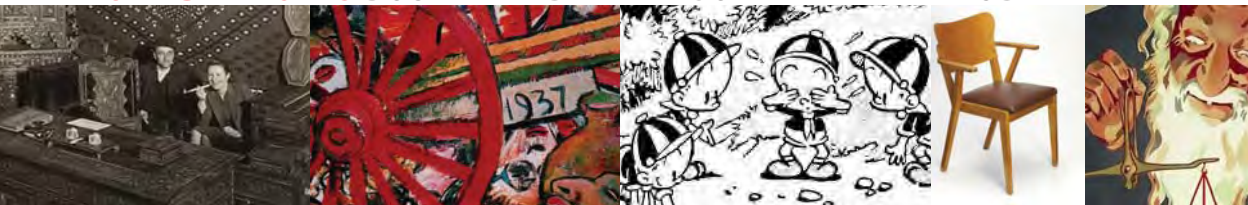


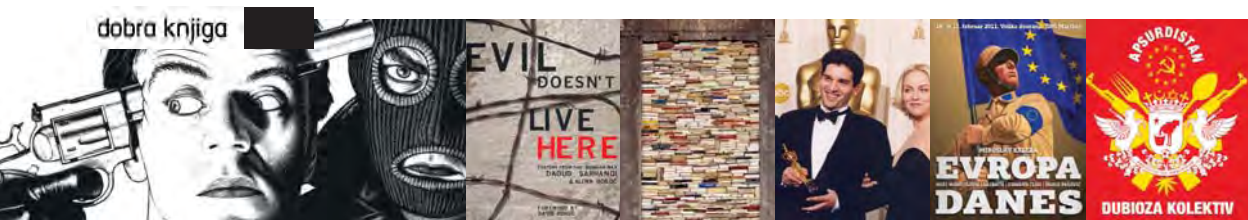
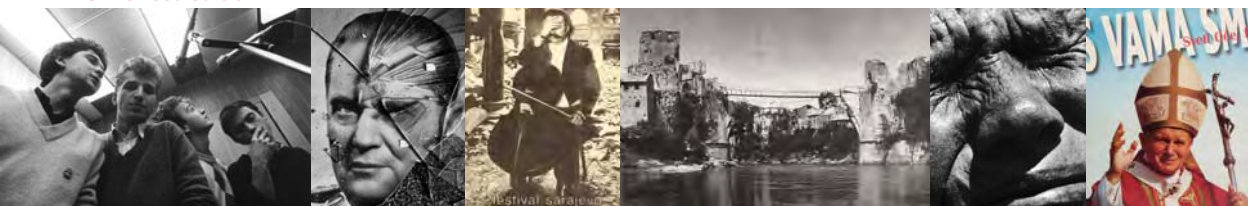


MUSEUM IN EXILE

ASIM ĐELILOVIĆ BOSNIA AND HERZEGOVINA IN THE MODERN ERA



3rd revised edition



MUSEUM
IN EXILE

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Asim Đelilović **MUSEUM IN EXILE** *Bosnia and Herzegovina in the Modern Era*
/ 3rd revised edition / **Publisher:** Buybook Sarajevo / **For publisher:** Damir Uzunović /
English translation: Senada Kreso / **Proofread by:** Tamara Simeunović and Dianne Neale /
Repro-photo: Dragana Antonić and Enis Logo / **DTP:** Boriša Gavrilović / **Archival material:**
Mucha Trust, The Historical Archive of BiH Sarajevo, The Art Gallery of Bosnia and
Herzegovina, The City Gallery Collegium Artisticum Sarajevo, The Archive of Central Bosnia
Travnik, The Regional Museum of Travnik, Slavko Maksimović, Besim Spahić, Mehmed
Akšamija, Mirko Ilić, Dejan Kršić, Stjepan Roš

Material for the Museum, courtesy of: Jasmina Hopić, Slavko Maksimović, Zlatko Ugljen,
Ognjenka Finci, Ibrahim Krzović, Edin Numankadić, Nenad Veličković, Radoslav Lješić,
Miroslav Šimek, Dejan Kršić, Mirko Ilić, Nina Pirnat-Spahić, Enver Sujoldžić, Dubravka
Pozderac-Lejlić, Hasan Čakar, Magbul Škoro, Peter Marolt, Stjepan Roš

I owe gratitude to Mr Slavko Maksimović, without whose help and advice this book would
not have been possible as well as to the National Gallery of Bosnia and Herzegovina that
made available a part of its repository and allowed it to be included in this overview of
development of fine arts in Bosnia and Herzegovina. My gratitude also goes to Mrs. Amila
Hrustić, who put me in touch with Mucha Foundation in Prague (Czech Republic), Predrag
Kojović, Admir Hadžiemrić and Mirko Ilić, New York (USA).

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ASIM ĐELILOVIĆ MUSEUM IN EXILE

**BOSNIA AND HERZEGOVINA
IN THE MODERN ERA**

3RD REVISED EDITION

SARAJEVO, 2018

TABLE OF CONTENTS

07

MUSEUM IN EXILE – FOR THE
THIRD EDITION

11

AUSTRO-HUNGARIAN PERIOD
IN BOSNIA AND HERZEGOVINA,
1878 – 1918

53

THE PERIOD OF THE KINGDOM
OF SERBS, CROATS AND SLOVENES
1918 – 1929
THE PERIOD OF THE KINGDOM
OF YUGOSLAVIA 1929 – 1941

87

THE PERIOD OF THE INDEPENDENT
STATE OF CROATIA 1941 – 1945
PEOPLE'S LIBERATION WAR
IN YUGOSLAVIA 1941 – 1945

109

THE PERIOD OF SOCIALIST
YUGOSLAVIA, 1945 – 1991

321

THE PERIOD OF THE REPUBLIC
OF BOSNIA AND HERZEGOVINA
1992 – 1995

375

POST-DAYTON PERIOD IN BOSNIA
AND HERZEGOVINA

**Bosnian Christmas
exhibition in Vienna,**
Austro-Hungarian
period in Bosnia and
Herzegovina, poster
made in two parts



MUSEUM IN EXILE – FOR THE THIRD EDITION

Dear reader, the copy of the book you are holding “in your hands” is a new, third edition of Museum in Exile that was first published in April 2015. The first manuscript was aimed at promoting an idea – forming a collection – that would “testify” about the experience of Bosnia and Herzegovina, its society and culture in our modern era. The collection would, in its final volume, represent a sort of foundation for a future Museum in Exile, which would, in addition to exhibits accessible to public, serve as an information centre of our visual arts, architecture, design, literature, music and film. To all those interested in this project – i.e. the establishment of the Museum in Exile – this book will provide an insight into the content of the collection and the quality of the material collected so far.

The book includes documents (books, magazines and reviews, publications, posters, industrial products, artwork, photographs, etc.) the author succeeded to collect in almost ten years, a defined structure of the book based on the succession of administrative and political systems in Bosnia and Herzegovina and principles governing the selection of material.

The nature of collected material and the principles chosen for its selection have shaped the book towards the presentation of the most significant phenomena in the culture and arts, without neglecting the most relevant social, economic and political developments. A special and possibly the most important aspect of the book relates to the birth and development of design in Bosnia and Herzegovina due to which there was quite a number of readers who consider it to be a draft for a history of design in our country through an overview of phenomena on the cultural scene, as well as the most important events and their protagonists. The first version of the book was

published in electronic form, on 250 pages, and in two separate editions – one in Bosnian and the other in English.

Exceptionally positive response to this edition came primarily from those who were directly involved in many of these events as architects or designers. With their memories, advice and additional contributions embodied in the material they have given to the Museum, they created the instrumental for my decision to prepare the second edition. Special thanks for these additions go to Mr. Slavko Maksimović, as well as to painter Edin Numankadić, designer Branko Bačanović, theoretician of design Dejan Kršić, architect Zlatko Ugljen, the Art Gallery of Bosnia and Herzegovina and particularly to Mrs. Mina Mucha and the Mucha Foundation in Prague.

The second edition has some new material collected in the meantime, which “amends” historical periods, but also offers an overview of the most significant phenomena and their protagonists in the domain of visual arts. Thus, the book not only offers an overview of the most important authors in the domain of design, but also provides for a potential draft of the history of modern visual arts in Bosnia and Herzegovina. In printed form, the first edition that was published in Bosnian and English (as two separate books) has been expanded to 360 pages and includes 470 illustrations.

Exceptionally positive reaction to the second edition came from New York, from our world renowned designer and publicist Mr Mirko Ilić; having read the book, he was positively surprised by the collected material and said that this book was the first such book representing an overview of design in one of the “former Yugoslav republics”. This reaction along with numerous other positive responses from domestic and foreign authors and public figures, gave me the motive to continue developing and advancing the project of the Museum.

Here, in front of you is the third, amended edition, with numerous new pieces of new elements and works. These have been extended, particularly in the domain of design, to authors whose origin is from Bosnia and Herzegovina, but who experienced their professional satisfaction abroad, who were educated in Bosnia and Herzegovina and then went abroad and achieved their professional successes in other places and other cultures, as well as members of the middle and young generation whose creative handwriting already has a recognizable shape – both in terms of ideas and in

terms of aesthetics. We have paid special attention to illustrations since this area seemed important to be (and neglected) in the overall development of our visual arts; thus, this book includes the works of those authors who “followed” numerous publishing enterprises of the Sarajevo-based publishers *Svjetlost*, *Veselin Masleša* and *Oslobođenje* particularly in 1960s and 1970s, but also the younger ones whose visual language is also very specific.

The book itself is “a medium of promotion”, but also a material evidence that speaks best about the idea of the Museum, the content of the collection and the quality of the collected material. It is also an ambassador of Bosnian and Herzegovinian culture for all those places the book would reach through distribution (libraries, institutes, associations) and for all those individuals who embrace it as their own. With it, our sizeable diaspora scattered all over the world, from East to West, will have their identity card and a proof of their origin.

I hope that the book will find its “soul mates” and that, browsing it, they would experience the same joy I felt coming across many of its exhibits for the first time. All those who want to learn and to discover, will find a “treasure cove” in this book – valuable, yet unknown – cultural and spiritual potentials of Bosnia and Herzegovina.

This book should be understood as a collection that offers ideas and themes for future researchers of the cultural history of Bosnia and Herzegovina, especially its modern era. Its ambition is neither to give a full account of the history of Bosnia and Herzegovina or to the “history of design in Bosnia and Herzegovina”, its purpose is to provide a space for researchers in the field of cultural anthropology of Bosnia and Herzegovina, including the development of design, architecture and arts, as well as all forms of social life. This is what this book initiates and offers.

Prof. Asim Đelilović

1878 – 1918 AUSTRO-HUNGARIAN PERIOD

IN BOSNIA AND HERZEGOVINA

Beginning of industrialisation in Bosnia and Herzegovina

The first industrial facility built in Bosnia and Herzegovina was the Sarajevo Brewery. It was opened in 1864 by the wealthy merchant and industrialist Jozef Feldbauer who came from Jasenovac in Croatia. This was a period of reforms that were initiated in the Ottoman Empire in the beginning of the 19th century, during the rule of Sultan Mehmed II, with the abolition of janissaries and got into the full swing during the rule of Sultan Abdul Majjid, on 3 November 1839 with the adoption of the decree titled *Hatt-ı Şerif*. The abolition of organizations of craftsmen (*esnaf*) took place in 1851 and made space for the introduction of capitalist social and production relations. In this period, agents of Austro-Hungarian industry frequently visited Bosnia. The first consulates were opened in Sarajevo. Between 1860 and 1868, Bosnia was administered by the Turkish Governor (*vali*) Sherif Topal Osman-Pasha. During his administration, Sarajevo became a city open to new forms of entrepreneurship. After the Brewery, the first Bosnian and Herzegovinian shareholding company for cloth manufacturing was established. During the administration of this *vali*, the State Printers were established in Sarajevo, the Official Gazette was launched, a juvenile offenders' correctional institution was established, etc. The first 101.5 kilometres of railway in Bosnia and Herzegovina were built between Dobrljin and Banja Luka and it became operational in 1872. This was a standard gauge railway.

The first industrialists in Bosnia and Herzegovina were foreigners from the territory of the Austro-Hungarian Monarchy and local wealthy merchants and craftsmen, mostly Jews and Serbs.

With the occupation of Bosnia and Herzegovina by Austro-Hungarian Monarchy, and in line with Article 25 of the Treaty of Berlin on “the introduction of order, peace and development”, new rulers opened the door to development of this new province. One needs to mention that, pursuant to this article of the Treaty, this was a contractual obligation of the Monarchy.

The period of civilian governor, Baron Hugo Kučera and the Finance Minister Benjamin Kállay (1882-1903), was the golden era of the development of Sarajevo. With the adoption of the Law on Customs and Monopolies and the accession of Bosnia and Herzegovina to the single customs area of the Monarchy, on 20 December 1879, an intensive establishment of different factories and businesses began. Plans were introduced to establish numerous state companies with an intensive inflow of capital in the country. Thanks to favourable taxation policy and numerous concessions a total of 121 major industrial enterprises with 52,000 employees were opened in Bosnia and Herzegovina.

At the same time, there was a strong development of private entrepreneurship, so that the number of employed people in Bosnia and Herzegovina soon exceeded 100,000. Thanks to the decisions of the Government of Bosnia and Herzegovina, not a single building could be built in Sarajevo without a construction permit, which indicates that urban planning and development of the city was dealt with a great care.

The tobacco factory was built in Sarajevo in 1880. The first industrial butchery was opened in 1881. In 1882, Filip Heslen built a three-storey building in the Bistrič neighbourhood and as of 1888 it became a home to the carpet-weaving factory, so that the area of what is now known as the Austrian Square became the first industrial zone in the city. Bosnian carpets became very popular in Europe during that era, whilst the establishment of Carpet Weaving factory marked the beginning of the textile industry in Sarajevo.

In 1896, Avram Levi Sadić opened the socks factory that exists today as the Ključ Factory Sarajevo. The first brickyard in Sarajevo was built in 1904.

This period was marked by the development of infrastructure of educational system in Bosnia and Herzegovina. Thus, in 1891, the First Grammar School and Teachers College were established in Sarajevo, followed by Technical School. In 1909, mandatory primary education was introduced

in BiH and 200 new schools were built for this purpose. In 1888, the National (Land's) Museum of BiH was founded. The National (Land's) Hospital was built in 1894, while the Town Hall was built in 1895.

In July 1879, the first narrow-gauge railway was opened between Bosanski Brod and Zenica, while the section connecting Zenica and Sarajevo was opened on 5 October 1882. By 1906, all major towns in BiH were connected by railway. The length of the narrow-gauge railway by then exceeded 1,000 kilometers, and, by 1914, 111 kilometres of standard-gauge railway was built. In the period of Austro-Hungarian rule, 1,684 kilometres of railroads were built. By 1907, the Government built more than 1,000 kilometres of main roads and as many local roads, with the total of 121 bridges.

In 1884, horse-drawn tramline was introduced in Sarajevo, while the first electric tramline was introduced on 1 May 1895. That year, Sarajevo also got electric street lighting. The installation of telephone infrastructure took place in 1897. By 1908, all major towns in Bosnia and Herzegovina were connected by phone. The paving of streets in Sarajevo began in 1901. Briefly, we should not forget the first sewage system in Sarajevo that was built between 1896 and 1903, and the city water supply system that was completed in 1918.

The first coal mine *Stara jama* was opened near the town of Zenica in May 1880. In 1885, thanks to the investment of Viennese industrialist Eduard Musli, a factory of packaging paper was opened in Zenica. In August 1891, the first blast furnace was opened in Vareš. In 1892, the construction of Steelworks in Zenica began; it became the most important production facility in Bosnia and Herzegovina in the 20th century. Another symbol of Zenica was the Central Offenders' Institution of Bosnia and Herzegovina (later called the State Detention Centre), which was built in several stages between 1886 and 1904.

In 1884, Leopold Herceg built the first sawmill on the banks of the Papratnica River near Zavidovići; this sawmill was later expanded as the Krijava Company. In Zavidovići, the first steam-powered sawmill was built in 1897; it had three main and several secondary machines for wood processing. In this period, the exploitation of natural resources of Bosnia and Herzegovina was intensified and export was three times higher than import so that a high surplus in the balance of payment was recorded.

In 1912 and 1913, Bosnia and Herzegovina recorded annual export amounting to 28 million (of the then) dollars achieved by a workforce of over 65,000 industrial workers.

For the sake of comparison, an ounce of gold was worth 20 dollars. The Austro-Hungarian authorities did not neglect agriculture, which was the main pillar of economy. Numerous model farms were founded; even some model vineyards were developed nearby Mostar. Village teachers were taught in modern methods and the first school of agriculture was established in Ilidža near Sarajevo.

Bosnian and Herzegovinian pavilion at the world fairs in 1896 in Budapest, in 1899 in Brussels, and in 1900 in Paris were attracted a great interest and added to the positive image of Bosnia and Herzegovina in Europe. The pavilion was placed between those of Austria and Hungary, which reflected the country's special position in the Empire.

Bosnian and Herzegovinian pavilion, built in pseudo-Oriental style, was designed by Karl Panek. The pavilion was described as "a synthesis of forms of the history of Bosnia", which shows that Panek wanted to show the characteristics of the country's culture and tradition. Panek was recognised for this work – he received a medal awarded by the French Ministry of Education and Fine Arts. The interior of the Bosnian pavilion was brilliantly recorded in the paintings of Alphonse Mucha. His "Bosnian Cycle" depicts the history of Bosnia and Herzegovina. He also used motives of folk poems and tales, such as "Hasanaginica" ("The Mourning Song of the Noble Wife of Hasan Aga"), "Everlasting Love", "The Only Sister" and "Ivo and Anica".

Political life in the country began with the establishment of the Bosnian Assembly in 1910. The Bosnian Assembly was based on limited election rights. It did not have direct legislative powers, but enabled, as a parliamentary body, the transformation of different organisations established between 1906 and 1908 into political parties. Thus, in 1906, Muslim People's Organisation was formed, followed by Serb People's Organisation in 1907 and Croat People's Organisation in 1908. Number of delegates corresponded with the then proportion of these communities in the total population of the country. The Bosnian Assembly comprised 37 Orthodox Christian delegates, 29 Muslims, 23 Catholics and 1 Jew.

With the endeavours of Kosta Hörmann to bring painters together around the illustrated literary review *Nada* in Sarajevo and with the establishment of the Sarajevo Painters' Club, at the beginning of the 20th century, an intensive artistic life in Bosnia and Herzegovina began. The first exhibition of works of Bosnian painters was held in 1907 in Sarajevo presenting the works of Todor Švrakić, Branko Radulović and Pero Popović. Gabrijel Jurkić held his first solo exhibition in Sarajevo in 1911. Then, in 1912, Đoko Mazačić, Jovan Bijelić and Petar Tiješić presented their works in a group exhibition. Their appearance marked the most important moment in the initial phase of development of visual arts in the country. These authors obtained their academic education at European fine arts academies.

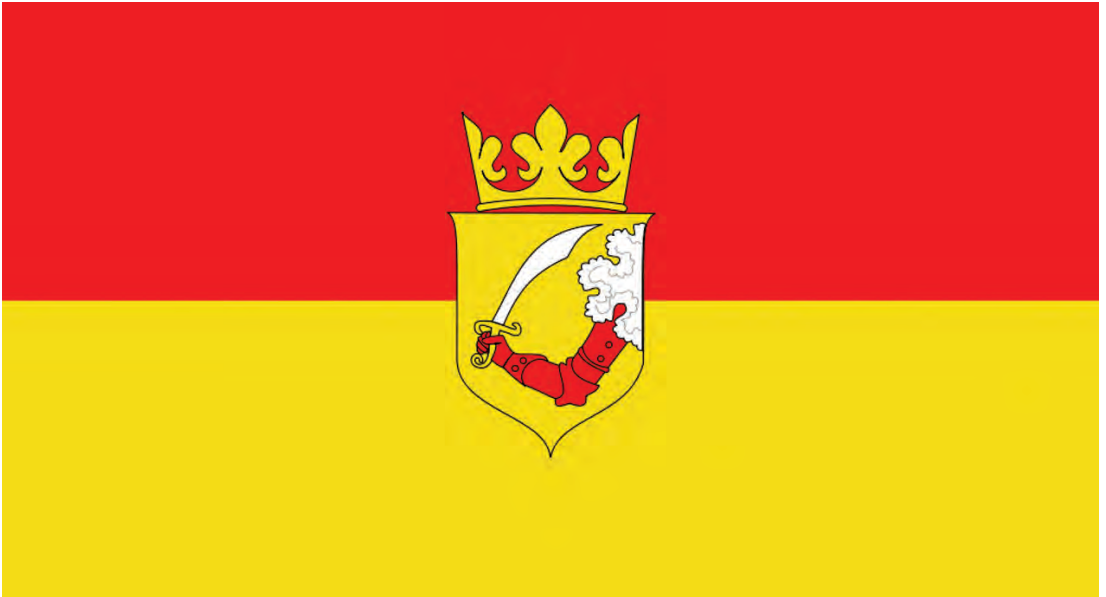
Franjo Mačejovski, a conductor and composer of Czech origin, opened the first music school in Sarajevo.

The Austro-Hungarian rule in Bosnia and Herzegovina was also marked by the development of publishing activity. More than 40 printers were established. The first newspaper – *Bosanskohercegovačke novine* – was founded in Sarajevo on 1 September 1878; in August 1881 its name was changed into *Sarajevski list*. Under this new name, this newspaper was issued in Sarajevo until the end of the Austro-Hungarian rule, in 1918. In addition to *Sarajevski list*, there was an illustrated literary review *Nada*, and *Bosanska vila* (Sarajevo), as well as *Zora* (Mostar), launched and published by authors and intellectuals who belonged to the Serb cultural circle. *Behar*, as a review was launched and issued by a group of Muslim authors and intellectuals. In Mostar, the most distinguished authors were Aleksa Šantić and Svetozar Ćorović, in Sarajevo Safvet-beg Bašagić, Silvije Strahimir Kranjčević, and Musa Ćazim Ćatić in Tešanj. In 1898, Edhem Mulabdić published the first Bosniak novel *Zeleno busenje*. In the 40 years of Austro-Hungarian rule, 125 newspapers were published out of which 118.7 were printed in Bosnia and Herzegovina.

European architectural styles succeeded the great Oriental architectural heritage. Educated architects from all parts of the Austro-Hungarian Monarchy arrived in Sarajevo and introduced the process of urban planning and urbanisation based on European standards. The most distinguished among them were Josip Vancas and Karlo Paržik, who left a lasting legacy in the architecture of Bosnia and Herzegovina, especially in the architecture of

Sarajevo. The stylistic characteristics of Classicism and the new, so-called pseudo-Moorish style found their expression in architecture, primarily in Sarajevo, but also all over Bosnia and Herzegovina. The building of the Main Post Office in Sarajevo represents an example of architectural harmony and style. On the other hand, the Town Hall is the most representative example of pseudo-Moorish style. The building of Evangelical Church in Sarajevo, which is a home to the Academy of Fine Arts today, is an example of neo-Gothic style.

On 27 July 1897, the first film screening was held in Sarajevo. Cinemas became popular at the beginning of the last century (the Apollo Cinema in Sarajevo had 530 seats), alongside attempts at making films. One of the most important recordings of such materials was the short film *Sarajevo Assassination of Franz Ferdinand*, recorded by Antun Volić in 1914. This was the first film from Bosnia and Herzegovina shown around the world.



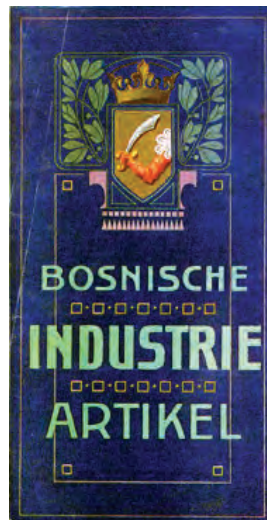
1

1) The flag and coat-of-arms of Bosnia and Herzegovina

During the Austro-Hungarian administration, between 1878 and 1908, Bosnia and Herzegovina obtained the status of province, had its own (Land's) Government as well as its own coat-of-arms and flag.

CREATING THE IMAGE OF BOSNIA – POSITIVE BRANDING OF THE STATE

Benjamin Kallay's policy in Bosnia and Herzegovina was to build a Bosnian nation and shape the country as a province that had an equal status within the Monarchy. In numerous documents, printed forms (books and newspapers), and products made in Bosnia and Herzegovina in the period of Austro-Hungarian administration, particularly from 1878 to 1903, we almost unavoidably found that the province's coat-of-arms strongly emphasises the origin of those products. Based on this, we can rightly conclude that a particular attention was paid to the creation of the image of Bosnia, its promotion, both within the Monarchy, at exhibitions in Vienna in 1896, Budapest in 1898, and beyond its borders. Perhaps the best indicator of those efforts was the *Bosnian Pavilion* at the 1900 World Fair in Paris, erected as a separate pavilion and located between those of Austria and Hungary, which attracted great interest of visitors.



2

2) Labelling the industrial products from Bosnia and Herzegovina

During Austro-Hungarian administration the Land's Government of Bosnia and Herzegovina worked intensively on the development of public infrastructure necessary for a modern industrial society. Throughout the country, factories were built in different fields of production, while the number of employees increased constantly.



3



4

3) Sarajevo Brewery's beer bottle from the period of the Austro-Hungarian administration

Although the Sarajevo Brewery, as the first major industrial facility, had been established as early as in 1864, in the period of Ottoman rule, in those days beer was sold in casks, while glass packaging was introduced in the period of Austro-Hungarian administration. This example of bottle was the first form of packaging for wider consumption of smaller quantity of beer. The name of the brewery is emphasised by text printed in relief technique.

4) Beer label in the period of Austro-Hungarian administration

This is a design of the label for the beer produced by the Sarajevo Brewery. The technology of the production of bottles was changed and its design does not include the text printed in the relief technique.



5

5) Tobacco industry products in Bosnia and Herzegovina

(from Joachim Hainzl's collection, Vienna) Austro-Hungarian Monarchy built four tobacco factories in Bosnia and Herzegovina. The first factory was built in Sarajevo (1880), and then in Mostar (1880), Banja Luka (1888) and Travnik (1892). The first cigarettes from Sarajevo factory were marketed in 1882. Already in 1888, the annual production was as high as 10 million cigarettes. Until 1901, almost entire production was manual. In 1901, the first machines were installed and production was modernised. Examples from the collection of Mr Joachim Hainzl from Vienna demonstrate the broad assortment of different quality tobacco products and cigarettes.



6

7

6) The Herzegovina cigarettes

(from Joachim Hainzl's collection, Vienna) As tobacco from Herzegovina was of an exceptional quality, the tobacco products from BiH were in huge demand at the markets of the Monarchy and the region.

7) The Orient and Balkan cigarette brands

(from Joachim Hainzl's collection, Vienna) Luxurious packaging in metal boxes of "Orient" and "Balkan" cigarettes were intended for export to the East – i.e. Turkey and the Middle East.

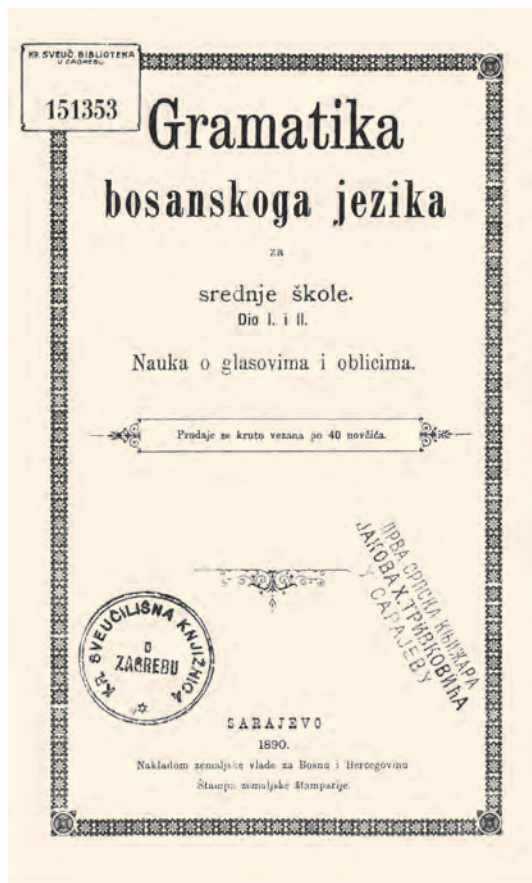
8) Bosnian Language Grammar

(for secondary schools), Part I and II, the Government of Bosnia and Herzegovina, Sarajevo, 1890.

In the framework of its policy in Bosnia, the Austro-Hungarian administration (led by Benjamin Kállay) worked on the establishment of the Bosnian nation. In this context, language policy was also defined: Bosnian language was the official language of Bosnia and Herzegovina, together with German and Hungarian.

9) Nada

(Education, entertainment and arts) The Land's Government of BiH, Issue no. 12, Year II, Sarajevo, 15 June 1896. Nada was an illustrated cultural review established in 1894 and edited by Kosta Hormann. The review was printed on paper produced in the Eduard Muslia's factory in Zenica. It was published in A3 format (342x30cm). The review's design, with two front pages, was innovative; the first front page, printed on coloured paper with advertisements of products and services (four pages), and the second, printed on regular newsprint was filled with texts and illustrations.



BOSNIAN PAVILION AT PARIS WORLD FAIR IN 1900

The Bosnian Pavilion at the World Fair held in Paris in 1900 was erected as a separate pavilion located between Austrian and Hungarian ones. Its designer, Karl Panek received a recognition – Silver Medal of the French Ministry for Education and Fine Arts. The interior of the Bosnian pavilion was painted by the famous Czech painter and designer Alphonse Mucha. Mucha was awarded the Chevalier de la Legion d'Honneur and the Franz Josef I Medal for his work. The interior walls of the pavilion were decorated with mural “The Allegory of Bosnia and Herzegovina”. The pavilion consisted of “shops” modelled after the Sarajevo Turkish Bazaar (Baščaršija) that offered traditional Bosnian products and services. Visitors were especially attracted by Bosnian carpets, which were produced in the Sarajevo Carpet factory opened in 1888. The Pavilion had its own restaurant with menu designed by Alphonse Mucha.



10

10) 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.

His artistic work is colossal. In numerous large format works he depicted the history of the Slavic people – the well-known Slavic Epics. In the time of Art Nouveau in Paris, he was one of the most distinguished and prolific artists. He specialised in the design of posters. His works are mainly held in the Museum of Alphonse Mucha in Prague, although they can be found in many world museums, including Musee d'Orsay in Paris.



11

11) Bosnian Pavilion at the World Fair in Paris in 1900

Designed by Karl Panek. The pavilion was a synthesis of Oriental and European architectural elements.



12

12) Part of the interior of the Bosnia & Herzegovina Pavilion at the Paris Exhibition 1900

Interior view with Mucha's wall paintings. Modern print from original vintage print (18x24 cm). Credit Line © Mucha Trust 2016.

13) Bosnia & Herzegovina Pavilion at the Paris Exhibition 1900

"Diorama of Sarajevo" and Mucha's painting *Bosnia Offers Her Products to the World Exhibition 1900*. Modern print from original vintage print (24x18 cm). Credit Line © Mucha Trust 2016.



13



14/15

14) Alphonse Mucha – Bosnia Offers Her Products to the World Exhibition 1900

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.

15) Alphonse Mucha – Detail of the lower floral frieze of the mural for the Bosnia and Herzegovina Pavilion, 1900

Tempera and watercolour on canvas (overall dimensions, 83 x 248 cm). Musée d'Orsay, Paris.

16) Alphonse Mucha – Menu for the Bosnian Pavilion Restaurant at the Paris Exhibition 1900

Pencil and watercolour (33x13 cm). Credit Line
© Mucha Trust 2016.

17) 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.



16



17



18

18) Blatina and Žilavka wines

The first industrial wine production in Herzegovina.
Producer G&R Jelačić, Mostar.

19) Croatian women's folk songs (Muslim)

Compiled by Mehmed Dželaluddin Kurt, Croatian
Shareholding Printers, Mostar, 1902 (book cover). Art
Nouveau floral elements are present in the design of
the book cover, but can also be found in the design
of numerous newspaper advertisements of the
period.





20

20) Entrance portal with door

This entrance in Nikola Tesla Street number 11 (today, the Petrakijina Street) is an example of the use of elements of Art Nouveau in architecture, interior and ornaments in Bosnia and Herzegovina. In the period 1904 to 1914 the owner of the house was Hermine Rädisch Friedrich and then from 1914 to 1948 Muško Haim Finci.

21) The Apollo Cinema

Arch. Ludwig Huber, 1912.

On 27 July 1897, the first film screening was held in Sarajevo. Cinemas became popular at the beginning of the last century, alongside attempts at making film.



BOSNIAN CARPETS – THE FIRST DESIGNED INDUSTRIAL PRODUCTS FROM BOSNIA

In his book *Genom Bosnien och Hercegovina*, originally published in Swedish in Jonköpingin 1904 (Bosnian edition entitled *Kroz Bosnu i Hercegovinu* was published in Uppsala in 2005 translated by Dr. Izet Muratspahić), Dr. August Heimer mentions that, as a member of an international geodetic expedition in Bosnia and Herzegovina, he also visited the Sarajevo Carpet Factory. He wrote: *“Since the value of Bosnian carpets mainly lies in their Oriental character, a Persian dyer was employed by the factory; his task was not only to revive old patterns in their previous classic purity, but to draw new, original Oriental motives”*. Although his name was not mentioned in the text, from today’s perspective, we can say that this Persiandyer was the first industrial designer in Bosnia and Herzegovina who made “drawings of new, original carpet motives”. In the years between 1936-1950 in the factory of carpets in Sarajevo as the designer worked Hamdo Sijerčić.



22

22) Bosnian carpet – a detail The Catalogue of products of the Sarajevo Carpet Factory from the period of Austro-Hungarian administration (Sample: 139).

23) The Sarajevo Carpet Factory – a detail from manufacturing facility

Hand-coloured photograph (from Džemo Babić’s collection).

24/31) Bosnian carpet – details of design of carpets from the assortment of the Carpet factory (slijedeća strana)

The Catalogue of products of the Sarajevo Carpet Factory from the period of Austro-Hungarian administration (Samples: 2, 4/15, 5, 9, 123, 131, 141, and 147).



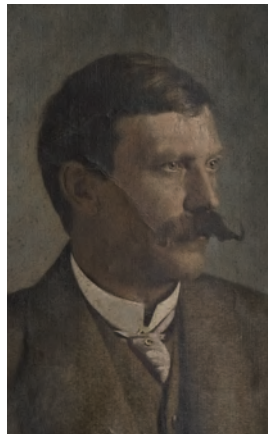
23





ORIENTAL – BOSNIAN STYLE OF FURNITURE DESIGN

Dr. Ćiro Truhelka – a historian and curator of the National Museum in Sarajevo – was a strong promoter of Bosnia and its cultural heritage. As curator, he prepared and presented to European public the cultural and economic potential of Bosnia and Herzegovina at the world fairs held in Vienna in 1896, Budapest in 1898, and particularly in Paris in 1900. In 1906, he personally designed and produced, with the help of a carpenter, the Oriental style furniture for his own home. This room is now held in the repository of the Cantonal Institute for the Protection of Cultural and Historical Heritage in Sarajevo under the name of “Ćiro Truhelka’s Bosnian Room”. This room has all the characteristics of Oriental Bosnian style in the production of furniture as it is lavishly decorated with relief ornaments, woodworks and mother-of-pearl inlays (done by Truhelka himself). This type of furniture was particularly popular in that era but also later, during the Kingdom of Yugoslavia. Today, the firm Rukotvorine from Konjic produces furniture in this style as the continuation of traditional craft of the Nikšić family that began in 1927.



32

32) Dr. Ćiro Truhelka

Historian and curator of the National Museum in Sarajevo.

33) Bosnian Room

A bed with a wardrobe, designed by Ćiro Truhelka, 1906. Owner: Cantonal Institute for the Protection of Cultural and Historical Heritage in Sarajevo.



33





36

34/36 Bosnian Room

Coffee table (32), wardrobe (33), cupboard(34), designed by Ćiro Truhelka, 1906. Owner: Cantonal Institute for the Protection of Cultural and Historical Heritage in Sarajevo.



37/40) J&J Neuer Sarajevo

It is interesting that the products of Sarajevo-based J&J Neuer, a firm with a major trading operation in glass and china, had its own stamp. It is unknown whether there was any glass or china production in Bosnia and Herzegovina in the period. What we know for certain is that this merchant used to order his products from other manufacturers from abroad (e.g. the well-known Czech china factory "Slavkov"), but those products were branded as J&J Neuer's.

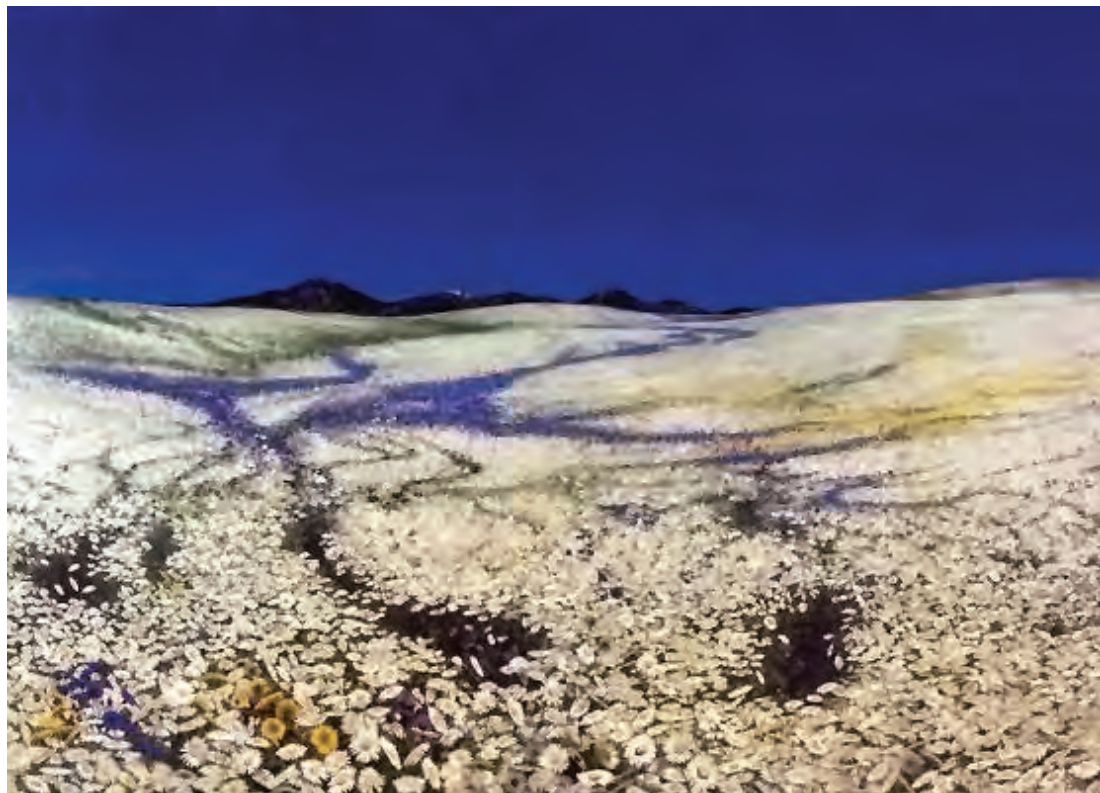
The Horni Slavkov China factory was established in 1888; in its long history it changed both, its name and the logo. This vessel (pictures 35/36) was made before 1896, while the tableware set (picture 37) was made between 1896 and 1918. Today, this factory operates under the name of Haas&Czjzek.



37/38



39/40



41

41) Gabrijel Jurkić

Flower Plateau, oil on canvas, 130,5x180,5cm (from the collection of the National Gallery of Bosnia and Herzegovina), 1914

Gabrijel Jurkić (Livno, 1886-1974) was the first painter in Bosnia and Herzegovina to obtain an academic degree in fine arts. He began studying fine arts in 1907 at the newly established School for Arts and Crafts in Zagreb and continued in 1908 at Vienna Academy, where he passed the admission exam and enrolled in the 4th grade in the class of Professor Kazimir Pohvalski. In 1911, having returned from studies, he had his first solo exhibition of 355 works in Sarajevo (also the first solo exhibition by a Bosnian-

Herzegovinian academic painter) and then in Zagreb and Vienna in 1912.

He took part in the 4th (1912), and the 5th Yugoslav Exhibition in Belgrade (1922), as well as in numerous other exhibitions in Sarajevo, Zagreb, Osijek, etc. His representative work *Flower Plateau* was included in the exhibition *The Beginnings of Modern Yugoslav Painting 1910-1920*, organised by the Museum of Contemporary Arts in Belgrade by the end of 1972. Although he dedicated his entire creative work to Bosnia and its landscapes, with his works made in the style of Artdeco and Symbolism, Gabrijel Jurkić was the first proponent of modernity in this part of the world.



42

42) Jovan Bijelić

A Motive from Bihać, oil on canvas, 36x47cm (from the collection of the National Gallery of Bosnia and Herzegovina), 1915

Jovan Bijelić (Bosanski Petrovac 1886 – Beograd 1964) began his career as a painter in Sarajevo and continued his education at the Academy of Fine Arts in Krakow (Poland) in 1909/1913. He lived in Paris in 1913/1914 and then in Prague in 1915. As of 1919, he lived and worked in Belgrade, first as a set designer and then as the head of the painters' workshop of the

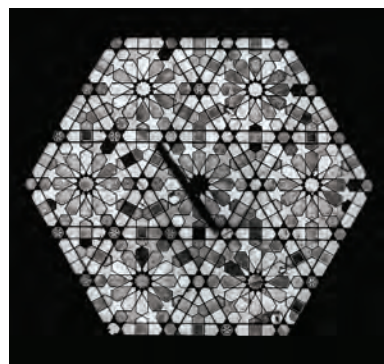
National Theatre. In 1920, he visited Berlin, Dresden and Prague. In 1963, he became the full member of the Serbian Academy of Arts and Sciences.

As an artist and pedagogue, he influenced the development of Avant guard artists between the two world wars. The influence of abstract painting is visible in this period of his creative work. His first solo exhibition was held in Sarajevo in 1917 and then in Zagreb in 1922, Belgrade in 1929, 1932, and 1957, Ljubljana in 1959, and Bihać in 1960.

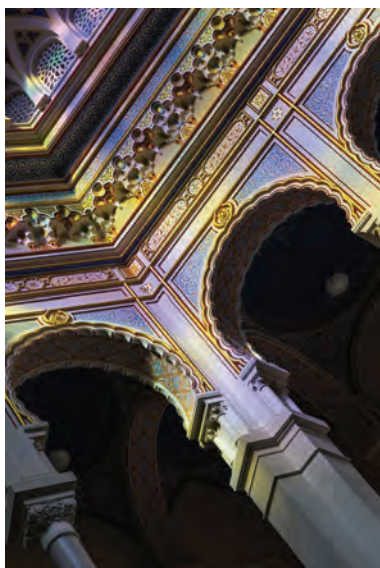
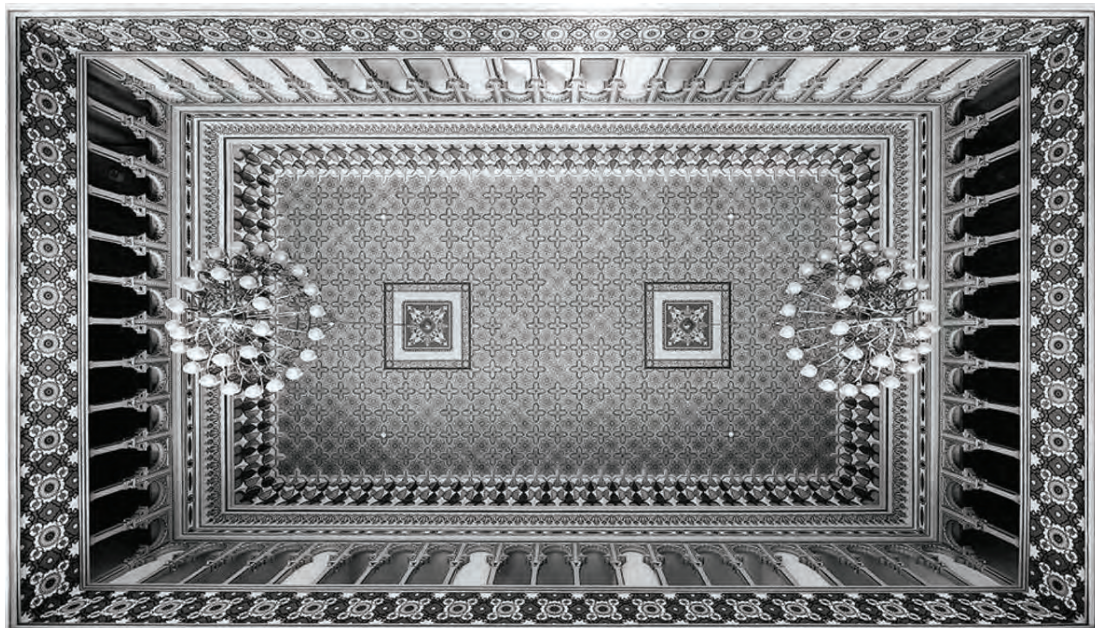


43/46) Sarajevo City Hall

An example of pseudo-Moorish – neo-Moorish architecture in Bosnia and Herzegovina is the City Hall in Sarajevo. Designed by Alexander Vittek, it was built between 1892 and 1894. It was open to public in 1986. In the time of Austro-Hungarian administration in Bosnia and Herzegovina it was used as the Town Hall. Until 1992, it housed the University and National Library of Bosnia and Herzegovina. During the 1992-1995 siege of Sarajevo, on 25 and 26 August 1992, it was set ablaze in the shelling from the positions of the Army of Republika Srpska. After the war, thanks to the financial assistance of the European Union, the City Hall was reconstructed (photo Mirza Hasanefendić picture 45/46) and re-opened for public on 28 June 2014.



43/44



45/46

SARAJEVO ASSASSINATION – THE CAUSE OF THE BEGINNING OF THE FIRST WORLD WAR

Gavrilo Princip – a member of the Young Bosnian movement killed Austrian Archduke Franz Ferdinand and his wife Sofia during their official visit to Sarajevo, on 28 June 1914. This event was the cause for the outbreak of the First World War, which took tens of millions of lives (the number of casualties is estimated at about 20 million). One of the consequences of this world war was the disappearance of three great European monarchies from the historic stage: Austro-Hungarian, Russian and Ottoman empires.

The Young Bosnian movement promoted pro-Yugoslav ideas; one of its members was the writer and 1961 Nobel Prize laureate, Ivo Andrić.



47) Call for the citizens of Sarajevo

This call was proclaimed on the occasion of the tragic death of Archduke Franz Ferdinand and his wife Sofia. It was signed by, Fehim Ćurčić, the Mayor of Sarajevo, and his deputies Risto Hadži Damjanović and Josip Vančaš, June 1914.

48/53) Selection of photos taken during the Sarajevo Assassination

Antun Volić was the first to capture these events on film. His film "The Sarajevo Assassination of Franz Ferdinand", made in 1914, was the first film from Bosnia that was seen all over the world. In 1975, Bosna Film from Sarajevo produced a feature film "The Sarajevo Assassination" directed by Veljko Bulajić, with Irfan Mensur portraying Gavrilo Princip. Diskoton, the Record Production Company from Sarajevo produced the soundtrack of the film, composed by Libuše Fišer and Vlaho Paljetak and performed by the Film Orchestra from Prague, the Czech Republic. That before, 1968 FRZ Beograd produced a feature film "The Sarajevo Assassination" directed by Fadil Hadžić with Predrag Finci and Bert Sotlar as starring.



**TIME DRAGS ON ITS LAME WAY
THERE IS NOTHING NEW TO BE SEEN.
TODAY IS THE SAME AS YESTERDAY,
TOMORROW REPEATS WHAT HAS BEEN.
BUT ŽERAJIĆ WAS RIGHT TO CRY
GREY FALCON WITH SO MUCH TO GIVE:
WHOEVER WANTS TO LIVE MUST DIE,
WHOEVER WANTS TO DIE MUST LIVE!**
GAVRILO PRINCIP





54

54) Excelsior, Paris 1914

Front page with news on the assassination of Archduke Franz Ferdinand and his wife Sofia in Sarajevo 28 June 1914.

55) War album in pictures and the 1st BH regiments in the Army of Austro-Hungarian Monarchy 1914-1918.

Illustration Dienes L., poster for the launch of the edition

1914-1918.



RATNI ALBUM
 Naskoro izlazi ratna
 povjest b.h.1.regimente
u slici i pismu.
 Cijena je pučkom izdanju
 s uplatom unaprijed K. 30.-
 divot-izdanju K. 40.-
 Čisti prihod namjenjen je fondu
 udova i siročadi pukovnije.
Narudžbe prima:
 Schriftleitung d. Kriegsalbums
 - Budapest, Karlskaserne. -

55

1918 – 1929 THE PERIOD OF THE KINGDOM OF SERBS, CROATS AND SLOVENES / THE PERIOD OF THE KINGDOM OF YUGOSLAVIA

1929 – 1941

On 29 October 1918, after the end of the First World War and the collapse of the Austro-Hungarian Monarchy, its parts, Slovenia, Croatia and Bosnia and Herzegovina formed the joint State of Slovenes, Croats and Serbs. Within this state, Bosnia and Herzegovina was granted the status of a federal unit. Internal, and especially international political circumstances, forced the newly established state to unite with the Kingdom of Serbia. The newly established state, known as the Kingdom of Serbs, Croats and Slovenes, was proclaimed on 1 December 1918.

