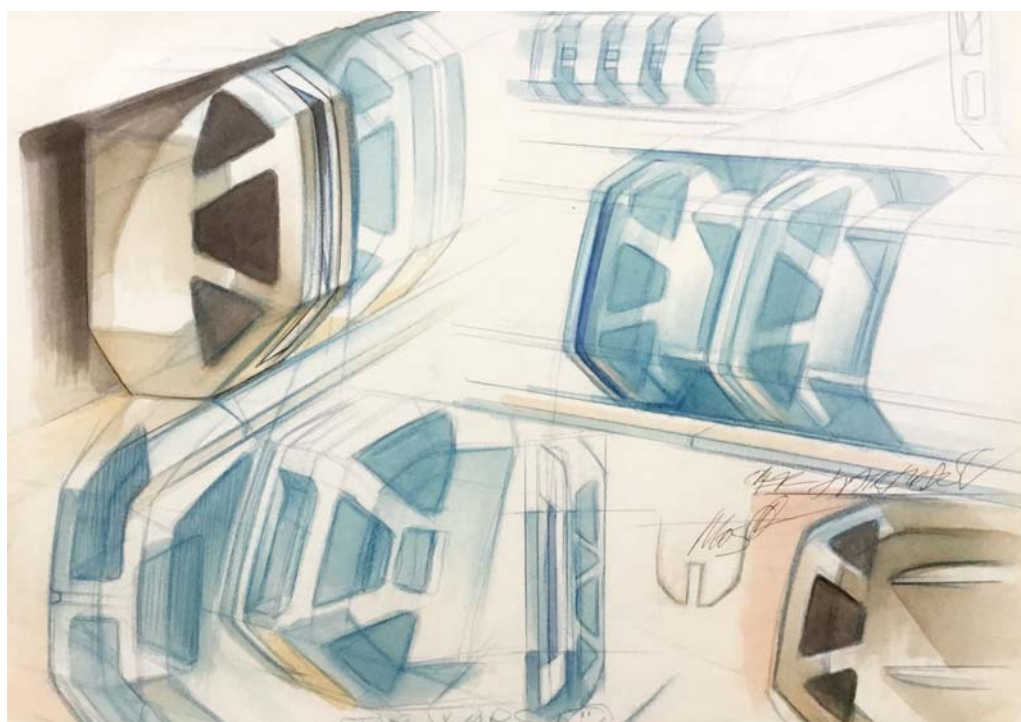


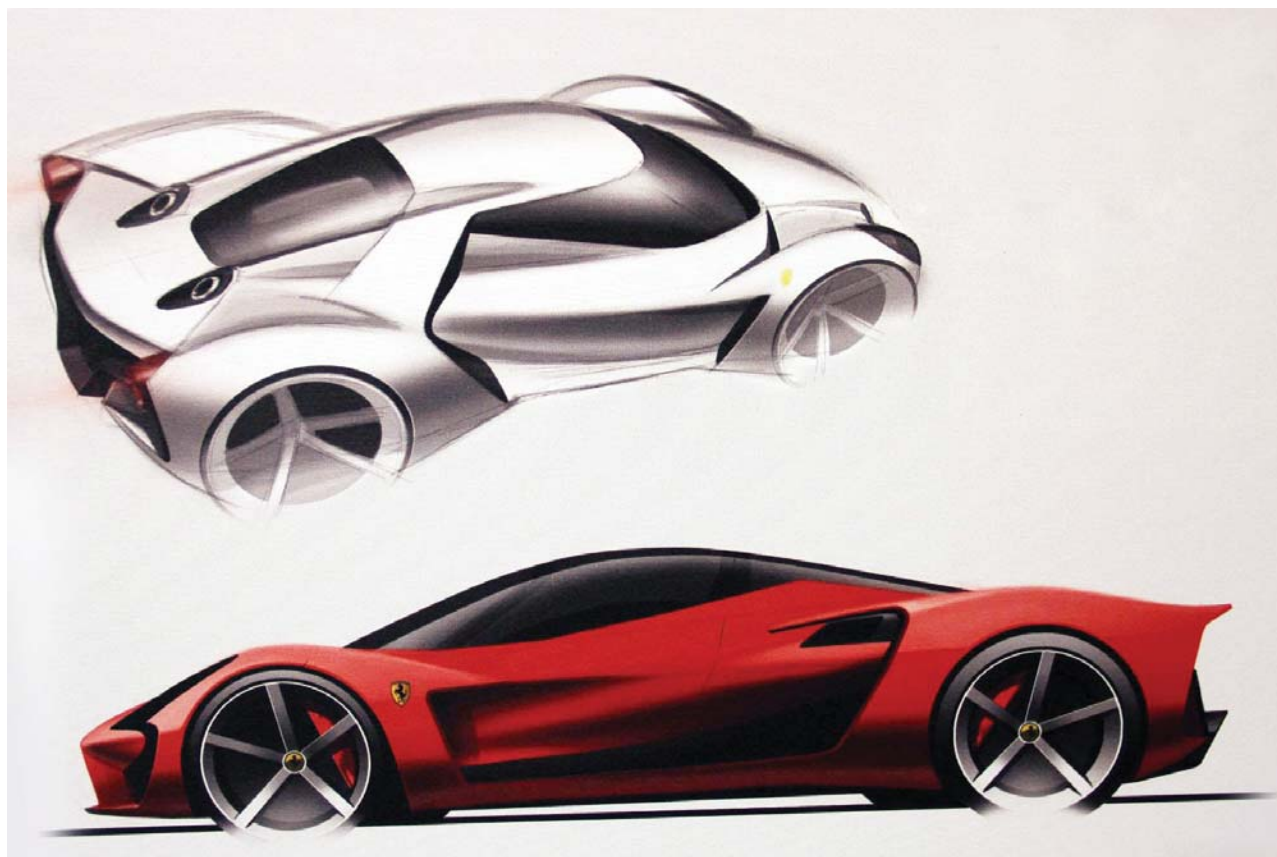




**146/147) Škoda Kodiaq**  
Digital drawing, 2014

**148/149) Škoda Kodiaq**  
Sketch, 2013





**150/151) Škoda Kodiaq**  
Sketch, coloured drawing, 2013

**152) Ferrari**  
Model 6, 2011







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