Once Bosnia and Herzegovina became part of this new state, a period of its stagnation began, as well as the destruction of its state institutions and suspension of its historical continuity. Bosnia and Herzegovina lost the status of one of the provinces of Austro-Hungarian Monarchy and of the later federal unit of the State of Slovenes, Croats and Serbs, while its territory was divided into six provinces.

Although the St. Vitus Constitution, passed on 28 June 1921, and its article 135 guaranteed the territorial integrity of Bosnia and Herzegovina, its territory was divided into the provinces of Sarajevo, Tuzla, Travnik, Mostar, Bihać and Vrbas.

In 1929, following the 6th of January Dictatorship in 1919, King Alexander enacted the Law on the Name and Territorial Organisation of Yugoslavia. It thus became the Kingdom of Yugoslavia and its territory was organised as nine administrative provinces (*banovinas*). This Law introduced the organisation of Bosnia and Herzegovina as four *banovinas*: Drina, Vrbas, Primorska and Zeta, dividing the country as a historical area by cutting its territory into pieces and connecting them with parts of other Yugoslav coun-

tries. It should be noted that Bosniaks (then called the Muslims) were in minority in all these four *banovinas*.

The Cvetković-Maček Agreement, signed on 26 August 1939, envisaged the division of the territory of Bosnia and Herzegovina into two parts: the Vrbas and the Drina *banovina*, as parts of Serbia, while the remaining territory of the country (13 districts) became a part of the Croatian *banovina*. However, this policy of partition of Bosnia and Herzegovina between Serbia and Croatia did not materialise because of the breakout of the Second World War.

Preparing for the 20th century, the Serbian political elite considered it a necessity to carry out the unification into one state of “an ethnically united, but politically divided people”. Such a political stance that saw the Serbs as dominating and leading among the Yugoslav peoples, i.e. pronouncing the territory that was inhabited by those peoples as their national territory, was a cause of ethnic, cultural and political animosities which emerged among them in the 20th century. On the one hand, there was an emergence of unitarism (among the Serbian elite, primarily those of radical orientations), and on the other, voices in favour of cultural and political independence (among Croatian political elite embodied through the activity of Croatian Peasant Party which was led by Stjepan Radić). In these processes, the Muslims of Bosnia and Herzegovina, and primarily their political elite, were divided. One group identified themselves as ethnic Serbs (majority), and others as ethnic Croats. This territory, united within the borders of the Yugoslav state in 1918, was very complex historically, culturally, geographically and economically.

According to the 1921 Census, the number of illiterate people exceeded 51.5%. The population was dominated by peasantry. Only 15.8% inhabitants lived in urban areas. Industrial production was not developed evenly. Thus, in the Vrbas Banovina, only 5.18% of the population were engaged in industry and crafts, while their highest share (22.15%) was registered in the Drava Banovina.

All indicators show that the Kingdom of Yugoslavia was an agrarian country whose inhabitants lived in difficult living conditions. Administratively and politically, in the period between 1918 and 1929, the Kingdom was a limited parliamentary democracy. The 6th of January Dictatorship,

imposed by King Alexander (triggered by the assassination of Stjepan Radić at the National Assembly on 20 June 1928), which ended with the assassination of King Alexander in Marseille in 1935, committed by Croatian extremists – Ustashe, was a military and monarchist dictatorship. Between 1935 and 1941, when the Kingdom fell apart due to the attack of the Fascist Germany, it had been reinstated as a parliamentary democracy. This period was marked by two agrarian reforms and nationalisation of people's private property.

Industrial growth in Bosnia and Herzegovina that was initiated by the Austro-Hungarian rule from 1878 to 1918 almost completely died away in the newly established state. The period of the Kingdom of Yugoslavia was characterised by a long economic crisis that particularly affected Bosnia and Herzegovina. This province saw a swift loss of importance it used to have during the Austro-Hungarian rule, while the city of Sarajevo, due to the very fact that it stopped being an economic, transport, administrative, military, political and cultural centre, underwent a great stagnation.

In 1920, Sarajevo had 17 industrial enterprises. The biggest of them was the Carpet-weaving factory with 600 employees. Tobacco factory employed 385 workers, Brewery 175, while Furniture factory had 128 employees. Other enterprises were: the City Grain Mill, the Asphalt Industry, the Wire and Nail factory, the Tan-yard, the Brickyard, the Soap and Candle factory, City Power Plant and City Gas Station. It is interesting to note that, in 1931, the employment rate in Sarajevo was about 3,000 lower than in the period of Austro-Hungarian rule, whereas the number of inhabitants rose from 66,000 (in 1921) to 78,000 (in 1931). A particularly difficult period was the one from 1931 to 1936, when economic crisis in Yugoslavia reached its peak. In the period of the Kingdom of Yugoslavia, Sarajevo did not get a single major production facility. Interestingly enough, the first modern Yugoslav factory for the production of chocolate, candy, Turkish delight and other Oriental sweets, called Orijent, was opened in Sarajevo in 1927. It was owned by the Arifović brothers. This factory grew from a small shop that had been established in 1894 and continued to operate under the same name until the nationalisation carried out after the Second World War. It is also interesting to mention that, in 1940, Sarajevo had two taxi drivers.

However, despite the crisis, new industrial facilities were opened in the Kingdom, such as the airplane factory in Novi Sad, and later in Zemun. Air traffic also started, first between Belgrade and Zagreb, upon which Belgrade was connected with other major centres in the country and abroad (Vienna, Brno, Prague). The line with Sarajevo was established in 1930, with planes landing at the airport of Rajlovac. On 11 October 1923, *Ikarus* was established in Novi Sad, followed by the first Yugoslav airplane, motor vehicle and machinery industry called *Kovačević and comp.* The first air carrier was Aeroput, established on 17 June 1927 in Belgrade. On 1 April 1947 it was renamed into Yugoslav Airlines (JAT).

In the domain of culture the results were quite different. Belgrade had already grown into a European cultural capital and in the years between two world wars it followed Paris as the second most important centre of artistic movement known as surrealism (in literature). As for Bosnia and Herzegovina, on 17 November 1919, National Theatre was founded in Sarajevo. At the opening ceremony in November 1921, the comedy by Branislav Nušić, then the head of Art Department of the Ministry of Education, was played. On 24 October 1923, in the Imperijal cinema in Sarajevo the first concert of the Sarajevo Philharmonics was held. In literature, the most distinguished figures were Jovan Dučić, Antun Branko Šimić, Isak Samokovlija, Hamza Humo, Hasan Kikić, and, for a short period of time, Tin Ujević and Jovan Kršić. In 1927, Hivzi Bjelavec published his novel *Minka*. In literature, this period was also marked by the first works of the future Nobel Prize laureate Ivo Andrić. After the First World War, the Association of Artists of the Kingdom of SHS was formed. Vladimir Becić lived and worked in Sarajevo for a while. Painters Jovan Bijelić and Roman Petrović also lived there. Then, an exceptional painter Karlo Mijić worked and lived in Sarajevo; his art was influenced by Art Nouveau, Impressionism and German Expressionism. The artistic life of Bosnia and Herzegovina was enriched further by the work of Ismet Mujezinović, Petar Tiješić, Đoko Mazalić and Mica Todorović. Roman Petrović, with his cycle "Djeca ulice" ("Street Kids") laid foundation for socially engaged art in Bosnia and Herzegovina. In 1937, Vojo Dimitrijević painted his "Španija" ("Spain"), a representative work of colouristic expressionism. In 1931, Omer Mujadžić, a painter from Bosanska Gradiška, became a professor at the Academy of Fine Arts in Zagreb.

In 1939, the artistic group Collegium Artisticum was founded in Sarajevo. Among others, its founders were painter Vojo Dimitrijević, musician Oskar Danon, architect Jahiel Finci, and Ana Rajs, a ballet dancer and choreographer.

While writers and painters of that era, inspired by difficult social, economic and cultural circumstances, chose for their themes the difficult living conditions in the Kingdom, the architects, primarily Jahiel Finci and brothers Reuf and Muhamed Kadić, who obtained their architectural degrees in Prague, as well as Juraj Neidhart, who was educated in Vienna and who was an associate of Le Corbusier, brought from abroad influences of the Moderna and international style in architecture, shaped by the ideas of functionalism, humane architecture and Bauhaus.

Srebrenica-born Selman Selmanagić was the first student from the Balkans and from the Kingdom of Yugoslavia who obtained a degree in architecture at Bauhaus in Dessau in 1932. He was the only author from BiH who was directly linked to the European artistic avant-garde in the first half of the 20th century. In 1919, near Mostar and the Buna River, the film “Kopač blaga od Blagaja” (“The Blagaj Gold-diggers”) was made, while, in 1936, Nikola Drakulić and Edo Ljubić made the first sound feature film “Ljubav u Sarajevu” (“Love in Sarajevo”).

The National (Land's) Museum in Sarajevo was the backbone of development of science in Bosnia and Herzegovina. The researchers and scientists Kosta Hörmann, Ćiro Truhelka, Karlo Patsch, Franjo Fiala, Viktor Apfelbeck, Alojz Benac and numerous others, gave an exceptional contribution to the overall social and scientific activity in Bosnia and Herzegovina and its historical continuity.

In 1940, the Faculty for Agriculture and Forestry was established in Sarajevo, followed by the Faculty of Medicine, Faculty of Law and Technical Faculty in the years after the Second World War, as the embryo of future University of Sarajevo.

The political life in the country was marked by the activity of the Peoples' Radical Party, Democratic Party, Croatian Peasant Party and Yugoslav Muslim Organisation.

AGRARIAN REFORM AND NATIONALISATION

After the establishment of the new state – the Kingdom of Serbs, Croats and Slovenes, the law on agrarian reform was the first legislation adopted by the new state. In the period between 1919 and 1933, Serbia was the only part of the state where the agrarian reform was not implemented. The reform mainly affected the Bosnian and Herzegovinian Muslim landowners (agas and beys). According to the 1910 Population Census, conducted during the Austro-Hungarian administration, Bosnian Muslims owned 91.1% of all the land in Bosnia and Herzegovina, while Orthodox Serbs owned 6.0%, Catholic Croats 2.6% and others 0.3%. The agrarian reform deprived Bosnian Muslims of three-quarters of the land they had owned, i.e. the total of 1,175.305 hectares of agricultural land and forests. As many as 110,922 hectares were appropriated from shareholding companies, banks and other institutions. This nationalised land was then distributed to the Serb population, mainly to colonizers, also known as the Solunaši. After the assassination of Stjepan Radić in the National Assembly in 1928, the Kingdom pledged to pay financial compensation for appropriated land over the period of 50 years and with an interest rate of 4%. The final deadline for the payment of compensation was 1971. The estimated value of the appropriated land was 60% below the market value. Generally, political circumstances and economic policy in the Kingdom were such that they led to crisis and stagnation in the economic, and particularly in industrial development.

56) Cattle and cattle products fair

Illustrated by R. Šubić, a poster, 100x70cm, Sarajevo, 1924





57

57) The Second Exposition of Crafts and Industry in Sarajevo, 27 June – 6 July 1924

The illustration and design of this poster were done by the painter Petar Šain. It is a romanticised presentation modelled after the ancient friezes and renaissance frescoes (e.g. Raphael's *The School of Athens*). For years, this model of design served as a matrix for design of posters, charters and letters of gratitude; one such example in our collection was designed in 1940.

58) Antunit – the first Bosnian asphalt industry

Owner Antun Szirmai, advertisement for the products

„ANTUNIT“

KOŽASTA, ASFALTOM DVOSTRUKO
IMPREGNISANA KROVNA LJEPEKA



KOŽASTA, ASFALTOM DVOSTRUKO
IMPREGNISANA KROVNA ХАРТИЈА

„АНТУНИТ“



59



60



61



62

59/62) Labels of beer produced by the Sarajevo Brewery in the period of the Kingdom of Serbs, Croats and Slovenes – the Kingdom of Yugoslavia
The Sarajevo Brewery was nationalised in this period. Examples of labels designed in this period demonstrate, "design culture", on the one hand, and the quality of products, on the other. A proof of the quality of beer produced by the Sarajevo Brewery is His Majesty, King Aleksandar's Court Beer.



63

63) The wrapper for the Orient chocolate brand

Orient was a chocolate manufacturer that was founded in Sarajevo in 1894 as a branch of the Arifović Brothers confectionary producers. In 1931, when this chocolate wrapper was designed, this manufacture already developed a wide assortment of products and was advertised as the first chocolate factory in Yugoslavia. The design of this chocolate wrapper is simple, yet luxurious; it is done in two colours – golden print and relief stamp on a dark red background.



64

64) The first Bosnian and Herzegovinian furniture factory owned by Petar Vekić

Although the example of the factory memorandum includes the handwritten year 1934, we can assume that it was made in the period of Austro-Hungarian administration in Bosnia and Herzegovina. In the Nada review, Year II, Number 12, of 15 June 1896, on the penultimate page, bottom right, there is an advertisement for the "First Bosnian and Herzegovinian furniture factory using steam-engine, owned by Petar Vekić from Sarajevo, Franje Josipa Street 110. The production programme cited in the advertisement included furniture for bedrooms and dining rooms, salons, hotels and offices.



65/66) Adem Nikšić, Konjic 1927

Furniture Fair in Belgrade in 1936

Adem Nikšić was the founder (1927) and owner of the “first and the most precise walnut wood engraving-workshop”, in Konjic; his intention was to make furniture in Bosnian-Arabic and Constantinople Style (vine tree). The shop has continued cultivating traditional craft of wood engraving in Bosnia and Herzegovina in the production of furniture. As of 1996, the workshop operates under the name *Braća Nikšić*, and today it is known as *Rukotvorine*. Since 2014, the firm has begun developing their own brand – Zanat – engaging well-known Bosnian (Salih Teskeredžić, Jasna Mujkić) and foreign designers (Monica Forster and Gert Wingårdh from Sweden and Harri Koskinen from Finland). The result of the superb quality of their furniture is proven by numerous design awards won in the recent years at the furniture fairs in Köln, New York, Stockholm, and others.



65/66

Avdaga Jabučar
Trgov, bakra na malo i veliko
Sarajevo, Kazandžiluk 13



67/68) Avdaga Jabučar, Copper products

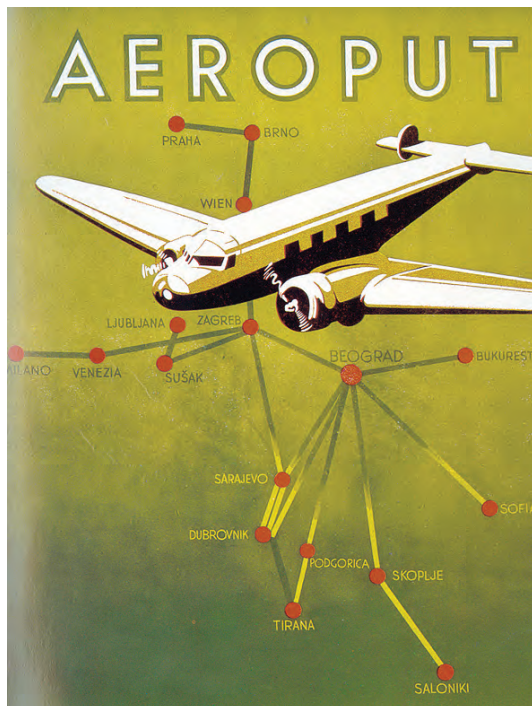
Avdaga Jabučar, a wholesale and retail copper merchant (Kazandžiluk 13, copper products (vessels in different shapes and sizes, decorative boxes and tobacco cases, picture frames, etc.). These products were made in collaboration with the School for Crafts in Sarajevo in the period between two world wars and were especially popular and in a great demand in Austria and the countries of South-East Europe. This tradition is taken over by descendants of the Jabučar family in Sarajevo.



68



69



70

69/70) Aeropot Beograd – a poster

The first air carrier in the Kingdom of Serbs, Croats and Slovenes – the Kingdom of Yugoslavia was founded in Belgrade in 1927. Flights between Belgrade and Sarajevo were introduced in 1931 and in Sarajevo the airport in Rajlovac was used for landing. The promotional poster for this airline with the motive of Baščaršija was designed by M. Marković.



71



72

71) Aeroput Beograd – an advertising leaflet

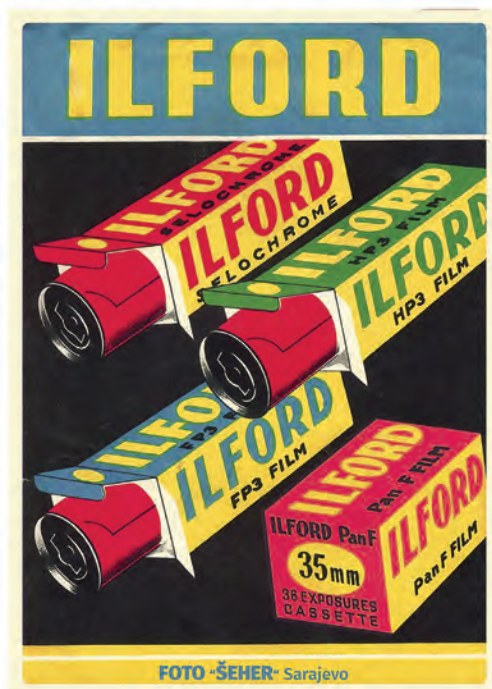
The design of this leaflet differs significantly from standard design narratives (67); reduced visual elements that are replaced by abstract forms showed the influence of modern design ideas.

72) Jugoslavija, 1930

Informations by Putnik Beograd and the leading tourist offices, poster



73



74

73/74) Photo studios in Sarajevo

In 1930s there were two photo studios in Sarajevo: Korzo, located in the vicinity of today's Faculty of Economics, and Šeher, near "Inat kuća", beneath the Alifakovac neighbourhood. Along with the main business of studio photography, and processing of photographs, these studios represented the companies Ferrania and Ilford and sold their film rolls.



75



76

75) The spas in Bosnia and Herzegovina

For quite a long period, from the Ancient Roman rule until our time, Bosnia and Herzegovina has been known for its numerous spas: Ilidža and Kiseljak near Sarajevo, Vrućica near Teslić, Crni Guber near Srebrenica, Laktaši, Slana Banja near Tuzla, and Fojnica and Slatina. In the 1930s, a poster was produced to promote spa tourism.

76) 5th Balkan Sport Games

Zagreb, 26 August and 1 – 2 November 1934



77

77/78 Posters

Posters for the 3rd Student Congress and for the 1st Land's Hygiene Exhibition held in Belgrade in 1933 are classic examples of poster design with purely graphic elements, e.g. the line, surface and colour. In addition to its symbolism (The figure of Prometheus), this poster of the 1st Hygiene Exhibition has an interesting textual content. The areas of hygiene mentioned in the text include "racial hygiene"(!?!), which would, less than a decade later, during the Second World War in Europe, become associated with racial segregation, concentration camps and the Holocaust.





79

79) Omer Mujadžić

Football Match, oil on canvas, 1929

Omer Mujadžić (Bosanska Gradiška 1903 – Zagreb 1991). He began his studies of painting in 1918 (aged 15) at the *Royal Academy of Arts and Craft in Zagreb* in the class of Professor Ljubo Babić. Upon the completion of studies, in 1924, he left for Paris having received the French Government scholarship and spent a year at *l'École Nationale Supérieure des Beaux Arts*. In 1925, he took part in Paris Autumn Salon and in 1926 in the exhibition of graphic art *Šestorica* in Salon Ullrich in Zagreb. He also participated in the 1st Exhibition of the *Zemlja Group* in Zagreb in 1929. His first solo exhibition was held in Sarajevo (1930), followed by solo exhibitions in Zagreb (1933), and in Tuzla (1978). He began teaching at the Academy of

Fine Arts in Zagreb in 1931, first at the course on Anatomy and then the painting. He was one of the professors at this Academy for 42 years, until retirement in 1973. Although his entire opus is intimistic – based on classic themes: portrait, nude or still life – his creative engagement underwent different phases. Particularly interesting was the period of collaboration with the *Zemlja Group*, whose art abounds with "social themes" and belongs to the so-called New Objectivity. His most famous works from that period are *Colporteur* from (1927), *In the Café* (1928), *Football Match* (1929). His paintings in oil on canvas completed between 1926 and 1933 are characterised by a dominant voluminosity (which could be under the influence of Cubism) and expressed plasticity of form and colourism.



80

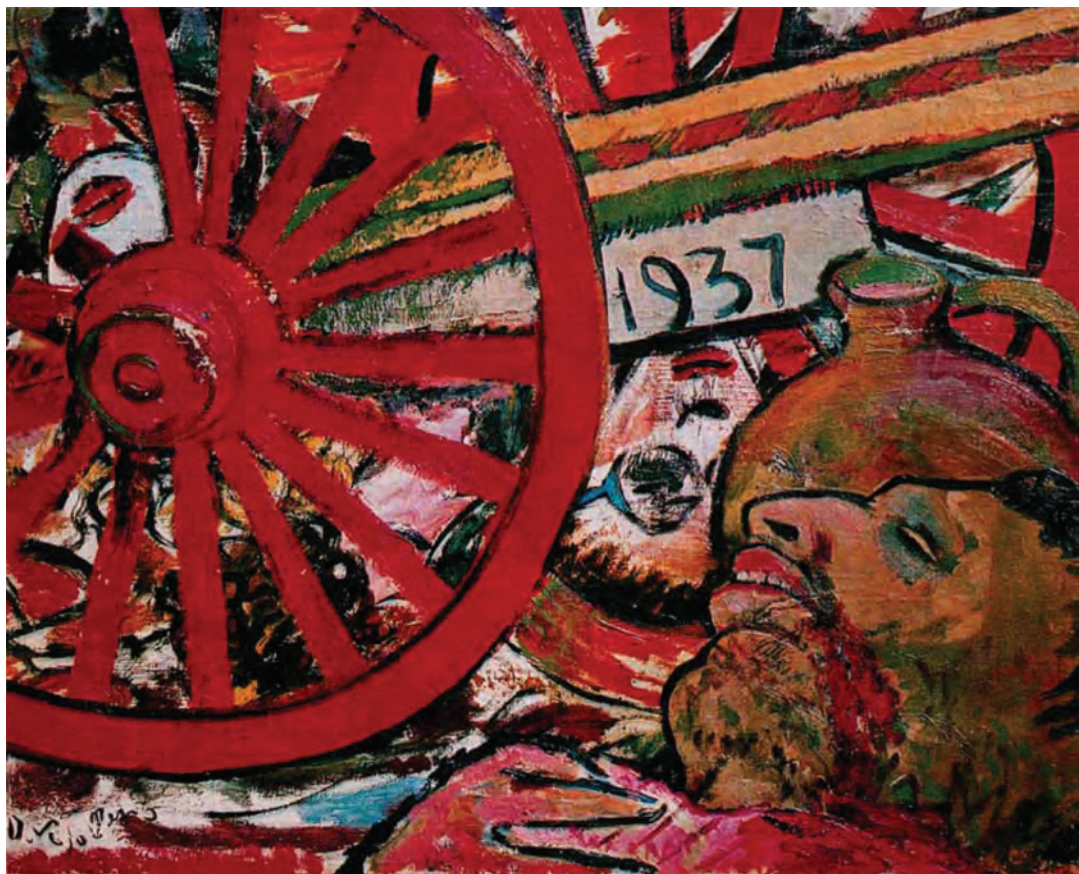
80) Roman Petrović

Street Kids, oil on plywood (from the collection of the National Gallery of Bosnia and Herzegovina), 143x120, 5cm, 1933

Roman Petrović (Donji Vakuf 1896 – Sarajevo 1947) Studied at the Academy of Fine Arts in Krakow (1913-16) and at the High School of Fine Arts in Budapest (1916-17). He took study trips to Paris.

Roman Petrović played an important role in the inclusion of Bosnian Herzegovinian art into the modern tendencies immediately after the World War I. His opus, especially his works characterised by the hardships of life in the then Bosnia, between the two

world wars, belongs to the “socially engaged art”, which was, more than any other style in the art of Bosnia and Herzegovina, the longest lasting trend in the domain of fine arts in the 20th century. In terms of style, his cycle done in the 1930s, entitled *Street Kids*, which is closest to Expressionism, while, thematically, it belongs to the “socially engaged art”, represent the most important contribution of Roman Petrović to the fine arts of Bosnia and Herzegovina. Roman Petrović was one of the founders of the *Association of Fine Artists of Bosnia and Herzegovina*. In 1980, this Association's gallery was named after him.



81

81) Vojo Dimitrijević

Spain 1937, oil on canvas (from the collection of the National Gallery of Bosnia and Herzegovina), 50x65cm, 1938

Vojo Dimitrijević (Sarajevo 1910 – Sarajevo 1980) Graduated from the State School of Art in Belgrade in 1936, upon which he left for Paris and for a while visited the studios of Andrée Lot. Vojo Dimitrijević's artistic engagement ranged from socially engaged painting, through geometric abstraction to conceptual practices inclining toward analytical and process-focused painting. On 1 January 1939, Vojo Dimitrijević, Oskar Danon and Jahiel Finci founded the Collegium Artisticum Group whose main principles were: a synthesis of art following the

model of avant guard quests of modern synthetic theatre, multi-culturally as a counterpoint to nationalistic tendencies and anti-fascist political orientation. The Group was soon joined by numerous artists and intellectuals, such as Ismet Mujezinović, Jelena Kešeljević, Daniel Ozmo, Mate Baylon, Emanuel Šumanek, Ubavka Milanković, Matusja Blum, Emerik Blum, Nenad Radošević and many others. He was one of the founders of the *Association of Fine Arts of Bosnia and Herzegovina* and the *State School of Fine Arts* in Sarajevo, where he worked as a professor, and, for a period of time, as its principal. He was a member of the Academy of Sciences and Arts of Bosnia and Herzegovina.



82) Ismet Mujezinović

In the School in Vojkovići, oil on canvas (from the collection of the National Gallery of Bosnia and Herzegovina), 50x71cm, 1938

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.

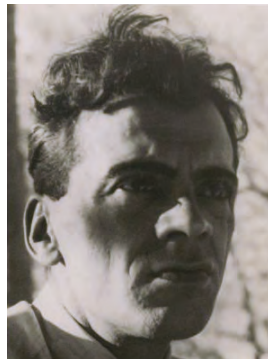
82



MODERNISM IN ARCHITECTURE

Along with socially engaged art in the fine arts of Bosnia and Herzegovina, primarily expressed in the works of Roman Petrović and especially in his cycle of paintings “Children on the Streets”, and Vojo Dimitrijević, with his painting “Spain” done in 1937, the most important artistic trend of the period was modernism in architecture and design. The most prominent figures were the Prague students – brothers Reuf and Muhamed Kadić, as well as Jahiel Finci, who would, by mid-20th century, pave the way for the development of modern architecture in the country. In 1939, Juraj Neidhart, who was a disciple of Peter Behrens in Vienna and who later collaborated with Le Corbusier, came to Sarajevo. After the Second World War, together with Dušan Grabrijan, he initiated what would become known as “the Bosnian style in architecture”.

Independently from them, the Srebrenica-born Selman Selmanagić, obtained his education at *Bauhaus* and graduated there in 1933 (as the great school’s 100th graduate). He thus became the first student from the Balkans who completed his studies at this school. His life journey and his creative and pedagogical career in the domains of design and architecture were mostly linked to Berlin and (after WWII) to East Germany.



85



86

85) Selman Selmanagić
(Srebrenica 1905 – Berlin 1986)

86) Selman Selmanagić
Seminar chair, Dessau, 1947

87) Jahiel Finci – furniture design
Examples of furniture design comprising of a couch, two armchairs, a table and a cabinet – Sarajevo, 1936.





88

88) Muhamed and Reuf Kadić, Residential and Office Building in Alipašina Street, Sarajevo

The residential and office building in Alipašina Street which was built in 1939 (photo taken in 1961) was a textbook example of modern architecture in Sarajevo between the two world wars. The ground floor of the building was intended for offices, whilst the upper floor, characterised by wide balconies and open and flat roof, were residential premises.



89

89) Muhamed and Reuf Kadić, Façade of Jakub Pasha's vakuf in Sarajevo

The building of Jakub Pasha's vakuf built in 1939 (photo taken in 1961) in the immediate vicinity of the City Hall, on Kulina bana Quay, is an example of modernism, with a simple horizontal linear structure of the facade. The building was designed as the sequence of full and empty, i.e. of closed and open spaces and as a system of horizontal stripes laid in sequence along the vertical line, while the ground floor is slightly pulled in and thus formally separated from the facade.



90

90/91) Anti-Masonic exhibition, 1941/1942

Offset Beranek (from Mirko Ilic's collection, New York)

Two in the series of anti-Masonic posters created for the traveling exhibition organised in Belgrade with the intention to convince citizens of the Kingdom that the so-called Jewish question required a solution. The consequences of this campaign were disastrous. In Nedić's Serbia, established after the Nazi occupation, Jewish people were persecuted, deported and exterminated even before the same would happen to them in the Independent State of Croatia.



91

1941 – 1945 THE PERIOD OF THE INDEPENDENT **STATE OF CROATIA / PEOPLE'S LIBERATION WAR IN YUGOSLAVIA**

The Second World War began on 1 September 1939 with the attack of German Army on Poland. The outbreak of war set entire Europe on fire and spread all over the world. The winds of war caught the Kingdom of Yugoslavia when German forces launched an attack on Đerdap on 5 April and bombed Belgrade on 6 April 1941. The war for Yugoslavia was short. German and Italian occupational force, assisted by Bulgarian Army, occupied Yugoslavia in 12 days. Ustashe, on the other hand, assisted by the Fascist Germany and Italy, proclaimed in Zagreb the establishment of the Independent State of Croatia (NDH) on 10 April 1941. The territory of Bosnia and Herzegovina was included into this newly formed state.

Political and historical alibi for this move was found in the existence of the old Croatian state during the reign of Kings Tomislav and Petar Krešimir, as well as in the existence of medieval Bosnian state and later Austro-Hungarian Monarchy to which both countries belonged. Bosnian Muslims were called “the flower of the Croatian nation” and considered as Croats of Muslim faith. Muslim leaders, who declared themselves as ethnic Croats in the time of the Kingdom of Serbs, Croats and Slovenes, and particularly in the Kingdom of Yugoslavia, contributed to this and members of the Government of the Independent State of Croatia were recruited from their ranks. Alongside Dr. Ante Pavelić, as the Head (Poglavnik) of Government, Ademaga Mešić and Džafer-beg Kulenović were also Government members.

Although new rulers tried to secure all infrastructural elements necessary for the survival of a state in the domains of law, economy, culture, education, and healthcare, its pro-Fascist political orientation, based on the

idea of Croatian national state as the historical expression of the will of Croatian people, led to ethnic and racial segregation and political conflict with those forces within Croatian nation who disagreed with their clearly expressed Fascist politics. Racial and ethnic segregation in the Independent State of Croatia led to the pogrom of Serbs, Jews and Roma people, while political differences in the pro and contra-occupation fractions caused an internal conflict and the creation of People's Liberation Movement (NOP), which was led by the Communist party of Yugoslavia with the Communist Party of Croatia as its component.

NDH had an unenviable economic situation. It had to bear the costs of presence of German and a part of Italian forces in its territory. Italian occupation seized Dalmatia and thus deprived it from maritime economy and shipbuilding. Hungarian forces occupied the most developed agricultural areas. Members of People's Liberation Movement blocked its vital transport routes and took control over forests and over a great part of agricultural areas. Occupying forces were particularly interested in the placers of bauxite in Dalmatia and Herzegovina. A minimum of 500,000 tons of bauxite could be exploited from those placers annually, which was of a vital importance for German aluminium industry given that it covered 40% of its needs. For this purpose, Germans usurped both the Steelworks in Zenica and what is today the Đuro Đaković factory in Slavonski Brod, as well as other mining areas and forests. Croatian State Railway was established in 1941. High inflation rate, unemployment and scarcity of food brought urban population to the verge of famine. Due to unemployment, and even more because of forced deportations, over 200,000 persons of working age were deported to Germany.

Education was in the competence of the Ministry of Education. This Ministry immediately began changing textbooks to reflect the new spirit, the new Croatian language and its new orthography. The intention behind these actions was to raise and educate school children at a very early age pursuant to Ustashe principles. Children were drafted into the Ustashe children association, while young people joined the Ustashe Youth. Expectedly, this process was not universally embraced by the citizens. On the other hand, the Ministry made efforts to raise the literacy rate by making it mandatory for those above 50 to learn to read and write within 6 years. The

University of Zagreb was renamed into Croatian University and Jewish professors were immediately eliminated from its faculty staff, together with all the others who were deemed as “unapt” – primarily leftists. In Zagreb, the Faculty of Pharmacy was founded in 1941 followed by the Clinical and Hospital Centre. Interestingly enough, the Faculty of Medicine was established in Sarajevo in 1944, during the NDH.

In line with usual Fascist practice, the new government insisted that all media outlets and literature were at its service, and soon took a full control over publishing, media and theatres. The official Government publication was *Narodne novine* (*People's Gazette*). Among daily newspapers, the most important was *Hrvatski narod* (Croatian People), issued in Zagreb, *Hrvatski list* (Croatian Newspaper) issued in Osijek, and *Novi list* (New Newspaper) issued in Sarajevo. The most important weekly was called *Spremnost* (Readiness); it covered political and cultural topics. Another publications were *Hrvatska domovina* (Croatian Homeland) and an entertainment magazine called *Zabavnik* (modelled after the pre-war magazine *Politikin Zabavnik*). The state news agency was called Hrvatski dojavni ured Croatia (Croatian Information Office). It took over the role of the pre-war Yugoslav Avala News Agency. The former Radio Zagreb was transformed into the Main State Radio Station – Hrvatski krugoval (Croatian Radio), with the head office in Zagreb and branch offices in Banja Luka, Sarajevo, Osijek and Dubrovnik. A total of 330 journalists were registered in NDH.

During the NDH numerous pre-war intellectuals and artists were denounced as “unapt” and persecuted. Otokar Keršovani, August Cesarec, Božidar Adžija, Zvonimir Richtmann and Ognjen Prica were immediately executed. Some others, such as Antun Barac and Grga Novak, ended up in concentration camps, while Ivan Meštrović was detained. August Augustinčić, Krsto Hegedušić and Miroslav Krleža were spared of these purges. Some others, such as Vladimir Nazor, Ivan Goran Kovačić, Jure Kaštelan, Edo Murtić, Slobodan Novak, and Vjekoslav Afrić, joined the partisans and continued their artistic work within their ranks.

According to incomplete data, during the existence of NDH about 2,000 books were published until 1944. The most important project was *Hrvatska enciklopedija* (Croatian Encyclopaedia), edited by Mate Ujević and published in five volumes, of which four were published during NDH. Yugoslav

Academy of Arts and Sciences (JAZU) was renamed into Croatian Academy of Arts and Sciences (HAZU).

There were four Croatian national theatres: in Zagreb, Osijek, Dubrovnik and Sarajevo. In Sarajevo, author Ahmed Muradbegović was the theatre director, while Safet Pašalić and Reihan Demirdžić were among its actors. In the theatre season of 1941/942, Berlin Philharmonics and Teatro dell'Opera from Rome performed in the Croatian National Theatre in Zagreb. In 1942, NDH took part in the Venice Biennale, represented by Jozo Kljaković, Ante Motika, and Ivo Režek, while Ivan Meštrović, the famous sculptor, was released from prison to be able to participate at the exhibition. It is interesting to note that, in 1944, three minarets were added to the Art Pavilion in Zagreb and it became the first mosque in Zagreb, while the adjacent square was renamed and became the Kulin Ban Square. In 1944, Enver Čolaković published his novel *Legend of Ali pasha* (*Legenda o Ali-paši*) in Zagreb, and won the National Award for Literature. In 1931, one of the professors at the Academy of Fine Arts in Zagreb was Omer Mujadžić. Director of the National (Land's) Museum in Sarajevo was Jozo Petrović, with Hamdija Kreševljaković, Vejsil Ćurčić and Derviš Korkut as his associates.

The National Film Institute (Hrvatski slikopis) was also established; it produced numerous films, e.g. "Straža na Drini" (A Sentinel on the Drina River) and "Lisinski". In 1943, film "Agram, die Hauptstadt Kroatiens" (Zagreb the Capital of Croatia) was made as a Croatian-German co-production.

On 14 August 1941, the Decree on Croatian Language, its Purity and Orthography was adopted. National Office for Language was established. Its aim was to cleanse Croatian language from foreign, especially Serb words. The official orthography (the so-called 'korijenski pravopis) was introduced.

It should be noted that the Ustashe Movement promoted the so-called Croatian Socialism; to that effect on 29 April 1941, the Decree on Construction of Croatian Workers' Family Homes was passed, which initiated the construction of the so-called Pavelić's settlements in all major towns: Karlovac, Osijek, Sisak, Varaždin and Zagreb. One such settlement was built in Sarajevo, in the suburb of Grbavica. In addition to Croatian Socialism, the ideological ideas originally promoted by the Axis sponsors and patrons of

NDH were reflected in the construction of monumental edifices. The old projects, such as riverbanks, faculties, hospitals (the Clinical Centre Rebro in Zagreb was built in 1941) and residential buildings were completed.

NDH also had its football league. The first such league was known as the Zvonimir's League (Zvonimirova skupina) and it comprised eight clubs. The best among them were Građanski and Concordia from Zagreb, Zrinjski from Mostar, as well as HAŠK. Croatian Football Association (HNS) became a member of FIFA on 17 July 1941. Between July 1941 and April 1944, the National Football Team of NDH played 14 friendly matches. In addition to the HNS, there was the Croatian Olympic Committee, which was a special member of the International Olympic Committee, the Handball Association and the Ski Association, as well as the Boxing Association of NDH. Croatian Ski Association organised the National Championship on Mt. Sljeme.

The Independent State of Croatia had its armed forces – Domobrani and Ustashe.

However, despite all efforts aimed at the establishment of a state ruled by law and order, NDH depended on the assistance of occupying Fascist military forces, primarily those from Germany. It is widely known that Croatian military forces participated as a part of the German Wehrmacht in the battles on the Russian front, among them the Battle for Stalingrad.

The fact is that all those political forces in the Kingdom of Yugoslavia that advocated and promoted their national goals embraced the Fascist occupation of the country and, together with occupying forces they all formed their national, so-called "Quisling states".

On the other hand, after the capitulation of the Kingdom of Yugoslavia, the Communist Party of Yugoslavia organised the People's Liberation War (NOR). Thus, in Belgrade, on 4 July 1941, the Communist party of Yugoslavia decided to start massive popular rebellion. This rebellion marked the beginning of the struggle for the liberation of Yugoslavia with the participation of all the peoples of the then state. In Serbia, the rebellion was announced on 7 July and in Croatia and Bosnia and Herzegovina on 27 July 1941. From the beginning, the Peoples' Liberation Movement, aimed at bringing together all the peoples of Yugoslavia into the united front in the struggle against occupying forces, was based on the principles of equality,

brotherhood and unity. To this end, prevailingly multi-ethnic partisan units were formed. At the same time, leaders of the resistance movement worked actively on a political and administrative organisation in liberated territories. Key decisions and fundamental legal acts and decisions were taken at the sessions of the Anti-fascist Council of the Peoples' Liberation of Yugoslavia (AVNOJ), out of which the first one was held in Bihać on 26-27 November 1942, and the second one in Jajce on 29 November 1943. These sessions were actually national assemblies organised for the reinstatement of Yugoslavia. This new Yugoslavia was born as a state made of several federal units. Special attention was paid to the solution of the national question. With this very aim, the National Anti-fascist Council of the Peoples' Liberation of Bosnia and Herzegovina (ZAVNOBiH) was formed in Mrkonjić-Grad on 25 November 1943; it reaffirmed the statehood of Bosnia and Herzegovina and equality of all of its peoples and ethnic minorities.

There is no doubt that out of all the Yugoslav countries, Bosnia and Herzegovina suffered the greatest losses in the Second World War and that it paid the highest human and material price for the cause of renewal of Yugoslavia. All great and decisive battles of the Second World War in Yugoslavia were fought in its territory, such as the battles of Kozara, Neretva, and Sutjeska.

The majority of Bosnian and Herzegovinian intellectuals, public figures, writers and artists opted for the people's liberation movement, particularly those gathered around the Collegium Artisticum club. The newspaper published by the People's Liberation Movement *Oslobođenje* was launched in 1943. Vojo Dimitrijević, Skender Kulenović and numerous others were involved in its publication. In 1942, Skender Kulenović wrote his famous poem "Stojanka majka Knežopoljka".

It should also be mentioned that, for the members of the Communist Party of Yugoslavia, this period of struggle for liberation of Yugoslavia was at the same time the period of socialist revolution – this had a special impact on the development of political, social, economic and cultural life in Yugoslavia and in Bosnia and Herzegovina after the liberation in 1945.



92

92) Marshal Tito, Time, 1944

Illustration Boris Chaliapin, Time, NY, October 9,
No. 15, 1944

Josip Broz Tito (Kumrovec 1892 – Ljubljana 1980) The Communist Party of Yugoslavia, led by Tito, was the organiser of resistance and Peoples' Liberation Movement in Yugoslavia against the *Axis Powers* in 1941-1945, but led the renewal of the state and socialist social development in Yugoslavia after 1945. Tito was its first and lifelong President.

A CENTURIES – OLD QUEST FULFILLED

Slavko Kvaternik's proclamation of the Independent State of Croatia was broadcasted on Radio Zagreb on 10 April 1941. On the same day, the proclamation was published in a special edition of the Croatian People (Hrvatski Narod) newspaper. This marked the fulfilment of the centuries-old dream of Croatian people – to have its own, independent state. However, the circumstances of its establishment, such as its dependency on the military might of the Axis Powers – Germany and Italy, its general national policy, particularly its racial policy towards Jews and Serbs, contributed to the negative historic reception of this state. The Jasenovac concentration camp has become a synonym for mass killings and atrocities, primarily of the Serbs, Jews as well as the Roma, Bosnians and others – including those Croats who did not support the Ustashe movement. One should mention also the case of Bleiburg in Austria, as the site of mass execution of the Croats loyal to this state, which was the event that marked the end of the war in Yugoslavia. More than any other place or event, Jasenovac and Bleiburg, as two sites of mass executions, defined the period of the Independent State of Croatia.



93

93) Croatian people (Hrvatski Narod), the special edition

Proclamation of the Independent State of Croatia in Zagreb, 10 April 1941. The front page contains the texts of the proclamation to the Croatian people made by Slavko Kvaternik, as Deputy Head of State (Poglavnik), Dr. Joso Dumandžić, as the Mayor of Zagreb and Dr. Vlatko Maček, on behalf of the Croatian Peasant Party.

94) 925-1941

Poster, Rožankowski and Co. DD, Zagreb, 1941
A poster without text, but with a clear visual message explaining the centuries-old quest of Croatian people to have its own independent state.



94



95

95) V (Victory – Pobjeda)

Promotional poster of the Axis Powers, design

96) V (Victory – Pobjeda)

Promotional poster, blue and red colour as the colours of the Croatian national flag

97) "Independent State of Croatia is, and shall remain, a peasant state" Poglavnik

This design – the picture of a leader surrounded by an enthusiastic crowd – is very interesting as a symbolic design model. In the years after 1945, in the Socialist Yugoslavia, it would become the model for depicting the leader, Josip Broz Tito, and would, thus, become a synonym of the "personality cult".

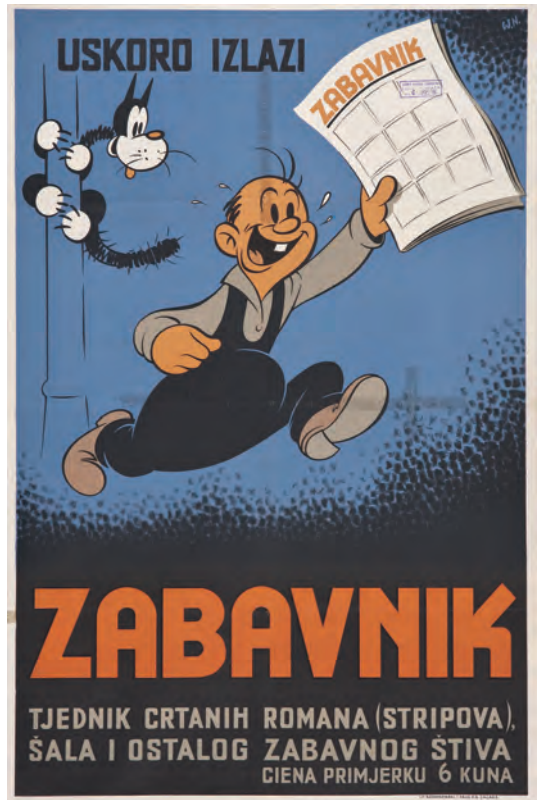


96





98



99

98) Croatian Homeland

Newspaper published in German – promotional poster.

99) Comic paper – Zabavnik

A weekly that published cartoons, jokes and other entertaining stuff – promotional poster. Despite sombre historic circumstances, the authorities tried to create somewhat different contents in the area of publishing, culture, sports, healthcare, and thus create an appearance of a normal social life at least. Editor and publisher is Walter Neugebauer.



100



101

100) International sporting events

Promotional poster, Zagreb 11-12 April 1942

101) The Week of Croatian Mother and Child

Promotional poster, 30 May – 6 June 1943



102

102) Sarajevo, Trebinje, Prijedor, and Mostar
Propaganda poster as part of an anti-West campaign.



103

103) The Balkans
Propaganda poster as part of an anti-Russian campaign.



104



105

104/105) What is happening here?

These are two of the three promotional posters (the middle poster is missing) made as a part of the campaign against spreading rumours. A very interesting approach in advertising that is now very often used by advertising agencies when a message is consecutively relayed to audiences – first as a form of surprise and then as response to it.



106

106/107) Sarajevo, Grbavica

As a council housing project, the settlement of Grbavica was built in 1944, in the period of the Independent State of Croatia. It was built for refugees from Eastern Bosnia and was a type of urban planning and building based on the model one finds in the plains of Slavonia, Banat or Bačka. These are individual houses with courtyards. The aerial picture was taken in 1954 and it shows some of the buildings that were built in Grbavica in the period of Socialism.



107



110) Money of the Democratic Federal Yugoslavia – a 1000-dinar banknote, 1944

Decisions taken at the Second Session of Anti-fascist Council of the People's Liberation of Yugoslavia, held in Jajce on 29 November 1943 meant the formal and legal establishment of the Democratic Federal Yugoslavia. These decisions gave rise to the organisation of administrative and executive authorities. One of the preconditions for full establishment of the state was to create and introduce national currency.

110



111



112

111) United Yugoslav Relief Fund

The American Friends of Yugoslavia, illustration for the poster designed by Leslie Illingworth (with the motif of Bosnia), from Mirko Ilic Collection, 1942

112) Haven't you learned to read yet? Literacy is also a weapon in the struggle for freedom!

Poster, designed by Andro Lusičić, 1943



113

113) 2nd Congress of the Anti-Fascist Youth of Yugoslavia, held in Drvar in 1944

114) The Athletic Parade in Sarajevo (slet), 10-12 August 1945

Promotional poster for *slet* – a form of athletic activities that existed between the two wars. These events had an ideological connotation in the new state, as a demonstration of determination of youth to build brotherhood and unity and to carry out the socialist revolution.



114

1945 – 1990 THE PERIOD OF SOCIALIST YUGOSLAVIA

The Socialist Federal Republic of Yugoslavia, also known as the *Second Yugoslavia*, or *Tito's Yugoslavia*, comprised the present states Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Macedonia and Kosovo. In fact, the state where Yugoslav communists ran the show, was created on 20 November 1943, at the second session of the AVNOJ (Anti Fascist Council of People's Defence of Yugoslavia) in Jajce and named Democratic Federal Yugoslavia (DFY). Based on the Tito-Šubašić Agreement, the leader of the Communist Party and the Commander-in-chief of the National Liberation Army of Yugoslavia, Josip Broz Tito, became also a President of the temporary multi-party government of Yugoslavia. On 7 March 1945, the government was recognized both by the Western allies and King Petar II. By the Agreement, the Democratic Federal Yugoslavia (DFY) was neither a monarchy nor a republic. Its name was changed into the Federal Peoples Republic of Yugoslavia by the Declaration of the Constitutional Assembly held on 29 November 1945 (Third session of the AVNOJ in Belgrade), to obtain its final name – Socialist Federal Republic of Yugoslavia, through the Constitution of 7 April 1963.

The post-war hardships, destroyed economy and state farms and inadequate food supplies led the new communist authorities make economic moves that implied implementation of a "Soviet socialist model". Nationalization, compulsory buy-off, creation of collectives and farming co-operatives marked the first phase of the economic development. The first five-year economic plan (Prva petoljetka) started already in 1947. It meant the reconstruction of the war destroyed public infrastructure, road communications, railways, electrification of the country. Voluntary mass working ac-

tions were launched. The first one was the construction of Brčko-Banovići railway, to be followed by Šamac-Sarajevo one, as well as construction of numerous industrial facilities, new settlements, even new towns, like Novi Travnik.

As a consequence of the Cominform Resolution of 1948, the Yugoslav communists drifted away from the Soviet HQ, i.e. from Moscow and the so-called Yugoslav way to socialism was formulated. Economic reforms were undertaken and in 1950 workers' self-management system was introduced in factories. The Law on Workers' self management, i.e., the Law on business enterprise management and business associations was based on socially-owned rather than state-owned ownership – The system was more efficient, economically wise, and took into account elements of market economy, which distinguished the Yugoslav system from the Soviet model of economy planning and strict state control. The model underwent numerous reforms to get near to the market oriented socialist (workers') self-management system through the adoption of the Law on associate labour in 1976. Such an approach provided for faster economic growth in the 1950-ies, and the growth of living standards in the 1960-ies. It is interesting to note that at one moment the value of Yugoslav dinar was equal to the value of the then West German Mark.

By the end of the 1960-ies, Yugoslav citizens could travel abroad, reflected in a significant labour migration to the Western Europe, mainly Germany. Opening of the borders brought political pacification of the country, and at the same time opened doors for emigration to those who did not share the same political views. This "opening of the borders" had a special dimension at the international political scene – in the orientation towards the Non-Aligned Movement. In 1956, By the Brioni Declaration, and then by the First Conference of Non-Aligned Countries held in Belgrade on 1-6 September 1961, Yugoslavia opened the room for cooperation with the countries of the so-called Third World. Through this co operation the country earned a special international reputation (being one of the leaders of the Non-Aligned Movement), and also opened the markets of those countries, creating significant economic benefits for the Yugoslav economy, in particular the field of capital infrastructure investments, railway construction, road communications, power-plants, power supply networks, and also no

less significant, in the export of technologies and products, primarily those of special industries for special purposes.

The leading role of the Communist Party of Yugoslavia was guaranteed by the Constitution of 1946 and later constitutions adopted. Initially, the Army was the Yugoslav Army, to change its name into the Yugoslav National Army (JNA) in 1953. In the political system of SFRY, the Army had a special and supra national character. Josip Broz Tito, having become a leader of the CPY in 1939, became first a party leader, and since 7 March 1945 (Tito-Subašić Agreement), a state leader – president of the state. This is the position he held until his death on 4 May 1980, after which the multi-member Presidency was established, as a national collective body functioning until the first democratic elections in 1990. These elections deepened the social crisis in Yugoslavia and opened the road to the dissolution of Tito's Yugoslavia. As a matter of fact, the process of dissolution started with the Decision of International Legal Commission, the so-called Badinter's Commission, in November 1991, whereby (based on the Constitution of Yugoslavia of 1974), Slovenia and Croatia (other Republics, but not Provinces), have the right to resign from the state community, strictly complying to observe the existing borders that would thus become international borders.

Slovenia and Croatia obtained this right by the international recognition of January 1992. However, Bosnia and Herzegovina won the right to independence through the March Referendum, to be followed by Macedonia. The Union of Serbia and Montenegro was, for a period of time, considered to be the so-called Third Yugoslavia, until the moment of their disassociation in 2003.

Initially, the national policy in Tito's Yugoslavia took into account the national orientation of Slovenes, Serbs, Croats, Montenegrins and Macedonians, and, through later reforms (the 1974 Constitution), the Muslims were granted the right to national identity as well. Nevertheless, the national policy had a trend of creating the Yugoslav nation, which, to many, implied strengthening of a unitary concept of the state. The language policy was also aimed at removal of linguistic differences between the Croatian and Serbian language by formally proclaiming Serbo-Croatian/Croato-Serbian language.

The industrial and economic development in Yugoslavia was unevenly distributed. Bosnia and Herzegovina, thanks to its geo-strategic position

and the wealth in mineral ores and woods was, first of all, planned for primary and secondary industrial branches, development of military and special purpose industry, whereas Croatia, Serbia and Slovenia developed industries implying a higher degree of technological processing, and specific and profitable businesses. This resulted in creation of industrial production systems like Konjuh and Krivaja in the field of wood processing industry, and UNIS, Energoinvest and Famos in the field of metal processing industry. The Soko factory in Mostar had capacities in the production of airplanes and helicopters, and later, in the 1960-ies developed the production of combat airplanes, in particular Galeb and Orao models. The Orao model became a pride of Yugoslav aircraft industry.

Despite the fact that the industry in Bosnia and Herzegovina was planned to be a basic, the production of mass consumption goods was developed. Along those lines the PRETIS Company in Sarajevo, in co-operation with Germany car industry, started the production of NSU motorbikes as early as in 1960-ies and, soon, started with the motor and car production line. Within the UNIS company, in the TAS factory in Vogošća, in late 1970-ies, in co operation with VW Golf car industry was started to become an industrial icon during the XIV Winter Olympic Games, and soon afterwards a status symbol.

Šipad, Konjuh, and Krivaja in Zavidovići in particular, had already won the international market in the domain of solid wood made furniture. In the years immediately before the war in BiH (1992-1995), the export of the furniture to the USA was over two billion dollars a year.

In the domain of culture in Yugoslavia, the first post-war years were, due to clear ideological profiling marked by the need for glorification of socialist revolution, heroic struggle of the Yugoslav peoples in the NLW (National Liberation War), and the post-war construction efforts throughout the country. At that stage of cultural development, the main stylistic and aesthetic features were characterized by the so-called soc-realism, in particular in fine arts and other artistic forms of expression, such as architecture. The distinguished proponents of this movement in painting were Ismet Mujezinović and Vojo Dimitrijević. In the period after the Cominform resolution and owe to the influence by Oto Bihalji Merin from Belgrade, a stylistic deviation towards the abstraction appeared. The process

was shy and slow and expressed in the graphics by Branko Šotra, Borislav Aleksić, Enes Mundžić, and sculptures by Mirko Ostoja and Boško Kućanski, the paintings by Vojo Dimitrijević, Tomislav Dugonjić, Bekir Misirlić, and Ljubomir Perčinlić, or in the activities of the group Prostor-Oblik (Space-Form).

Young architects, gathered around Prof. Juraj Neidhardt strived at proving the connections between modern architecture and environment. In the 1960-ies, many architects completely departed from the tradition and created great works of the world's functionalism: Ivan Štraus, Halid Muhasilović and Živorad Janković. Functionalism in architecture can be easily recognized in the 1970-ies in the National Theatre in Zenica the work of Jahiel Finci from 1977, the holder of many awards, and in the works of Zlatko Ugljen, the Hotel Ruža in Mostar and Bijela džamija (White Mosque) in Visoko, for which he was awarded Aga Khan's Prize for Architecture in 1983.

Dževad Hozo, Mersad Berber and Borislav Aleksić were the first originators of Sarajevo school of graphics. In painting, a new modern language of signs and symbols appeared, based on Islamic ornamental tradition, expressed in the works by Seid Hasanefendić and Mehmed Zaimović. Salim Obralić, Ratko Lalić, Milivoj Unković and Josip Alebić created works rich in colouring. Ismar Mujezinović, on the contrary, nourished expressionistic figuration. Braco Dimitrijević is a conceptual artist, whose artistic credo is realised mostly outside Bosnia and Herzegovina. The visual art scene was greatly contributed by the works of sculptor Mustafa Skopljak, and painters Radoslav Tadić and Nusret Pašić. Their works went beyond their original disciplines (sculpture and painting) and progressed into the space, into the installation and new media. Ervin Rustemagić from Sarajevo, at the age of 17, started a magazine *Strip Art* in 1971. It is a magazine aiming at presentation and popularization of the strip art.

After the Winter Olympics in Sarajevo, a group of artists got together in Dom Mladih in Sarajevo, (Radoslav Tadić, Jusuf Hadžifejzović, Saša Bukvić) organized the first *Jugoslovenska dokumenta* (*Yugoslav Documenta*) in 1987 as a manifestation of new artistic trends in Yugoslavia. The second *Jugoslavenska dokumenta* followed in 1989 to result, thanks to the idea and efforts of Enver Hadžiomerspahić, in the Ars Aevi Museum that holds the contemporary works of art from all over the world.

Institutional strengthening of B-H culture started immediately after the Second World War, when the Association of Visual Arts of Bosnia and Herzegovina (ULUBIH) was founded in 1945 and when the Art Gallery of BiH was founded. It continued with the opening of art galleries in Banja Luka, Mostar and Tuzla (where the Gallery of Portraits was opened), and the restored activity of Collegium Artisticum in Sarajevo. Moreover, the Secondary School of Fine Arts was opened in Sarajevo in 1945, and the Academy of Fine Arts in 1972.

After 1945, the central theatre group, led by Niko Miličević and Skender Kulenović, took over the work of the National Theatre. In 1952, Vlatko Ubavić was appointed a theatre director. He left an outstanding imprint in the history of the theatre life both in Sarajevo and throughout Bosnia and Herzegovina. Professor led the National Theatre in Sarajevo for the full 26 years, the time when the theatre had guest performances in many theatre centres in Yugoslavia and Europe... Numerous outstanding authors and actors grew up in the theatre and presented themselves to the public: Safet Pašalić, Rudi Alvađ, Reihan Demirdžić, Adem Čejvan, Kaća Dorić, Josip Pejaković, Vladimir Jokanović, Mišo Mrvaljević, Nada Đurevska, and Zoran Bečić, among others. The theatre life was also developed in Zenica, Mostar, Tuzla, and Banja Luka.

Sarajevo's Opera House was founded by Bedrich Smetana's opera "The Bartered Bride". The first soloists were Milivoje Bačanović, Efka Uherka, Miroslav Jančić, Dragutin Fijala and Branka Đorđević. The first director was Cvjetko Richtman.

What should be highlighted in music is the interest in traditional music heritage, its restoration and popularization. The efforts invested by the employees of the then Radio-Sarajevo (its first broadcasting started on 10 April 1945), and their orchestra, to become a TV orchestra. The impact of Ilidža Folk Music Festival was immeasurable. Authors like Jozo Penava, Ismet Alajbegović Šerbo, Zaim Imamović, Safet Isović, Himzo Polovina, Zehra Devović, Beba Selimović, Meho Pužić, all the way to the younger ones like Nedžad Salković, Muhamed Mujkanović, Zekerijah Đezić, Hanka Paldum... shall never be surpassed.

Pop and rock music are stories of their own. It will not be an exaggeration to say that Sarajevo was one of the most significant centres of popular

music in Yugoslavia – the famous Sarajevo pop school, both in the early stage of development with Indexes and Pro Arte and in the 1970-ies, when it reached its peak, with Bijelo Dugme, Ambasadori, Čoklo, or in the 1980-ies, with Zabranjeno pušenje, Hari Mata Hari, Crvena jabuka, and other, as well as composer-singers like Đorđe Novković, Kemal Monteno, Nikola Borota, singers like Zdravko Čolić, Ismeta Dervoz, Hari Varešanović, Neda Ukraden, Dino Merlin, and many others who gave their personal touch to the local music scene in Bosnia and Herzegovina that was reflected on the Yugoslav scene as well.

The films and film industries in Bosnia and Herzegovina are also a story of its own. The foundation of movie making companies Bosna and Sutjeska film provided technical presuppositions for film industry. Sarajevo Television that started broadcasting in June 1962, played a special role in the development. Authors like Ivica Matić, Vesna Ljubić, Vlatko Filipović, Vefik Hadžismajlović, Radoslav Janjić, Mirza Idrizović, Ademir Kenović, Danis Tanović, Jasmila Žbanić, Emir Kusturica, or before them, Hajrudin Šiba Krvavac, made their contribution to the film expression today. All those familiar with filmmaking know about Šiba Krvavac. The greatest awards – Oscar, awarded to Dušan Vukotić for his animated film “Surogat” in 1962, Oscar to Danis Tanović for “No Man’s land” in 2002, the Golden Lion at the Venice Festival in 1981 to Emir Kusturica for “Do you Remember Dolly Bell” and Golden Palm at Cannes Festival in 1985 for “When Father Was Away on Business”, and the Berlin Festival Golden Bear to Jasmila Žbanić for the best movie at the Berlin film festival in 2006 for her film “Grbavica” – all speak about creative and artistic achievements of Bosnian and Herzegovinian film industry.

Ivo Andrić became the Nobel Prize laureate in 1961 for his literary work, the crown of which is certainly his book *The Bridge on the River Drina* from 1945. Another Nobel Prize laureate who is also from Bosnia is Vladimir Prelog, who was awarded a Nobel Prize for chemistry in 1975. Speaking about literature, one should not forget great authors like Skender Kulenović, Branko Ćopić, Meša Selimović, Ćamil Sijarić, or the poet Mak Dizdar, Nikola Šop, and many others.

The development of higher education in Sarajevo started in 1940, when the Agriculture and Forestry Faculty were founded. The faculty of Medicine

was opened in 1944. In 1946, the Higher Pedagogical School (Teachers' College) and the Institute for Biology were established, to be followed by the Law and Technical Faculties. In 1949, the Assembly of the Peoples' Republic of Bosnia and Herzegovina adopted the Law on University, which was a date of formal establishment of the University in Sarajevo. The Veterinary Faculty and the Faculty of Philosophy, including Science Department, became members of the University in 1950. The Faculty of Economy in Sarajevo was founded in 1952. Until 1975, the University in Sarajevo was the only university in Bosnia and Herzegovina. The University in Banja Luka was established in 1975, followed by the University in Mostar in 1977.



115



116

115) Coat-of-arms and flag of SFR Yugoslavia

The Second or Tito's – socialist Yugoslavia was founded at the Second Anti-fascist Council in Jajce (Bosnia and Herzegovina) on 29 November 1943, under the name of Democratic Federal Yugoslavia (DFY). At the Third AVNOJ, held in Belgrade on 29 November 1945 it changed its name to Federal Peoples' Republic FPR and then, by the Constitution adopted on 7 April 1963, it got its final name Socialist Federal Republic of Yugoslavia (SFRY). The first coat-of-arms of the new Yugoslavia featured five torches surrounded by wheat and burning together in one flame, and later (after the recognition of Muslims as equal in the Yugoslav community of peoples) it got its final form – It featured six torches surrounded by wheat and burning together in one flame.

116) Coat-of-arms and flag of Bosnia and Herzegovina

Design of the coat-of-arms of Bosnia and Herzegovina was derived from the identity of Yugoslav symbolism and officially adopted as symbols of identity of the Peoples' (Socialist) Republic of Bosnia and Herzegovina at the National Assembly held on 31 December 1946 with the adoption of Decision on the Flag of Bosnia and Herzegovina. It featured a red field (symbolizing the socialism and communism in Yugoslavia at the time) with the Yugoslav flag in its upper left corner and a border in golden-yellow.

THE TIME OF RECONSTRUCTION AND DEVELOPMENT OF THE COUNTRY

In November 1945, Elections for the Constitutional Assembly were held. Candidates of the Peoples' Front won over 90% of the votes. On 29 November 1945, delegates of the Constitutional Assembly adopted a declaration on the abolition of the Monarchy and the proclamation of the Republic. The state got a new name – The Federal People's Republic of Yugoslavia. On 31 January 1946, a new Constitution was adopted. With this Constitution, Yugoslavia became a union of equal peoples and republics. The process of reconstruction and the development of the country began. Thanks to voluntary work roads, railways and factories were rebuilt. In 1946, the Law on Nationalisation was passed and the State became the owner of ore and coalmines, banks, industrial, trading and transport companies. Following the Soviet Union's model, agricultural co-operatives were established. Food shortage was compensated by compulsory acquisition. The First 5-year Plan of Industrialisation and Electrification of the country was adopted in 1947. In 1948, the leadership of the Communist Party of Yugoslavia had a conflict with the Informbiro. The consequence of this conflict would become known as the "Yugoslav road to Socialism".



117

117) Pioneers, by taking a loan you will also contribute to the development of your country and your better future,

A. Abramović, poster, 100x70cm. As early as in 1946, with the construction of the Brčko-Banovići section of railway, the era of voluntary youth work began, work actions and "voluntary contributions" for the construction of the necessary infrastructure and

industrial facilities. These "campaigns" that were appealing for support what was deemed as public good, were addressed also to the youngest, i.e. to Tito's pioneers.

118) Our response to slanders,

Za Tita, za narod, za partiju. Milan Vasiljević, poster, 100x70cm



118



119

119) Long Live the 8th of March – Women's Day
Poster, designed by Ismet Mujezinović, 1945

120) Long Live the 1st of May, 1948
Poster, designed by M.

121) Tito's Relay, 25 May 1948
Poster



120

122) The First Athletes' Slet

M. Herić, poster, 100x70cm, Sarajevo, June 1948. If we carefully observe this, and other selected posters, we will notice the "enthusiastic, happy people" celebrating its "heroic victory" – the achievement of the old ideal – to have its own, people's state. Everyone joined the grand event – pioneers, youth, peasants, workers, men and women in the attainment of the goals of "people's rule" and the building of "a better and more just society".



121



122



123

123) Festival of the Union of Pioneers of BiH, 1949

A special attention in promoting of the ideas of brotherhood and unity was given to the children and youth – through the organisation of different forms of gatherings and social events. The creation of Cultural and Artistic Societies was stimulated; they were focused on traditional cultural forms of the peoples of Yugoslavia, but special attention was paid to the development of sport, technical culture and creativity.



124

124) Championship Yugoslav Army in skiing, 1950

Jahorina, 5-10 November 1950, poster



125

125) The Peasants' Unity Parade in BiH
 Relja Branković, poster, Sarajevo, 29 August 1948

126) Festival of Cultural, Artistic and Educational Societies of BiH

Poster, Sarajevo, 24-27 July 1949. In the domain of culture and arts of the so-called Second, Tito's Yugoslavia, this period was marked with social realism – an artistic (aesthetic) movement based on mimetic picture that uses narrative elements to



126

illustrate key ideas and ideological premises of the new rule – rekindling of trust among people and between different ethnic groups by building the idea of the brotherhood and unity, the elimination of ideological differences between the peasantry and working class, as well as through heroic acts of reconstruction of the war-devastated country, the renewal of farms, electrification and industrialisation, construction of road works and railway infrastructure and the reconstruction of towns.



127

127) Long Live the 5th Congress of the Communist Party of Yugoslavia

M. V., poster, 1948

128) 2nd Congress of the BiH section of the Federation of Trade Unions of Yugoslavia

Ismet Mujezinović, poster, 100x70cm, Sarajevo, 16 May 1949



128

129) Long Live the Founding Congress of the Communist Party of Bosnia and Herzegovina

Ismet Mujezinović, poster, 1-5 November 1948.

Posters designed for the events related to the “Party” (the Communist Party and Trade Union congresses) were artistically of a much higher quality than those announcing other social events. This might be because they were mostly designed by painters, or simply because they used simple and easily understandable symbolism – a flag, sickle and hammer – as ideological symbols of the idea of communism. Their elements were aimed at attracting observers’ attention and motivating them to take action (red colour, flaunting flag, tight-fisted hand, Promethean beacon in hand).



129

TITO'S NO TO STALIN

“The Yugoslav Road to Socialism” emerged as a consequence of the Resolution issued by *Informbiro* (28 June 1948), and the pressures exerted on Yugoslavia by the Soviet Union and the entire *Eastern Block* between 1948 and 1952. This pressure was exerted through economic sanctions as well as immediate military threat. The consequence of the pressure was reflected both internally and internationally. Difference in opinions among the members of the Communist Party of Yugoslavia – pro or contra the *Informbiro Resolution* (pro or contra Stalin) – resulted in internal purge and the establishment of “labour camps” such as *Goli Otok*. It is estimated that over 55,000 Party members, or 12% were pro-Stalin. In those four years (1948-1952) about 172,000 persons were detained in the camps. Internationally, the *Informbiro Resolution* resulted in distancing of Yugoslavia from the communist block and its closer links with the West, particularly the USA, which provided significant financial assistance to the country. The second important consequence was the decision to join the *Non-aligned Movement*. This Movement was one of the most important political forces in the world in the *Cold War* era – until the fall of the Berlin Wall in 1989.



130

130) Josip Broz Tito

Life Magazine, 13 September 1948

131) Zuko Džumhur

A cartoon published in daily newspaper Borba, Belgrade in 1950. Borba was launched on 19 February 1922 in Zagreb as the newspaper of the Communist Party of Yugoslavia. It was banned during the 6th of January Dictatorship, but it continued under different names until the beginning of World War II. During the

war it was issued in the village Drinići near Bihać. With the liberation of Belgrade, Borba, as a daily paper, began being issued in Belgrade as of 15 November 1944. From 9 June 1954, the paper became the official gazette of the *Socialist Alliance of the Working People of Yugoslavia* (SSRNJ). In the 1960s, it lost its dominant role in the shaping of public opinion, when new daily papers were established in Yugoslav republics: *Politika* (Belgrade), *Oslobođenje* (Sarajevo), *Večernji list* (Zagreb), and *Delo*



131

(Ljubljana). Borba awarded a very renowned award (1965-1990), for architecture, at the Yugoslav level the recipients of which were also architects from Bosnia and Herzegovina: Živorad Janković and Halid Muhasilović (1970) for Sports and Cultural Centre Skenderija in Sarajevo; Radivoje Jadrić, Džemaludin Karić and Nedžad Kurto (1976) for Department Store in Jajce; Jahiel Finci and Zlatko Ugljen (1978) for the National Theatre in Zenica; Zdenko Brož, Vedad

Hamšić, Bogoljub Kurpel and Radivoj Mandić (1979) for the first phase of the construction of the Regional Medical Centre in Banja Luka; Lidumil Alikalfić and Dušan Đapa (1982) for Zetra Sport Hall in Sarajevo; Slobodan Jovandić (1987) for the Zenit hotel in Neum as well as Ivan Štraus (1989) for the Aviation Museum in Belgrade. Borba was privatised in 2008 and officially stopped being issued already in 2009.



132/135

132/136) Youth Work Actions

92 kilometers long Brčko – Banovići railroad was the first infrastructural project constructed thanks to the voluntary youth work and the first such action undertaken in the country. It lasted from 1 May to 7 November 1946, when the first train was launched on the railroad. The work involved 62,268 young people from the whole Yugoslavia and more than 1,000 volunteers from abroad.

Already with the first youth work action – the construction of the Brčko – Banovići railroad – the era of “voluntary work” began. It did not include only young people. There were units of Yugoslav Army as well as workers’ brigades also involved in the construction.

This way railroads, industrial facilities were rebuilt and new cities were built, such as New Belgrade and New Travnik. This was an era when brigade members competed who would achieve a new and better work record and thus contribute to the building of the country (and socialism). Thus, for example we remember the effort invested by Alija Sirotnanović in the Coalmine in Breza, who, together with his eight co-miners, exceeded the 50-tons of coal record achieved by the USSR’s Aleksey Stahanov– in 8 hours Sirotnanović and his co-miners dug 152 tons. For this heroic act, he asked Tito to provide him nothing but “a bigger axe”. He was awarded the Hero of Social Labour Medal.



136



137

137) Songs on Tito

Published by Jugoton, Zagreb, and the Socialist Youth Alliance of Croatia

138/141) Tito's Relay Race – The Day of Youth

At the proposal of the youth of the city of Kragujevac *The Youth Relay* was launched in 1945 as *Tito's Relay*. Since then until the death of Tito on 4 May 1980, it was handed over to Josip Broz Tito every year on 25 May, Tito's (official) birthday. As of 1957, at Tito's initiative, this day was celebrated as the *Day of Youth*. 12,500 young people participated in the first Relay running the 9,000 kilometres long route to present to Tito the first nine relay batons and the *Blue Book* with 15,000 signatures of the youth from Šumadija. These first relay races were presented to Tito in Zagreb, while, in the following years, until 1956, Tito used to personally receive the last bearers of the

baton in front of the White Palace in Belgrade, following the ceremony at the Republic Square. From 1957 until 4 May 1980 – the day of Tito's death – this ceremony was carried out on the Partizan Football Club Stadium Belgrade, marking the Day of Youth. On the 4 of May 1980, the tour of the baton was interrupted and then laid on Tito's coffin in the National Assembly building in Belgrade. *The Youth Relay Race* continued after Tito's death and in that period it became the symbol of love and loyalty to his deed. With the solemn oath "Comrade Tito, we swear to you that we shall not divert from your path", it used to be handed over to the President of the Alliance of Socialist Youth of Yugoslavia (SSOJ) in front of the portrait of Josip Broz at the Partizan Football Stadium. The last *Youth Relay Race* was handed over in 1988 under the slogan "After Tito – Tito".



138/141



142

142) Ismet Mujezinović

Crossing the Neretva River, oil on canvas (from the collection of the International Portrait Gallery in Tuzla), 1948

Ismet Mujezinović (Tuzla 1907 – Tuzla 1984)

From the moment he joined Tito's Partisans in 1941, as an artist and a member of the Peoples' Liberation Movement until mid-1960s, perhaps until his famous *Self-portrait with Medal* made in 1966/1970, Ismet Mujezinović was "the chronicler" of the Revolution – the author whose artistic opus articulated the goals and hopes of the revolution, his hope and the hope of dozens of thousands of others in a better and more just world. In this period he made numerous sketches and paintings on the themes of "Uprising" ("Ustanak"), "Assault" ("Juriš"), "Breakthrough" ("Prodor"), "Shelter" ("Zbijeg"), "Carrying the

Wounded" ("Nošenje ranjenika"), etc. His monumental and heroic paintings, such as *Crossing the Neretva River* (*Prelaz preko Neretve*, 1948/1958), and *Carrying the Wounded* ("Nošenje ranjenika", 1954), *A Typhoid Sufferer* (*Tifusar*, 1957), *Tribute to the Sutjeska Combatants* (*U slavu boraca Sutjeske*, 1961) are full of pathos and epic in their physiognomy and content. In his book *Painting in Bosnia and Herzegovina 1945-1990*, published in 2003, Nikola Kovač notes, "Thematic and intellectual frameworks of Mujezinović's world are a man and his destiny in great historical moments... Revolution in all its forms and with all its registers of meaning, grows from Mujezinović's compositions as a mythical performance that rises above historical facts and bears witness to the primordial power of the forces of life, suffering and death."



143

143) Ismet Mujezinović

Self-portrait with Medal, oil on canvas (from the collection of the International Portrait Gallery in Tuzla), 170x100cm, 1966/1970

This painting holds a special place in the entire artistic opus of Ismet Mujezinović; it is "classic" in terms of the treatment and handwriting of this author, yet, at the same time, it is both new and modern. Actually, this is a conceptual work done in a classic manner. With it, the author expresses his attitude toward the world around him, the world that has abandoned him and "turned his back" on him – the world that has betrayed the revolution and the ideas of equality, brotherhood and social justice.



144

144) Cultural and Educational Team's Sporting event (KPE)

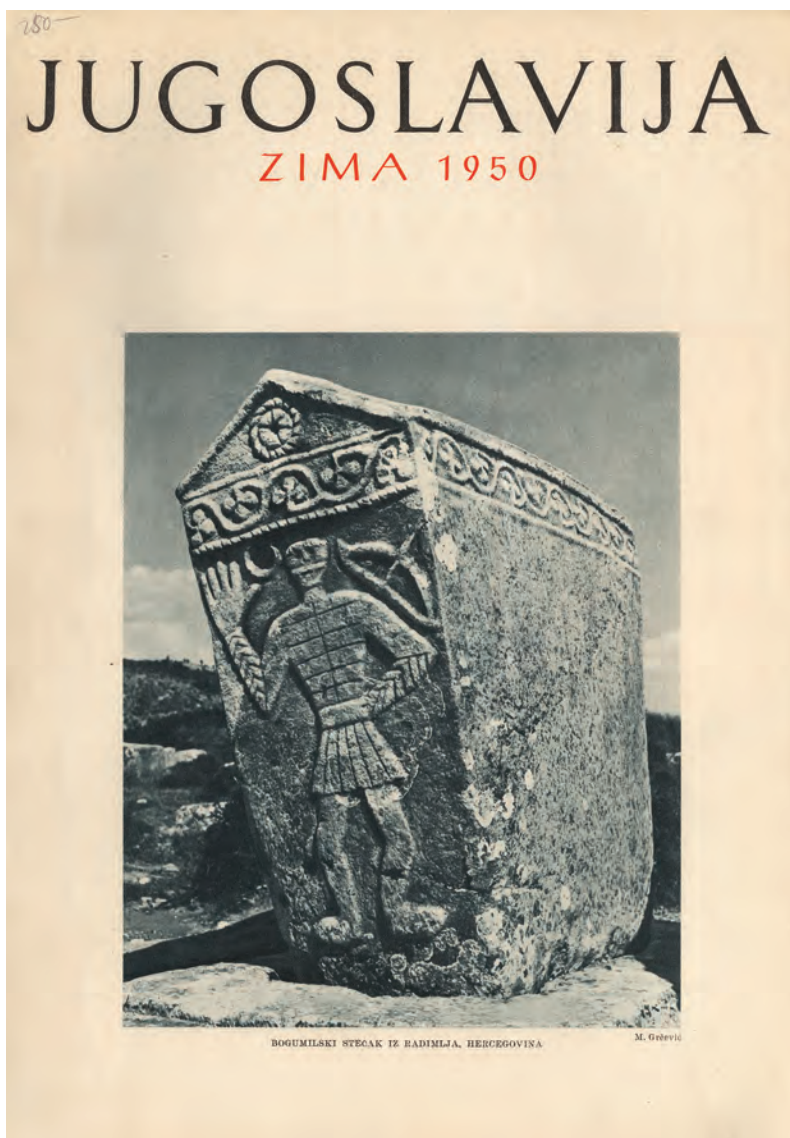
Poster designed and produced by the Cultural and Educational Team, who were the inmates of the Zenica Correctional and Detention Facility, 26 November 1948.



145

145) Let's vote for...

Radenko Mišević, poster, 22 November 1953. The central motive of this poster – a woman in motion with her arms widely stretched – is very interesting. Formally, it is identical as the poster designed in 1948 by the Cultural and Educational Team of the Zenica Prison. The woman's figure can be seen as the symbol of freedom, modelled after the ancient sculpture of Nike, or, in a somewhat different interpretation, as inspired by the classic work – Eugene Delacroix's painting of *Liberty Leading the People* from 1830.



146

146/147) Miroslav Krleža

The "Jugoslavija" review, Belgrade, text by Miroslav Krleža, photo by M. Grčević and T. Dabac, 1950.
Miroslav Krleža (one of the most significant modern Croatian and Yugoslav authors) wrote the text on the

occasion of the exhibition of Yugoslav medieval Painting and Sculpture that was held in Paris (France) in 1950. In the introduction, he wrote: „*In front of whom? In front of Western Europe that has always denied us. What could we say in our defence?*

POVODOM IZLOŽBE JU GOSLOVENSKOG SRED NJEVEKOVNOG SLI KARSTVA I PLASTIKE U PARIZU 1950 GODINE



IZGONJANJE IZ BAJA, XVI VEK, FEG, SREBIJA

LAIDOYER PRO DOMO.

Pred kim?
Pred zapad-
nom Evro-

pom, koja nas poriče od početka. Što možemo da kažemo u svoju odbranu? Sam fakat da smo se pojavili u ovom prostoru i da nismo nestali, jedan je od dokaza za našu krivnju. Mi smo krivi što se je na istočnoj obali Jadrana slavizirala romanska civilizacija, što je za Rim značilo da je propala. To su argumenti Laterana, Vatikana, Bizanta, Venecije i Italije do danas. To su bili argumenti karolinškog i habzburškog feudalizma, germanske i austrogermske građanske imperijalističke politike, kao i italijanskog, mađarskog i nacional-socijalističkog fašizma.

Da li je dokaz originalne arhitekture (kupola na četvorini) u devetom stoljeću neki dokaz za naš artistski vitalitet? Nije. To je nesposobnost naših barbarskih zidara, da grade po ravenskim uzorima. Pletena ornamentika sa plastikom (koja traje sedam stoljeća) barbarski je anahronizam: lombardijski derivat i epigonstvo. Bogumilska skulptura? Nitko je još nije nzeo ad notam: ona prema tome ne postoji.

Tridesetak političkih suvereniteta od osmog do šestnaestog stoljeća: dokaz anarhičnog pomanjkanja smisla za svaku organizovanu formu: scitski, nomadski survivalsi. Bogumilska nonkonformistička ustrajnost poganstva, koja

postaje sjedištem Antipape i refugium hereticorum sve do političkog sloma u petnaestom stoljeću? Poganstvo sa barbarskim anahronizmima, koje se ne da srediti u moralno-intelektualnom smislu latinskog, katoličkog, caesaropapističkog ili carigradski-vaseljenskog-Paleoslavia na (prividno) kristijanizovanoj, komparativno-filološkoj bazi, prevodilačka i propagandistička rabota u većem stilu, misao glagoljaške crkve, razmjerno visoko intelektualizovana crkvena slovijsština, kao kolijevka svih pravoslavnih slavenskih organizacija od Hilendara do Kijeva, sve to je dokaz barbarske inferiornosti naših masa, koje su se optirale grčkoj i latinskoj civilizaciji, u višem, odahovljenom smislu koordinacije ekumenske ili katoličke.

Plastično slikarstvo dvanaestog ili trinaestog stoljeća, kao protorenesansni likovni simptom? Anahronizam, i potpuno slučajno nesvladavanje pomodne forme, diletantizam, dokaz zaostalosti, import iz inostranstva. Turski ratovi i katastrofe od četrnaestog do dvadesetog stoljeća? Dokaz organizaciono-etatiističke manjevrjenosti i pomanjkanje otpora na bazi osnovnog nedostarka svakoga smisla za zapadno-evropski civilizovani život. To, da je otomansko carstvo vladalo ovim prostorima do 1912 i da Porta i danas sjedi na Zlatnom Rogu, to, da se ovaj pojas pet stotina godina zvao Antemurale Christianitatis, da Venecija na dalmatinskoj terrafermi nije štampala ni jedne knjige trista godina, da se je pod ždrijelima topova turskih i mletačkih radjala jedna renesansna književnost (među

slavenskim i po-
danavskim i bal-
kanskim književ-
nostima jedina), da je i ovdje nastajala jedna zapadno-evropska umjetnost prije Cimabue i Giotto, da tih umjetničkih pojava i imena od bogumilske plastike do Schiavona brojimo na stotine, na hiljade, na desetke hiljada, da se bogumilski protestantizam javlja tri stotine godina pred reformacijom u mnogo radikalnijem obliku od same reformacije, — sve to se poriče danas isto tako kao i u doba inkvizicionih ratova u trinaestom i četrnaestom i petnaestom stoljeću. »Pestilenzia bossignana« tada, »antimurale antichristianitatis« danas: sedam stotina godina jednako intenzivne negacije... Poriče se postojano sve ono, što je kod nas kroz vijekove bilo par excellence evropsko: početak elementarne borbe za međunarodnu ravnopravnost jezika već u devetom stoljeću (crkvena slovijsština, glagolizam), dakle i borba za princip narodnosti, borba za etičku i socijalnu principijelnost evanđeoske misli (bogumilski anticeasaropapizam) od devetog do petnaestog stoljeća; borba za slobodnu formulu zapadno-evropskog umjetničkog stvaranja (plastično slikarstvo uprkos bizantinskoj shematizovanoj modi 12, 13 i 14 stoljeća, koje radja perspektivu u zadnjoj konsekvenci) ili danas: borba za socijalizam, — sve su to dokazi barbarsstva, koje anticipira i nacionalnu svijest i jezik i književnost i komparativnu filologiju i kupole i

No. 419, 2: CHERVA SV. DONATA U ZADRU IZ IX VJEKA — Stalio M. Djelović

The very fact that we appeared in this space and that we have not perished, one of the proofs of our guilt...
Pestilenzia bossignana" then, „antimurale antichristianitatis" now: seven hundred years of equally intensive negation...

There has been persisted denial of everything that has been Europe par excellence for centuries: the beginning of a basic struggle for the international equality of languages in the ninth century...



148

148) Alija M. Akšamija

Accidental Passers-by III, 1953-1970

No 1, photograph on brome-silver paper, 24x24cm, 1953

During decades of his fruitful work in Zagreb, Sarajevo, Rogatica and Višegrad, Alija M. Akšamija (Rogatica, 1919) made numerous photographic cycles on different themes (Children, Shop Windows, Inscriptions, Events, *Accidental Passers-by*, etc.) His works, of which perhaps the most famous is the portrait of the Nobel laureate for Literature Ivo Andrić taken in Višegrad (near Mehmed Pasha Sokolović's Bridge) are held in many collections and museums.

Faces and characters he recorded in several cycles entitled *Accidental Passers-by* are a mirror of Bosnia in the post-WWII period, the time of revolutionary exaltation, the time of sacrifice for a better and more just future. Ibrahim Krzović, an art historian notes that in his cycle *Accidental Passers-by*, this author "... At the same time, the monograph is a kind of great gallery of the light of Bosnian humanity which, as opposed to portrait photography in the world – the photography of spectacle, fame and glamour – offers the authentic human quality, sustained emotionality and beauty before beauty".



149/152

149/152) Alija M. Akšamija
 Accidental Passers-by III, 1953-1970
 (126) No 12, 24x24cm, 1963
 (127) No 72, 24x24cm, 1964
 (128) No 52, 24x24cm, 1964
 (129) No 28, 24x24cm, 1960





153) Juraj Neidhart, Interior of the Museum of Young Bosnia in Sarajevo

This project was realised in 1952. Along with the elements of interior and design of the exhibits done by Juraj Neidhart, the Museum collection includes a big relief designed by Ismet Mujezinović, a scale model done by Slavko Maksimović, drawings made by Radenko Mišević, and Vojo Dimitrijević's painting *Gavrilo Princip on Trial*. Across the street from the Museum, near the Latin Bridge, which was, for a period of time, called the Princip's Bridge, there were the Gavrilo Princip's footprints. It was Vojo Dimitrijević's idea to have these footprints.

154) Juraj Neidhart, Sketch for the plan of the old city centre of Sarajevo – Baščaršija

Published in the Mozaik magazine in Belgrade in September 1953. Our present understanding of Bosnian architectural tradition and its renaissance in

the modern era owes immensely to Juraj Neidhart and Dušan Grabrijan, a professor at the Technical School in Sarajevo. These two authors formulated – in a voluminous study titled *The Architecture of Bosnia and Road to Modernity*, which was published in 1957, the basis for the "Bosnian approach" to the modern architecture. In this study, which was published in 1953 in the Mozaik magazine, Juraj Neidhart elaborated the concept of urban development of modern Sarajevo. Some of his ideas were materialised and make the part of today's urban picture of the city. However, from today's perspective, interventions in the very heart of Baščaršija, that caused the "disappearance" of many shops and their replacement with broad passages and green oases, might be seen as destructive since they led to the erasure of entire historical strata of architectural legacy, and, in view of the tragic consequences of the 1992-1995 war, could be deemed as a culturocide.

DEVELOPMENT OF FILM INDUSTRY IN BIH

Although films had been produced in Bosnia and Herzegovina before this period, such as the film *Gold Digger from Blagaj*, made in 1919, or the first short sound film *A Love in Sarajevo*, directed by Edo Ljubić and Nikola Drakulić, the real beginning of the film industry in Bosnia and Herzegovina commenced immediately after the Second World War, when the film production company Bosna Film and the film distribution company Kinema were founded in Sarajevo. In the beginning, Bosna Film produced documentary films, such as *Youth Voluntary Works on the Šamac – Sarajevo Railway* in 1947, or engaged in the film distribution (81). Then, at the beginning of the 1950s, the company started producing feature films. Among the first were *Major Bauk*, directed by Nikola Popović in 1951, and *Hanka* by Slavko Vorkapić in 1955. The best known Yugoslav films about the Second World War were produced by Bosna Film Company (*Kozara* 1962, *Neretva* 1969, and *Sutjeska* 1971), as well as the films directed by Hajrudin Šiba Krvavac that laid foundations for the so-called Bosnian Film School. As early as in 1950, the Association of Filmmakers was established in Sarajevo and in 1960, it initiated the establishment of the Sutjeska Film Company. Today, thanks to numerous international awards, Bosnian and Herzegovinian film is known around the world: American Academy's Oscar for the film *No Man's Land*, by Danis Tanović, Golden Palm at Cannes Festival for the film *When Father Was Away on Business*, by Emir Kusturica, Berlinale Golden Bear for Jasmila Žbanić's film *Grbavica*, and the awards won by Ahmed Imamović and Aida Begić.



155

155) Film Monthly, No. 25

Bosna film Sarajevo, poster, 70x50cm

156/157) Nikola Popović, Major Bauk, 1951

Nikola Popović, Major Bauk, 1951 (156) A story in Ilustrirani Vjesnik (Zagreb, No. 316, 22 November

1951) about the production of the first Bosnian and Herzegovinian film Major Bauk in the production of Bosna Film from Sarajevo. One of the posters produced for the promotion of the film (157).





158



159

158/159) Slavko Vorkapić, Hanka, 1955

(158) Bosna film Sarajevo, poster for the film Hanka, distribution Kinema Sarajevo 1955; poster designed by Ivan Štraus and (159) distribution Morava film, poster designed by Lehner

160) Slavko Vorkapić, Hanka, 1955

Bosna film Sarajevo, promotional case for the film, distribution Kinema Sarajevo 1955

161) Five Minutes of Paradise, 1959

Bosna film Sarajevo, promotional affiche for the film, 1959



160



161



162

162/163) Tomo Janić, Black Pearls, 1958

Bosna film Sarajevo, promotional affiche for the film, 1958. In the 1950s, the creation of the accompanying promotional materials for films was more inclined to the abstraction, than to the narration. It was a consequence of the general trend of distancing from the Soviet model of socialism that happened after the Resolution of Informbiro in 1948, as well as the "departure" from the model of "social realism" in culture and arts. This departure meant the trend of getting closer to modern art and modernism in

general, and to the concept of the "abstracted picture". Abstract elements – such as surface and colour, along with reduced typographic elements, and the use of photo image, often in the form of collage, became a prevailing trend in the design of different promotional materials. Of course, a classic approach to the design of film posters that implies narrative content remained the "general trend" in the design of film posters, yet abstract design solutions dominated this form of announcement of different public events.



163



164

164) Vladimir Pogačić, Heaven without Love, 1959
Jadran film Zagreb, distribution Kinema Sarajevo,
designed by Kim, poster, 1959

165) Nikola Tanhofer, Happiness Arrives at 9, 1961
Jadran film Zagreb, distribution Kinema Sarajevo,
poster, 1961

166) Fedro Škubonja, Grand Trial, 1961
Zora film Zagreb, distribution Kinema Sarajevo,
poster, 1961

167) Veljko Bulajić, Kozara, 1962
Bosna film Sarajevo, distribution Kinema Sarajevo,
designed by Senečić, poster, 1962



165



166



167





169

168) Bato Čengić, Little Soldiers, 1967

Bosna film Sarajevo, designed by Ćirić, poster, 1967

169) Pretis Express

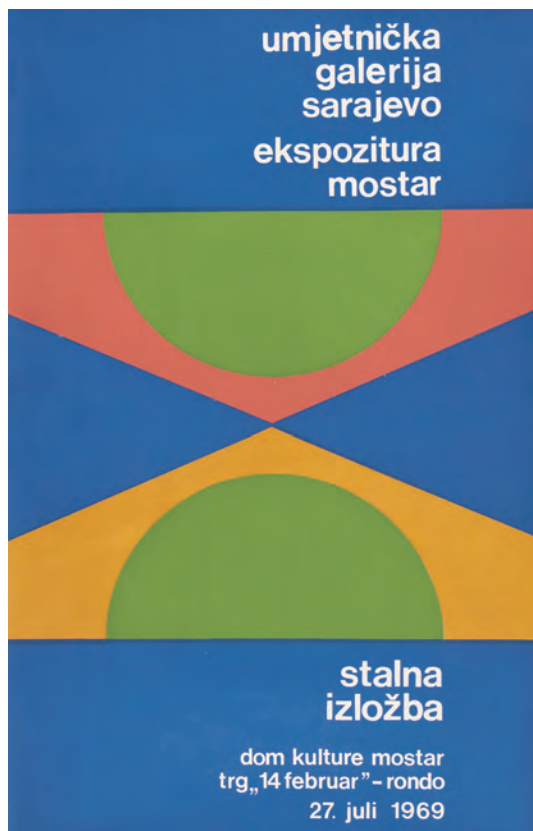
Advertisement for the Pretis pressure cooker. In both examples, regardless of the fact that two different products were promoted – a film, on the one hand, and an industrial object, on the other – the design models are very similar. Abstract forms dominate the design – the colour surfaces and double lines that multiply repetitively – and thus symbolically assume a decorative quality. The photo images in both cases were marginalised and reduced to “a mere visual accent”. However, this did not diminish its receptive force, since the use of picture was based on the “less is more” principle.



170

170) Youth Day, 1961

Promotional poster for the Youth Day in 1961 is the work of an anonymous author who repeats in his design the formal and visual qualities of the works of Henry Matisse from the 1930s, especially in the stylisation of figure and in the domination of the blue colour. Colours are reduced to primary colours – red, blue and yellow. The iconic basis of the picture is a figure with a beacon in his hand and a stylised Sun, so that it can be interpreted as the “continuation of “socialist rhetoric”, even though abstract means are used.



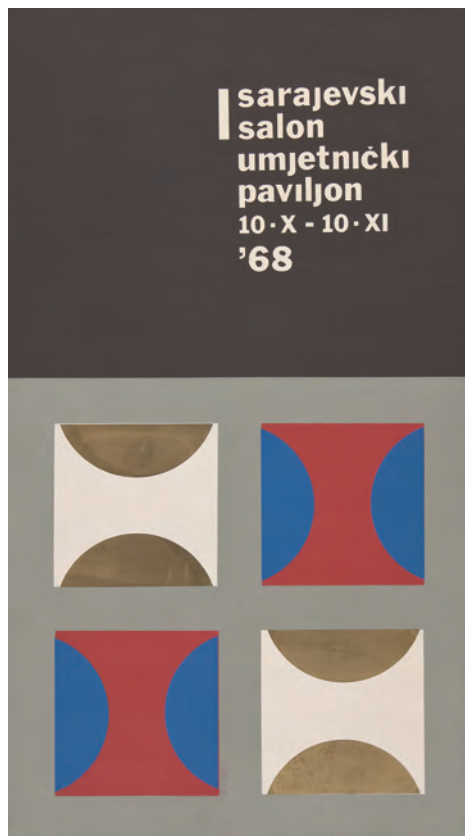
171

171) Art Gallery Sarajevo, Mostar branch office, Permanent exhibit

Poster for the exhibition in the Mostar Cultural Centre, 27 July 1969. Visually, this poster is purely abstract. The iconic basis of the picture – the Old Bridge in Mostar – that helps us “recognise the place itself” is created in basic geometric figures – triangle and circle. The pictorial content is centrally positioned, while typographic elements are on the margins. This spatial model is used in a number of designs of posters done for the Art Gallery by the end of the 1960s.



172



173

172) Art Gallery Sarajevo, Contemporary French Painting

Poster for the exhibition, Sarajevo, 16-28 August 1968

173) 1st Sarajevo Salon

Poster for the exhibition, Art Pavilion, 10 October – 10 November 1968



174



175

174) 5th International Biennale of Graphic Art in Ljubljana, 1963

Poster for the exhibition, June – September 1963, poster designed by Ivan Picelj

175) Paintings, sculptures and prints of the Socialist Republic of Slovenia, Prague

Exhibition, Vincence Kramara Gallery, Prague, 11 August – 22 September 1968, poster designed by Ivan Picelj



176



177

176) 10 Young Artists from Bosnia and Herzegovina, prints and drawings
Exhibition, Brussels, Brussels, 8-28 January 1969

177) Design in Yugoslavia
Iskra Kranj, Exhibition, Stuttgart, Germany,
15 June – 24 August 1971



178

178) Juan Miro, Milano

Poster for the exhibition



179

179) Marc Chagall

Poster for the exhibition, designed by Ivan Picelj, Art Gallery Sarajevo, 10-25 November 1967

180) Pablo Picasso

Poster for the film The Battle on Neretva by Veljko Bulajić, 1969



180

FROM REALISM TO ABSTRACTION

In the field of fine arts 1960s were more than interesting in the cultural arena of Bosnia and Herzegovina, above all in the domain of painting. In those years Ismet Mujezinović finished his monumental work. Modern trends in art were strongly influenced by the Paris art scene of the beginning of the 20th century, Fauvism and Cubism in particular, which emerge in the art scene of Bosnia and Herzegovina between the two world wars (Karlo Mijić, Mica Todorović), or immediately after the WWII (Behaudin Selmanović) paving the road for the emergence of abstraction. If one would view this process from the perspective of “ideology”, then abandoning realism and embracing abstraction meant the “abandoning of the ideas of socialist revolution” and shift towards bourgeois concept of society and the world (Vojo Dimitrijević, Rizah Štetić). The norms of classic picture (concept of the space of picture and the concept of object) still influenced the definition of the “content” of picture (Franjo Likar, Radenko Mišević, Bekir Misirlić, Ljubomir Perčinlić, Affan Ramić, and Seid Hasanefendić). On the conceptual level, the picture maintained its formal content (space and forms within it), but in the interpretative sense it reduced its multi-faceted nature eliminating its iconic and symbolic layer. Thus only formal and aesthetic layer of the picture were preserved (Mehmed Zaimović). In terms of communication, picture was “released of message”, i.e. it was released of all the information that it could bear, except for the aesthetic ones.

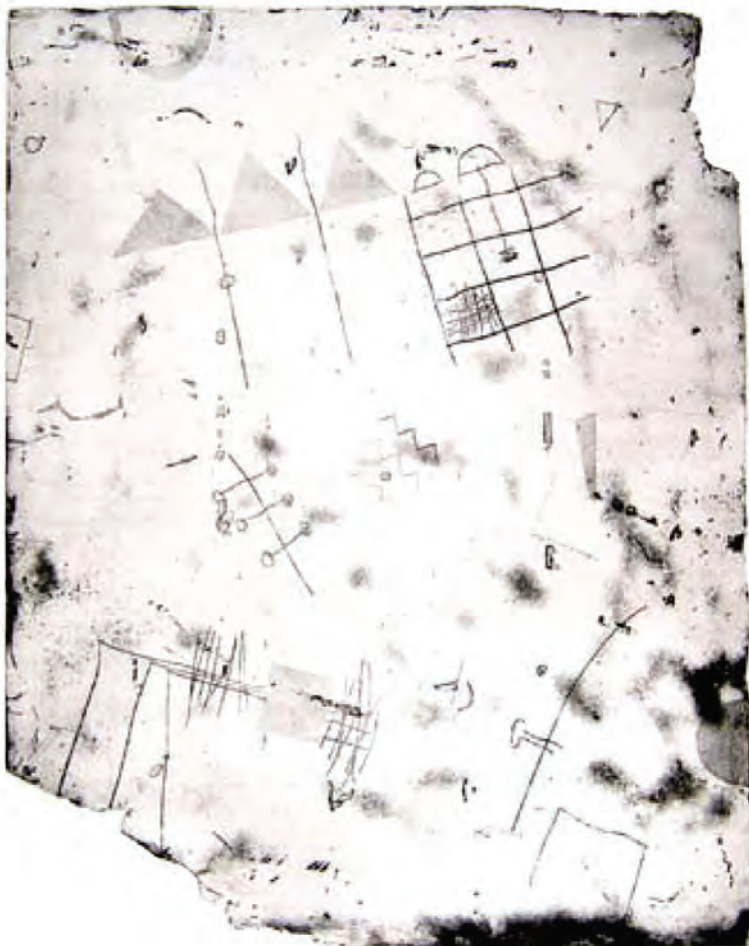


181

181) Mehmed Zaimović

Eruption of Monologues II, oil on canvas, 80x70cm
(from the collection of the Museum of Sarajevo), 1967
Mehmed Zaimović (Tuzla, 1938 – Sarajevo, 2009)
graduated from the State School of Applied Arts in

Sarajevo in 1961. He was a member of the Academy
of Sciences and Arts of BIH. He was one of the
Bosnian-Herzegovinian participants in the exhibition
Art on the Territory of Yugoslavia held in Paris and
Sarajevo in 1971.



182

182) Husnija Balić

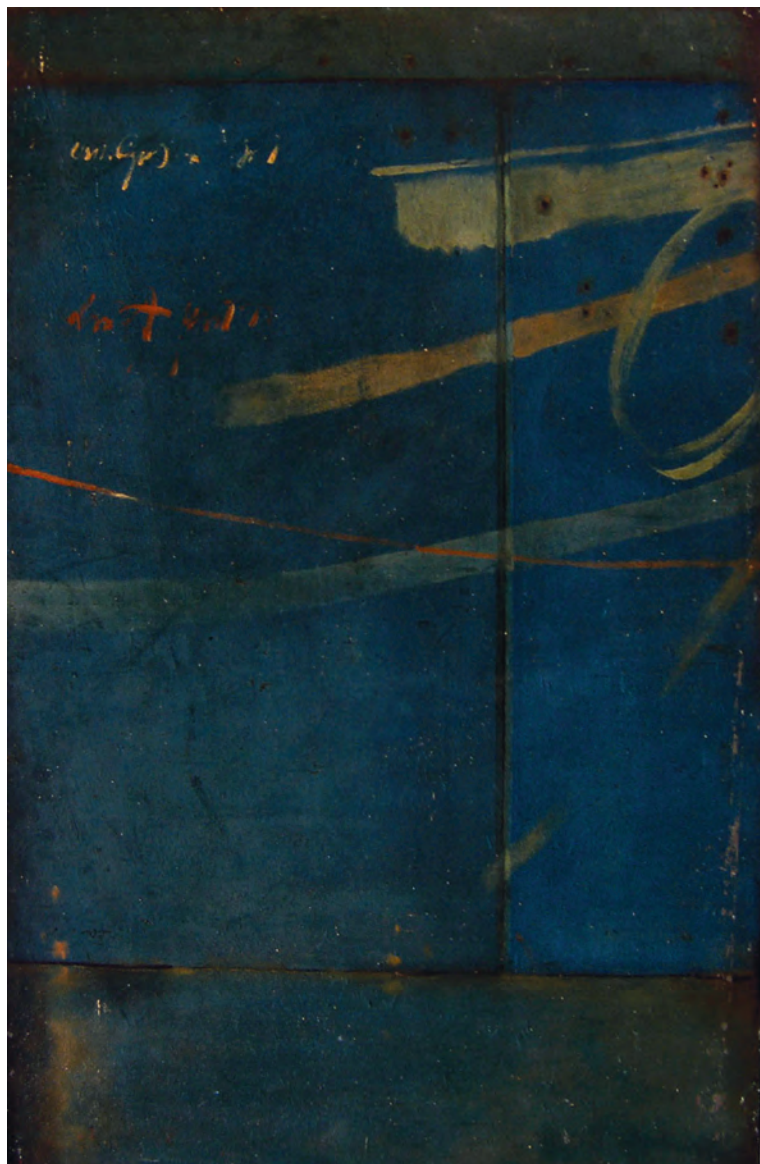
A Fragment, cooper-plate engraving 66x51cm (from the collection of the National Gallery of Bosnia and Herzegovina), 1967

Husnija Balić (Mostar, 1930 – Sarajevo, 1997) is one of the most intriguing graphic artists of BiH, an author whose creative opus was unjustly neglected by art critics. He was better known as an illustrator whose illustrations were published in the Lastavica edition of the Veselin Masleša Publishing House in Sarajevo.

183) Franjo Likar

Picture in Blue, oil of panel (from the collection of the National Gallery of Bosnia and Herzegovina), 122x86cm

Franjo Likar (Varaždin, 1928) graduated from the State School of Applied Art in Sarajevo in 1951. He was a painter, a sculptor and set designer. In many ways, he holds a special place in the art scene of Bosnia and Herzegovina. He is a member of the Academy of Sciences and Arts of BiH. He lives and works in Vienna, Austria.



183

CREATION OF RADIO-TELEVISION SARAJEVO

This is Radio Sarajevo! Death to Fascism – Freedom to the People! These were the words pronounced in the first radio programme on Radio Sarajevo by a technician and speaker Đorđe Lukić on 10 April 1945. This officially marked the beginning of the radio broadcast in Bosnia and Herzegovina. In the beginning, Radio Sarajevo only re-transmitted the programme of Radio Belgrade and then in 1955, it began broadcasting its own central news programme and the news programme at the end of the day.

Television Sarajevo began broadcasting its programme on 1 June 1961. The first team consisted of three people – Alija Nuhbegović, Jan Beran and Ismet Mehić, and the first director was Danica Kurtović. At the beginning, the programmes of TV Sarajevo were technically processed and broadcast from TV Belgrade and TV Zagreb. Already on 27 July 1961, the first TV transmission was released from BiH. Technical, personnel and programme preconditions for autonomous broadcast and production of programme were achieved by mid-1960s. Both media (radio and television) were a symbol of the statehood of Bosnia and Herzegovina; the highest merit for their establishment goes to Bosnian politicians Rato Dugonjić, Nijaz Dizdarević. The first central news programme of Television Sarajevo was broadcast on 25 February 1971. The first editor and presenter of the central TV News was Aleksandar Vujisić. Slavko Budihna, Drago Vujošević, Dobrota Lošić, Hamza Bakšić and Mustafa Čengić were also editors and presenters of the central news programme.

184) Radio and Television of Sarajevo

A memorandum, 1969

RADIO — TELEVIZIJA SARAJEVO



Broj: 1879/69

Sarajevo, 8.4.69.

"Savremena ishrana"

Z e n i c a

Molimo vas da u označenom roku isplatite iznose sa ovih računa, jer se radi o zaostalom dugu za aparate koje je pronašao naš kontrolor prilikom posljednjeg boravka kod vas.

za Načelnika

Odjeljenja RTV pretplate

Blagoje Miseljic

03
11.11.69



185



186

185) Mirjana Jančić

RTV Revija, Beograd, No. 334, 11 May 1973. Along with Mirjana Jančić, the presenters of TV Sarajevo were Duško Oljača, Zdravko Knezović, Zrinka Jovanović, and, for a short while, Mersiha Čolaković.

186) TV Sarajevo News Programme Studio in Danijela Ozme 7, in 1971

From right to left: Slaviša Mašić, director of the programme, Boris Popović, video mixer. Boris Popović was the first author of TV animation, Zoran Simić, mixer-editor, and behind them is Duško Oljača, the TV presenter.



187) Programmes of TV Sarajevo

Numerous programmes were created and broadcast by TV Sarajevo – programmes for children, entertainment programmes, drama, features... Many of them won some significant international awards and recognitions. Maja Anzulović was the editor of the children programme (*Najljepše priče klasične starine, Od petka do petka, pa opet ispočetka, Niko kao ja!*, children's quiz *Pet plus* with Zdravko Ostojić, etc.). Milan Bilbija was a director of music programmes. Aleksandar Jevđević was a TV director who created more than 52 hours of drama programmes. The best-known drama series he directed were *Porobdžije*, *Karadžoz* (1970), *Kože* (1982), *Aleksa Šantić* (1991), as well as TV dramas *Blago u duvaru* (1976), *Čilim* (1980), etc.



188

188) Children's Quiz "Five Plus", 1971

Children's quiz, set designed by Zdravko Ostojić, director Branko Mitić (printed form: illustration by Željko Marjanović, silk-screen print by Zvonko Heđi)

189) Mosaic, 1971

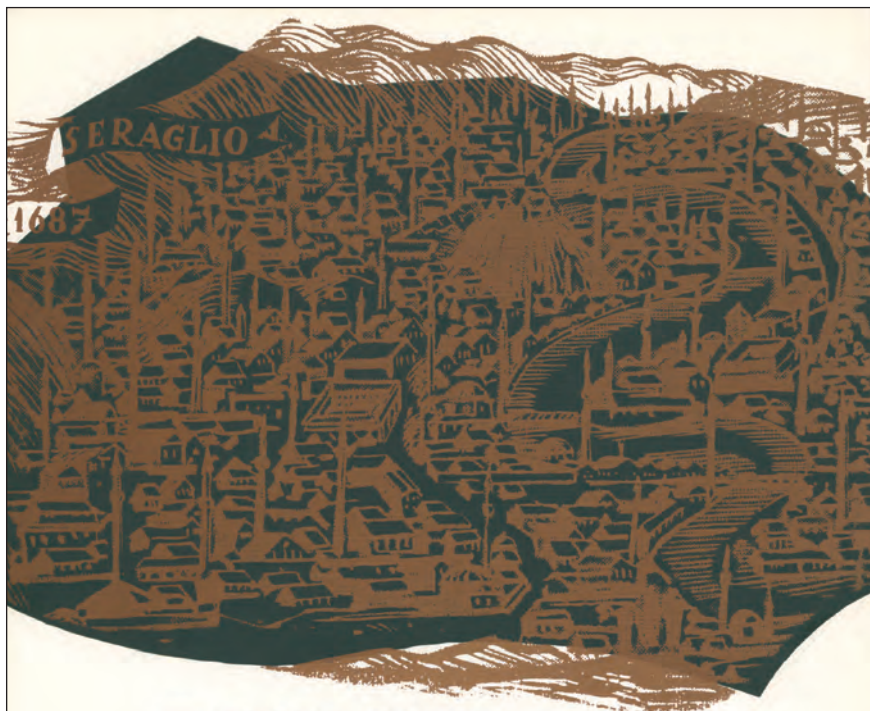
Science, culture and arts TV programme, author of the scenario and director Milan Mitić (printed form: illustration by Željko Marjanović, silk-screen print by Zvonko Heđi)

190) Bosnian Sephardic Romances, 1971

Scenario by Husein Tahmišić, editor Eleonora Prohić (printed form: illustration by Željko Marjanović, silk-screen print by Zvonko Heđi)



189



ROMANSE BOSANSKIH SEFARDA

»ROMANSE BOSANSKIH SEFARDA«

Scenario: **Husein Tahmišić**

Stručni konsultant: **prof. Samuel Kamhi**

Kamera i režija: **Jan Beran**

Urednik: **Eleonora Prohić**

U emisiji se opisuje specifična poezija bosanskih Jevreja koji su došli iz Španije i zadržali autentičnost svog literarnog nacionalnog izraza u novim uslovima života. Ova poezija koju djelimično prati i originalna muzika, odlikuje se visokim kvalitetom književnog izraza.

ROMANCES OF SEFARDI IN BOSNIA AND HERZEGOVINA

Screenplay by **Husein Tahmišić**

Consultant **Professor Samuel Kamhi**

Cameraman and director **Jan Beran**

Produced by **Eleonora Prohić**

The programme describes specific poetry of Bosnian Jews who came from Spain and retained the authenticity of their literary and national expression in new way of life. This poetry, which is partly accompanied with original music, distinguishes itself with very high quality of literary expression.

190



191

191) Live broadcast of sporting events at the XIV Winter Olympic Games Sarajevo '84

Muhamed Hačimić (cameraman), Slaviša Mašić (director) and Vojislav Stjepanović (cameraman). TV Sarajevo realised the live broadcasts of the WOG competitions held on Mts. Jahorina, Igman and Bjelašnica. Its entire technical and human resource potential was engaged in the project. It was a demanding operation and included technical crews of other Yugoslav RTV centers as well as those of the international TV companies. Slaviša Mašić was the only director from TV Sarajevo who released live transmissions of Olympic events.



192

192) Every Friday, we start anew

The team that worked on the series: Nadira Dobojlić and Nebojša Veljović as hosts, actor Pavle Minčić and Slaviša Mašić, director. Pavle Minčić performed his song *Little Radio*, while the show ended with Jadranka Stojaković singing lullabies from all over the world. The series was broadcast in the first half of the 1980s.

NEW GOLDEN ERA OF BIH INDUSTRY

The geo-strategic position of Bosnia Herzegovina – in the heart of Yugoslavia – defined the concept of its industrial development in the new state. It was planned for primary and secondary industrial production and for development of special-purpose industry. However, in the 1960s, within the framework of the special-purpose industry, particularly in the metal processing sector, a new structural organisation of companies was introduced through the merging of companies into the major systems. Thus, in the area of metal processing industry, companies such as Unis, Unioninvest and Famos in Sarajevo, as well as Soko in Mostar, were created. Energoinvest was formed in the energy sector, while in the area of wood processing, this was the time of formation of Šipad in Sarajevo, Konjuh in Živinice and Krivaja in Zavidovići. In the agricultural sector and food production, companies such as UPI in Sarajevo, Hepok in Mostar and Agrokomerc in Velika Kladuša were developed. In the textile industry, companies such as Alhos in Sarajevo, and Borac in Travnik were established, and in the area of trade, Feroelektro in Sarajevo, Borac in Travnik and many others. In terms of the infrastructure and scale, the Borac retail chain was among the largest in Yugoslavia. Consumer goods were also marketed. At the beginning, these were mainly licenced products, e.g. Pretis' production of motorcycles and cars that was taken over from German NSU Company, but there was a gradual development of their own products. The Sarajevo-based Energoinvest was the first to form its own Design Centre in 1969, trying to develop a domestic brand of car.

193) Aluminium kitchenware Pretis

Company Tito Sarajevo (PRETIS), leaflet for kitchenware, licence Ester, 1960



To je ono!

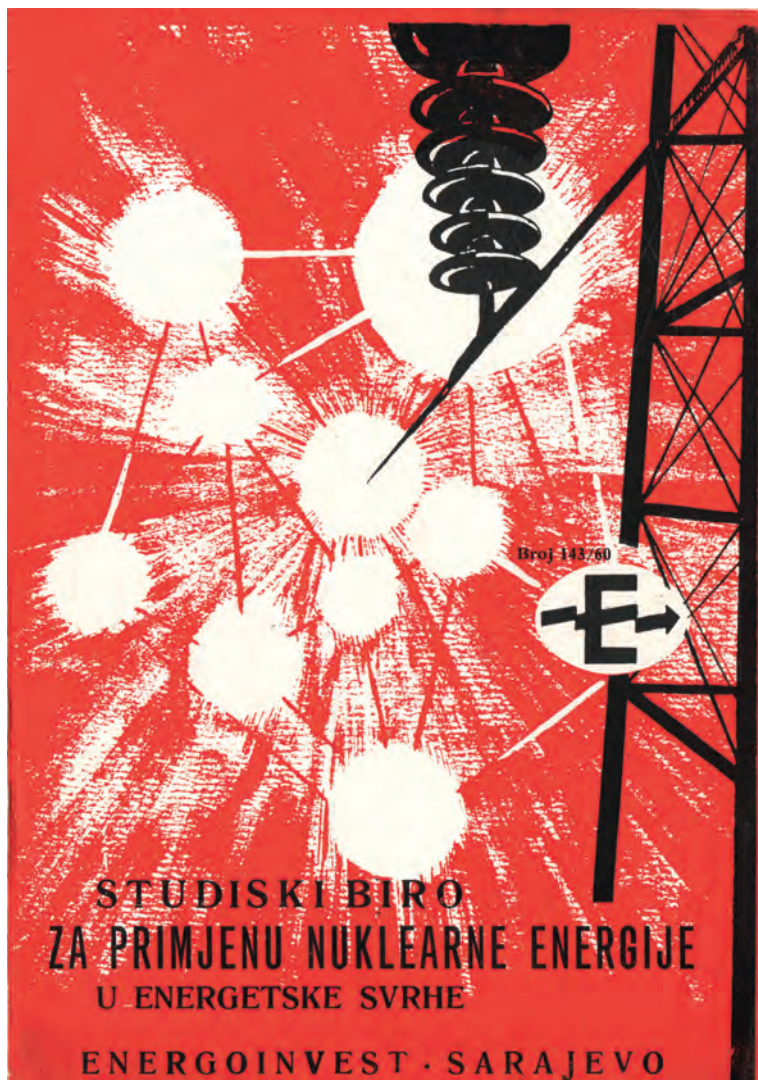
PRETIS
aluminijško posuđe
PREDUZEĆE TITO SARAJEVO

Interpublik Sarajevo

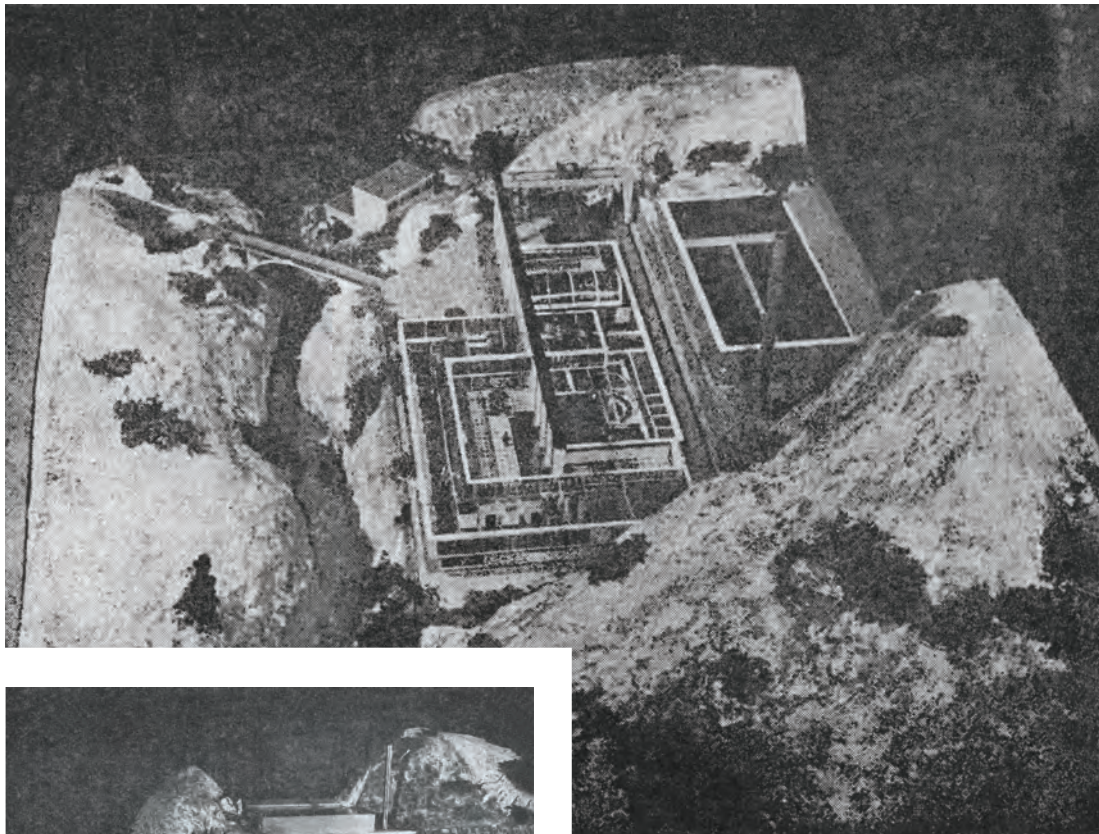
APRIL 1960 - JUN 1960 - 1960



195



196



197

196) Energoinvest Sarajevo, 1960

Research bureau for application of nuclear energy

197) Energoinvest Sarajevo, 1964

Nuclear power plant (experimental project) planned for construction in the vicinity of Konjic, arch. Resko Abduzaimović, model Slavko Maksimović



198

198) NSU Pretis Maxi 175

Motorcycle, manufactured by NSU Pretis, Model Maxi
175 cubic metres, photo Alija Akšamija, 1964

199) NSU Prima

Motorcycle, manufactured by NSU Pretis, Model
Prima, photo Alija Akšamija, 1964

200) NSU Prima

Motorcycle, manufactured by NSU Pretis, Model
Prima, promotional poster for the Prima, 1962



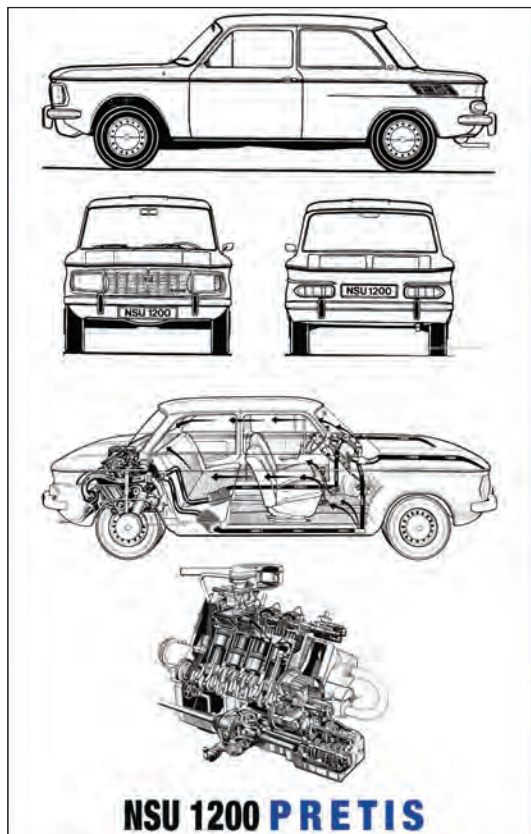
199



200



201



202

201/202) NSU Pretis 1200

Car, manufactured by NSU Pretis, Model 1200 cubic metres, 1968

203) NSU Pretis 1200

Car, manufactured by NSU Pretis, Model 1200 cubic metres, 1968. In addition to this model, popularly known as Princ, the 1,800 cubic metres model was also produced.



203



204



204) Soko Super Galeb

205) Soko J-22 Orao

Mostar-based Soko factory was, along with Utva from Zemun, a part of Yugoslav aircraft industry that produced several types of airplanes and helicopters – the training plane Jastreb, and the fighter plane Galeb that was developed in several different versions, such as Galeb I, Galeb II, Super Galeb and Super Galeb G4. Between 1963 and 1969, the supersonic fighter plane – bombardier Soko J-22, also known as Orao, was designed and introduced into a serial production.



205





206

206) Zdenko Prskač

Furniture, 1965

One of the pioneers of the industrial design in Bosnia and Herzegovina was Zdenko Prskač, a designer and professor of design, who, along with Živojin Vekić and Zlatko Ugljen – founded the Department of Product Design of the Academy of Fine Arts in Sarajevo in 1984. In the mid 60s, he designed furniture for the Standard factory in Sarajevo, which made this factory recognisable on the Yugoslav market. In those years, his design of the Lux kitchen was an exceptionally successful export product of the Standard Company, particularly popular in the then Soviet Union.

207/208) Boris Magaš, Edo Šmiden and Radovan Horvat

Museum of the Revolution in Sarajevo, 1963



207



208



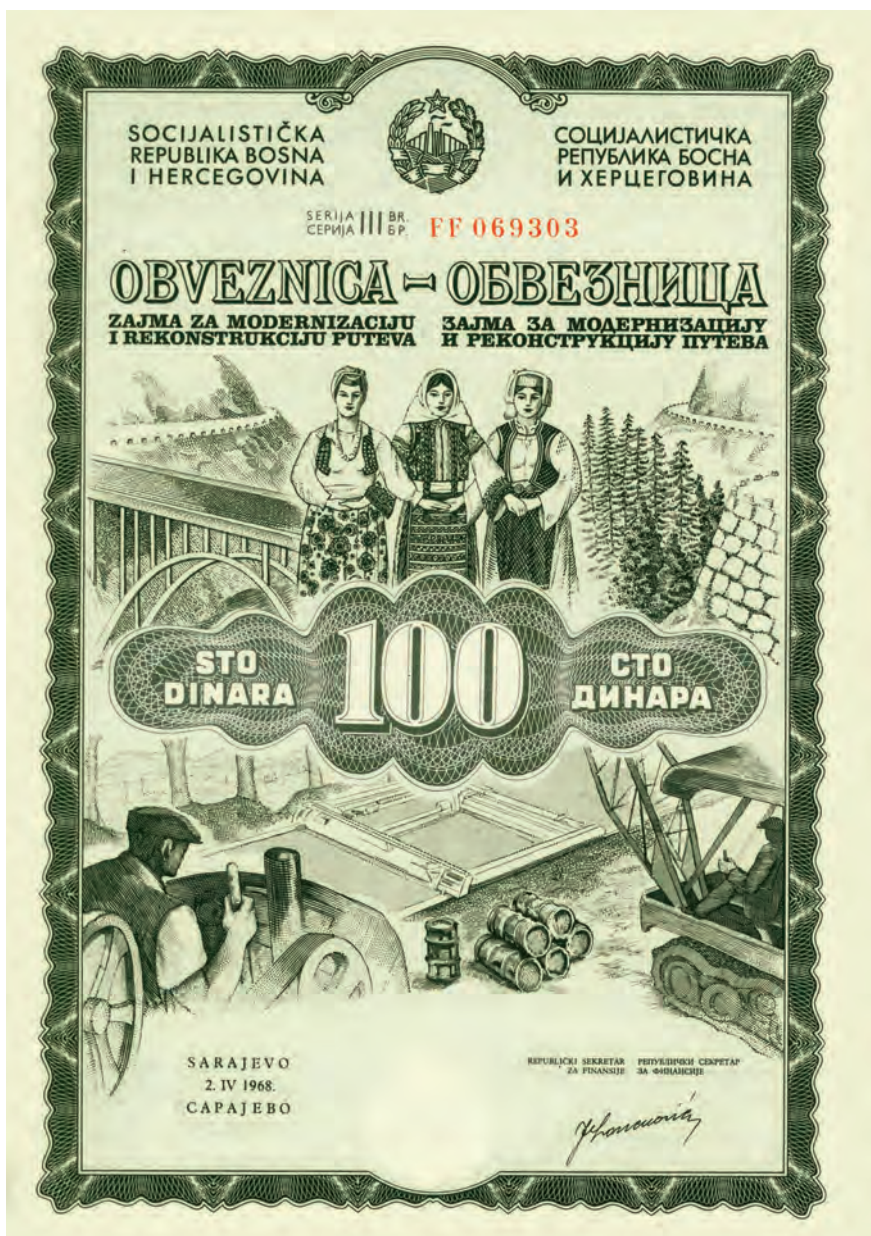
209



210

209/211) Bonds for public work projects, 1968

In the period of Socialist Republic of Bosnia and Herzegovina, in addition to regular activities of the government and public administration, voluntary loans and taxes were paid by citizens for the financing and co-financing of the construction of public facilities and infrastructure. This should not be surprising, since public property was owned by the whole society. This way, numerous public and sporting facilities were built, remote villages got electricity, local and village roads were built, and telephone lines were installed. Thanks to the funds provided through this voluntary tax, the Cultural and Sport Centre Skenderija in Sarajevo was built in 1969.



211

A NEW CULTURAL CODE OF BOSNIA

The development of art in earlier decades started yielding results in the 1960s. In 1961, Ivo Andrić was awarded the Nobel Prize for Literature for his opus that deals with the tradition of a people. His novels, *The Bridge over the Drina River* and *Travnik Chronicle* take a special place in his opus. Meša Selimović became well established on the literary scene with his novel *Death and the Dervish*, published in 1966. In 1966, Mak Dizdar published his *Stone Sleeper* – a collection of poems that evokes the spirit of the medieval Bosnia. In the area of fine arts, this was the time of Mersad Berber, Borislav Aleksić, Halil Tikveša and Dževad Hozo – all three of them exceptional masters of graphic art who won numerous international awards in the period between 1963 and 1972 at the Ljubljana, Alexandria and Sao Paulo Biennales. The cultural life of Bosnia and Herzegovina became even richer with the launch of numerous periodicals and reviews. In the area of film theory, the revue *Sineast* was launched by several enthusiasts gathered around the Kino Klub Sarajevo. In architecture, the periodical *ARH* was launched by the Society of Architects (DAS) in 1963. Ivan Štraus and Zlatko Ugljen appeared at the architectural scene. Together with the Ilidža Festival, Radio Sarajevo, more precisely, its Music Department, became the promoters of our folk music – known as *sevdalinka*.



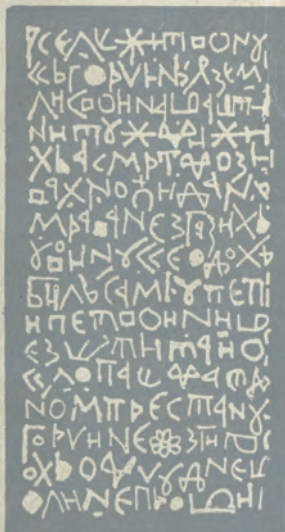
212

212) Ivo Andrić

213) Mak Dizdar, *Stone Sleeper*, 1966

First edition, published by Veselin Masleša Sarajevo, editor: Izet Sarajlić, drawings by H. Lukovac, Sarajevo, 1966.

MAK DIZDAR



KAMENI SPAVAČ

213





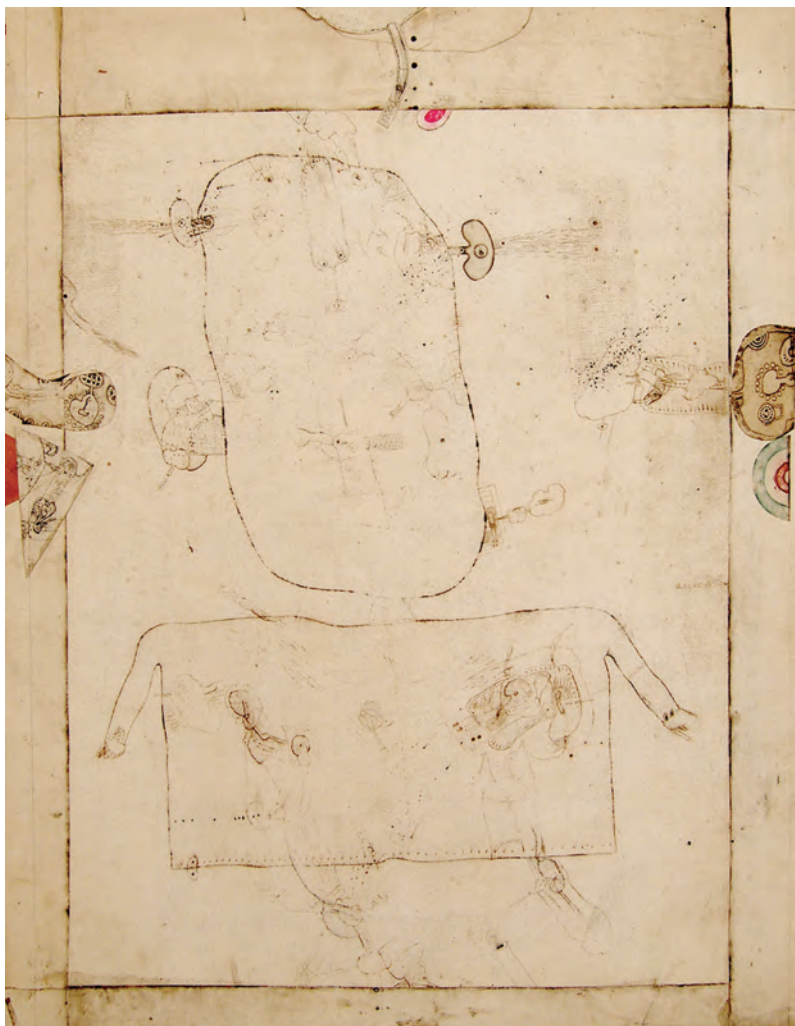
220/221

**214/221) The Nobel Prize for Literature presented
to Ivo Andrić, Stockholm, 1961**
Photo: Miki Đurašević



222

222) Mersad Berber
Cavalry, etching, 50x70cm, 1964



223

223) Borislav Aleksić
Etching, dry point, 60x50cm



224

224) Halil Tikveša
Old Mil, etching and aquatint, 62x50cm, 1976.



225

225) Dževad Hozo

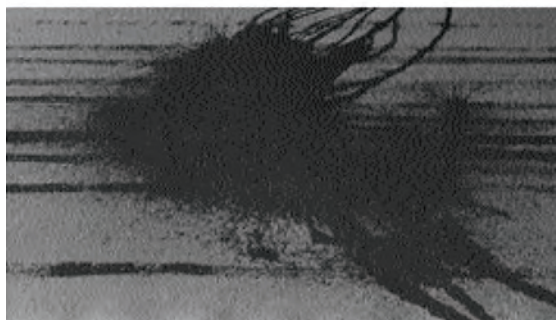
Nobleman, relief etching, 49,5x35cm, 1968



226

226) Ismar Mujezinović

Red, oil on canvas (from the collection of the
Museum of Contemporary Art in Belgrade), 1966

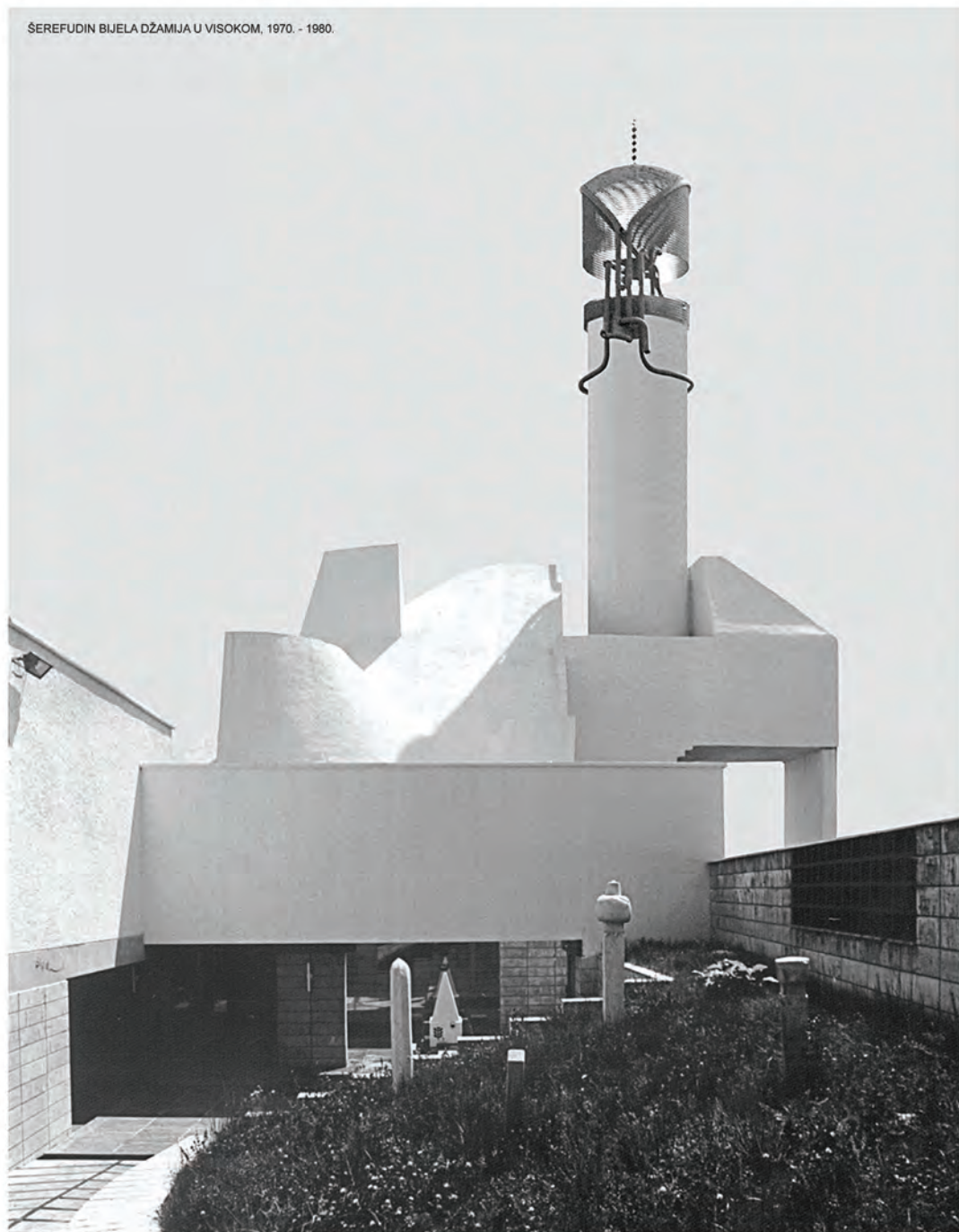


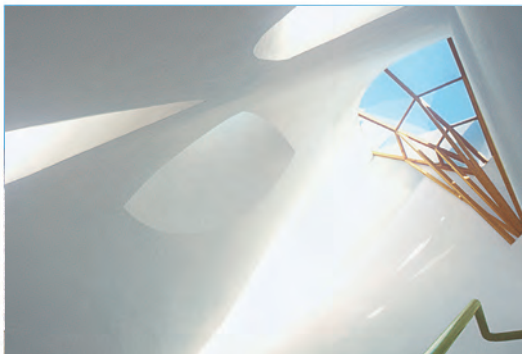
227

227) Braco Dimitrijević

An Accidental Picture IV, oil on asphalt, photograph
by Stjepo Kaleb (taken from Asja Mandić, Izazovi
muzejske edukacije, Dobra knjiga Sarajevo, 2014),
1968

ŠEREFUDIN BIJELA DŽAMIJA U VISOKOM, 1970. - 1980.

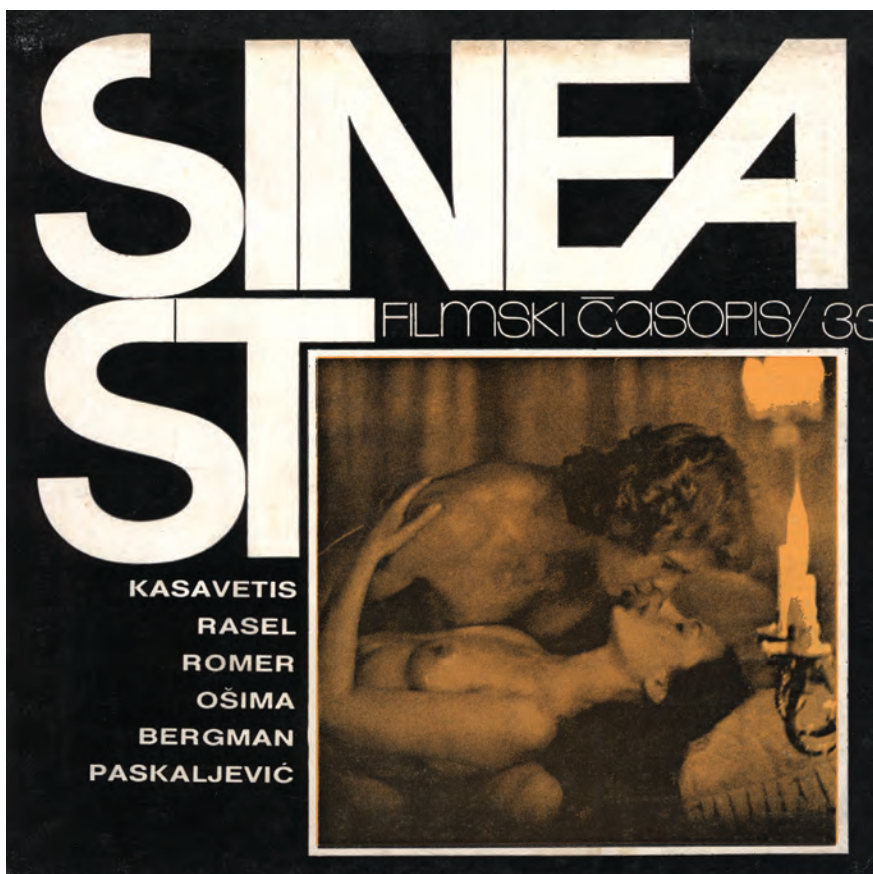




229/232

228/232) Zlatko Ugljen

The White Mosque in Visoko, 1970. Zlatko Ugljen was awarded the Aga Khan Award for Architecture in 1983 for the project of the White Mosque in Visoko. In the West and in the East alike, this mosque is considered one of the best examples of modern Islamic architecture in the world. The design concept is based on the experience of the author's visit to the "Dome on the Rock" in Jerusalem, in the 1960s and, unlike other approaches to design of mosques, it offers a special experience of the interior. Even the wooden structures were added to the niches of light to create a symbolic "cobweb" evocative of Prophet Muhammed's Hijra to Mecca and Medina, i.e. the cave where the Prophet found refuge, with a cobweb woven at its entrance.



233

233) The Sineast film review

No. 33, 1971, published by Kino Club Sarajevo (later known as Kinoteka BiH), logo and cover design by Dragan S. Stefanović

Launched in December 1967 by the then young members of the film club Nikola Stojanović, Mirko Komosar, Velimir Stojanović, Zlatko Lavanić and Amir Hadžidedić. The aim of the founders was "spreading the culture of films loving". Sineast was a theoretical review and its editorial board was headed successively numerous distinguished public figures, from Nikola Stojanović to Asaf Džanić and Ratko Orozović. Until 2009, when the review stopped being issued, 120 issues were published with over 11,000 pages of text.



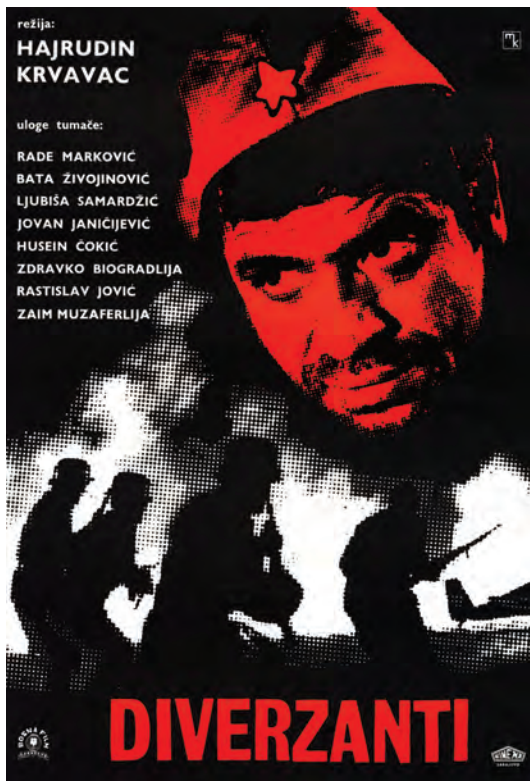
234

234) Sutjeska

Directed by Stipe Delić, Yugoslav co-production, distribution by Filmoteka 16, Savska cesta 9, Zagreb, design of poster N. Pepeonik, printed by SC Graphic Service – Student Centre Zagreb, 1971

235) The Demolition Squad

Directed by Hajrudin Krvavac, produced by Bosna film Sarajevo, design of poster Mladen Kolobarić, 1967
In his entire opus, Hajrudin Šiba Krvavac directed films Vrtlog (Vortex), 1964, Diverzanti (Demolition Squad), 1967, Most (Bridge), 1969, Valter brani Sarajevo (Valter Defends Sarajevo), 1972 and Partizanska eskadrila (Partisan Squadron), 1979. He died in July 1992 in Sarajevo, having experienced the siege of his heroic city, the city he made immortal with his film Valter brani Sarajevo.



235



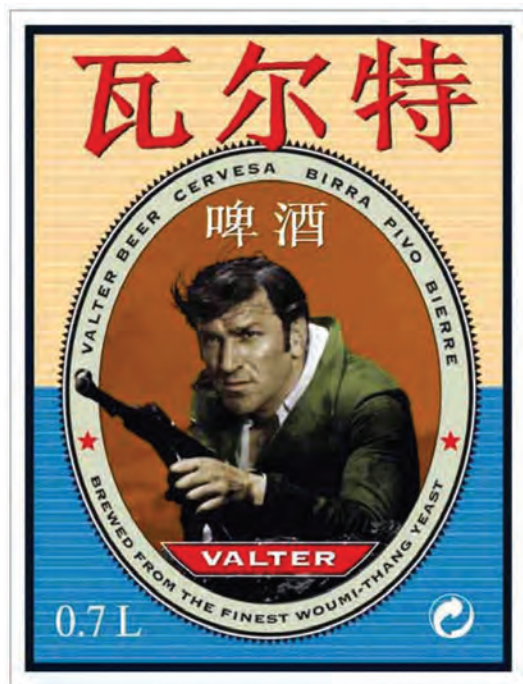
236

236) Valter Defends Sarajevo

Directed by Hajrudin Krvavac, produced by Bosna Film Sarajevo, illustration and poster design Alija Hafizović – Haf, 1972

237) Valter Defends Sarajevo

Directed by Hajrudin Krvavac, produced by Bosna Film Sarajevo, design of beer label, 1972. This film is a classic of what is known as the specific Bosnian genre. In the context of the genre of films that dealt with the People's Liberation War, Hajrudin Šiba Krvavac created a specific and unique film style that



237

was praised by critics and compared with the American Western movies. The film was very successful internationally – in socialist countries, especially in China, where it was seen by millions of viewers and was so popular that the Chinese started producing a brand of beer with the portrait of Valter on its label.

238) Valter Defends Sarajevo

Directed by Hajrudin Krvavac, produced by Bosna Film Sarajevo, design of poster for distribution in China, after 1972.



238

PROLIFIC PUBLISHING ACTIVITY

After 1945, new, socialist government paid special attention to the development of education. Strong industrial development required educated work force capable of handling machinery and processes. Many people acquired their qualifications “internally”, at their work place. New infrastructure was needed for new generations. It meant not only new buildings (action known as 1,000 new schools in), but also educational professionals and quality educational system. Major publishing houses, primarily *Svjetlost Sarajevo* and *Veselin Masleša* in cooperation with the *Pedagogical Institute of BiH* were busy publishing textbooks. Numerous educational magazines were launched, among them those for children and youth *Vesela Sveska* and *Male novine* for students of primary schools. The *Lastavica* edition, published by Veselin Masleša, offered an opportunity to learn about domestic and world literary heritage. Numerous editions were launched for all age groups and different levels of education, such as *Džepna knjiga* (several hundred titles), and *Savremenici* (Contemporary Authors), published by Svjetlost Sarajevo as well as scientific editions such as *Logos*, published by Veselin Masleša Publishing Company that promoted the works of world contemporary philosophers. Several specialised reviews that offered social and cultural themes, such as *Izraz*, *Pregled*, *Most*, *Odjek*, *Lica*, and others were also launched.



239

239) Lastavica (Logo)

240) Lastavica

Branko Ćopić, *Bašta sljezove boje* (The Mallow Colour Garden), editor Ahmet Hromadžić, illustration on the cover by Husnija Balić, publisher Veselin Masleša, Sarajevo, 1975



240



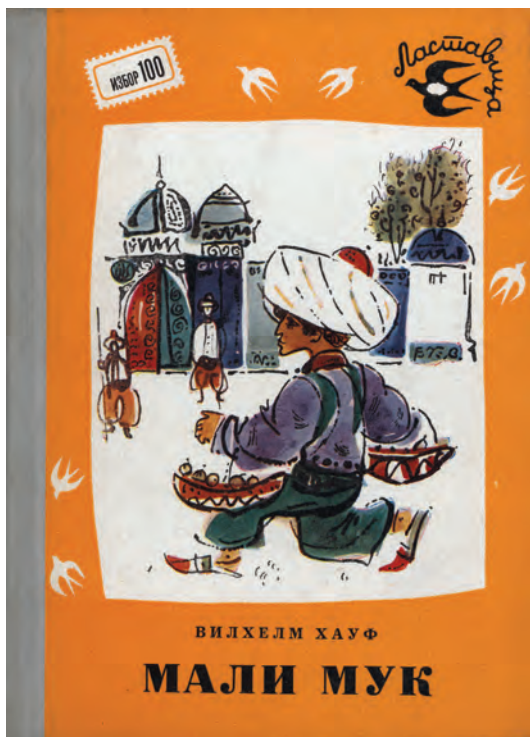
241

241) Pocket book

Mile Stanković, Social Threat, editor Risto Trifković, illustration on the cover by Adi Mulabegović, published by Svjetlost, Sarajevo, 1961

242) Lastavica Edition

Vilhelm Hauf, The Story of Little Muck, editor Ahmet Hromadžić, illustration on the cover by Adi Mulabegović, published by, Sarajevo, 1967



242

243) Bridges

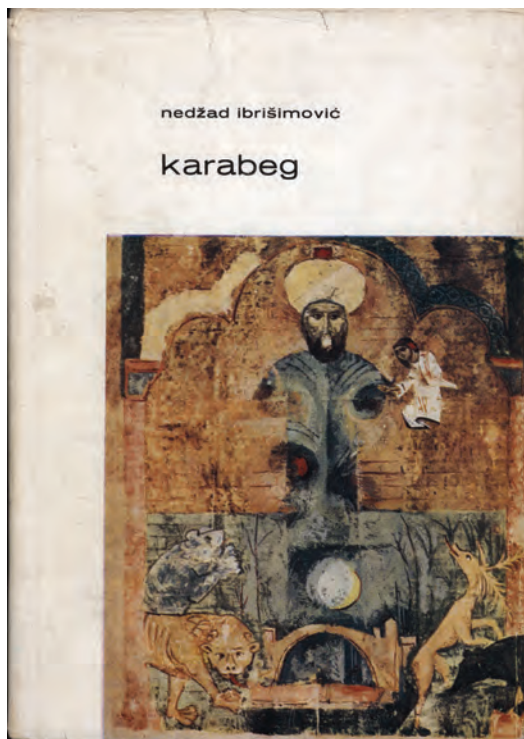
A detail of the cover, published by The Photographers' Alliance of BiH and the Secretariat for Information, Sarajevo, illustration on the cover Željko Marjanović.

244) Nedžad Ibrišimović, Karabeg

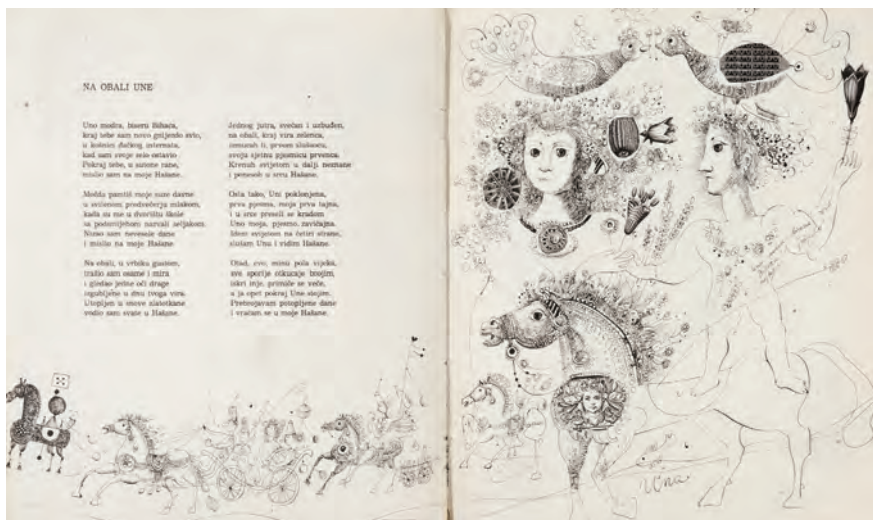
Editor Risto Trifković, Illustration on the cover Željko Marjanović, published by Svjetlost, Sarajevo, 1971



243



244



245/246

245/248) Branko Ćopić

Mala moja iz Bosanske Krupe (My Little Girl from Bosanska Krupa), illustrations by Mersad Berber, published by Oslobođenje, Sarajevo, 1971

Juriti smo pod nadzorom vrta,
agrali se koliko ti drago,
razgledali vinove neleno,
da pokazu sakriveno blago.
Napije smaka, Vrtaš lita žito,
i ribice trepte nadgurno.

Zahvala gode neizmerno,
jezde smatni hani bez biljega,
Vrhov grahi konje i junake,
odnos mi druga najboljega.
Telašina, niz polje zelena,
igrali se morde neizmerno.

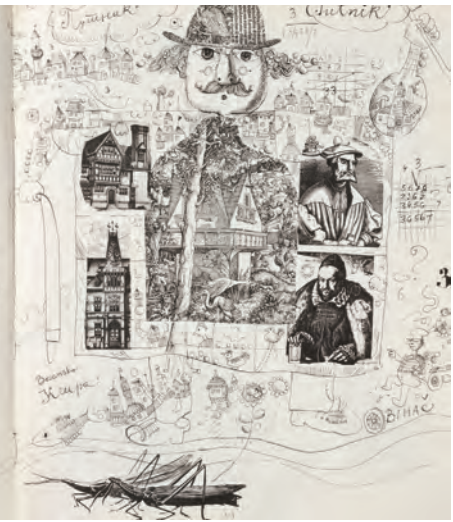
Dobro znanem pišteru dječaka, polio je u grolnu barmu, da potruđi, a četom i burjakom, alimno stice uređi nesigurnu. A ribica na zlo našutula i dječaku vodu zamislila.



Pulisi, čim ste razotkrili, vodi cesta preko naših sela, gaj do gaja, zeleni brežuljci, nika škole, osamljena, bijela: diš je glasila, patrik usporio, našli su se brzo umorilo.

Idem dalje, uspomena budim,
 svoj putnika veš na snazi a sama
 Druže tihođe voljenski dječije
 krpe mi na snazi ovih latica
 Ovisim se, tihođe malo nema,
 a svoj putnik, pod orahom drže

Kad sam najao iz dvorane na
travnik, k'o iz vode putak,
oko mene čula silna praša.
I mi stoga — nezvesto sadak,
A moj jatrnik, dembelija prava,
negdje uz put legao pa spava.

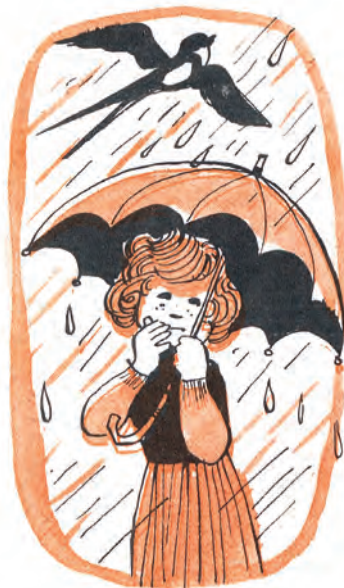




249

249) Željko Marjanović, illustration
Šukrija Pandžo "Iznad gore vjetri zbore", published by
Svjetlost, Sarajevo, 1968

250) Abdulah Kozić, illustration
Vesela sveska, Oslobođenje, Sarajevo, 1977-1978





251

251) Hamid Lukovac, illustration

Vesela sveska, No. 12, published by Oslobođenje,
Sarajevo, 15 February 1979

252) Mersad Berber, illustration

Vesela sveska, No.5, published by Oslobođenje,
Sarajevo, 1 November 1977



252



253

253) 13. Zmaj's Children Games

Mersad Berber, poster, Novi Sad, 11-13 June 1970

254) Edo Numankadić

The first solo exhibition, Workers' University Đuro Đaković, Sarajevo, 27 May – 2 June 1971

255) Art on the Soil of Yugoslavia from Prehistoric Time until Today

Paris, Grand Palais, 2 March – 23 May 1971

Sarajevo, Skenderija, 28 July – 28 October 1971

This grand exhibition was organised under the patronage of the President of SFR Yugoslavia, Josip Broz Tito and the President of the French Republic, Georges Pompidou. The exhibits encompassed the 8 millennia long and abundant journey of spiritual and cultural development of the peoples of Yugoslavia.



254

Under the patronage of the Federal Commission for International Cultural Links, its realisation involved numerous renowned public and cultural figures: Dr. Dušan Vejnović, as President of the Organising Committee of the Exhibition, Predrag Matvejević, as Secretary, and curators: Dr. France Stele, Dr. Muhamed Karamehmedović, Dr. Kruno Prijatelj, Dr. Milan Prelog, Dr. Emilijan Cevc, Dr. Svetozar Radojčić, Dr. Zdenko Vinski, Dr. Milutin Garašanin, Đorđe Mano-Zisi, Nada Miletić, Miodrag Kolarić and Miodrag B. Protić. The works of younger artists from Bosnia and Herzegovina were selected by Azra Begić, an art historian from Sarajevo. The exhibition in the Skenderija Cultural and Sports Centre was an excellent overture for the establishment of the Academy of Fine Arts in Sarajevo in 1972.



255



256



257



258

256) Marijan, sculpture, tapestry

Dragan S. Stefanović, poster, Workers' University Đuro Đaković, 23-29 October 1973

257) Majakovski

Kosta Bogdanović, poster, Art Gallery Sarajevo, September-October 1973

258) Slovo Gorčina

Juraj Neidhart, poster, Stolac, 1974 The approach to design of this poster is based on a powerful visual sign as the fundamental medium of message, textual message has an indirect role, to define closer or indicate the context against which a desired idea is



259

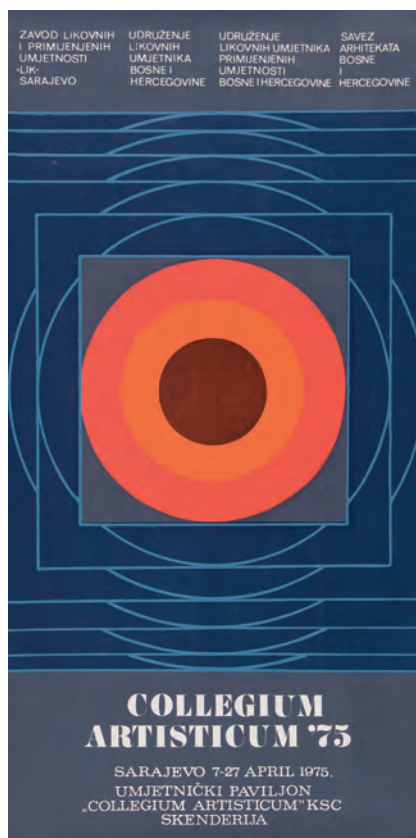
shaped. In the selected designs, the poster typography has a dual relation. On the one hand, it is about the clash between different alphabet traditions – the old Bosančica (in the poster for Slovo Gorčina) and the new Helvetica (in the poster for Marijan), i.e. antique alphabet (in the poster Majakovski). In the former case, Picture still bears the basic message – the motive from stećak; in the other two posters, it is excluded. The text is both the message and the visual sign. Naturally, the symbolic level of the message is expanded by colour.

259) Mostar, Dives from the Old Bridge

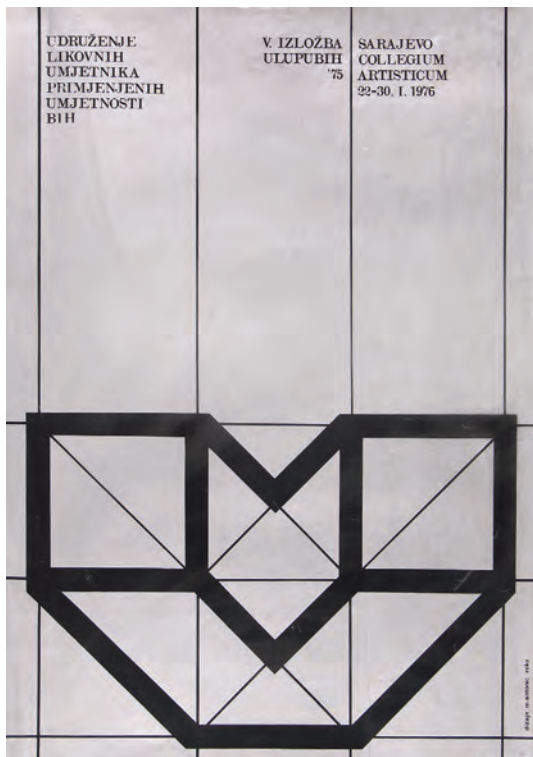
Emir A. Čengić, poster, 27 July 1976



260



261



262

260) Stens '73

32. World Table Tennis Championship, Sarajevo, Yugoslavia, 5-15 April 1973, Fuad Hadžihalilović, poster

261) Collegium artisticum '75

Art Pavilion Collegium Artisticum, Sarajevo, 7-27 April 1975, Fuad Hadžihalilović, poster

262) 5th ULUPUBiH Exhibition '75

Art Pavilion Collegium Artisticum, Sarajevo, 22-30 January 1976, Miroslav Antonić Roko, poster

263) The 10th Anniversary of the Art Colony in Počitelj

Sarajevo, Tuzla, Banja Luka, Mostar, Čapljina, 14-28 May



263

1975. The influence of the Zagreb New Tendencies – the World Biennale of Kinetic Art, initiated by the Exat 51 Group can be seen in the posters of Fuad Hadžihalilović created in the first half of the 1970s (218/219). Along with Mladen Kolobarić, he is one of our first (educated) designers. And, while the design of posters with geometric motives, created a decade earlier (132/133) can be deemed as belonging to abstract painting – these designs, particularly the poster created for Collegium Artisticum '75, with its central motive, represents a clear example of kinetic arts. The central circular content is successively repeated and expanded to create an illusion of the motion. The elements of construction of the basic visual sign will be popular in graphic design in the mid-1970s (220).



264



265

264) Bobo Samardžić, Exhibition of collages and sculptures

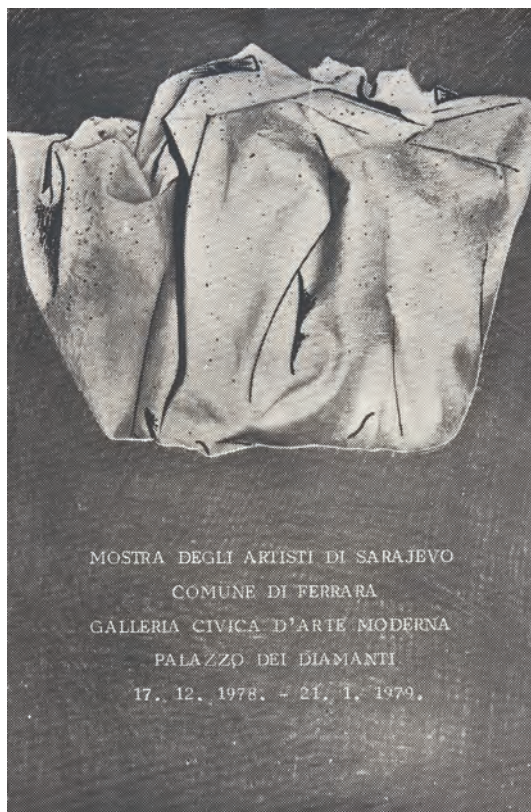
Mladen Kolobarić, poster, Art Gallery Sarajevo, branch office in Mostar, 22 December 1971 – 8 January 1972

265) International Grandmaster Rapidplay Chess Tournament, Mostar '78

Mladen Kolobarić, poster, Art Gallery (Rondo), Mostar, 17-19 March 1978. Mladen Kolobarić is the author who developed his recognisable design style using one of the technical possibilities in repro-photography based on linear graphic raster.



266



267

266) Bosnian and Herzegovinian Drawings '77

Salim Obralić, poster, Collegium Artisticum, KSC Skenderija, Sarajevo, 3-13 November 1977

267) Exhibition of artists from Sarajevo

Salim Obralić, poster, Comune di Ferrara, Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, 17 December 1978 – 21 January 1979



268

268) The 1st Sarajevo Triennial of Unique Design '78

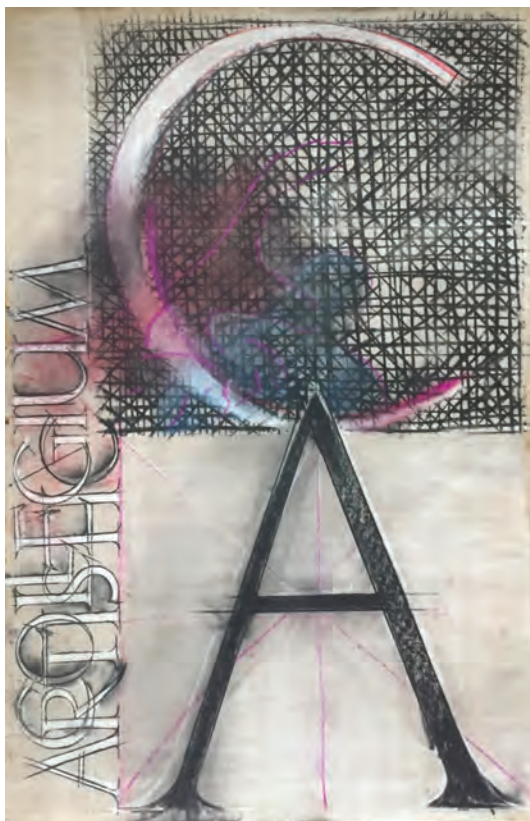
The catalogue cover, designed by Radmila Jovandić Đapić, 1978

Radmila Jovandić introduced into our design practice the elements that expanded the space of graphic picture by another – the third – dimension. In other words, as an author she introduced the innovation into a number of classic graphic forms – posters, books, packaging, while she paid special attention to typography.



akademija likovnih umjetnosti sarajevo

269



270

269) Academy of Fine Arts Sarajevo

Logo Radmila Jovandić Đapić, 1985

270) Collegium Artisticum

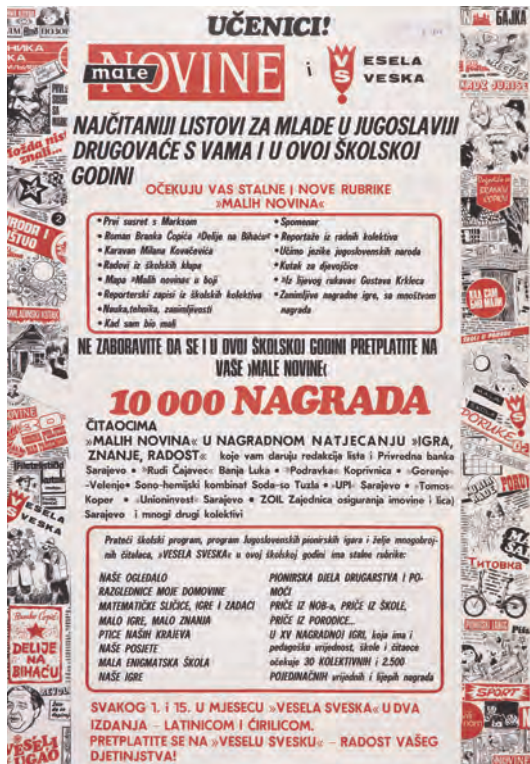
Poster (sketch) by Radmila Jovandić Đapić, 1986



271) Vesela Sveska

Year 27, No. 7, 1 December 1978

Cover, illustration by Abdulah Kozicić The first issue of Vesela Sveska came out in May 1952. The founder was the Conference of the Union of Bosnia and Herzegovina. The review was an edition of Children and Youth Publication of the Newspaper and Publishing House Oslobođenje from Sarajevo. From its inception in 1978, it was edited by the poet Dragan Kulidžan. Numerous poets and prose writers from the former Yugoslavia collaborated with Vesela Sveska. Thus, it published the works of Mersad Berber, Hamid Lukovac, Željko Marjanović, Abdulah Kozicić, Hasan Sućeska, Vlado Vojnović, Danica Rusjan, Omer Omerović, Božo Stefanović, and many others. Vesela Sveska also published children's art and literary works encouraging them to persevere in quest for education and cultural advancement.



272) Male Novine /Vesela sveska

Award competition, poster

The first issue of Male Novine was published in 1956. Like Vesela Sveska, Male Novine brought together numerous contributors – journalists, writers and illustrators. In the 1960s, its circulation was as high as 400.000. It had the status of a Yugoslav review for youth and was distributed all over the country. Male Novine was the first publication that promoted in our part of the world. In addition to cartoons produced by foreign authors, we need to mention our own works: *Mali partizan* (Little Partisan) in 13 sequels, drawn by Abdulah Kozicić on the scenario authored by Aleksa Mikić, who was also its editor, and the cartoon created by Ahmet Muminović *Valter brani Sarajevo* from the 1980s. It was published abroad. In China, its circulation was 8 million copies. Thus, Ahmet Muminović became the Yugoslav cartoonist with the highest circulation ever.



273



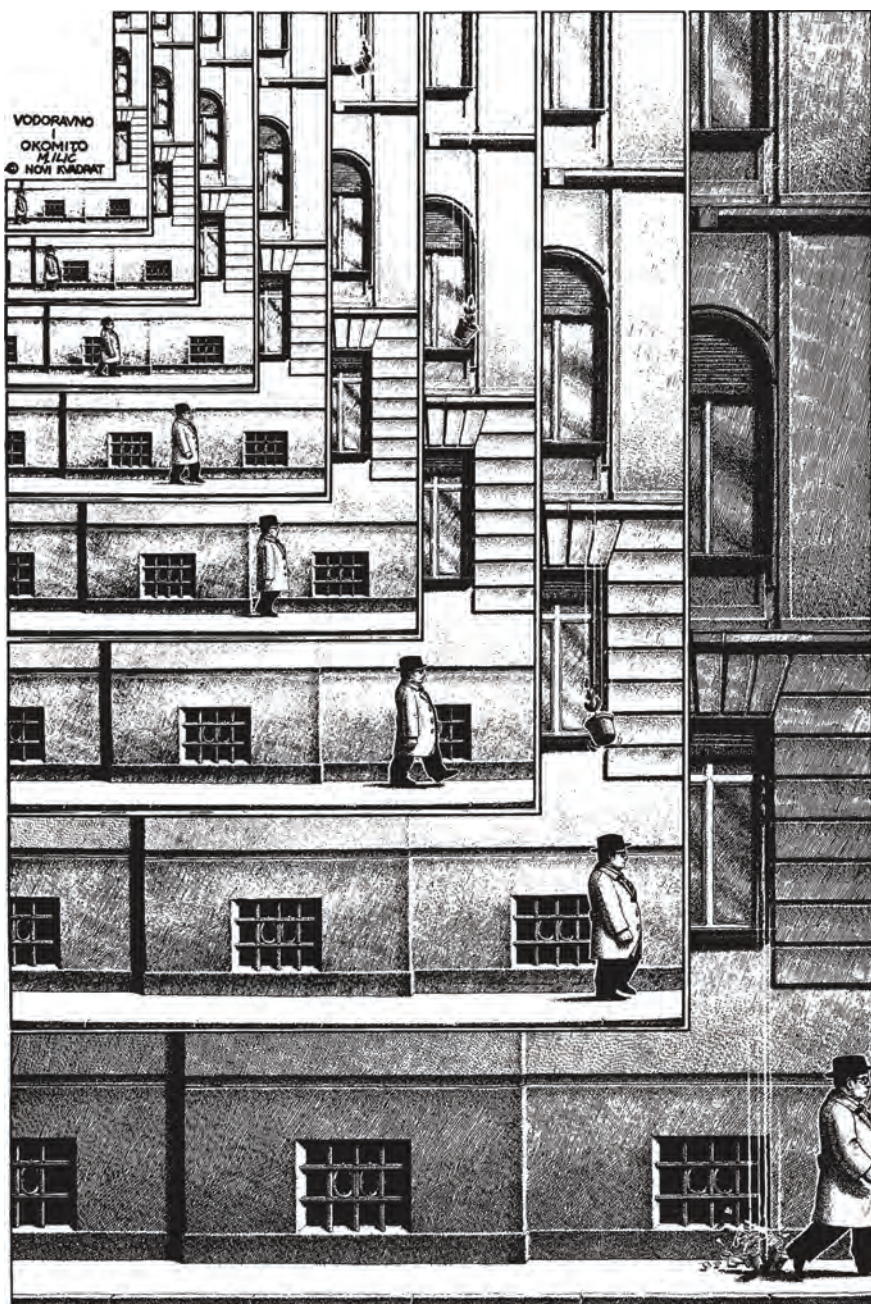
274

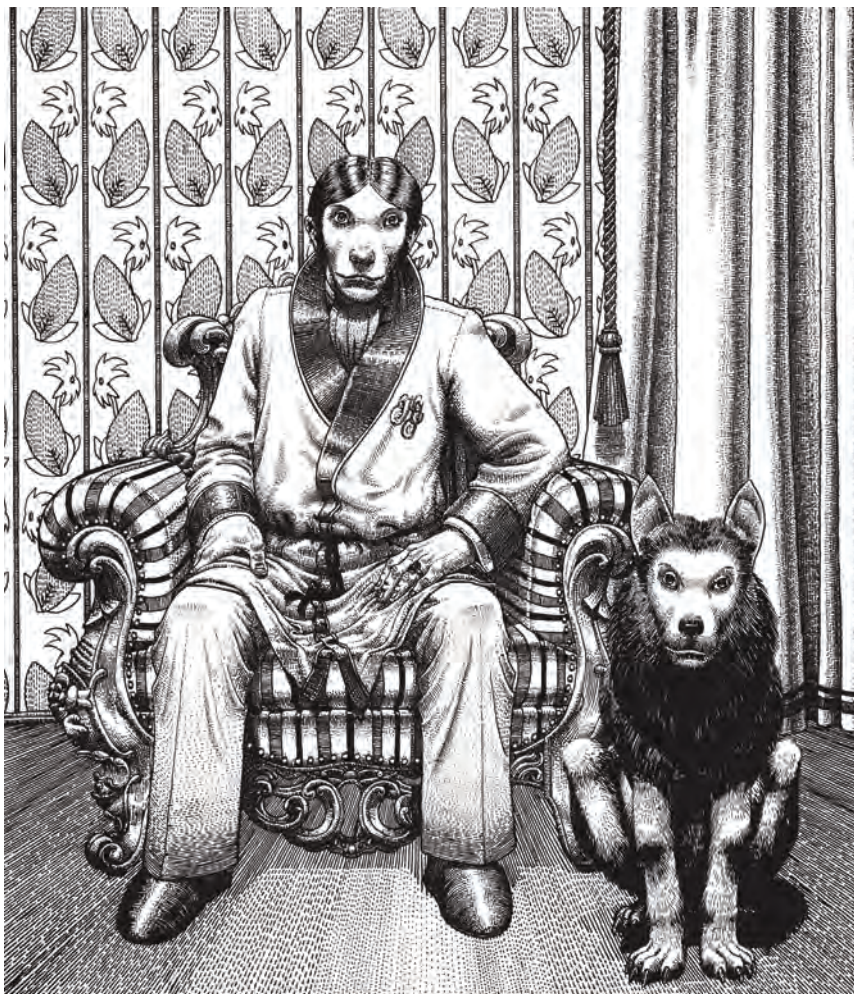
273) Strip Art

Strip magazine – first edition, No.1, 3 November 1971
Published by Oslobođenje, Sarajevo
The founder and editor of this strip magazine (the first such publication in Bosnia and Herzegovina) was Ervin Rustemagić.

274) Strip Art

Strip magazine – second edition in new design, No. 3.
Published by Oslobođenje Sarajevo, 1979. Logo designed Mirko Ilić.





276

275) Mirko Ilić

Mirko Ilić (Novi kvadrat), Horizontally and Vertically Polet No. 67-68-69, Zagreb, May 22, 1978

276) Mirko Ilić

Illustration for Vesna Kesić's article: Is Narcissism Blossoming, Start, No. 255, Zagreb, 1 November 1978
Mirko Ilić (Bijeljina, 1956) is our most renowned designer who first became recognised and praised in Zagreb (1976-1986) and then at the world design scene (New York, since 1986). As an author, he started publishing his works very early, in mid-1970s while

he was still a student of the Secondary School of Applied Arts in Zagreb, first as an illustrator, then as cartoon author and the editor, and then as the designer of covers for LP records, books and posters. In the USA, he worked as an illustrator for *Time Magazine* and *The New York Times Book Review*, and then as the Art Director in *Time Magazine* (for 20 years). Today, he has his own design studio in New York – The Mirko Ilic Corp. Alone or in collaboration with Steven Heller and Milton Glaser, he has published several important books in design.

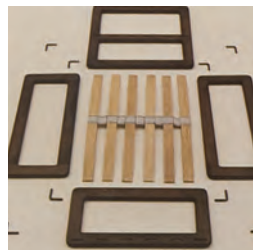
cvijetni dezen



sirovo platno



dekorativna 6295



texas

sistem namještaja za sjedenje i spavanje, čiji se elementi veoma jednostavno i brzo montiraju, a međusobnim povezivanjem postižu se različite kombinacije ovisno o namjeni i raspoloživom prostoru. Izrađuju se od masivne bukovine obradene u prirodnoj boji ili luzene tamno, jastuci su presvučeni u četiri različite presvlake, isporuka u demontažnom stanju po elementima; soklovi mogu biti otvoreni ili zatvoreni.



277

277) Furniture Factory Vrbas Banja Luka

The Rira System, designed by Božidar Lapajne, 1975.

The Rira System is an example of modern and functional furniture conceptualised so that several simple construction elements made of wood with an addition of soft forms of seats form various functional spatial structures for sitting. The design was realised in two versions – the first is in light, natural wood (and dark decorative seats) and another, with dark painted wooden elements and light surfaces for sitting.



HOTEL RUŽA U MOSTARU, 1973. - 1975.



278/283



284/286



278/283) Zlatko Ugljen

Hotel Ruža in Mostar, 1973-1975. Zlatko Ugljen did not use as many elements of traditional Bosnian architecture in any of his project as he did it in the project of Hotel Ruža in Mostar, instilling in them, thanks to his creative vocabulary, "a new life" and the breath of the modern era. Clean white surfaces, protruded verandas, wooden beams supporting massive white walls, and lattice window grilles are some of the elements of this architecture. For Zlatko Ugljen, these rough white surfaces and warm shadows are the true legacy of traditional architecture and an integral part of his architectural

work, which is an integral part of his architectural poetics.

284/286) Zlatko Ugljen

Hotel Bregava in Stolac, facade and details, 1975. The quality of this design is reflected not so much in the form of the structure as in the quality of a dialogue that this form has established with nature- a river permitting into this architectural structure thus making the interior of the hotel a lively oasis filled with light, interplay of shadows, music of roaring water and elements of the exterior enriched with the traditional design of furniture and fabrics.



287/288

287/288) Juraj Neidhart

Bosnia and Herzegovina Assembly and the Republic Executive Council building, 1974-1980.

This representative work of Bosnian and Herzegovinian modern architecture was heavily damaged in the period from 1992-1995 – during the siege of Sarajevo. The complex was renovated partly owing to the support of the Greek Government (240). The Square of Bosnia and Herzegovina is an integral part of the complex and its sculptural design was made by Dušan Džamonja.



289

289) UNIS – TAS Tvornica automobila Sarajevo
TAS 1303 SL (Buba), photo Alija Akšamija, 1974



290/293

290/293) UNIS – TAS Tvornica automobila

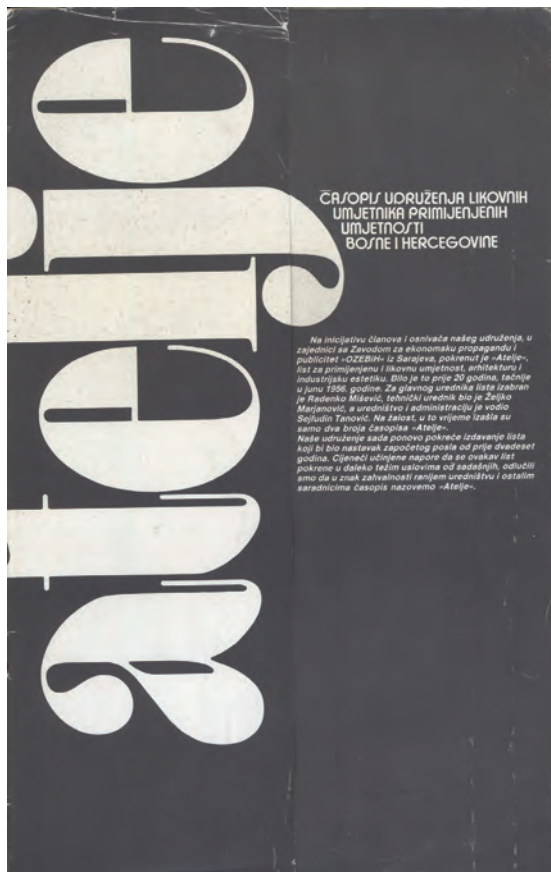
Sarajevo

Golf 1 (290/292) / Golf 2 (293). UNIS, a large economic enterprise in co-operation with German Volkswagen (VW) launched car manufacture in the early 70s. The very first car manufactured was the Golf 1 whose production started in Germany in 1974, whereas in the late 70s, this car made its way to the Yugoslav market and became the most popular car and the token of prestige in the society at the time. Following Golf 1, Golf 2 was marketed, and subsequently a version of the model Caddy.



294

294) UNIS – TAS Tvornica automobila Sarajevo
Golf II, photo Mehmed Akšamija, 1988



ČASOPIS UDRUŽENJA LIKOVNIH UMJETNIKA PRIMIJENJENIH UMJETNOSTI BOSNE I HERCEGOVINE

Ne inicijativu članova i osovasta našeg udruženja, u zajednici sa Zavodom za ekonomsku propagandu i publicitet "OZEBIH" iz Sarajeva, pokrenut je "Atelje" list za primijenjenu i likovnu umjetnost, arhitekturu i industrijsku estetiku. Bilo je to prije 20 godina, tačnije u junu 1966. godine. Za glavnog urednika lista izabran je Radeenko Mijević, tehnički urednik bio je Željko Marjanović, a uredništvo i administraciju je vodio Sijedin Tanović. Na žalost, u to vrijeme naša su samo dva broja časopisa "Atelje".

Nakon udruženja začeo počeo pokrivaće izdavanje lista koji bi bio nastavak započetoj politici od prije dvadeset godina. Cijeneći učinjene napore da se ovakav list pokrene u takvim teškim uvjetima od savremenih, odlučili smo da u znak zahvalnosti ranijem uredništvu i ostalim saradnicima časopis nazovemo "Atelje".

ODREĐENE

ARHITEKTURA



radu arhitekata i urbanista, koja uopšte ne treba da se izrazi u doticajima, subvencionirano, honorarno i sličnim instrumentima naše kulturničke burokratije, jedinstveno rješenje nije pronađeno.

Berlitz: "Nemam utisak da se sve nada naspriječava. Ipak, svaka promjena, posebno na onu umjetničku dimenziju arhitekture, pa stoga mogu konstatovati da je velika šteta što su o ovome skupu ne učestvovali oni mali broj kritičara koji bi mogli, ipak, na drugačiji način uz svoje radno iskustvo, razgrnuti viđenje arhitektonskih kritika u realne dimenzije. Tada bi se jasnije pokazale sve nedade i neprijateljski kritičarskog poisa, a mogao bi se i adekvatnije izmjeriti njen istinski sadržaj."

Nakon "Razgovora" u Sarajevu, okupio se znatan broj kritičara arhitekture u Arhitektonskom muzeju u Ljubljani (Plešnikove kuće) da donesu zaključke o potrebnim sljedećim koordiniranim akcijama:

1. Potreba popularizacije arhitekture preko sredstava masovne komunikacije: štampa, televizija i sl.
2. Potreba ujedinjavanja arhitektonsko-urbanističke terminologije na širem jugoslovenskom planu kao put za stvaranje zajedničkog jezika sporazumijevanja oko arhitektonsko-urbanističkih problema.
3. Stvaranje zajedničkog dokumentaciono-informativnog centra (a republičkim sjedištima, ali koordiniranoj radi) koji treba da služi za tekuće i historografsko praćenje razvoja arhitektonске djelatnosti u SFRJ.

(Perović, Popović, Manović, Venturi, Marjanović, Berni, Levi, Bašić, Rana, Kraljić, Salopek, Premet, Prelovićek) Na žalost, proces rađanja kritike i historiografije arhitekture je spor i slabost prema kontinuitetu, što je jedino ohrabruje. Potrebno je prije svega izjerenje, da bax izbira kakva bila, budućnost i praksi naše arhitekture osim u betonu, kamenu, staklu, čeliku i drvetu, nalazi se također u arhivima, knjižnicama i muzejima. Često omlađavani časopisa.

Napredni domaći se ne nalaze uvijek, i samo realizirani i sačuvani u integralnoj verziji (primjerice list), nego i u projekcijama i idejama koje je potrebno objaviti, objasniti i prikazati ne samo u korist autora ili kritičara. (De Vries, Furje, Ledi, St. Elja, Anigram, St. Florian, Mijevićki list).

Napredano konfrontiranje teorije i prakse, miše teoretičara i kutnje praktičara najviše pomaže da se ponaša zid koji je izgrađen između arhitekata i kritičara arhitekture u širem smislu. Našto malo tolerancije na obje strane će pomoći shvatanju da svi radimo na istom poslu.

Sada Levi

295

295) Atelje (Studio)

Design Dragan S. Stefanović, Publication of the Association of Fine Artists of Bosnia and Herzegovina, 1976

296/297) Optima Modriča

Dragan S. Stefanović, sketches for design of packaging, 1977.

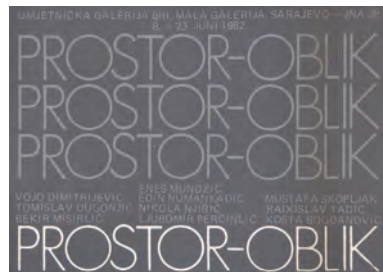


296/297

NEW ARTISTIC PRACTICES

In 1970s, works of art were not focused on the confrontation between social realism and abstraction, as it was the case a decade or so earlier, but on the confrontation between abstraction, which found its full expression in the work of the group known as *Space – Form* (Edo Numankadić, Ljubomir Perčinlić, Tomislav Dugonjić and Enes Mundžić, as the core members of the group who appeared in 1974. who were later joined by Bekir Misirlić, Nikola Njirić, Radoslav Tadić, Mustafa Skopljak, Kosta Bogdanović and Vojo Dimitrijević) and different forms of realism, i.e. *Neo-romanticism* (Safet Zec, Emir Dragulj), *Pop-art* (Ismar Mujezinović, Muradif Čerimagić), *Neo-realism* (Salim Obralić, Milivoje Unković, Ratko Lalić, Radovan Kragulj), *Surrealism* (Ibrahim Ljubović, Seid Hasanefendić), *Poetic Realism* (Franjo Likar).

Classic forms of fine arts (painting, graphic art and sculpture) were already replaced by the new media: for his *installation*, Širaz Muftić won the 1st Award at the 1971 Youth Salon; in 1972, Edo Numankadić, Mustafa Skopljak and Muradif Čerimagić organised a *happening* (1+1+1) in the Art Pavilion, while Mersad Berber, with his cycles of prints, inspired by Byzantium art, or the cycle of paintings *Homage á Velasquez* announced what the art critics would call *The Art of Memory*, announcing a new epoch in the world arts, the epoch of Postmodern Art.



298



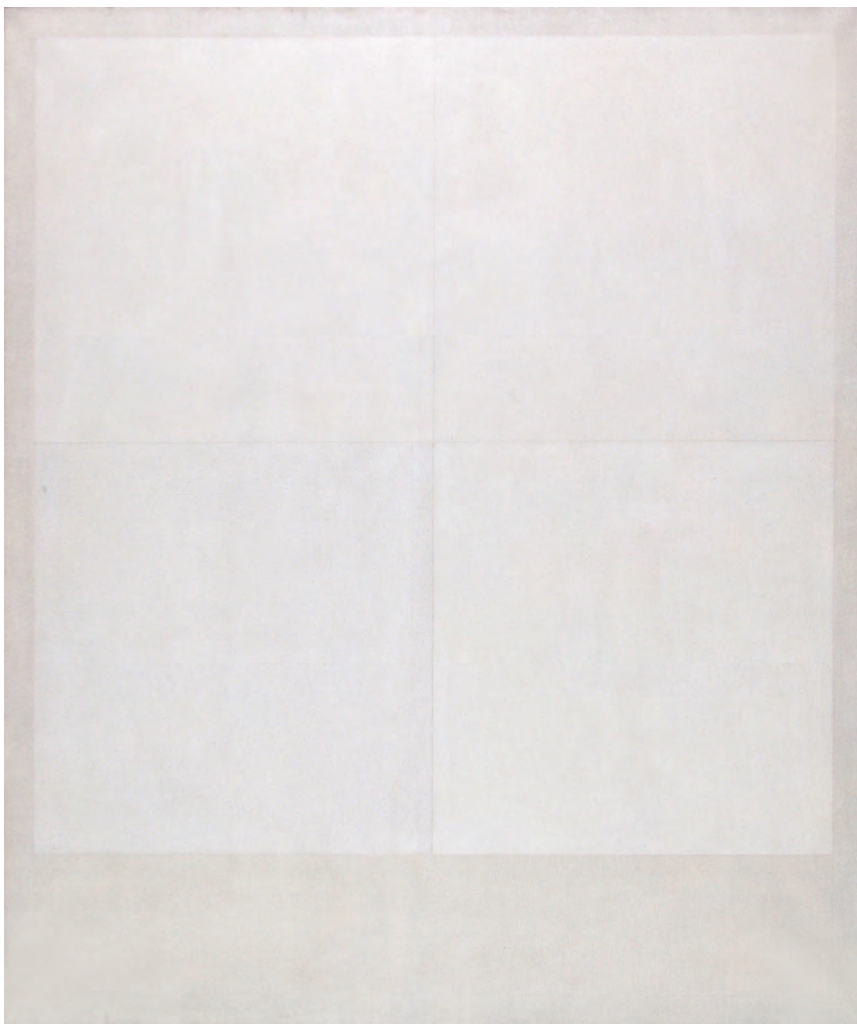
299

298) Space-Form

National Gallery of Bosnia and Herzegovina, Small Gallery, poster for exhibition, 1982

299) Edin Numankadić

Colour, space, time, oil on canvas (from the collection of the National Gallery of Bosnia and Herzegovina), 70x39cm



300

300) Ljubomir Perčinlić

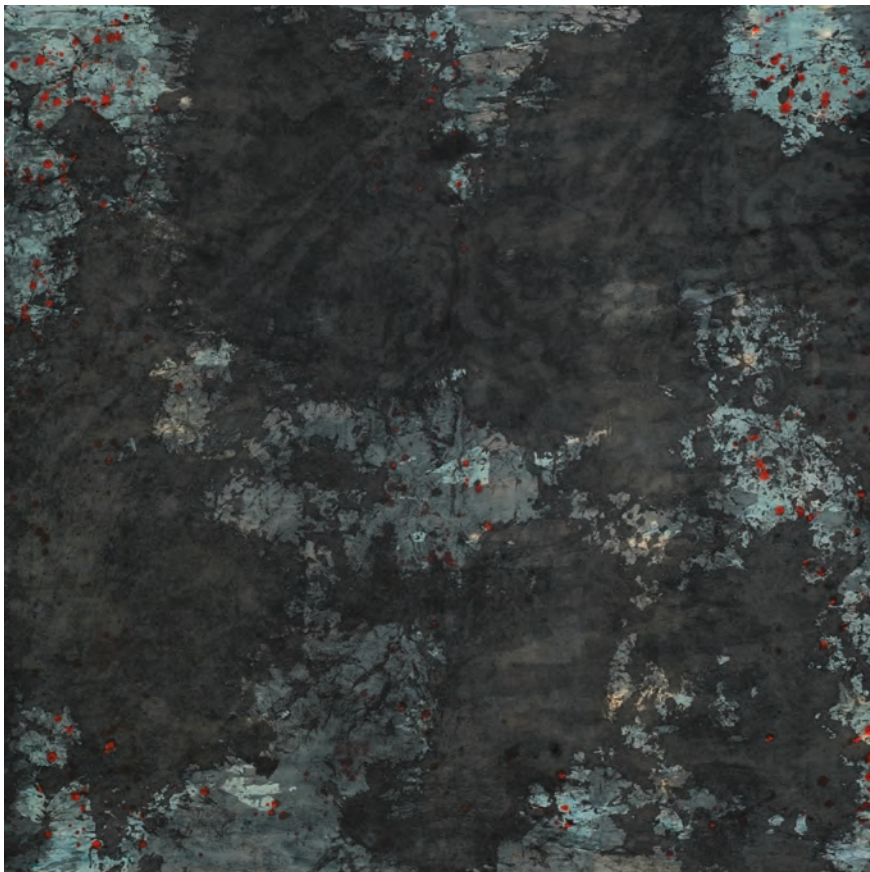
Fields XIX, oil on canvas (from the collection of the National Gallery of Bosnia and Herzegovina),
186x155,5cm, 1988

301) Tomislav Dugonjić

Exodus, oil on canvas, (from the collection of the National Gallery of Bosnia and Herzegovina),
135x135cm



301



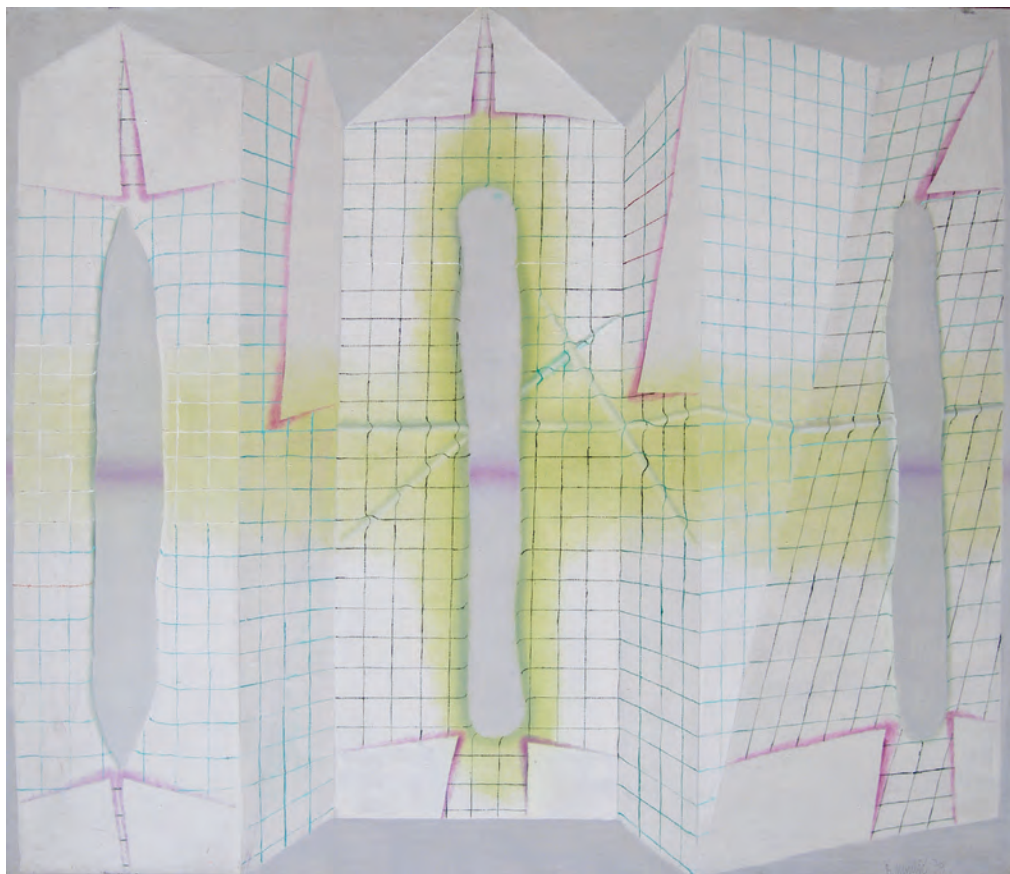
302

302) Vojo Dimitrijević

A Composition, oil on canvas, a detail (from the collection of the Dimitrijević family), 1979

303) Bekir Misirlić

White Games, oil on canvas (from the collection of the National Gallery of Bosnia and Herzegovina), 135x155,5cm



303



304

304) Kosta Bogdanović

Portrait of J.D., polyester (from the collection of the National Gallery of Bosnia and Herzegovina), 22x25x31cm

Kosta Bogdanović (Sarajevo, 1930 – Beograd, 2012) was an artist, art historian and theoretician of visual cultures. He graduated Art History at the Faculty of Philosophy in Belgrade (1962), worked at the Museum of Contemporary Art in Belgrade (1967-1994) where he established the *Centre for Visual Culture and Information* (1974). He taught the subject of *Visual Culture* at the Academy of Fine Arts in Sarajevo (1982-1991).



305) Seid Hasanefendić

A Composition, oil on canvas (from author's collection), 1971

Although Seid Hasanefendić (Brčko, 1935) nominally did not belong to the group Space – Form and although he never exhibited his works together with the group, his paintings at the end of 1960s and the beginning of 1970s are *de facto* studies of space and form (*Green Valley*, 1969, or *Tondo*, 1970). In these paintings, the author prioritises the symbol over the connotative structure of picture. Critics, unfortunately, described his opus as surrealism, trying to find in his recognisable forms numerous unusual meanings, which might have been decisive in the author's decision to focus his work on the themes that reactivate symbolic and reflective contents of the ritual and the mystical.

305

SARAJEVO POP ROCK SCHOOL

Artistic phenomena and the events on the music scene rather early in the 60s created a climate which made Sarajevo become distinguishable on the Yugoslav music scene – particularly in the area of pop and rock music. The central venue of such events was FIS, and the most important band was *Indexi*. At the beginning of the 70s pop and rock scene was booming, and groups and performers appeared one after another. The band *Bijelo dugme* published its first album in 1974 and immediately gained attention of the Yugoslav public. Hence, the group had become the forerunner of subgenre later called “Shepherd’s rock”. *Bijelo dugme* was the first Yugoslav band to organize big concerts (Concert at “Hajduk česma”) filling up concert halls and stadiums. Their public performances introduced a number of novelties into our musical space. While for some people music represented art and joy, *Bijelo dugme* understood it as a business. In addition to Goran Bregović’s shaping of such approach- creation of an image of the group can also be attributed to Dragan S. Stefanović, the author of the cover of their first record. Most reputable world specialists of that time included this cover amongst 100 best covers in the history of rock music. Dragan Stefanović was the first to introduce advertising into our media space – creation of an image – brand. This, by far, surpassed that time understanding of designers and their role in visualization of an ultimate creation.



306



307

306) Teška industrija, Ho-ruk, 1975

LP cover, designed by Radoslav Tadić, Jugoton, 1975

307) Bijelo dugme, Kad bi' bio bijelo dugme 1974
LP cover; designed by Dragan S. Stefanović, Jugoton, 1974.

In the 70s Dragan Stefanović worked on a number of LP covers for *Bijelo dugme* (first and second album), Zdravko Čolić, the band *Cod*, band *Time* (*Život u čizmama sa visokom petom*-Life in high heel boots). That time "public morality" did not approve visual

creations suggesting eroticism and sex appeal. A year later, Radoslav Tadić's design was in the same vein – the cover for LP record "Heave-Ho" by the band *Teška industrija* – a motif of a woman's breast and a nursing baby. Actually, the mentioned designs were made 5 or 6 years after famous cover of the band Blind Faith, Atco, designed by Bob Seideman, Atlantic Records, 1969, featuring a nude pubescent girl, holding a scale-model of DC 10 airplane in her hands. The said cover was withdrawn from the market.



308/311

308) Bijelo dugme, Da mi je znati koji joj je vrag
Single cover, designed by Dragan S. Stefanović, Jugoton, 1974

310) Bijelo dugme, Uspavanka za Radmilu M.
LP cover, designed by Dragan S. Stefanović, Jugoton, 1981

309) Bijelo dugme, Šta bi dao da si na mom mjestu
LP cover, designed by Dragan S. Stefanović, Jugoton, 1975

311) Bijelo dugme, ... a milicija trenira strogoću
LP cover, designed by Dragan S. Stefanović, Jugoton, 1981



312/315

312) Cod, Bijeli bagremi

LP cover, designed by Paper House – Stewart Hodges i Esad Čičić, Jugoton Zagreb, 1978.

313) Cod, Ciciban

Single cover, designed by Dragan S. Stefanović, Jugoton, 1976

314) Cod, Ekskurzija / A strana

Single cover page A, designed by Dragan S. Stefanović, Jugoton, 1977

315) Cod, Ekskurzija / B strana

Single cover page B, designed by Dragan S. Stefanović, Jugoton, 1977



316

316) Bijelo dugme

Poster, designed by Dragan S. Stefanović, 1975

317) Bijelo dugme

Kulušić, Zagreb, 6 April 1981

In the first half of the 1970s, Dragan S. Stefanović understood, unlike other designers, the creative potentials of photography, the power of media (newspapers, radio and TV) and the importance of the creation of image of a group for its status on music scene. Just music was not sufficient for success. Popular culture to which this music genre belonged (rock music) repeated the cultural matrices taken from the West. Flower Children and the sexual

revolution preceded this generation of our musicians. In this respect, Dragan S. Stefanović often touched boundaries of the then accepted norms of good taste with his provocative design, pretending to break them or to push them. Those "suspicious design solutions" were sometimes banned (picture 316). The group's live concerts, the created image of their members, scandals in the private and public lives, suspicion that they were using drugs, foreign currency smuggling, etc. were reasons for their media presence and – their fame. Such a media strategy made them the No. 1 music brand in the then Yugoslavia.



317



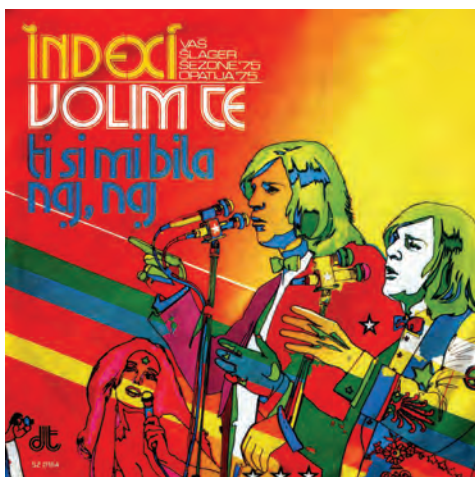
318

318) Indexi, Modra rijeka 1978

LP Cover, designed by Mersad Berber and Dragan S. Stefanović, 1978

Indexi were a popular rock band from former Yugoslavia, and are considered to be the pioneers of Yugoslav rock. Indexi were formed in 1962 in Sarajevo, Bosnia and Herzegovina, and disbanded in 2001 after the death of Davorin Popović. The most prominent members of Indexi were Davorin Popović, singer known for his illustrious character, charisma and voice both on and off stage, and guitarist Slobodan Bodo Kovačević who is considered to be one of the greatest and most influential ex-Yugoslav guitar players.

Other members of the band were changed frequently. Most notable were the late Đorđe Kisić, Kornelije Kovač, later known as one of the most prolific and critically acclaimed composers in Yugoslavia, Nuno Arnautlić, Fadil Redžić, Ranko Rihtman, Vlado Pravdić, Đorđe Novković, Vladimir Savčić – Čobi, Milić Vukašinović and Sinan Alimanović, widely recognized as one of the best keyboards / Hammond players in the region. Albums: Indexi (1974), Indexi (1977), Modra rijeka (1978), Sve ove godine (1986), Indexi (1991), Kameni cvjetovi (1999), 01. 10. 1999. Zetra (Live, 2001) The Best of Indexi (2001)



319/322

319) Indexi, Sedam veličanstvenih,...
Single cover, PGP RTB, 1964

320) Indexi, Svijet u kome živim
Single cover, Jugoton, 1971

321) Indexi, Volim te
Single cover, designed by Dragan S. Stefanović,
Diskoton Sarajevo, 1975

322) Indexi, Moja Hana
Single cover, designed by Dragan S. Stefanović,
Diskoton Sarajevo, 1976



323

323/324) Bijelo dugme, Doživjeti stotu

LP cover, designed by Mirko Ilić, Jugoton, photo by Željko Stojanović, 1980. This design by Mirko Ilić underwent four modifications (321) before the album was marketed.

"For some reason and another the Bijelo dugme record cover had to be finished immediately. So I had just few hours to find a model willing to pose semi nude, so I had to persuade some girl in front of the Zvečka caffe. That was the way we had to work."

Igor Mirković, *Sretno dijete, Fraktura*, Zagreb, 2004, page 59, and Mirko Ilić: *Fist to Face* by Dejan Kršić, Print Publishing, NY, 2012



324



326

325) Bijelo dugme

Doživjeti stotu, Yugoslav tour '81
 Poster and photo, Dragan S. Stefanović, Studio Buba
 švaba, Model Mia Jeličić, 1981

326) Bijelo dugme, 5 April 1981 (Live)

LP cover and photo, Dragan S. Stefanović, Studio
 Buba švaba, Jugoton, Model Mia Jeličić, 1981

OLYMPIC GAMES IN SARAJEVO

The XIV Winter Olympic Games held in February 1984 in Sarajevo revitalized the town and made it known throughout the world not only as the venue of assassination of the Duke Ferdinand which ignited the outbreak of the WW I, but as the town of sports, youth, culture and most importantly, friendly and hospitable people. For the purpose of participation of Sarajevo in the venue contest for the XIV Olympic Games, Olympic logo was created by Miroslav Antonić Roko, as well as a poster by Dragan S. Stefanović and a catalogue by Branko Bačanović. When Sarajevo was officially awarded the venue for the XIV Olympic Games, several teams were formed to carry out various assignments for the preparation of this significant manifestation. Branko Bačanović and Čedomir Kostović redesigned Olympic sign and a book of graphic standards. Ismar Mujezinović worked on the colour system. Jože Trobec, an author from Slovenia, made the Olympic mascot Vučko. A pictogram system for Olympic disciplines was designed by Radomir Vuković from Belgrade. Official posters for the Olympics were made by Čedomir Kostović, Radmila Jovandić, Lora Levi and Srđan Kokoruš. Vanja Popović designed the costumes for the official opening ceremony. Coloured drawings by Ismar Mujezinović featuring marshal arts were transformed into a series of eight Olympic posters. Many considered that XIV Olympic Games were the best-organized Olympic games of that time, and Sarajevo and Bosnia and Herzegovina remained in memory as a special experience.



327

327) Sarajevo – Candidate for XIV WOG

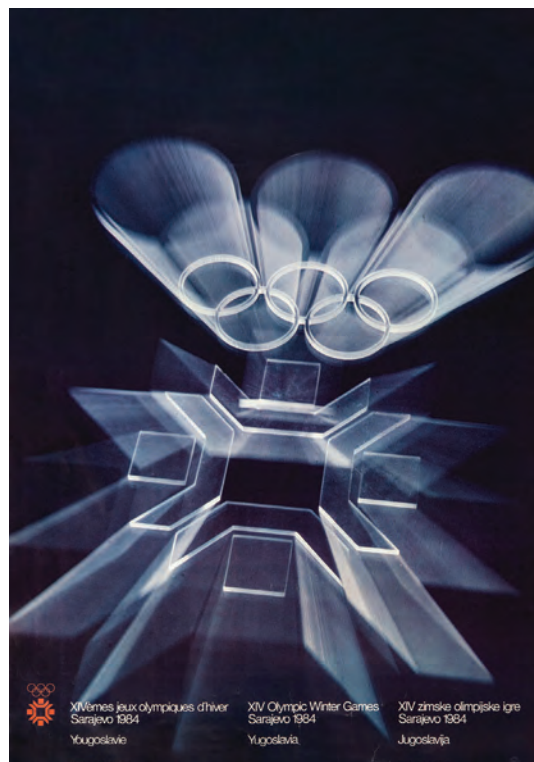
Branko Bačanović, catalogue, 1978

328) Sarajevo – Candidate for XIV WOG

Branko Bačanović, catalogue, 1978



328



329



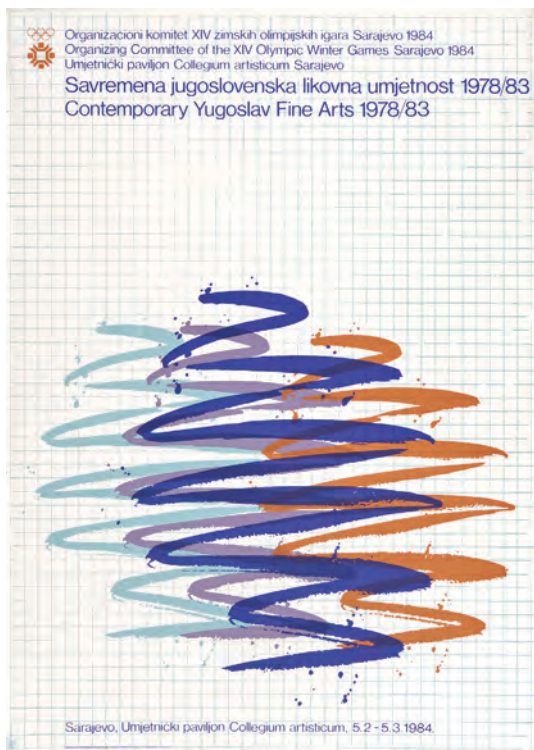
330

329) XIV Winter Olympic Games Sarajevo 1984
Čedomir Kostović, poster, 1983

330) XIV Winter Olympic Games Sarajevo 1984
Srđan Kokoruš, poster, 1983

331) Contemporary Yugoslav Fine Arts 1978/83
Čedomir Kostović, poster, 1983

332) XIV Winter Olympic Games Sarajevo 1984
Miliwoje Unković, poster, 1983



331



332



333



334

333/336) XIV Winter Olympic Games Sarajevo 1984
 Ismar Mujezinović, illustration and design, 1983



335



336



337



338

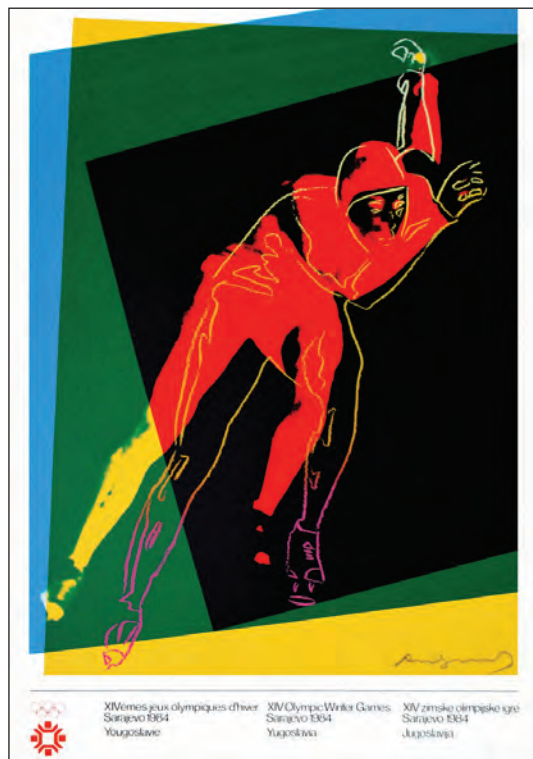
337/340) XIV Winter Olympic Games Sarajevo 1984
 Ismar Mujezinović, illustration and design, 1983



339



340



341

341) XIV Winter Olympic Games Sarajevo 1984
Andy Warhol, illustration and poster design

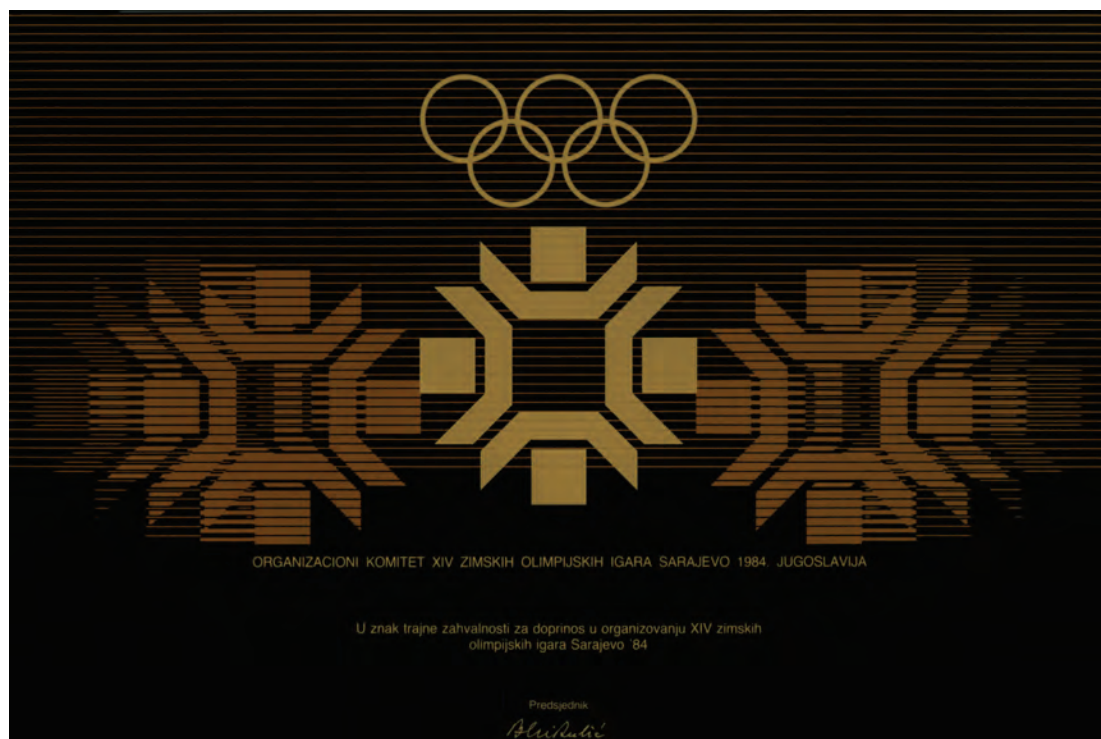
342) XIV Winter Olympic Games Sarajevo 1984
Milton Glaser, illustration and design, with kind permission of © Milton Glaser, Inc., New York



342

343) XIV Winter Olympic Games Sarajevo 1984
18 internationally recognized artists realized the posters for the Winter Olympic Games in Sarajevo '84: (a) Yozo Hamaguchi, (b) David Hockney, (c) Piero Dorazio, (d) Gottfried Helnwein, (e) Howard Hodgkin, (f) Hundertwasser,... and Mimmo Paladino, Cy Twombly, Milton Glaser, Andy Warhol, Michelangelo Pistoletto, Jean – Michel Folon, Victor Vasarely – Viconti Art Spectrum, James Rosenquist – Viconti Art Spectrum, Kyu-Baik Hwang, Henry Moore, Jiri Kolar, Giuseppe Santomaso and Emilio Greco. The posters are held in the collection of MoMA, New York – a donation of AIC Foundation.





344

344) XIV Winter Olympic Games Sarajevo 1984

Plaque – Golden donor, Art Director Mladen Kolobarić, designed by Ismet Berbić, 1983

345) XIV Winter Olympic Games Sarajevo 1984

Pictogram's of Olympic games in Sarajevo– designed by Radomir Vuković, 1983



345



346

346) Hasan Fazlić, Olympic Portraits

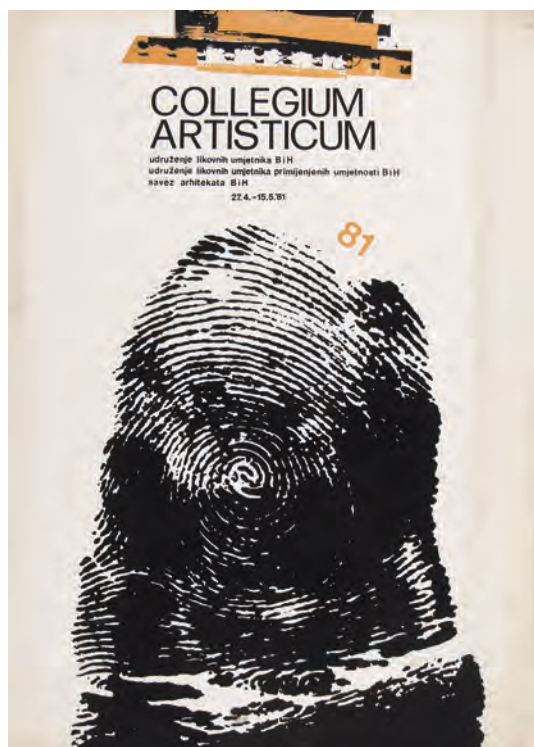
Museum of the 14th WOG Sarajevo '84, 23 May – 10 June 1984, Branko Bačanović, poster, 1984

347) World Weightlifting Championship

Zetra, Sarajevo 24 November 1984, Dragan S. Stefanović, poster, 1984



347



348

348) Art Pavilion Collegium Artisticum '81
Collegium Artisticum Sarajevo, 27 April – 15 May
1981, Ismar Mujezinović, poster, 1981



349

349) Tadić
Roman Petrović Gallery, Sarajevo, 26 February – 2
March 1981, Radoslav Tadić, poster, 1981

350) The Graphic Art of Bosnia and Herzegovina
Ankara, Istanbul, February-March 1984

351) Sarajevo Winter 1984/85
Ismar Mujezinović, poster, 1984



350



351



352

352) Association of Cultural and Art Societies and Organisations of Bosnia and Herzegovina

Iwona Ripešć Kostović and Čedomir Kostović, poster

353) Photography – Akšamija

Art Gallery of Bosnia and Herzegovina, Sarajevo,
11-21 January 1983, Mehmed A. Akšamija, poster

354) Hadumić Family in the Making

Fedra Theatre Bugojno, Iwona Ripešć Kostović and
Čedomir Kostović, poster



353



354



355

355) Collection Prestige

Designed by Rodoljub Mikulić, 1986 Rodoljub Mikulić acquired his aesthetic views as an associate of Zlatko Uglien. The character of form, persuasion of "warmth" of material, its tactile, visual and symbolic values, and his perception of detail constitute the heritage of Zlatko's design school.

356) Collection MAK BIO

Designed by Salih Teskeredžić, Produced by Wood Factory Gornji Vakuf, Design Award – Golden Key Belgrade, Belgrade Furniture Fair, 1990



356



357/358) UNIS Design Center

"Center" was set up in 1984.

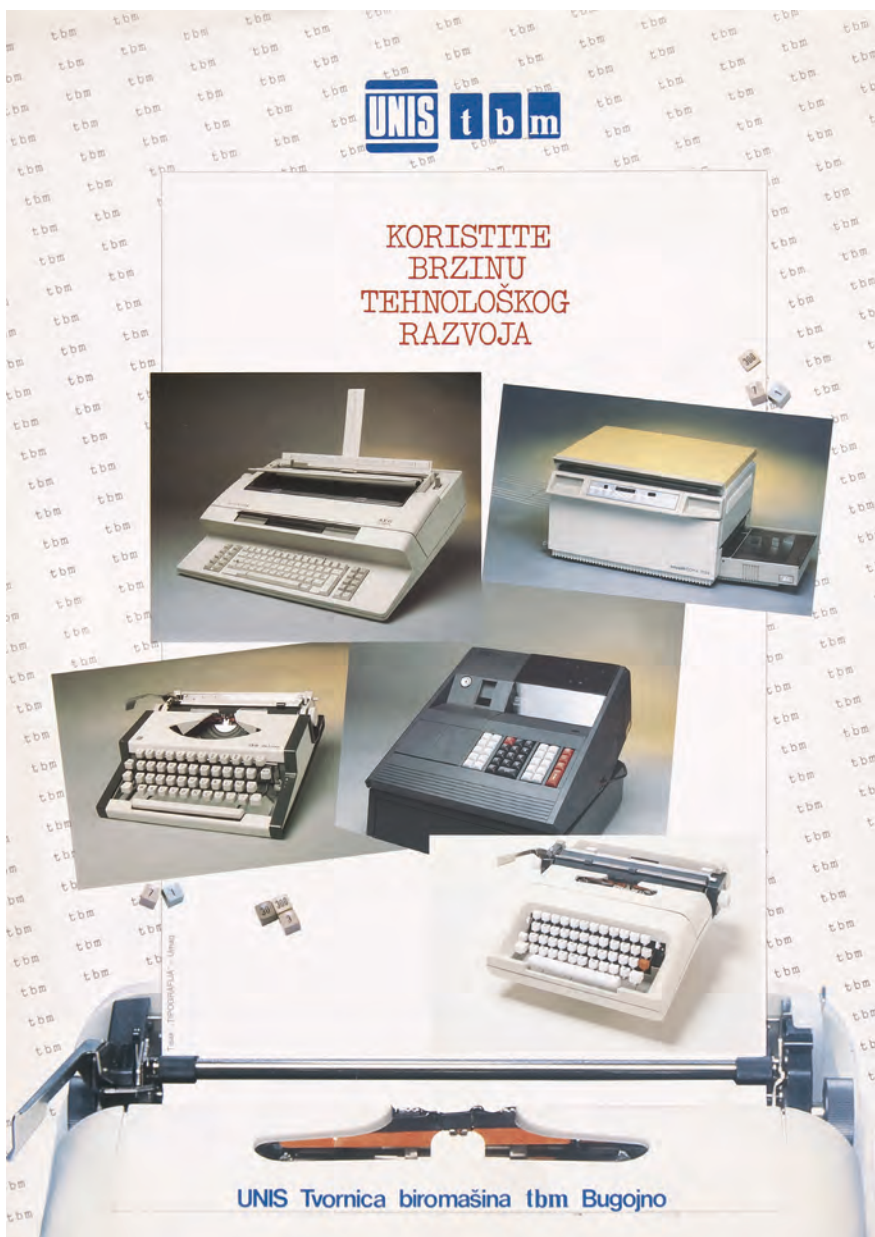
Selma Arnautović was a member of the team. Selma is an award winning architect and designer. She was a recipient of a study/specialisation grant awarded by the Institute for International Exchange in Scientific & Technical Fields (ZAMTESBIH), and specialised in interior and furniture design in Finland in 1980/81. She worked in two key in-house design organizations of Bosnia and Herzegovina industry up to 1990s, – Šipad Design and Architecture and UNIS Design. She received a Bernardo Bernardi / Nikita Zukov Foundation Award for Best Yugoslav Young Designer and Grant for specialization in design in 1988, which she used to study and work in Milan, Italy, in Joe Colombo / Ignazia Favata Studio. In UNIS Design, Selma was leading the Industrial design department, developing designs and liaising with manufacturing divisions in developing functional prototypes for the

electronic cash register, the portable electronic paper punch, the industrial robot, as well as pioneering the applied research in design in collaboration with the UNIS Institute. She has received several professional awards and recognitions, including the Yugoslav Chamber of Commerce Design Excellence Award in 1990 for product design. Selma, married Harrington and now based in Ireland, holds a number of leading positions in professional networks representing and promoting professions of architecture and design. As President of the Architects Council of Europe (ACE) in 2010-11 and 2012-13, Selma contributed to the architectural policy development at EU level and internationally, while also building the organization and the active participation of member organizations from 33 countries in Europe.

357/358

359) UNIS Factory of Office Equipment Bugojno

Unis Design Centre, poster.



359



360/361

360/361) Tihomir Štraus

During his productive career Tihomir Štraus mainly engaged in interior design, but also designed the first telephone and typing machine for the need of our producers (UNIS).

362) Ivan Štraus, UNIS Business Towers 1987

This representative architectural complex designed by academician Ivan Štraus comprised of two 10-storey towers interconnected by a four-floor structure. The Twin Towers- popularly called "Momo and Uzeir" (after radio heroes performed by actors Rejhan Demirdžić and Rudi Alvađ) were the first ever made glass skyscrapers in our country. The interior of this business centre was designed by Tihomir Štraus.



362



363

363) Radio Sarajevo – Third Programme

No. 43, 1983

364) Lica

Youth Magazine for Social Issues, Art and Culture,
No. 8, February 1989, designed by TRIO

365) Naši dani

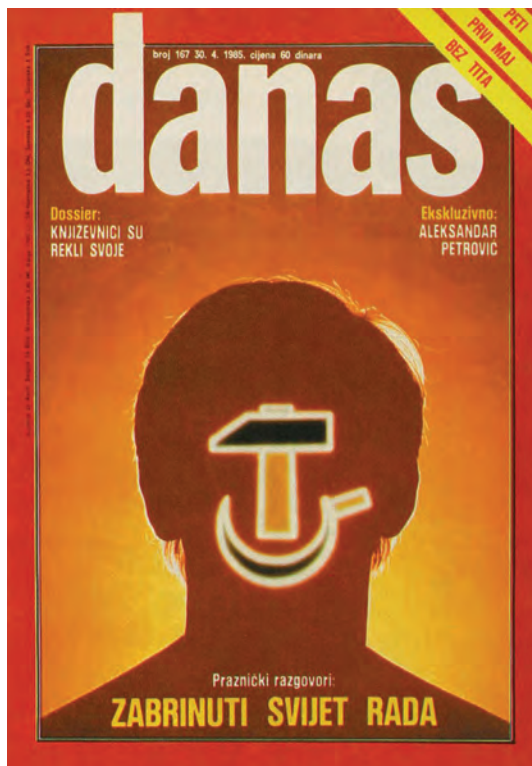
Magazine of the Alliance of Socialist Youth of BiH,
special, June 1985



364

366) Odjek

1-15 September 1987, designed by Čedomir Kostović.
Publications issued during the 80s offered various features in the area of philosophy, sociology, culture and arts. The publication – a collection of works in printed form reflected a special dimension, recording contents featured on the Third Programme of the Radio Sarajevo. We can say that this program functioned as an Open University Programme. It appears that the same degree of dedication and responsibility towards the public, particularly the cultural public, was emanated from the magazine "Odjek" edited by Sadudin Musabegović in the mid-80s as well as the publication "Lica".



367

367) Mirko Ilić, Danas

Cover side, designed by Mirko Ilić, No. 167, 30 April 1985

368) Mirko Ilić, The New York Times Book

Review, 23 August 1992

369) Mirko Ilić, Time

Cover side, 18 June 1990

Time Magazine 1986 – 2006

"My greatest success is that there are no headlines on the cover of the Time magazine about the English –



368

French conflict in Canada. They first placed the headline on the cover in English, but I told them, 'Hold on, if you put it in English, it will seen as if you are taking the English side.' So they replied that they will put the headline in both languages, but I told them that next time, when we had Chinese on the cover, we also need to put the headline in both languages, and they just said 'Forget the headline.' So, only the illustration reminded on the cover, and my greatest success in what was not on it."

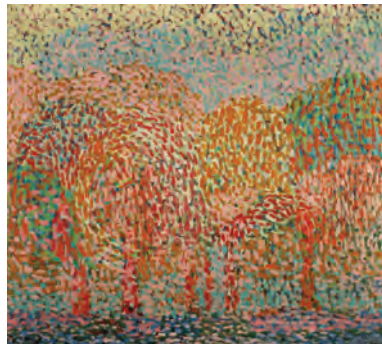
Mirko Ilić (Dejan Kršić, Mirko Ilić: *Fist to Face*, Print Publishing, NY, 2012, page 131)



369

RENEWAL OF PAINTING

Development of fine arts in Bosnia and Herzegovina that in the previous years took different artistic paths (geometric abstraction, abstract expressionism, neo-romanticism, surrealism, hyperrealism, conceptual art) and with the new media (*installation* and *happening*), brought about in the 1980s a renewal of easel painting, a return to light and colour. The most distinguished proponents of this renewal were Salim Obralić, Milivoje Unković, Ratko Lalić and Josip Alebić. However, developments in the 1970s made preparations for this renewal. Seid Hasanefendić, with his *Bosnian Themes*, reactivated the metrics of renaissance painting substituting renaissance figuration with a new – geometric one. In his cycles *Streets*, *Bicycles* and *Cantina*, Ismar Mujezinović defended – within the frameworks of pop art – classic figuration with the touch of eroticism. Salim Obralić and Milivoje Unković focused their skills towards neo-realism. Radoslav Tadić, who appeared at the artistic scene of Bosnia and Herzegovina by mid 1970s, right after completion of his studies at the Academy of Fine Arts in Sarajevo, demonstrated a broad range of interests and grew into one of the most sensitive authors, who combined the skills of exceptional master of colour and those of an artist open for new artistic trends and new media in his work. A longside Jusuf Hadžifejzović and Saša Bukvić, he was one of the proponents of the idea of *Yugoslav Documenta* (1987 and 1989) in Sarajevo – as Biennale of Yugoslav Avant-garde Art.



370



371

370) Radoslav Tadić

In the Garden, combined technique (from the collection of the National Gallery of Bosnia and Herzegovina), 1982

371) Salim Obralić

Počitelj, oil on canvas (owned by the author), 1981



372

372) Ratko Lalić

Stubble, oil on canvas (from the collection of the National Gallery of Bosnia and Herzegovina),
185x250cm, 1983

373) Milivoje Unković

Beach I, oil on canvas (from the collection of the National Gallery of Bosnia and Herzegovina),
180x200cm, 1979



373

NEW PRIMITIVISM

While the official social and cultural institutions and their staff were busy with preparation for the XIV WOG in Sarajevo at the beginning of the 80s, the underground scene in Sarajevo got its “five minutes” in public and media space, and in the aftermath of the Olympics formed a new cultural brand – New Primitivism. It was, at the same time, a musical subgenre and subcultural movement focused on “little people” – a crowd from Sarajevo. It was a local jargon of Sarajevo’s *mahalas* characterised by humour and sarcasm. The first protagonists of this new phenomenon were the group Elvis J. Kurtovich& Meteors – their first album “Myths and Legends about King Elvis” was published by RTL Company in Ljubljana in February 1984, as well as the group “Zabranjeno pušenje”. The groups to follow soon were “Crvena jabuka”, “Bombaj štampa” and “Plavi orkestar”. The programme Primus whose editor and broadcaster was Boro Kontić since 1981, broadcast “The Top List of Surrealists” (Top lista nadrealista) every Saturday. Zlatko Arslanagić, Dražen Ričl, Nenad Janković, Zenit Dozić and Boris Šiber took part in this programme. Soon The Top List of Surrealists radio programme was replaced by the TV programme and won over the entire Yugoslav media space. This programme had become a subcultural brand of its own kind. Numerous features that “the Surrealists” focused on became almost oracular and predicted events soon to ensue.



374



375

374) Boro Kontić

Editor of the Primus, as how of the 2nd Programme of Radio Sarajevo within which The Top List of Surrealist was broadcast every Saturday

375) The Top List of Surrealist

The 2nd Programme of Radio Sarajevo, the programme Primus, editor Boro Kontić, the team of The Top List of Surrealist Dražen Ričl, Zenit Đozić, Zlatko Arslanagić and Nenad Janković, 1983.



376/377

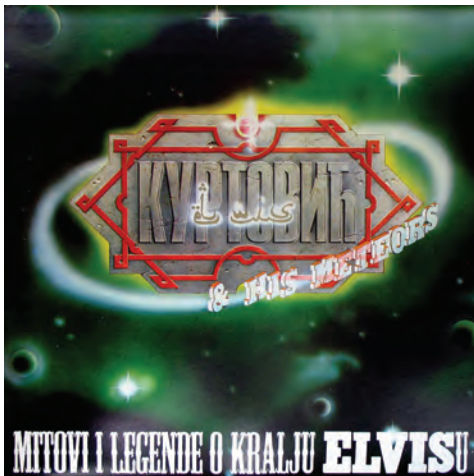
376/377) Smoking Prohibited

This is a punk – rock group formed in 1980 in Sarajevo as a classic “garage” band consisting of high school students of the 2nd Grammar School.

The band was a product of the movement known as New Primitivism. The first members of the band were Nenad Janković (Dr. Karajlić; keyboard, vocal), Davor Sučić (Mr. Sejo Sexon; guitar), Zenit Đozić (Fu-Do; drums), Mladen Mitić (Munja; bass guitar), Dražen Janković (Seid Little Karajlić; keyboard), Ognjen Gajić (saxophone, flute), Mustafa Čengić

(Muće; solo guitar), Zoran Degan (Poka; keyboard), and Elvis J. Kurtović. Until the beginning of the 1992-1995 war they published the following albums:

Das ist Walter (1984), *Dok čekaš sabah sa šejtanom* (1985), *Pozdrav iz zemlje Safari* (1987), *Male priče o velikoj ljubavi* (1989). Emir Kusturica joined the group in 1987. After the war they published: *Fildžan viška* (1997), *Agent tajne sile* (1999), *Bog vozi Mercedes* (2001), *Hodi da ti čiko nešto da* (2006), *Muzej revolucije* (2009) and *Radovi na cesti* (2013).



378/381

378) Elvis J. Kurtovich and His Meteors

Mitovi i legende o kralju Elvisu, RTL Ljubljana,
LP cover, designed by Studio Panik, 1984

379) No Smoking

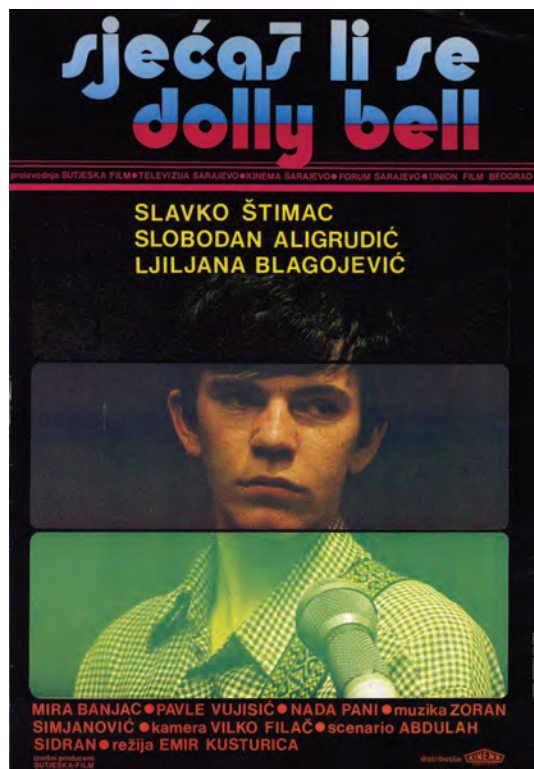
Dok čekaš sabah sa šejtanom, Naraton Sarajevo,
LP cover, designed by Srđan Velimirović, 1985

380) No Smoking

Jugoton Zagreb, singlecover B (album Das ist Walter),
visual production by Studio SLS, designed by Mirko
Ilić, photo by Zvonimir Atlelić, 1984

381) No Smoking

Jugoton Zagreb, single cover A (album Das ist
Walter), visual production by Studio SLS, designed by
Mirko Ilić, photo by Zvonimir Atlelić, 1984



382

382) Abdulah Sidran, Do you remember Dolly Bell
Directed by Emir Kusturica, poster by Ismar Mujezinović, 1981

383) Abdulah Sidran, Do you remember Dolly Bell
Directed by Emir Kusturica, poster for English speaking countries, illustrated by Mersad Berber, poster by Branko Bačanović, 1982

384) Slobodan Šnajder, Gamlet
Directed by Sulejman Kupusović, illustrations by Mersad Berber, poster by Branko Bačanović, 1987

385) Puppet Theatre
Illustration and design by Mersad Berber



383



384



385



386

386) Edén von Horvát, Don Juan Comes Backs from the War

Directed by Željko Đukić, Kamerni teatar 55, Sarajevo, poster by Branko Bačanović, 2x(70x100cm), 1988



387

387) Giuseppe Verdi, Nabucco

Directed by Dejan Miladinović, poster by Branko Bačanović, 2x(70x100cm), 1987

388) Art and Critics in the Mid-80s

Art Pavilion Collegium Artisticum Sarajevo, February 1987. Illustration and design by Boris Bučan 6x(70x100cm), 1987



388



389

389) Tennis, Sarajevo 1986

Advertising Agency Ossa, poster Muris Čamo

390) Ski World Cup – Finals, Sarajevo '87

Poster by Muris Čamo

391) European Figure Skating Championship, Sarajevo 1987

Sarajevo, 2-7 February 1987, poster by Branko Modraković



390



391



392/393

392) Sarajevo Winter '86
Poster by Branko Baćanović

393) Sarajevo Winter '87
Poster by Davor Papić



394/395

394) Sarajevo Winter '88

Poster by Branko Modraković, photograph by M. Akšamija

395) Moto Concentration Sarajevo '85

Illustration and poster by Alija Hafizović



396/397

396) Stećci and their Ornaments

Photo exhibition: Tošo Dabac, Ranko Rosić, Ćiro Rajić, Zoran Dragoljević, Collegium Artisticum, 4-25 March 1986, poster Branko Modraković 1986. Peculiarity of this poster lies in the fact that it departs from standard-technical format. The upper line of the poster is free and follows the silhouette of *stećak*.

397) Zaimović, prints and drawings, 1987

Art Gallery of Bosnia and Herzegovina, December 1987, poster Mirsad Sarić, 1987.

398) Moonplay

Open Stage Obala, Tattoo Theatre, poster Izeta Građević



398



399

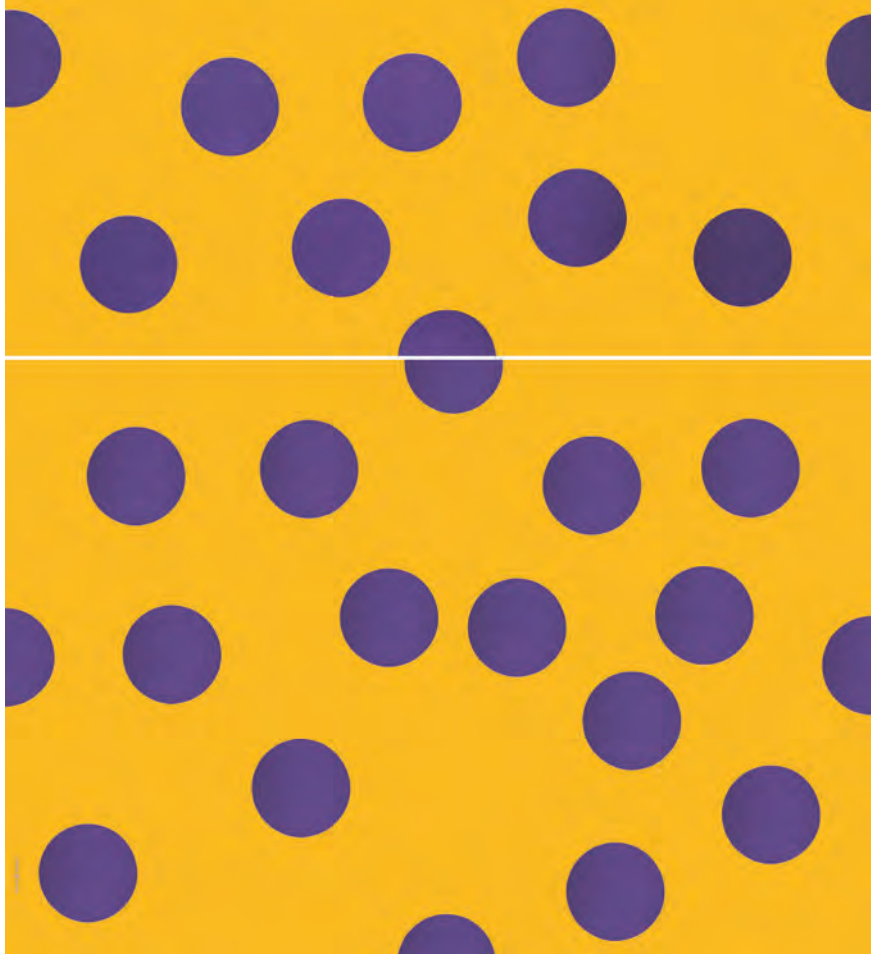
399) Pašić – Tadić

Collegium Artisticum, 22 February – 8 March 1990,
poster Branko Bačanović, 2x(100x70cm), 1990

400) Yugoslav Dokumenta '89

Poster Radoslav Tadić, 2x(70x100cm), 1989

JUGOSLOVENSKA DOKUMENTA '89



400



401

401) The Zvono Group

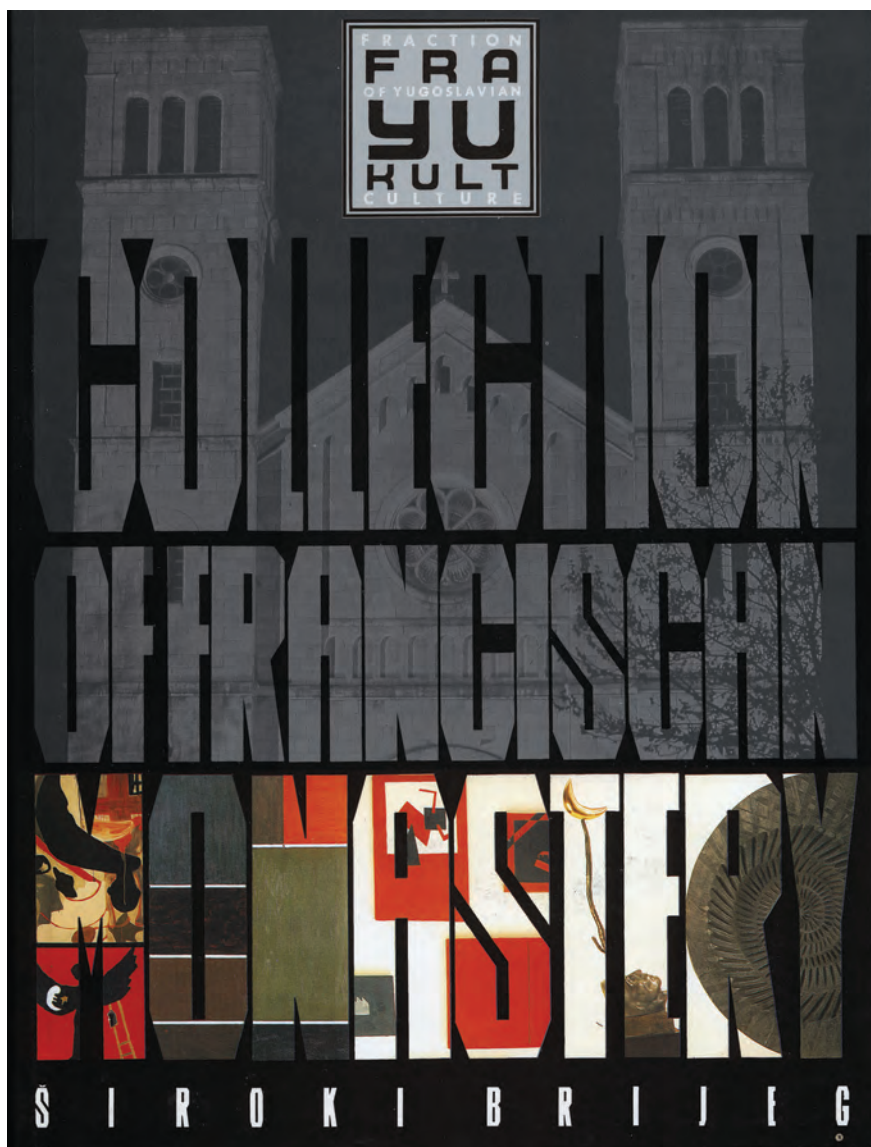
Performance, Koševo Football Stadium Sarajevo, 1987

The Zvono Group was founded by students of the Academy of Fine Arts in Sarajevo, Biljana Gavranović, Narcis Kantardžić, Sead Čizmić, Satko Hadžihasanović and Saša Bukvić in 1983, and the group was later joined by photographer Kemal Hadžić. With their action the group moved their works from intimate spaces (premises of their studios) to public spaces thus bringing them closer to ordinary people. Naturally, Braco Dimitrijević had made their interventions in space much earlier, however, the efforts of the Zvono Group are considered important in the democratisation processes in the 1980s, which

opened new opportunities in the domain of culture and made Sarajevo one of the centers of contemporary art in Yugoslavia (Yugoslav Documenta).

402) Fra Yu Cult

The collection of contemporary Yugoslav art held in the repository of the Franciscan Monastery in Široki Brijeg (Vlasta Delimar, Bojan Gorenec, Jusuf Hadžifejzović, Irwin, Jadran Adamović, Željko Kipke, Julije Knifer, Adrian Kovacs, Ivan Kožarić, Vlado Martek, Goran Petercol, Mladen Stilić, Ilija Šoškić, Raša Todosijević, Veš slikar svoj dolg), authors of the project: Franciscan monk Jozo Pejić and Jadran Adamović, 1990.



402



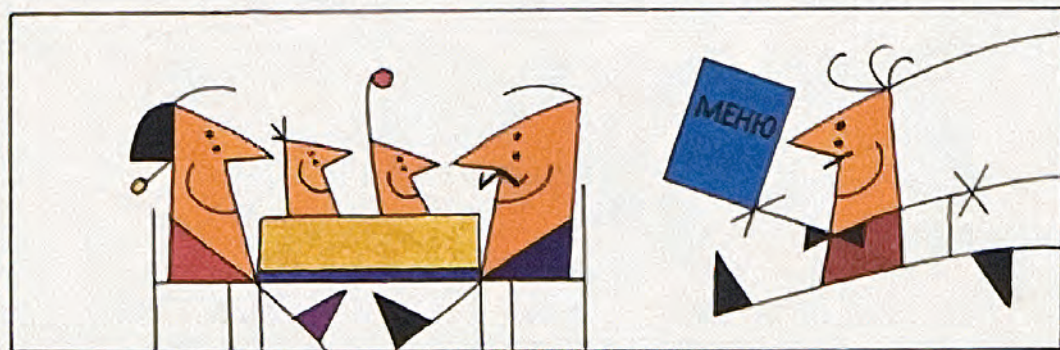
403

403) Mirsad Konstantinović

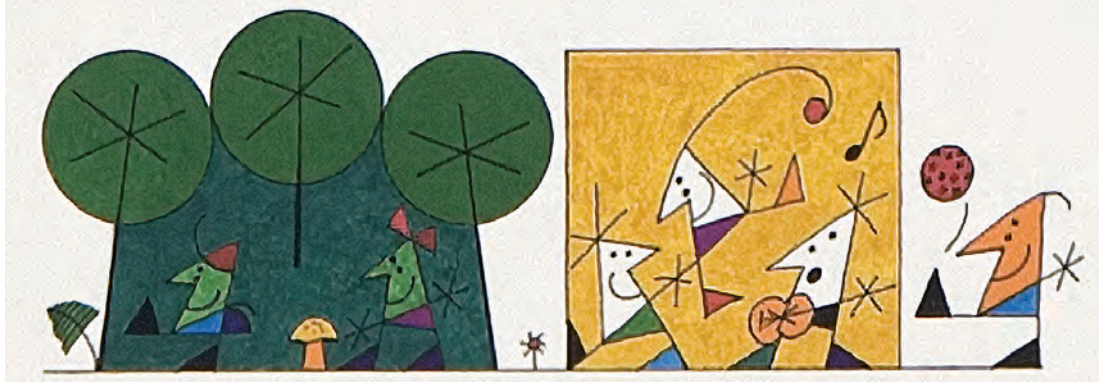
Illustration for the book: M. Topić, V. Bukarica, M. Marojević "Mostovi zavičaja", Svjetlost, Sarajevo, 1989

404) Mirsad Konstantinović

Illustration for the book: M. Katanić-Bakaršić, N. Moranjak-Bambur, M. Tanović "Ruski jezik 5", Svjetlost, Sarajevo, 1990



404





405



406

405) The 9th Congress of the Communist League of Bosnia and Herzegovina

Poster Dževad Hozo

406) New Soviet Film

Cinema Tesla, 28 February – 6 March 1990, poster TRIO

407) YU Fest '88

Poster by TRIO



408

408) Sex – Enemy of the Party No. 1

Directed by Dušan Sabo, Bosna film Sarajevo,
designed by Čedomir Kostović, photo reproduction
Mehmed Akšamija, 1991



409

409) Amra and Mila

Poster by Amra Zulfikarpašić and Mila Mikanović

410) Exhibition of works of teachers and associates of ALU Sarajevo

Art Gallery BiH, Sarajevo, 11-31 January 1990, posters
by Mladen Kolobarić, Stane Bernik and Čedomir
Kostović.





411

411) Ljudmila Rezumovska, Dear Elena Sergeevna
 Director Gorčin Stojanović, Yugoslav Drama Theatre,
 Season 1989/90, designed by TRIO, 1989

412) Buster Keaton
 Open Stage Obala

OTVORENA SCENA "OBALA"
SARAJEVO, OBALA 13, tel 213-692

BUSTER KEATON



PETAK 11. NOVEMBAR	
K O L E D E	19,00
G E N E R A L	24,00
SUBOTA 12. NOVEMBAR	
SEDAM DNEGA	19,00
N A V I G A T O R	21,00
NEDELJA 13. NOVEMBAR	
BASTER DETEKTIV	19,00
STEAM BOAT BILL JR.	21,00

PROGRAM JE REALIZOVAN U SARADNJI SA AMERIČKIM CENTROM SARAJEVO
SVE PROJEKCIJE CE BITI UZ GLAVNIJU PRATNJI

412

THE ERA OF DEMOCRATIZATION

From the moment the 14th Extraordinary Congress of the League of Communists of Yugoslavia was interrupted and practically ended ideological and political domination of the Communist Party and its power to lead peoples of Yugoslavia, the path for a possible democratization of the country was open. At first, the forces that took over the leading position from the League of Communists were Yugoslav republic leadership.

However, new parties were established soon after. Thus, Party for the Democratic Action, Serb Democratic Party and Croatian Democratic Union BiH were formed in the mid-90s. The leaders of the named parties at first promised to citizens of Bosnia and Herzegovina that our country was to become another Switzerland. The dissenting views defined in their respective national programs with regard to Yugoslavia as a common state, and understanding of its future historical destiny, led all citizens of Bosnia and Herzegovina instead of becoming Switzerland to the 1992-1995 war. The consequences of that war are well known – a human loss, material damage and most tragically – devastated society, a society, which lost its own development potency in terms of education, science, culture and economics.



413

**413) Stjepan Kljuić (HDZ), Radovan Karadžić (SDS)
and Alija Izetbegović (SDA)**
Sarajevo 1991

414) Bosanski pogledi
Weekly magazine, No. 17, 27 June 1991

BOSANSKI POGLEDI

Cijena 30 din. Nedjeljni list Broj 17 27. juni 1991. god.



BEJKER U BEOGRADU:

ZBOGOM JUGOSLAVIJO?





415



416

415) It is known! HDZ – Croatian Democratic Union of BiH

designed by Ivan Doroghy, poster, 1990

416) MBO Muslim Bosniak Party

Organisation – Adil Zulfikarpašić, With me – to Europe, photo Luka Mjeda, 1990

417) SDA – Alija Izetbegović and Fikret Abdić, Our candidates for the Presidency

designed by Z. Bebek, poster, 1990



ALIJA IZETBEGOVIĆ

TRADICIJA I
TOLERANCIJA

FIKRET ABDIĆ

POSLOVNOST I
EKONOMSKI PROGRES

NAŠI KANDIDATI

ZA PREDSJEDNIŠTVO BiH



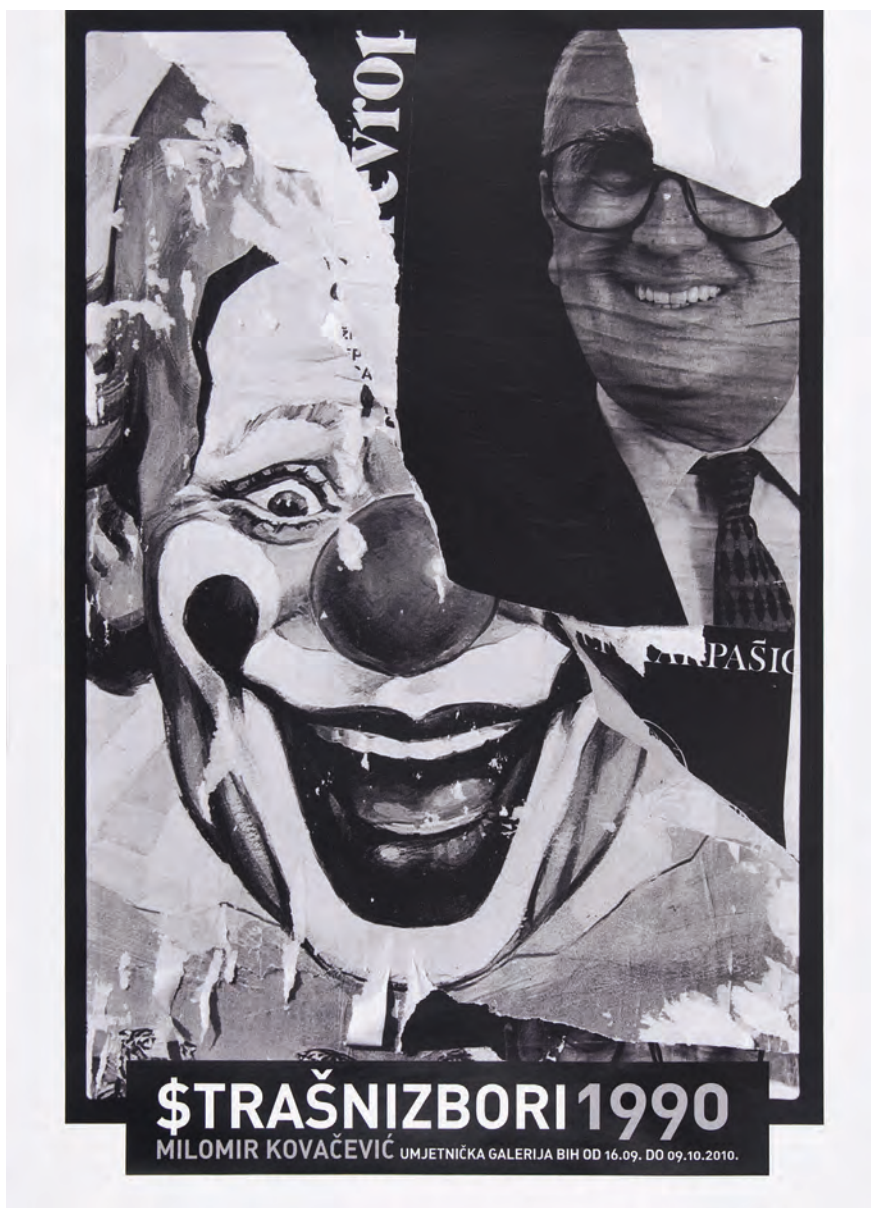
418

418) Milomir Kovačević Strašni – Elections 1990

Photo (1/30), 130x40cm, 1990.

419) Milomir Kovačević Strašni – Elections 1990

Poster, 100x70cm, 2010. This is actually an exhibition of Milomir Kovačević Strašni's photographs held at the Art Gallery of BiH in Sarajevo from 16 September to 9 October 2010, which documented the first democratic elections in Bosnia and Herzegovina in 1990, their protagonists – leaders and political parties – and the ways of their promotion.



419

1992 – 1995 THE PERIOD OF THE REPUBLIC OF BOSNIA AND HERZEGOVINA

It is extremely difficult to outline the social framework for this period in the history of Bosnia and Herzegovina. The reason for this can be found in the fact that numerous events and actors were only a manifestation or the ultimate consequence of several processes, which, if identified individually go deeply into the history of the Balkans and would have a multi-century, if not millennium continuity. They mainly refer to the local relations between the ethnic communities in the Balkans, including the global – international relations in Europe and world as well.

The period of the Socialist Republic of Bosnia and Herzegovina, ideologically oriented and led by the Communist Party of Yugoslavia at the general Yugoslav level, i.e. by the CP of Bosnia and Herzegovina established in 1946, the Communist League of Yugoslavia of 1952, i.e. the Communist League of Bosnia and Herzegovina – only suppressed and slowed down some of those processes and simply preserved them. Such processes were simply re-opened and reactivated in the era of democratization of the country, when the national parties were founded – first in Croatia, the Croat Democratic Union (HDZ) on 17 June 1989 and the Serbian Democratic Party (in Knin) in 1990, the Serbian movement of Restoration (SPO) in Serbia and, in Bosnia and Herzegovina, the Party of Democratic Action (SDA), Serb Democratic Party (SDS), and Croat Democratic Union (HDZ).

Actually, the communists were the curtain-raisers to the process as such. Ever since Tito's death on 4 May 1980, "silent" debates were held in the circles of the ruling communist elite in the country and in international political circles as well. What should Yugoslavia be like after Tito's era? Should it exist at all? The Serbian Academy of Sciences and Arts (SANU) in Bel-

grade, together with the Yugoslav communists played especially important role in such “deliberations”. It is important to note, as testified by Borisav Jović, one of the members of the last Yugoslav Presidency, that Jovan Rašković, a psychiatrist from Šibenik founded the SDS in Croatia persuaded by the writer Dobrica Ćosić, who was also a member of the SANU. The ideas instigated by the SANU began to materialize with Slobodan Milošević’s becoming a leader of Serbian communists in 1987.

The Serbian communists were the first to start introducing changes to the Constitution of 1974, considering that its provisions were not in favour of Serbia. The pressure to amend the Constitution was exercised throughout Yugoslavia in the form of street protests known as “anti bureaucratic revolution”. The result of such pressure was appointment of the cadre in Kosovo, Vojvodina and Monte Negro that was loyal to Serbian leadership. By proclaiming the amendments to the Constitution of Serbia in March 1989, Kosovo and Vojvodina lost the status of autonomous provinces. In 1989, the “anti bureaucratic revolution” moved on to Croatia. However, the strongest resistance such attempts of Serbian communist, already supported by Serbian nationalism, was given by the representatives from Slovenia. The ideological clash within the CP culminated in the interruption of the 14th Extraordinary Congress of the Communist Party of Yugoslavia, held in Belgrade on 20-22 January 1990. The interruption of the Congress actually meant the end of the Alliance Communist Parties of Yugoslavia. Prior to the Congress, the Party leaderships of Slovenia and Croatia had already adopted a decision on introducing a multiparty system.

In Bosnia and Herzegovina, the process of reshaping of the relations within Yugoslavia through the institutions of the system had started before Slobodan Milošević came into power in Serbia. The first event was the trial to Muslim intellectual, known as Sarajevo Process (18 July – 19 August 1983), explaining it by an attempt against the Constitution of SFRY and creating an “Islamic”, “ethnically cleansed” state in the territory of BiH. Another important event was the “Agrokomerc” scandal in 1987-1988, the political consequence of which was the removal of Hamdija Pozderac from the political scene. Both events, when looked at from this time distance, should be interpreted as a process of creating presuppositions for “reshaping Bosnia and Herzegovina” from the community of equal citizens into a territory ap-

propriate to accommodate the ideas of a new era – the period of a post socialist Yugoslavia.

On 2 January 1990, the official paper of the Socialist League of the Working People of the SRBiH, the daily *Oslobođenje* appeared without the heading “Comrade Tito, we swear to you”, which might have been interpreted as a minor editorial intervention, yet it announced many things.

The same day the Presidency of the SR of Bosnian and Herzegovina issued a press release in which founding of the parties and organisations (in Croatia and Serbia), primarily Croat Democratic Union (HDZ) and Serbian Restoration Movement (SPO) was considered to be a “manifestation of tragic ideas nourished by Ustashe and Chetniks and other reactionary and fascist forces”.

All this meant that the Communist league was losing its position of a leading ideological social force. National parties were founded in Bosnia and Herzegovina by the middle of 1990. The Party of Democratic Action was founded first in May. Its first president was Alija Izetbegović, a lawyer from Sarajevo. Serbian Democratic Party was founded upon the incentive by Vladimir Srebrov, a writer from Sarajevo, and soon afterwards, Croat Democratic Union whose first president was Davor Perinović, a physician from Sarajevo. The three parties created an “anticommunist coalition” and were the protagonists of the political processes, which led the peoples, and the citizens of Bosnia and Herzegovina into the war after the elections for the Presidency and the Parliament of SRBiH held on 18 November 1990. Radovan Karadžić, a psychiatrist and a writer, became the leader of SDS very soon after its foundation, and Stjepan Kljuić, a journalist became a leader of HDZ. Alija Izetbegović, Radovan Karadžić and Stjepan Kljuić were a political trio who promised the citizens of Bosnia and Herzegovina to have a state “like Switzerland”.

However, the political fate of Bosnia and Herzegovina did not depend on them solely. Active actors of “Bosnian politics” were outside BiH – the neighbouring republics Serbia and Croatia, or, to be more precise, their national and state leadership, and the “international community” and forces of political power within it.

The first elected Presidency of SRBiH was composed of Alija Izetbegović and Fikret Abdić, as the representatives of the Muslim people, Biljana

Plavšić and Nikola Koljević, as the representatives of the Serbian people, and Stjepan Kljuić and Franjo Boras as the representatives of the Croatian people. Ejup Ganić became a member of the Presidency as a representative of the others. After the multiparty elections, Alija Izebegović (SDA), a Muslim representative, became the first President of the SRBiH; Momčilo Krajišnik (SDS), a Serbian representative, became the President of the Parliamentary Assembly, and Jure Pelivan (HDZ), as Croat representative became President of the Government of SRBiH.

In 1991 the political processes in Yugoslavia were characterized by numerous conflicts. Since these problems could no longer be resolved at the level of the Communist League of Yugoslavia, at the extraordinary 14th Congress the burden fell on the authorities at the level of the republics. The political representatives of the Serbs, Croats, and Slovenes at the top of the state could not agree on which road to take and how to reorganize the Yugoslav federation. The international community got involved in the negotiations. On 25 June 1991, Slovenia proclaimed independence unilaterally by the decision of its Parliament. On 27 June, the JNA launched a military attack against Slovenia. This was, actually, the beginning of the war in Yugoslavia. Tuđman and Milošević, “behind the closed door” reached a secret agreement on dividing Bosnia and Herzegovina.

Lord Carrington convened the first session of the Conference on Yugoslavia in The Hague on 7 September.

At the session of the SRBiH Assembly, held in Sarajevo on 14-15 October, Radovan Karadžić declared (on 12 October) at the speaker’s platform: “Do not think you will not take Bosnia and Herzegovina to hell, and perhaps the Muslim people into disappearance. Because the Muslim people cannot defend itself if there be a war here.”

The Assembly passed a Declaration on BiH as a sovereign and indivisible state of equal peoples.

SDS organized a referendum on 9 and 10 November, on staying within Yugoslavia. Based on the referendum, the SDS caucus in the Assembly of BiH adopted a decision on 21 November to set up the Assembly of the Serbian people in BiH. Along the same line, SDS proclaimed at Pale the Republic of Serb people in Bosnia and Herzegovina, which included five Serbian autonomous provinces.

European Community recognized the independence of Croatia on 15 January 1992.

In Bosnia and Herzegovina, the referendum on independence was held on 29 February 29 and 1 March. The response was 63.4% of the overall electoral body and 92.68% citizens, mainly Muslims and Croats, voted for the independence. The Referendum on independence was one of the conditions foreseen by Badinter's Commission for Bosnia and Herzegovina to be recognized at the international diplomatic scene.

What followed the proclamation of independence of Bosnia and Herzegovina was an open aggression launched by the JNA and various paramilitary formations. The European Community recognized the independence of Bosnia and Herzegovina on 6 April 1992. Radovan Karadžić proclaimed Republika Srpska the very same day at midnight. On 21 May 1992, Bosnia and Herzegovina became a member state in the United Nations. With the international recognition, the Socialist Republic of Bosnia and Herzegovina changed its name into the Republic of Bosnia and Herzegovina.

Bosnia confronted the war with no army and no weapons, and it was only later that it had the Army which was, initially, a true army of Bosnians and Herzegovinians, all citizens of Bosnia and Herzegovina; however, with the war advancing, due to the inconsistent conduct of the state leadership, it grew into the army of one party only (SDA) and one people. In 1993, the national denomination Muslims was changed into Bosniaks.

The citizens of BiH manifested their anti-war orientation by the massive protests in Sarajevo, on 5 April 1992. In the protests, Suada Dilberović and Olga Sučić were killed by the sniper fire from the posts controlled by the Serbian paramilitary. It was the day when the siege of Sarajevo started – the longest siege of any capital ever, three times longer than the siege of Stalingrad in the World War II. The siege lasted 44 months, from 5 April 1992 to 29 February 1996.

The city was besieged by military units of Republika Srpska and by paramilitary units as well. The extremely difficult conditions of living in the city, which was almost completely cut off from the rest of the state, with no power or water supply, no food or medicines... in the city targeted by 329 artillery shells on average on a daily basis, where people were killed by shelling or sniper fire each day – did not stop its citizens to live, to dream, to hope.

After the first year of the war (1992), when the schools and faculties stopped working, the resistance to the aggression was manifested by their reopening. Classes were organized under the shelling, without electricity; the cultural life was maintained by organizing theatre performances, or guest performances by world recognized intellectuals. All this was a heroic act in the city under the siege.

Nusret Pašić organized the exhibition *Witnesses of Existence* in the destroyed Cinema Sutjeska. After him the same facility was used by Sanjin Jukić, Mustafa Skopljak, Ante Jurić, Zoran Bogdanović, Petar Valdegg, Edin Numankadić and Radoslav Tadić for their exhibitions. The exhibition *Witnesses of Existence*, as a survey of exhibitions organized in the Cinema Sutjeska represented Bosnia and Herzegovina at the Biennale in Venice in 1993. Obala Art Centar started its exhibiting activity. The gallery of the Art Academy in Sarajevo became active again. Enver Hadžiomerspahić initiated foundation of the Museum of Modern Art, Ars Aevi, Annie Leibovitz, Antony Gormley, and Christian Boltanski visited Sarajevo. Susan Sontag directed *Waiting for Godot*. In 1993, Haris Pašović first started the *International Theatar and Film Festival* in Sarajevo. In 1995, Obala Art Centar started *Sarajevo Film Festival*, which became a regular event.

The resistance to the crimes and aggression created a new art scene in Bosnia and Herzegovina, coloured by a strong social engagement. The actors at that time still young and mainly students, supported by the Obala Art Centar became recognized at the international art scene in the years after the war: Maja Bajević, Šejla Kamerić, Nebojša Šerić Shoba, Milomir Kovačević Strašni, Anur Hadžiomerspahić, and others. Damir Šagolj came out of the war as an excellent photo-reporter, a photographer with a world's reputation today (Reuters).

However, the war and the war perils have their victims as well; innocent people get killed, the populations is displaced, tide of refugees go to other countries, material and cultural good are destroyed, industrial capacities built over decades disappear. The army of Republika Srpska carried a mass execution of the Muslim population in Srebrenica before the eyes Dutch soldiers in UNPROFOR, before the eyes of the whole world community, in the UN "protected" zone.

Eventually, on 21 November 1995 a peace agreement was signed in Dayton, USA. It was signed by the Serbian, Croatian and Bosniak representatives and supported by the USA, Russia and the UN, Contact Group representatives (France, Great Britain and Germany). At the time of signing of the Agreement and as based on some estimates, the death toll in Bosnia and Herzegovina was 250.000 people, ten thousands wounded and invalids, one million and half refugees and displaced persons, destroyed towns, burnt down villages, destroyed economy.

Dayton Peace Agreement defines Bosnia and Herzegovina as a country with two entities – the Federation of Bosnia and Herzegovina and Republika Srpska, and with Brčko District of BiH. The state, not known in either political theory or political practice until then, started getting its shape, its new life. This is how present Bosnia and Herzegovina has come into existence.

RENEWAL OF BOSNIAN AND HERZEGOVINIAN STATEHOOD

The idea of historian Enver Imamović to take the medieval coat-of-arms and flag of the first Bosnian King Tvrtko I Kotromanić as the identity of the new – *democratic* Republic of Bosnia and Herzegovina was accepted in the Parliament of Bosnia and Herzegovina (without the participation of Serb political representatives) on 4 May 1992. For its proponent, it meant the renewal of the country's independence and, as such, it became the symbol of Bosnian-Herzegovinian independence. The flag and the fleur-the-lys coat-of-arms were the official symbols of Bosnia and Herzegovina until 4 February 1998, when Carlos Vestendorp, the then High Representative in BiH took a decision on the flag and the coat-of-arms – the current emblems of Bosnia and Herzegovina. It is interesting to mention that in the modern era, the period covered by this book, none of the adopted and official identities of Bosnia and Herzegovina reflect the true picture of the cultural and spiritual heritage of the people living in the country. Thus these new emblems speak more about its geographic position and European environment (the triangle form, blue background and yellow stars), and less about the culture and traditions of its inhabitants.



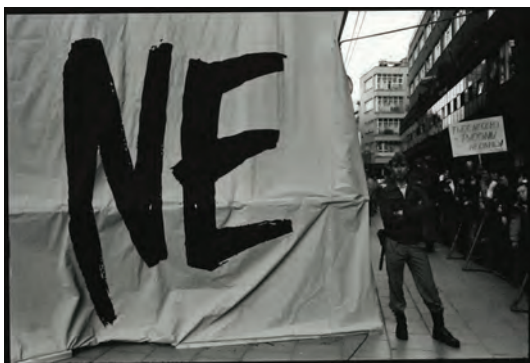
420/421

420/421) The coat-of-arms and the flag of the Republic of Bosnia and Herzegovina

The coat-of-arms and the flag of the Republic of Bosnia and Herzegovina were adopted in the Parliament of BiH on 4 May 1992. The idea for the coat-of-arms and the flag was based on the coat-of-arms and flag of the medieval Bosnia, during the rule of the Kotromanić dynasty. For its proponent, a historian Enver Imamovic, it meant the renewal of the Bosnian State. Graphic elements of the identity of Republic of Bosnia and Herzegovina were designed

by Z. Bebek. The flag is white with the coat-of-arms in the centre of the rectangular field in the 1:2 ratio.

The coat-of-arms is a replica of the coat-of-arms of the first Bosnian King Tvrtko I Kotromanić and it represents a blue shield with golden border divided into two parts by a silver diagonal line and with three golden fleurs-de-lis in each field. Its international promotion occurred in front of the UN building in New York on 22 May 1992. This coat-of-arms and the flag of the Republic of Bosnia and Herzegovina were the country's official emblems until 4 February 1998.



422/427

422/431) We wanted only peace
The anti-war rally in Sarajevo, photo Milomir
Kovačević – Strašni, 1991-1992



428/431



432

432) Josip Broz Tito

Shattered portrait of Josip Broz Tito after the anti-war rally in Sarajevo, photo Milomir Kovačević – Strašni, April 1992



433

433) From the streets of Sarajevo

Sarajevo after the anti-war rally, photo Milomir Kovačević – Strašni, April 1992

434) Sarajevo Winter '92

Poster, designed by TRIO, February 1992



434



435

435) Danilo Krstanović
Sarajevo, 1992

436) Dejan Vekić
Kao Sarajevo, 1992-1995



436



437



438

437) You are also needed for the defence of BiH
Territorial Defence of BiH, Enis Selimović, poster, 1992

438) For Home – For Herceg Bosna
HVO Sarajevo, poster, 1992

439) Ljiljan
Newspaper for the free Bosnia and Herzegovina,
Zagreb, Year 1, No. 4, 12 October 1992

LIST ZA SLOBODNU
BOSNU I HERCEGOVINU

Ljiljan

Zagreb, 12. oktobra/listopada 1992 ● Broj 4 ● Godina I ● Izlazi svakog drugog ponedjeljka ● Cijena 400 BHD, 200 HRD, 450 DEN, 100 STL, 3,2 DEM, 25 ATS, 3 CHF, 2,50 AUD

FATMIR HATIĆ, dozapovjednik CRNIH LABUDOVA, jedinice
za posebne namjene u sastavu Oružanih snaga BiH, tvrdi

SARAJEVO JE PRED DEBLOKADOM



AHMED HURŠID, pakistanski diplomat i
jedan od najpoznatijih suvremenih
poznavalaca šeriata, odgovara na pitanje

ZAŠTO SE ZAPAD BOJI ISLAMA



GENERAL-BOJNIK
DAJDŽA:

BOSNI TREBA NJEZIN BOBAN

TOMISLAV BUČONJA, vojni
komentator »Muslimanskog
glasa«, analizira šanse Armije
BiH

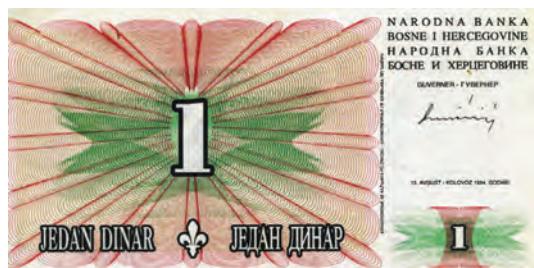
MILOŠEVIĆ GUBI RAT NA PROLJEĆE

NAPETOST NA
KOSOVU

BALKANSKI RAT NA POMOLU

BORBE ZA SJEVERNU I U SREDNJOJ BOSNI

ZAŠTO »OTAC ZLA« NEGIRA JEDNU NACIJU?





449

449) Oslobodjenje, Sarajevo, 1992

Building of the Oslobodjenje daily destroyed in 1992, at the beginning of the war.

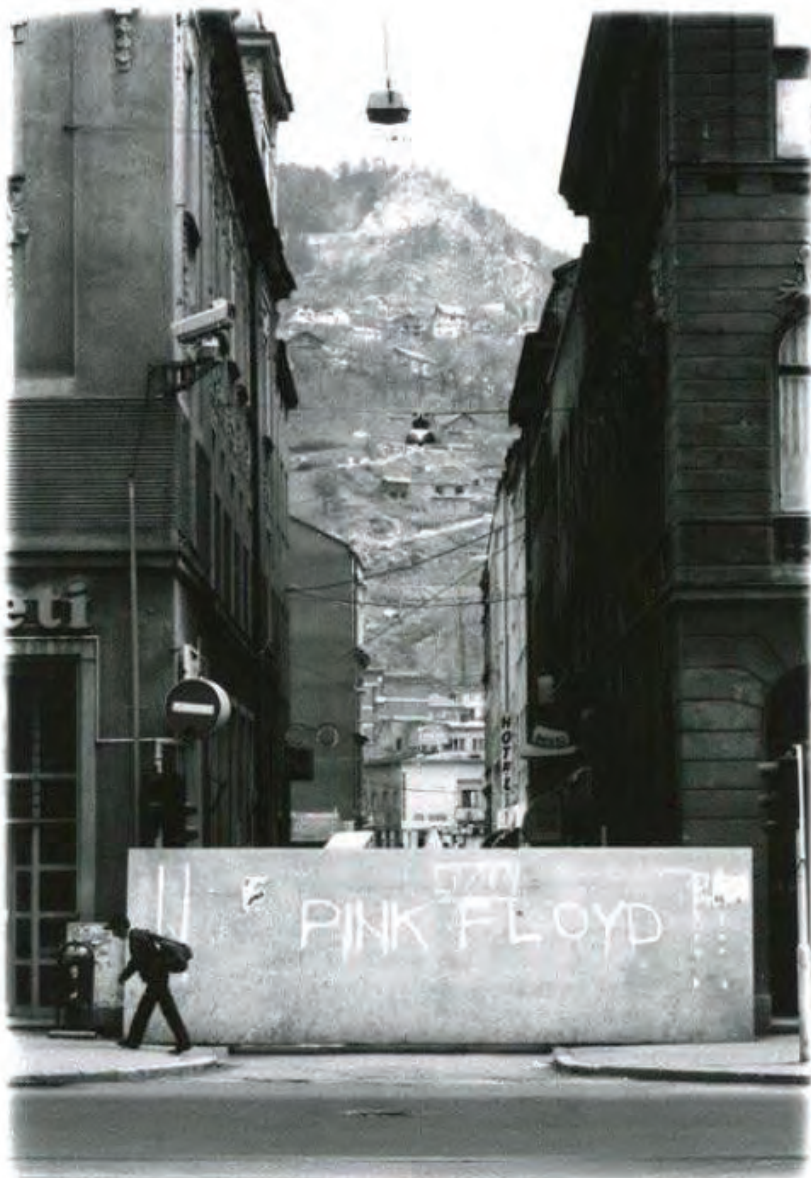
450) Pink Floyd

Photo Kemal Hadžić, Sarajevo, Kulovića Street, 1993

Pink Floyd used this photograph for the cover of their jubilee album marking the 30th anniversary of their presence on the music scene.

"One day I saw there was a message on my answering machine. I pressed the button and there was a woman

who spoke a proper English, which I don't speak, especially that American English. I didn't get who she was, what she wanted and decided to call back. She told me that she was the designer who worked with Pink Floyd since the beginning of their work and that she saw my photograph in some book and that she wanted to use it for their jubilee, 30th anniversary edition, some Pink Floyd remake and I sent her the photograph, which she later included in the cover", said Kemal Hadžić in an interview with Dani magazine, in 2013, on the occasion of the exhibition of his works in Sarajevo.



450



451



452

451) Festival Sarajevo – The Sarajevo Winter '93

The cellist Vedran Smajlović plays in the destroyed Sarajevo National, photo Kemal Hadžić, design of poster by Enis Selimović, 1993

452) The Sarajevo Cellist

The cellist Vedran Smajlović plays in the shelled and destroyed Youth Center– Skenderija Cultural and Sport Centre Sarajevo, photo Kemal Hadžić, 1993



453

453) Nusret Pašić, Witnesses of the Existence

Exhibition held in the premises of the destroyed Sutjeska cinema, Sarajevo, March 1993

454) The Apollo cinema – The first war-time cinema in Sarajevo, 1993

Marking the 10th anniversary of the establishment of the first war-time cinema in Sarajevo, poster, 2003

455) Wood gravure – Sarajevo '93

The Mak Gallery, Sarajevo, 30 December 1993, poster by Salim Obralić, 1993



454



455



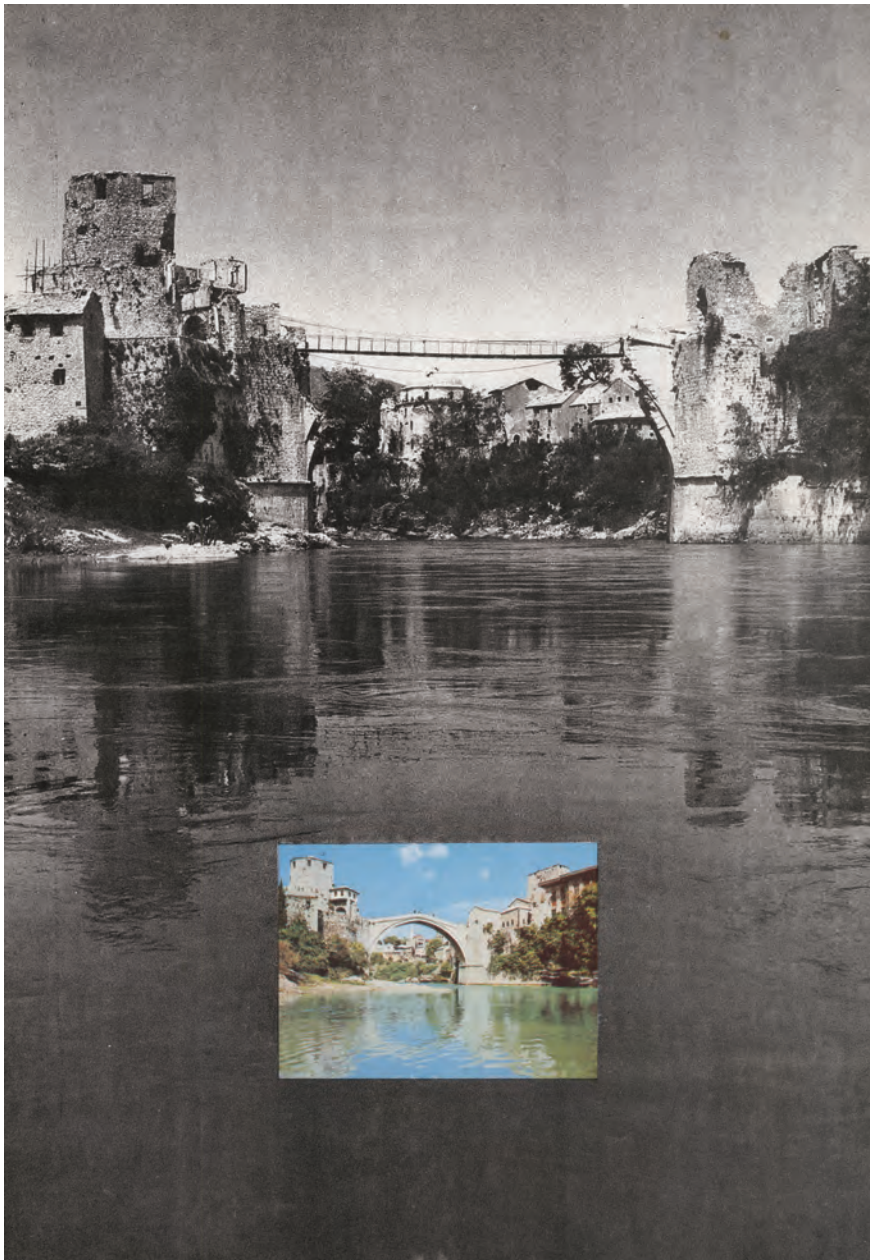
456

456) Zlatko Ugljen

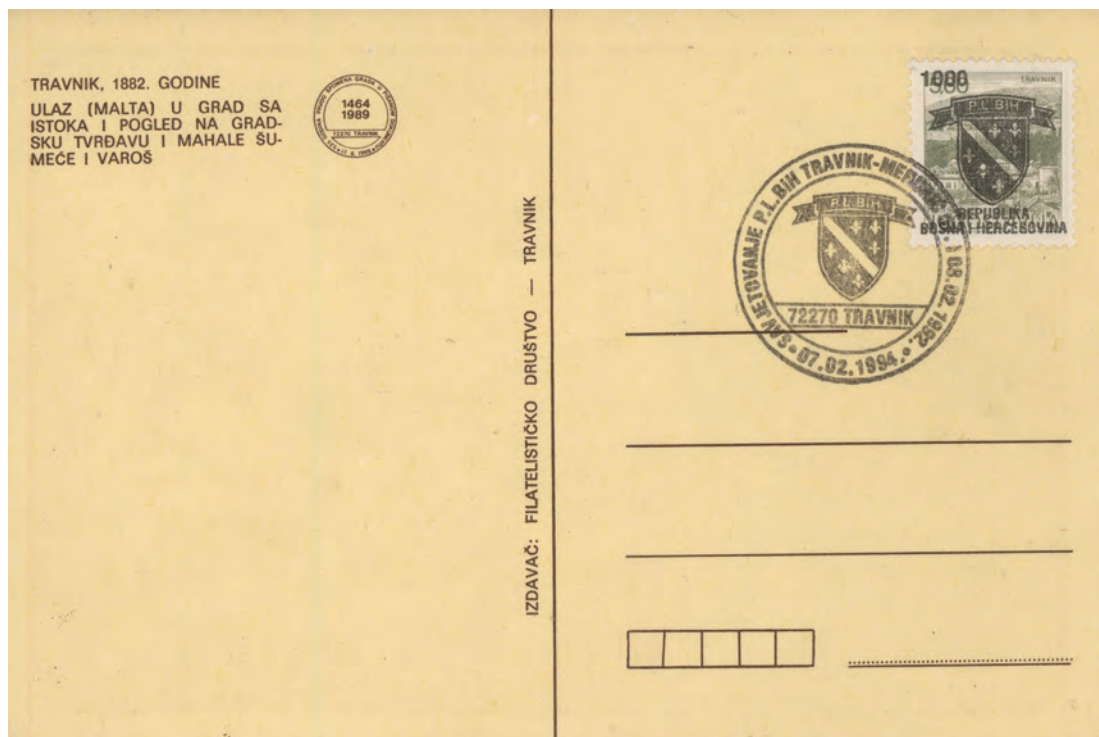
The Ruža hotel – one of the most important works of modern architecture in Bosnia and Herzegovina, designed by architect Zlatko Ugljen in 1973-1975 (See pictures 278/283). It was completely destroyed during the conflict in Mostar in 1993.

457) Old Brige – Mostar, 1993

A Catalogue cover, 1994



457



458

458) The first war-time stamps of the Postal Service of BiH, Travnik

Published by the Philatelic Society Travnik, the first day 7 February 1994

459) The first war-time stamps of the Postal Service of BiH, Travnik

In the nominal values of 100, 500 and 1,000 dinars, the stamps were published by the Philatelic Society Travnik and issued on 7 February 1994. The old stamps, published by the Yugoslav Postal Service in nominal values of 10, 5 and 5,60 dinars, were re-printed and sealed with the coat-of-arms of the Republic of Bosnia and Herzegovina.

SHILKA



- 1.- STARI MARKI SFRJ
- 2.- PRITISK
- 3.- NOVE MARKI R BiH
- 4.- POŠTOVANJE FIG



460

460) Radio Wall Sarajevo

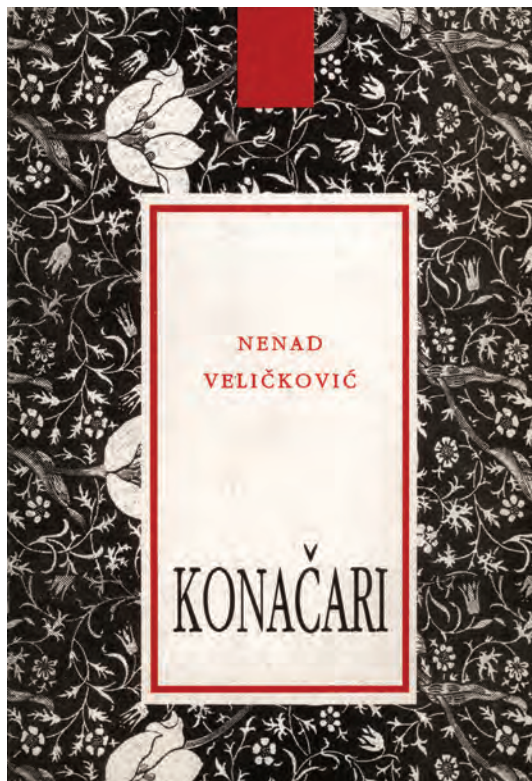
Logo, designed by Ognjenka Finci, 1993

461) Nenad Veličković, *Lodgers*

Published by Wall Sarajevo, editor Zdravko Grebo, design by Ognjenka Finci, March 1995

Radio Wall editiwas launched in 1993.

The first published book was *Thousand and One Nights* (*Tausend und eine Nacht*) edited by Zdravko Grebo and Semezdin Mehmedinović. Numerous works followed such as Maruša Krese's *Poems from Sarajevo*, Nermina Kurspahić's *Hyatus*, Alma Lazarevska's *Sarajevo Solitaire*, Karim Zaimović's *The Secret of Raspberry Jam*, Nenad Veličković's *Sarajevo Gastronauts*, Patrick Rambaud's *Battle*, Marguerite Yourcenar's *Alexis*, Hanan Al-Sheeh's *Zehra's Story*, as well as *Elements of European Law* and



461

Urbicide in Mostar. During 1995, Radio Wall launched the *Wallpaper* review. Radio Wall was an important social and cultural meeting point in the besieged city. Music produced by the alternative Sarajevo rock groups that were linked to Radio Wall and participated in a concert held on 14 January 1995 in the Sloga Club (*Down, Pessimistic Lines, D. Throne, Hindustan Motors, Gnu, Grafit, Lezi majmune, Sikter, A.P. Sound, Bedburg, Beastly Stroke, and Ornamenti*) was published on a compact disc under the title *Rock Under the Siege*. The cover for this cd was designed by Lejla Hodžić.

462) *Wallpaper*

Sarajevo, Year III, Nos. 4-5, May-June 1997, design by Ognjenka Finci

SARAJEVO, MAJ-JUNI/SVIBANJ-LIPANJ 1997.

GODINA III BROJ 4-5

Cinema 400 BHI

Jasna Šamić

SAVREMENA FRANCUSKA LITERATURA

[illegible]



463/466

463/466) Susan Sontag, *Waiting for Godot*

Directed by Susan Sontag, set design by Ognjenka Finci, produced by MESS Sarajevo, 1993
Susan Sontag (New York, 1933 – 2004) was an American author and world-renowned human rights activist (390). She visited Sarajevo nine times, the first time in 1993, during the siege of the city. At the proposal of Haris Pašović, the then manager of the MESS Festival, she agreed to adapt and direct the performance of *Waiting for Godot* (391/393). Sontag's texts and public statements had an enormous influence, particularly on American public. Thus, for example, The Washington Post published on its front page her text "Waiting for Intervention, Waiting for Clinton" on the occasion of the premiere of *Waiting for Godot*.

In an interview to German broadcasting company ARD, Susan Sontag was the first world intellectual to state that, "What is happening in Bosnia is genocide". From 1993 to 2000, she never stopped speaking about Sarajevo and BiH wherever she travelled, and published books and essays. In 2010, at the proposal of Šefik Hadžimuratović, and as homage to this activist and human rights champion, the City Council of Sarajevo renamed the square in front of the National Theatre of Sarajevo into the Susan Sontag Theatre Square.

467) International Theatre and Film Festival Sarajevo 1993/1994

Poster, Photo Annie Leibovitz, 1993
This poster was printed in New York in 200 copies



MEĐUNARODNI TEATARSKI I FILMSKI FESTIVAL
INTERNATIONAL THEATRE AND FILM FESTIVAL SARAJEVO

93/94

467



468

468) Dani

Newspaper Dani, cover side (avers), logo and design by TRIO, Sarajevo, No. 12, 21 April 1993



469

469) Dani

Newspaper Dani, cover side (revers), logo and design by TRIO, Sarajevo, No. 27, 21 April 1993

470) Dani

Newspaper Dani, cover side, logo and design by TRIO, No. 12, Sarajevo, 31 December 1994

471) Dani

Newspaper Dani, cover side, logo and design by TRIO, Sarajevo, No. 87, 26 October 1998



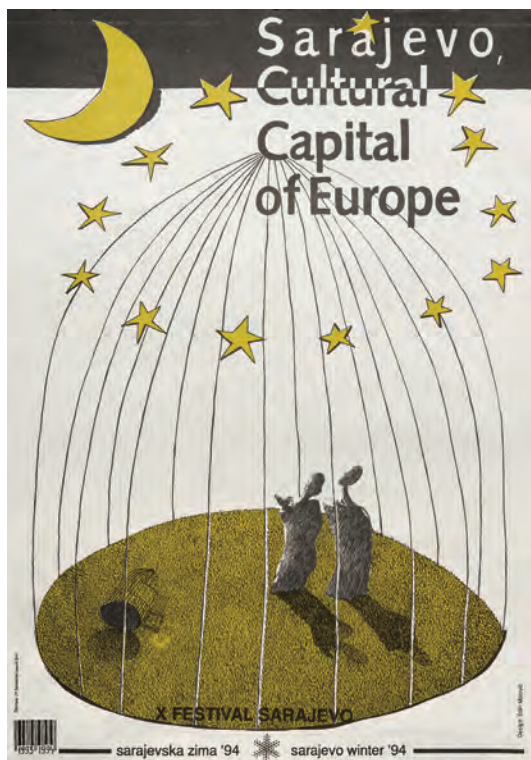
470



471



474



475



476

476) Exhibition of paintings of Salim Obralić

Art Gallery of BiH, 6-20 December 1994, design by
Salim Obralić, poster, wood gravure, 1994

477) Braco Dimitrijević – Souvenirs d'Enfance

Art Gallery of BiH, 15 September – 30 October 1994



Braco Dimitrijević

Souvenirs d'enfance

Paris Galerie de France
9 juin – 30 juillet 1994

GALERIE DE FRANCE
52 RUE DE LA VERRERIE
75003 PARIS
TEL. 1 42 74 38 00 FAX 42 74 34 67

Sarajevo Musée d'Art Moderne
15 septembre – 30 octobre 1994

UMJETNICKA
GALERIJA SARAJEVO
TRG OSLOBODJENJA 2
71000 SARAJEVO



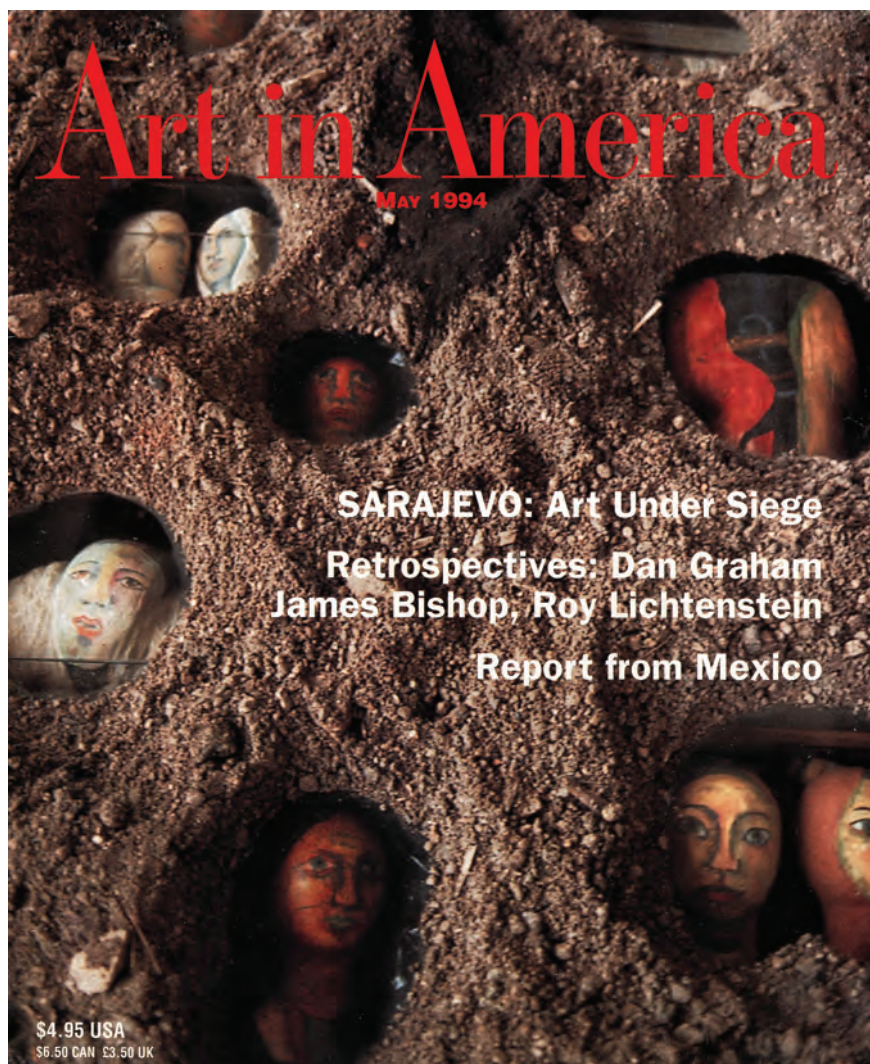
478

478) Mustafa Skopljak

Mustafa Skopljak (Kotor Varoš, 1947) appeared on the art scene of Bosnia and Herzegovina in the second half of 1970s as a proponent of the ideas promoted by the Space – Form group. As a sculptor, he had already got out into space and ambiance, so that “interventions in space” were not strange to him. With his works that laid bare the artistic language and merged matter, space and light (darkness), he spoke about existential and spiritual challenges facing modern man using the example of the suffering of Sarajevo. His installations made within the project of *Witnesses of Existence* were deservedly well received by international artistic public.

479) Art in America

Mustafa Skopljak, Art under the Siege, cover of the Art in America review, May 1994



479



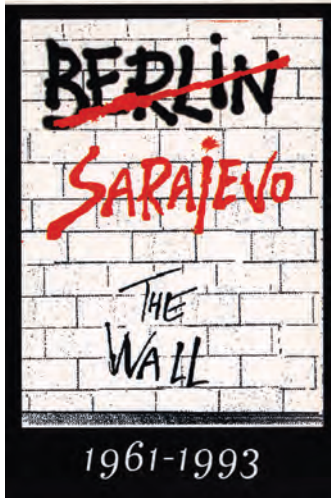
480

480) Enjoy Sarajevo

From the series of postcards from the besieged Sarajevo – "Greetings from Sarajevo", postcard 1993, poster 1995, designed by TRIO

481) Greetings from Sarajevo

Series of postcards from the besieged Sarajevo, designed by TRIO, 1993-1995





482

482) Tarik Samarah, Srebrenica

A photo from the series of documentary photographs taken between 2000 and 2003, during the exhumation of the victims of genocide in Srebrenica that was committed between 11 and 19 July 1995 by the Army of Republika Srpska in the UN safe zone Srebrenica. To date, 8,732 victims have been identified. The entire opus of Tarik Samarah, thematically defined by the exhumation of victims of the Srebrenica genocide, was published in 2006, in the monograph *Srebrenica*. Today, there is also a museum in Sarajevo that keeps the memory of Srebrenica. The museum has been equipped thanks to support provided by the Turkish Development Agency – TİKA and opened for public on 12 July 2012.



483

483) Tarik Samarah, The Mothers of Srebrenica

The Mothers of Srebrenica paying visit to the Anne Frank Museum.

484) Almin Zrno, Srebrenica

Almin Zrno took this photograph in Srebrenica on 11 July 2003, during the funeral – burial of innocent victims of the Srebrenica genocide thus making an epic work about pain. The pain dimension he recorded on the face of this woman – mother mourning her lost children (*"With my death my whole world has died"* – Mak Dizdar) as if it was the face of the soil – gaunt, chapped, wrinkled, dried. As if life has moved elsewhere and only silence – lasting and timeless – has remained. That is why it is no wonder that Safet Zec, a painter with a special sensitivity – the painter of Bosnia – found a motive for his epic on Srebrenica in this photographic work of Almin Zrno.



484



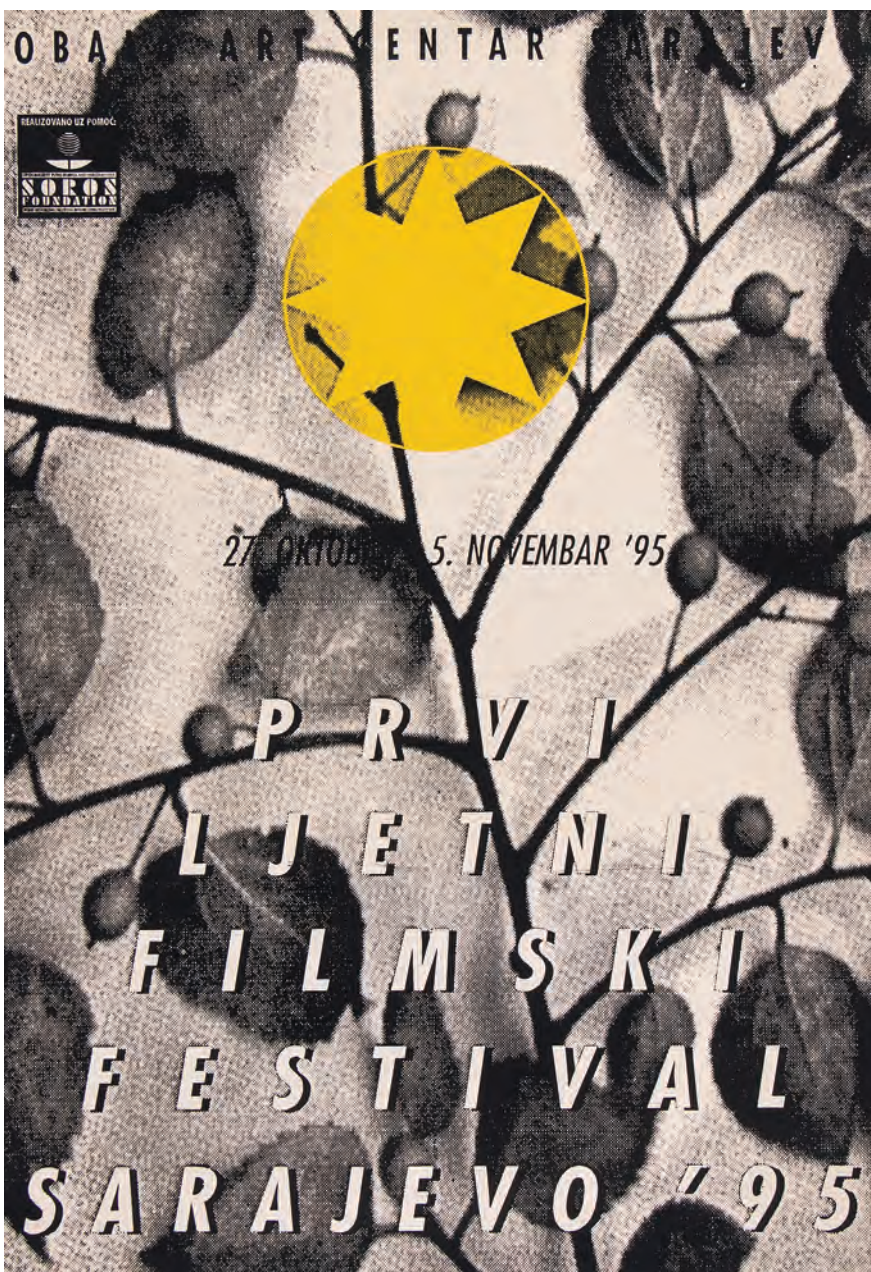
485



486

485/488) Milomir Kovačević – Strašni, Sarajevo

Living in Paris in the post-war years, Milomir Kovačević – Strašni recorded the memories of those who had left Sarajevo and Bosnia out of necessity, due to the war or because they had been wounded. The nostalgic memories and souvenirs are what they had brought along. Kovačević managed to collect about one hundred of such objects and memorabilia.



489



490

489) The 1st Summer Film Festival Sarajevo '95
 Obala Art Center Sarajevo, 27 October – 5 November
 1995, design by Izeta Građević

490) The 2nd Sarajevo Film Festival '96
 Obala Art Center Sarajevo, 10-18 September 1996,
 design by TRIO



491

491) Nusret Pašić

The Sarajevo Library– History of the World, combined technique, objects, commenced in 1992

This series of objects – the book which Nusret Pašić, one of our most renowned artists, started making by the end of 1992 (while his work on this themes is still under way) is an image to Sarajevo City Hall that was, until the war, the National Library of Bosnia and Herzegovina most of whose books were swallowed by flames caused by the shells and incendiary projectiles fired from the positions of the Army of Republika Srpska. It is also a homage to books understood as the “memory of the world” – the

custodian of human knowledge, its achievements as well as the lasting legacy of civilisation. Books– forms situated and organised by Nusret Pašić as objects in space are the “*figures of open connotations*” (Kasim Prohić) – but also the open graves of our dilemmas, weaknesses, stumbles and falls. *Historia magistra vitae est* –that is what those wiser than us have taught us. We, the inhabitants of the Balkans, obviously have failed to learn the lesson of history and that is why history keeps repeating to us!

492) Nusret Pašić

Letter, installation, Obala Gallery, Sarajevo, 1996



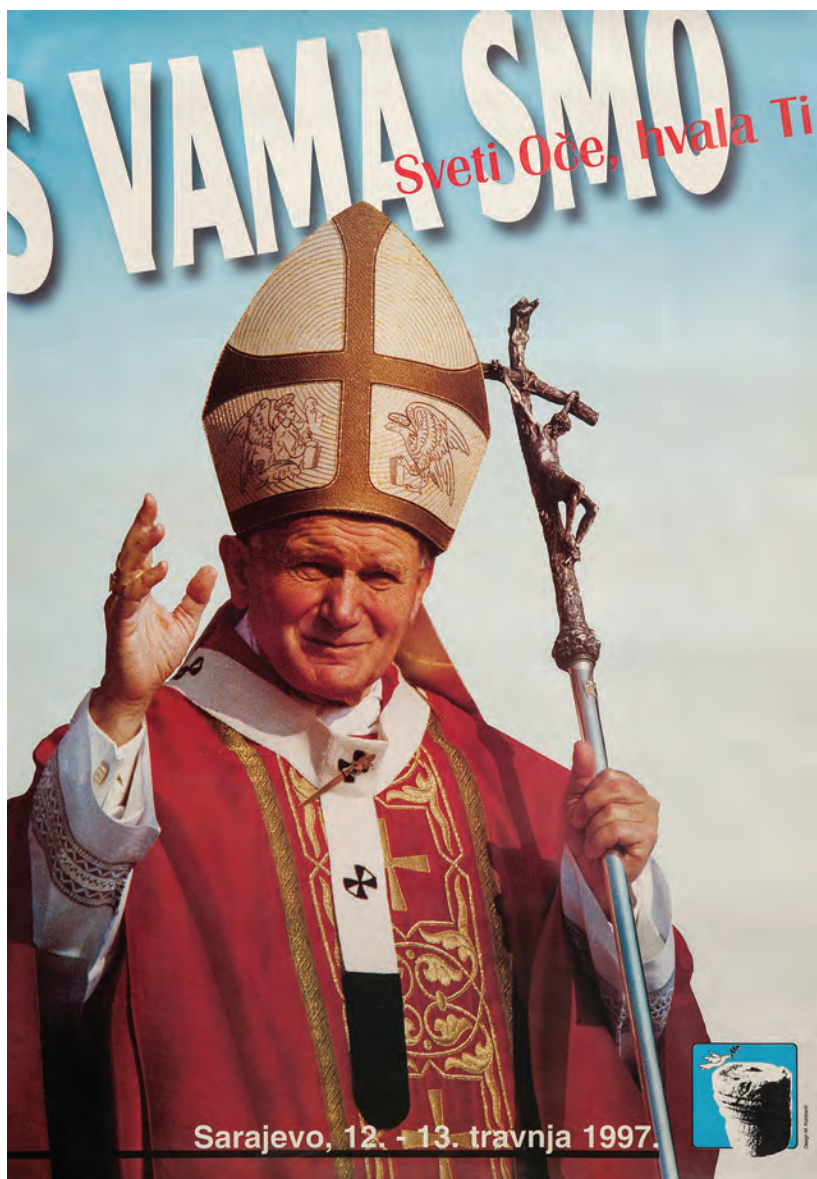
492



493

493) Papa is coming to visit us

Croatian Catholic Youth, 12 and 13 April 1997, design
by Martino, Mostar



494

494) We are with you

Sarajevo, 12 and 13 April 1997, design by Mladen Kolobarić

1996 POST-DAYTON PERIOD IN BOSNIA AND HERZEGOVINA

With the signing of the Dayton Peace Agreement (after negotiations held from 1 to 21 November 1995) in Paris on 14 December 1995, a framework was created for a “new”, post-war period in the life of Bosnia and Herzegovina and its society. It is interesting to mention that, for quite a while, the Dayton Peace Agreement was not officially translated in BiH, nor was it ratified in the national Parliament. The Agreement was signed without the involvement or knowledge of the citizens of BiH. The legitimate Presidency of the Republic of Bosnia and Herzegovina, which, according to the country’s Constitution, was the only body competent to take the “Decision” to sign the Dayton Peace Agreement, never took that Decision. Neither did the Parliamentary Assembly of the Republic of Bosnia and Herzegovina. In February 2008, it was found out that the original General Framework Agreement for the Peace in Bosnia and Herzegovina (as this document is officially called), had been lost”. By the end of 2009, at the request of the House of Representatives of the Parliamentary Assembly of BiH, the French Ministry of Foreign Affairs sent, via the Ministry of Foreign Affairs of BiH, a certified photocopy of the original Dayton Peace Agreement with all its annexes. In such a legal ambiance, the post-war life continued in Bosnia and Herzegovina and its citizens and peoples. Political forces that led the “warring parties “ continued to lead the post-war processes!?

The role of the international community’s *High Representative* (OHR) has been extremely important in the processes of introduction of those elements of the system that enabled the continuity of the State of Bosnia and Herzegovina in terms of securing its common currency, creating joint Armed Forces, single vehicle registration plates, citizens’ personal docu-

ments, and those public services that are of interest for the State of Bosnia and Herzegovina. As the matter of fact, with the creation of entities – i.e. the Federation of Bosnia and Herzegovina and Republika Srpska, as well as Brčko District – administrative competences have been divided into the competences of joint institutions at the state level and those at the level of entities and Brčko District. It is interesting to note that in international finances, the acronym used for the country's joint currency, which replaced Bosnian Dinar in 1998, is BAM (Bosnian Mark), while in internal payment operations it is called «Convertible Mark» and that it was pegged to German Mark and then, with the introduction of Euro it is pegged to Euro (1 € = 1.95583 KM).

Transition – as this period in the historical development of Bosnia and Herzegovina is called in political discourse is still an open process. It began with the Peace Agreement, which only ended the war (1992-1995). The transition actually began in 1990, with “first democratic elections”, and continued with the change of social ownership into the state ownership, pursuant to the *Law on Transformation of Social Ownership* adopted by the Assembly of RBiH (Official Gazette of RBiH, NO. 33/1994), and the process of privatisation that is still under way. The process of transition in Bosnia and Herzegovina is a complex one and is not reduced to economic dimension, but encompasses the full transformation of society – ideological, education, cultural, etc. – from one system of social and societal relations into another. Civic – secular society is more and more pushed aside by the ethnically and nationally determined one. We have been witnesses of the process of establishing, inter alia, of ethnically defined academies of arts and sciences, so that, in addition to the existing Academy of Arts and Sciences of Bosnia and Herzegovina, we now have ANURS (Academy of Arts and Sciences of Republika Srpska, established on 11 October 1996), BANU (Bosniak Academy of Arts and Sciences, established on 9 June 2011 in Novi Pazar, Serbia), HAZUBiH (Croatian Academy of Arts and Sciences of Bosnia and Herzegovina, established on 23 June 2014 in Mostar).

Meanwhile, the National (Land's) Museum of Bosnia and Herzegovina in Sarajevo, the oldest scientific and cultural institution in the country, established in 1888, was closed – together with another six relevant cultural institutions. Ever since the signing of Dayton Peace Agreement, the legal sta-

tus of these institutions (the National Gallery of BiH, the Cinemateque of BiH, the Library for Blind and Partially Sighted Persons, the Historical Museum, The Museum of Literature and Theatre Arts, the National and University Library of BiH) has remained unresolved. The National Museum of BiH was closed for public on 4 October 2012. It took almost three years for it to be re-opened on 15 September 2015, mainly thanks to the civic action "I am the Museum". In the period from 2 August to 9 September 2015, over 3,000 citizens, public figures and guests from the region and the world, as well as 300 legal entities, took part in the action "I am the Museum", which was aimed at resolving the question of legal status of the National Museum and another six institutions of relevance for BiH, as well as at securing the funding of their regular activities.

The principle of de-centralisation, internal organisation of the country (two federal units and District Brčko), the fact that the Federation of BiH comprises ten cantons – it all has led to the situation wherein educational curricula are decided and conceptualised „locally”, with the focus on education in the so-called „national group of subjects”, and less on exact scientific disciplines. There is an ever-growing number of private schools and universities. Evident impoverishment of public educational funds has caused stagnation, inadequate infrastructure, drop in quality and in educational and scientific standards, which consequently led to an ever-growing gap between the BiH society and key technological trends of the modern world.

Nevertheless, there are results and achievements. Awards won by our talented and diligent pupils at international competitions in Mathematics and Physics recommend them for international scholarships and studying at prestigious world universities, above all in Europe and America.

International success of our co-patriots is visible in different areas of creativity. The 1992-1995 war forced many of them to leave home and find refuge in the EU and the U.S.A. They obtained education at universities there, and thus gained necessary qualifications to participate in international labour market. I will mention here only some of them. In the area of car design, exceptionally successful are Omer Halilhodžić (VW, Mitsubishi, Mercedes Benz, Ferrari, Škoda) and Kemal Curić (Ford). The new stars appeared on the stage in the U.S.A.: in the domain of illustration, Boris Pelcer (*The New Yorker*, *The New York Times*, *Time*, *Newsweek*, *Bloomberg*, *Village Voice*,

Women's Health, Nike, Converse) and, in the domain of cartoons, Adi Granov (*Marvel Comics*).

Edin Karamazov became internationally known for his talent and his cooperation with Sting (Album "*Songs from the Labyrinth*", 2006).

Zlatan Ibrahimović is one of the best world football players (*Malmö, Ajax, Juventus, Inter Milan, Barcelona, PSG, and Manchester United*). Edin Džeko (*Wolfsburg, Manchester City, and Roma*) and Miralem Pjanić (*Olympique Lyon, Roma, and Juventus*) are equally successful.

The National Football Team qualified for the first time for the World Football Championship (*Brazil, 12 June – 13 July 2014*). The Cadet Basketball Team of Bosnia and Herzegovina won Gold (*on 16 August 2015, after it defeated the host team*) at the European Cadet Basketball Championship, held in Lithuania.

Amel Tuka won the Bronze Medal in 800 metres at the World Athletics Championship, held in Beijing in 2015.

In the world of film, Danis Tanović (*Oscar for No Man's Land*, 2001) and Jasmila Žbanić (*Golden bear for Grbavica*, 2006) attracted the world attention.

These and numerous other successes show all the vitality, ingeniousness and talent of Bosnian and Herzegovinian men and women, who are capable of being part of all the contemporary civilisation trends and of being its prominent proponents.



495/496

495/496) The coat-of-arms and the flag of Bosnia and Herzegovina

The current coat-of-arms and the flag of Bosnia and Herzegovina were proclaimed by the then High Representative Carlos Vestendorp, following his decision on 4 February 1998, because political representatives of the constituent people failed to agree about its design. The coat-of-arms and the flag were designed by Professor Mladen Kolobarić. Originally, the flag had the UN light blue background, but it was replaced by dark blue that corresponds to the colour of the *European Union's* flag. The yellow triangle represents the geographic shape of Bosnia and Herzegovina, while stars are there for its European neighbourhood.



497

497) The 12th International Festival Sarajevo Winter '96

Promotional poster, illustration Enes Sivac, 7 February – 21 March 1996

498) Ferdinand Hodler

Reopening of the Art Gallery of Bosnia and Herzegovina, 24 January 1998, poster design by Mirza Hasanefendić

499) Modern Swedish Graphic Art

Art Gallery of BiH, 28 May 1999, poster design by Amir Mundžić.

500) Grain by grain

Café Zrno, 23 July – 23 September



498



499



500



501

501) Without fear, being different

Art Gallery of BiH, Poster for the book launch, 8-25
November 2000

502) Bauhausfotografie

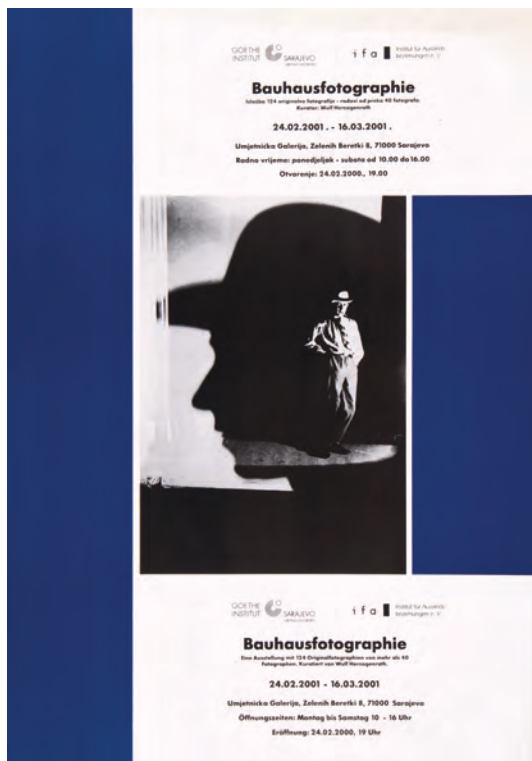
Art Gallery of BiH, 24 February – 16 March 2001

503) Portrait of a siege generation

International Peace Centre, SCCA Sarajevo, OPA, IPC
Gallery, 14-28 August

504) Inventory

Promotional poster



502



503



504



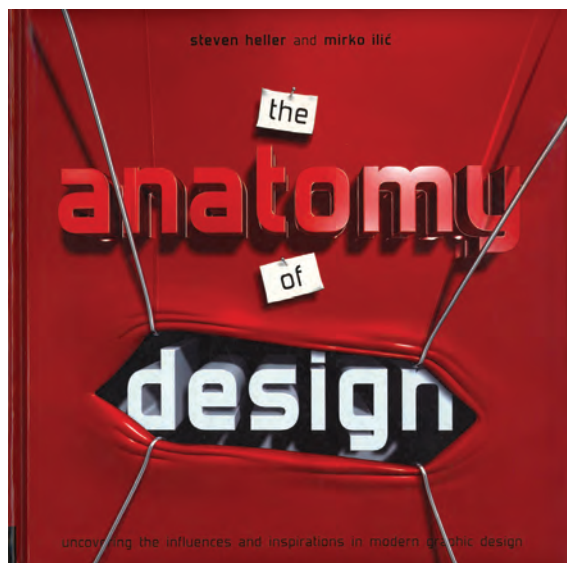
505

505) Liz McQuiston

Graphic Agitation 2 – Social and Political Graphics in the Digital Age, Phaidon Press Ltd. London, 2004
The book includes the works of TRIO and FAMA groups, as well as those of Čedomir Kostović and Asim Đelilović.

506) Steven Heller & Mirko Ilić

The Anatomy of Design – Uncovering the Influences and Inspirations in Modern Graphic Design, designed by Mirko Ilić, Rockport, 2007
The works of Bosnian and Herzegovinian authors – Fabrika Sarajevo, Aleksandra Nina Knežević and Anur Hadžiomerspahić – were presented among numerous world famous masters of graphic design.



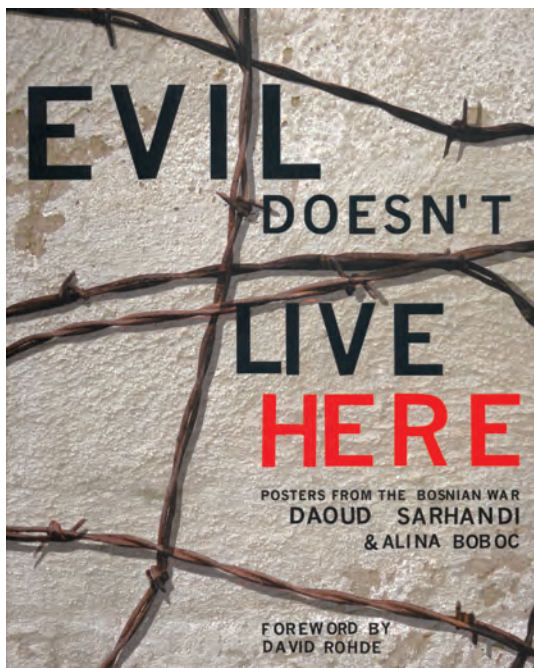
506

507) Daoud Sarhandi & Alina Boboc

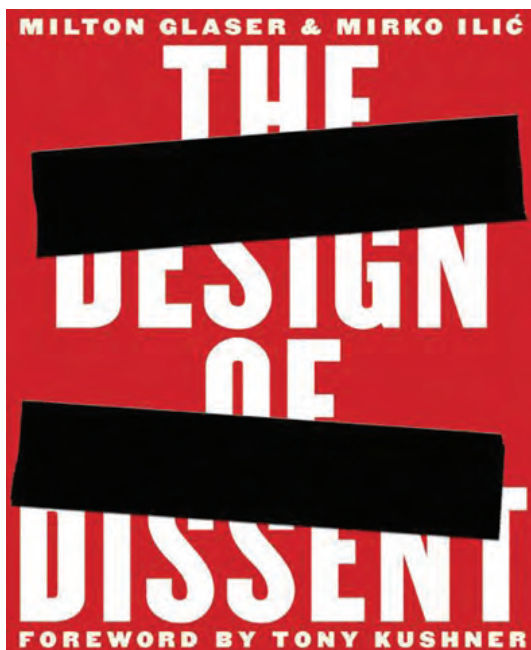
Evil doesn't live here – Posters from the Bosnian War, Princeton Architectural Press, New York, 2000
This book is the first publication of such kind published in the world, dealing with the role of propaganda and media in the 1992-1995 war in Bosnia and Herzegovina. It contains posters created "on all three sides" by authors such as the TRIO Group, Asim Đelilović, Čedomir Kostović, Enis Selimović, Amra Zulfikarpašić, Stjepan Roš and others.

508) Milton Glaser & Mirko Ilić

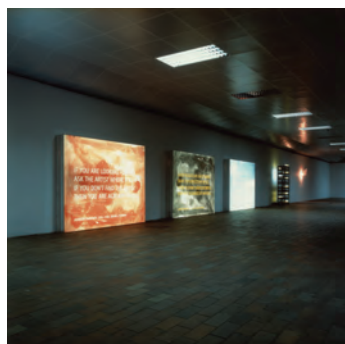
The Design of Dissent, Foreword by Tony Kushner
The works of Bosnian and Herzegovinian authors (from war period 1992-1995) were presented among numerous world famous masters of graphic design.



507



508



509/512) Ars Aevi Museum of Contemporary Art Exhibition of the Ars Aevi Project, Cultural and Sport Centre Skenderija, Sarajevo 1999

Ars Aevi Museum of Contemporary Art in Sarajevo is an idea proposed by Enver Hadžiomerspahić as early as in 1992. The project was endorsed by several Sarajevo intellectuals (Muhamed Karamehmedović, Edo Numankadić, Aziz Hadžihasanović, Nusret Pašić, Ilija Šimić, and Zlatko Lagumdžija), while it reached its full scale at the European art scene with the support of the Museum of Contemporary Arts and collections in Milan, Prato, Ljubljana, Venice, Vienna, Bolognano, etc. Gradually building his network of friends and followers, Ars Aevi has grown into a unique example of international cooperation between artistic and cultural establishments, cities and regional administrations, as well as artists and

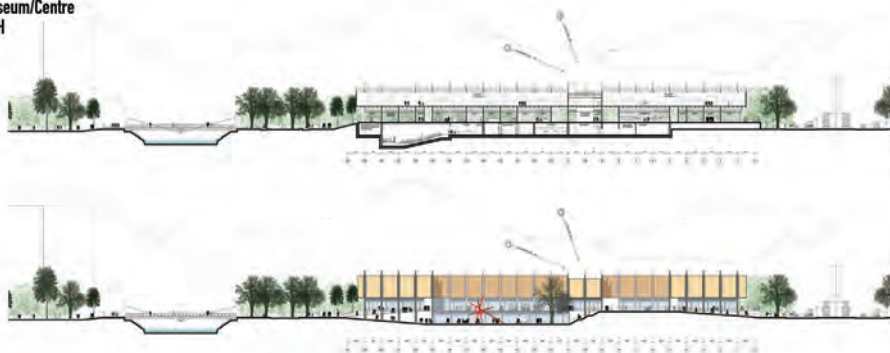
intellectuals from all over the world. Its collection comprise 130 works of renowned international artists such as Michelangelo Pistoletto, Jannis Kounellis, Joseph Beuys, Joseph Kosuth, Ilya Kabakov, Daniel Buren, Tony Cragg, Irwin and others, as well as Bosnian and Herzegovinian artists Braco Dimitrijević, Nusret Pašić, Mustafa Skopljak, Maja Bajević, Danica Dakić, Jusuf Hadžifejzović, Alma Suljević, Mirsad Šehić, Nebojša Šerić Shoba and others. Although the world famous architect Renzo Piano designed the building of Ars Aevi Museum in 2007, it is still housed in the Youth Centre of Skenderija Cultural and Sport Centre.

513/515) Renzo Piano

Project design and the presentation of Ars Aevi Museum of Contemporary Art

509/512

2000 -- in progress
Ars Aevi Museum/Centre
 Sarajevo, BiH



513/515



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516/517) Michelangelo Pistoletto

Ars Aevi Exhibition, National Gallery of BiH, Sarajevo,
2001



517



518/519

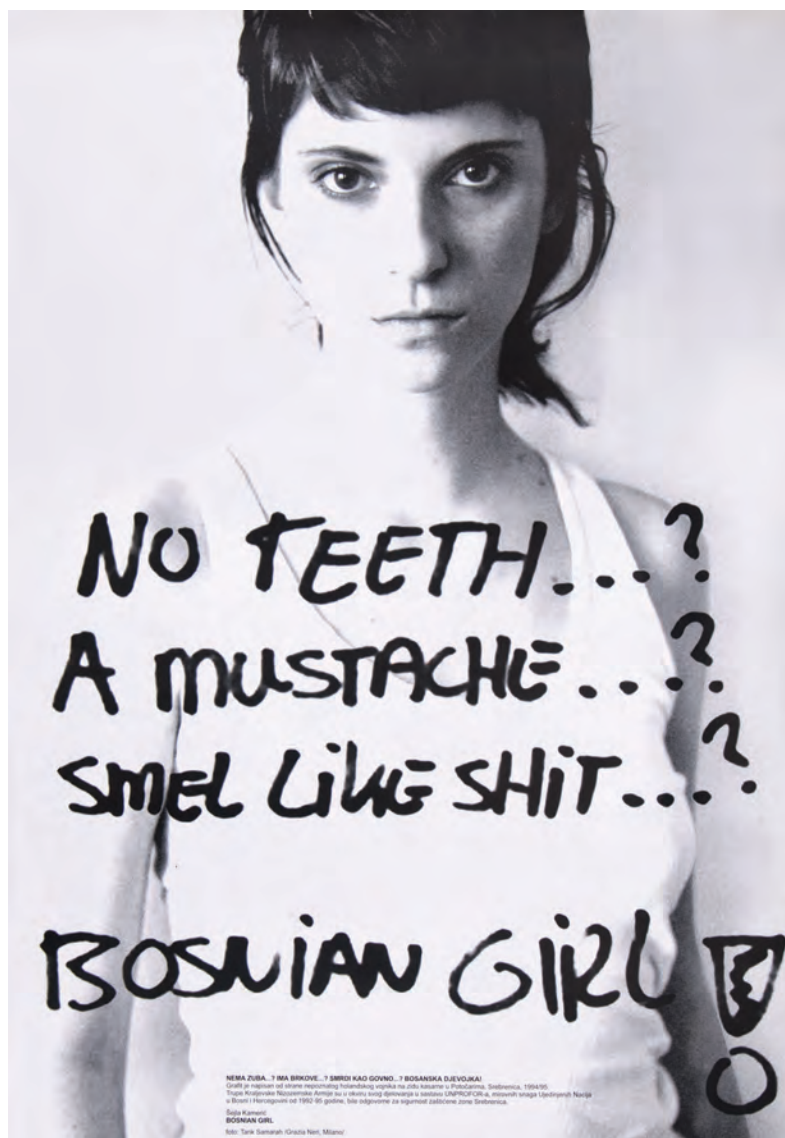
518/521) Jannis Kounellis

A detail, Ars Aevi Project exhibition, The City Hall, Sarajevo, 2004

The installation is based on the idea of immured doors (six doors of the central atrium of Sarajevo City Hall) made in different materials (stone, books, sacks, bars, metal plates and sewing machines).



520/521



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523

522) Šejla Kamerić

Bosnian Girl print, 100x70cm, 2003

This work of Šejla Kamerić, an author who has already gained international reputation in the domain of contemporary art and who exhibits her works (video, performances, photographs, installations, objects) in numerous European and world galleries, was inspired by a photograph of a graffiti taken by Tarik Samarah – a textual message written by a Dutch soldier deployed in the UN Safe Zone of Srebrenica in 1995. The message (*No teeth...? No moustache...? Smell like shit...? Bosnian Girl!*), with which this Dutch soldier has degraded and humiliated the women of Srebrenica, ignoring both, the place and time – difficult living conditions in the war zone – became the mirror

displaying the hypocritical face of modern world, above all of Europe, its policy and its idea of human rights. Putting herself in the role of “the girl to whom this message is related”, the author actually protests and defends universal rights of women – the right to respect and dignity.

523) Maja Bajević

To Be Continued, The James Gallery, New York, 2012

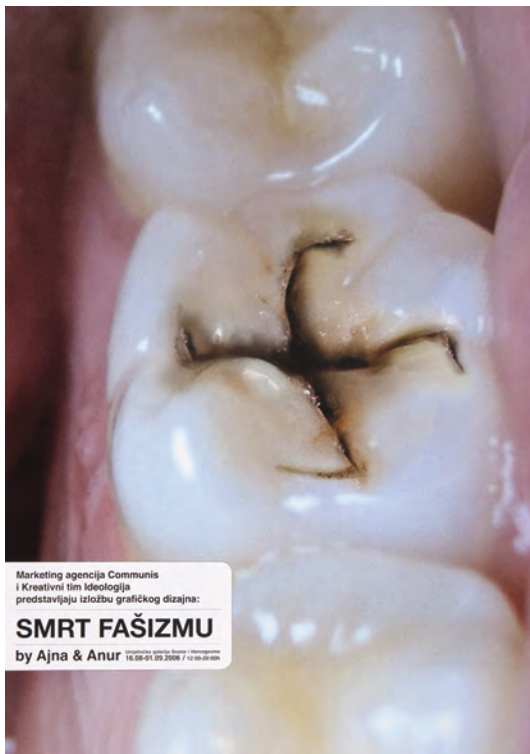
Maja Bajević began her international artistic career in 1992 in Paris, and continued with numerous exhibitions in Stockholm, Madrid, Milan, Venice, Vienna, Berlin, Boston, New York and others. Her project entitled *Step by Step* was presented in 2004 in the Museum of Modern Art MoMA in New York.



524

524) Terrorism, 2004

poster, designed by Dalida Karić-Hadžiahmetović



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525) Death to Fascism by Anur & Ajna

Communis Marketing Agency and the Ideologija creative team, graphic design exhibition, Art Gallery of BiH, 16 August – 1 September 2006

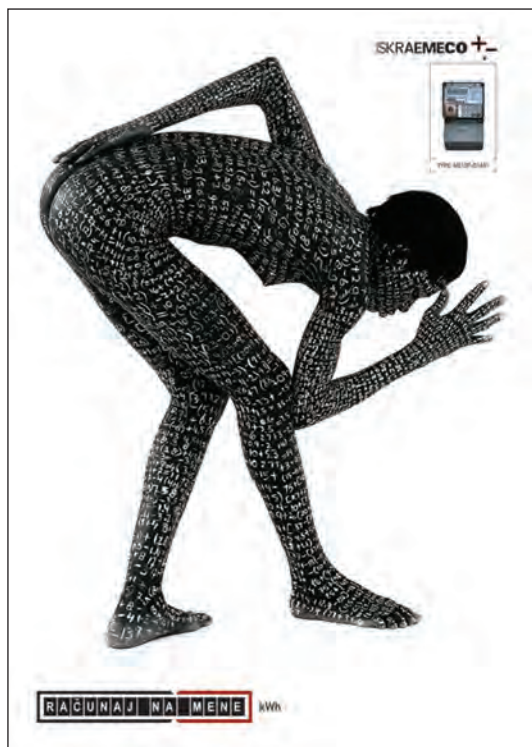
526) Made in Bosnia

Association for Saving Humans, author Anur Hadžiomerspahić, 2001



Made in Bosnia

526



527

527) Anur Hadžiomerspahić

Iskraemeco, campaign, 2001

For this campaign Anur Hadžiomerspahić was awarded the EPICA Award in 2001.

528 Anur Hadžiomerspahić

Homo Homini Lumen, Elektroprivreda BiH, campaign, 2004

529) Anur Hadžiomerspahić

Damir Uzunović, People and Birds, Buybook, Sarajevo, 2005

530) Anur Hadžiomerspahić

Sonemus, Concert, poster, 2004



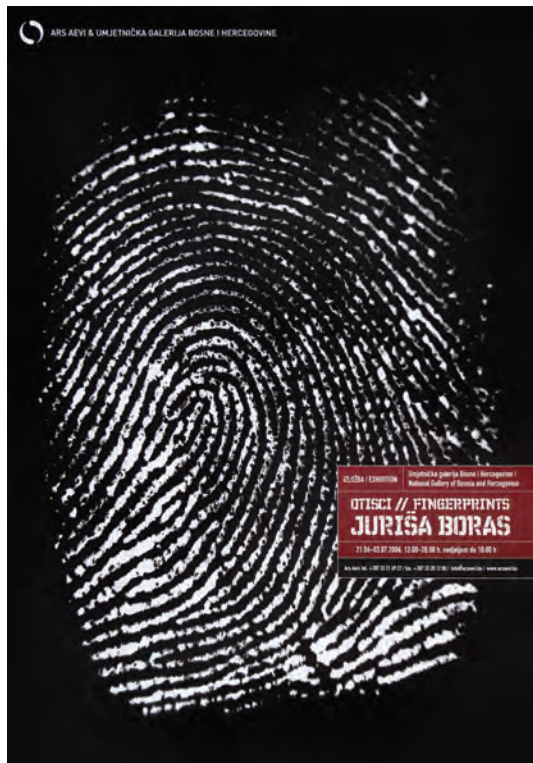
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531) Juriša Boras, Imprints

Art Gallery of BiH, Ars aevi, 21 June – 3 July 2006.

532) Renzo Piano

Preliminary architectural project of the Ars aevi Museum, Sarajevo, The Ars aevi Bridge – Vilsonovo šeta-lište. The Ars aevi Museum – a noble initiative of its founder Enver Hadžiomerspahić that has been supported by more than benevolent and positive response from curators, numerous contemporary artists from all over the world, and the museums of contemporary art from Milan, Vienna, Ljubljana, Istanbul, has resulted in a representative and exceptionally valuable collection of the contemporary art in Sarajevo. The intention of all those involved in this



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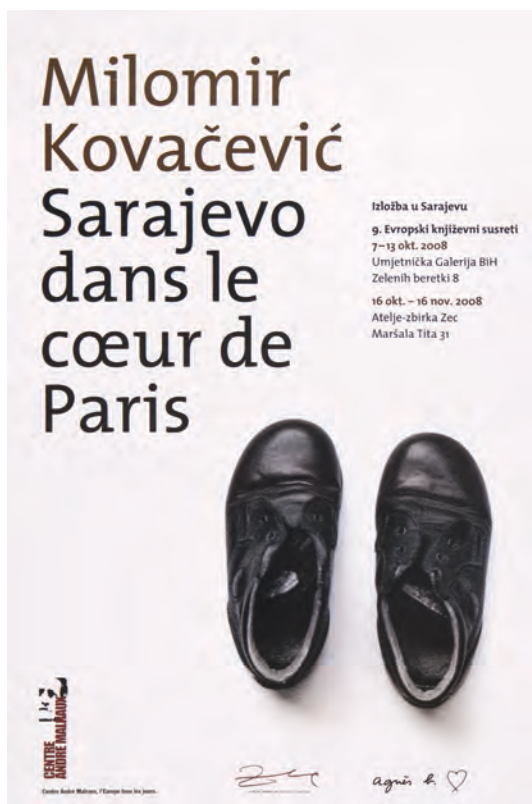
enterprise was to include Sarajevo in the world network of the relevant centers of contemporary art and thus provide the possibility for the promotion of contemporary art of Bosnia and Herzegovina in the world. Unfortunately, all efforts of the local administrations were directed against this initiative. Today, the Ars aevi Museum is still homeless in its own city.

533) Milomir Kovačević – Strašni, Sarajevo dans le cœur de Paris

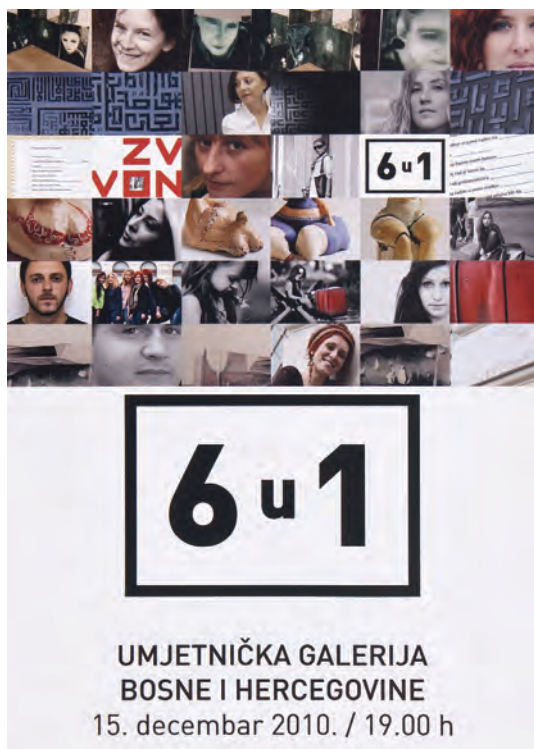
9th Literary Encounters in Sarajevo, Art Gallery of BiH, Atelje Zec, 2008

534) 6 in 1

Art Gallery of BiH, 15 December 2010



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535

535) Aleksandra Nina Knežević
Poster, Rethink Consumption, Human is Trade Mark, 2003

536) Aleksandra Nina Knežević
Poster, 7th Theatre Fest, Sarajevo, September 22-26, 2004

537) Aleksandra Nina Knežević
Faruk Šehić, *Knjiga o Uni* (Quiet Flows the Una), publisher Levo Krilo, Beograd, book design and cover illustration, 2012

538) Aleksandra Nina Knežević
Totes with illustrations from Faruk Šehić's book *Knjiga o Uni* (Quiet Flows the Una) (2011), the 2013 edition



536

Aleksandra Nina Knežević (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 Knežević is listed among the 200 world's best illustrators (*Luerzer's Archive: 200 Best Illustrators Worldwide 09-10*). She works 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* Collegium Aristicum 2014.



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539) Aleksandra Nina Knežević
Poster, Sarajevo Drum Orchestra, 31 March 2006

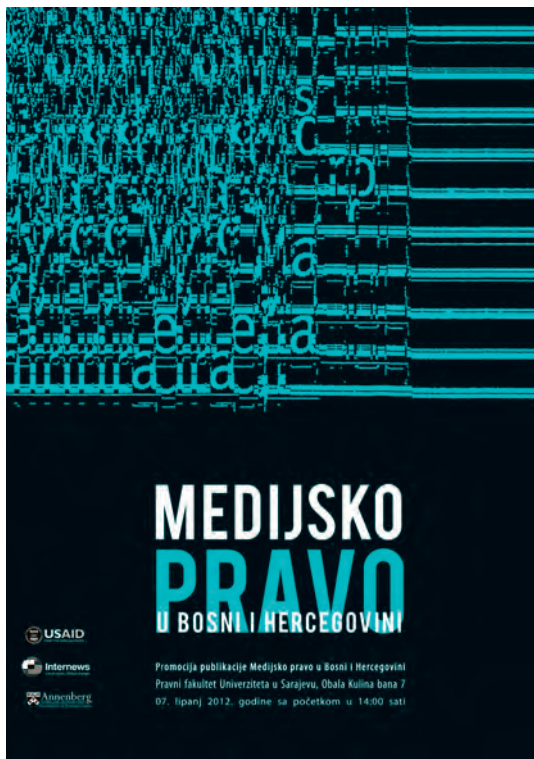


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540) Aleksandra Nina Knežević
Book cover, Philip Roth, *Moje zrele godine* (My Mature Years), Buybook, Sarajevo, 2014

541) Dalida Karić Hadžiahmetović
Book cover and poster, *Medijsko pravo u Bosni i Hercegovini* (Media Law in Bosnia and Herzegovina), 2012

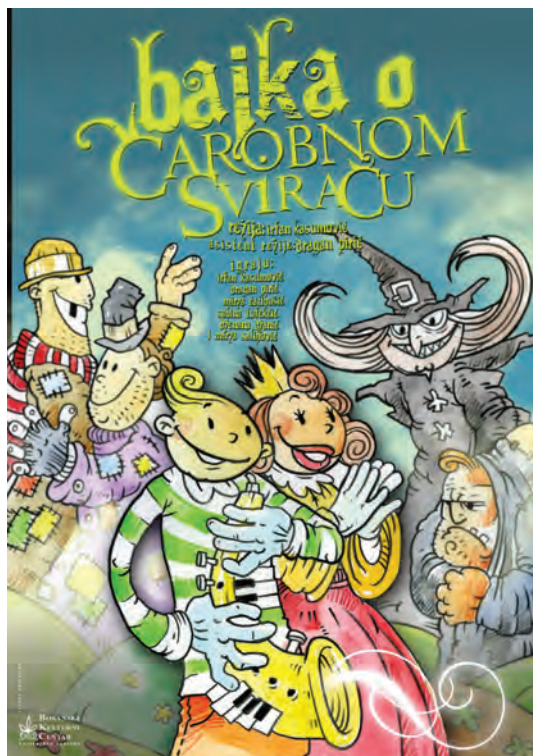
542) Dalida Karić Hadžiahmetović
Book cover and poster, Lea Tajčić, *Medijska pismenost u Bosni i Hercegovini* (Media Literacy in Bosnia and Herzegovina), 2013



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543

543) Dejan Slavuljica

Poster, design and illustration, *Bajka o čarobnom sviraču* (The Magic Player Fairy Tale), 2009

544) Dejan Slavuljica

Poster, design and illustration, *Deseto doba manufakture* (The 10th Manufacture Era), BKC Tuzla, 2 February 2014

545) Dejan Slavuljica

Poster, design and illustration by Gazzda, Sarajevo, 2014

546) Dejan Slavuljica

Illustration for CD book (a detail, as a part of 7 pictures), Tonči & Madre Badessa, Croatia records, Zagreb, 2014



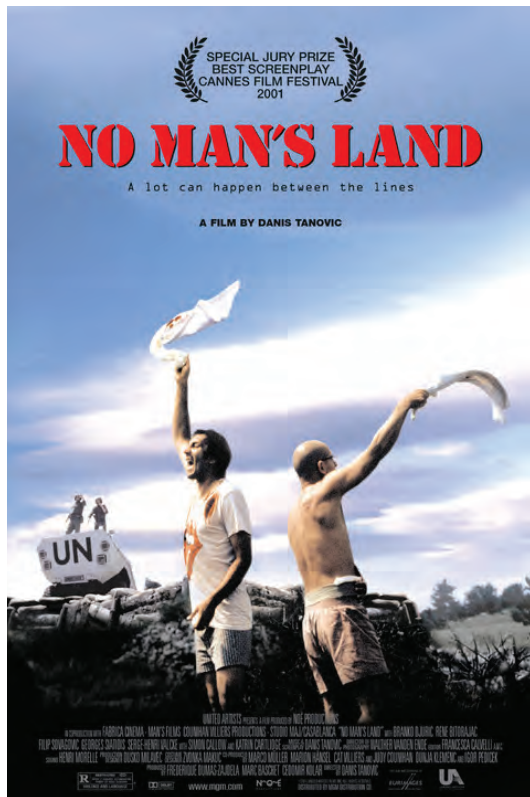
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547) Danis Tanović

No Man's Land, directed by Danis Tanović, 2001

548) Oscar for the Best Foreign Film, 2002

The 74th American Film Academy Oscar Award Ceremony, Los Angeles, 13 March 2002

Danis Tanović's film *No Man's Land* won over 40 international awards of which the most valuable is certainly the American Film Academy Oscar for the Best Foreign Film in 2001. When Sharon Stone and John Travolta presented him the award, Danis thanked his associates, his producer Čedomir Kolar and his American distributor United Artist closing his speech with the anthological message: *"This is for my country, for Bosnia!"* This message has encouraged all those who hold Bosnia in their hearts.



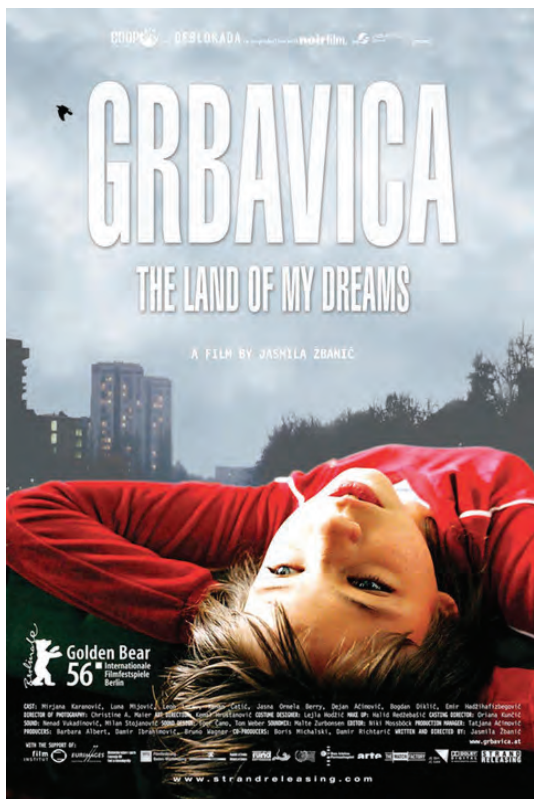
548

549) Jasmila Žbanić

Grbavica, directed by Jasmila Žbanić, 2006

550) Jasmila Žbanić

At the 56th European Film Academy Award Ceremony in Berlin – known as Berlinale, Jasmila Žbanić's film *Grbavica* won the Golden Bear – as the best European Film in 2006.



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551) MESS, 45th International Theatre Festival
 Sarajevo, 14-28 October 2005, design by Fabrika
 (Amer Mržljak)



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552) Enes Huseinčehajić

Miroslav Krleža, *Evropa danes* (Europe Today), poster,
design, Slovensko narodno gledališče, Maribor, 2011



554

554) Dubioza kolektiv

Ska, punk, reggae band from Bosnia and Herzegovina, USA&Canada Tour 2016, poster, illustration and design concept by Goran Lizdek, 2015



555/558

555/558) Dubioza kolektiv, Apsurdistan

CD cover, 2014

Dubioza kolektiv was founded in 2003 by former members of Gluho doba – Against Deaf Age (Alan Hajduk, Adisa Zvekić, Almir Hasanbegović, Adis Zvekić) and former members of Ornamenti (Brano Jakubović and Vedran Mujagić). The group was later joined by Armin Bušatlić, guitar), Senad Šuta (drums), Orhan Maslo Oha (percussion), Dragan Jakubović (sound engineer), Mario Ševarac (saxophone) and

Jernej Šavel (guitar). Album Wild Wild East (2011), consists mostly of songs in English and it garnered some international attention. Critics generally gave it positive reviews and recognized its eclectic music style. The album won the Best Adria Act in the MTV European Awards 2011.

Studio albums: Dubioza kolektiv (2004), Dubnamite (2006), Firma Illegal (2008), 5 do 12 (2010), Wild Wild East (2011), Apsurdistan (2013), Happy Machine (2016). Art concept by Vedran Mujagić.



559

559) Dubioza kolektiv, Free (The Pirate Bay Song)

"Free.mp3 (The Pirate Bay Song)", was dedicated to the founders of The Pirate Bay, Gottfrid Svartholm and Peter Sunde, who had been incarcerated for creating the site. The song questions the issues of copyright in the digital age, privacy on the Internet, and freedom of information. Produced by Fabrica Sarajevo.

ON THE HORIZON

The statement of Danis Tanović, director of *No Man's Land*, made at the American Film Academy Oscar Award Ceremony in Los Angeles, on 13 March 2002, "*This is for my country, this is for Bosnia!*" announced something new and encouraging for culture of Bosnia and Herzegovina. It has demonstrated that our people could be equal and successful part of the modern world. That is how we should perceive the success achieved not only in the domain of film art (*Danis Tanović, Jasmina Žbanić, Aida Begić, Emir Hadžihafizbegović and others*), but, generally, in many areas of culture and sports achieved so far. *Sarajevo Film Festival, Sarajevo Jazz Fest, Mess* or *Sarajevo Green Design Festival* have become renowned regional and world festivals that bring together numerous world authors and audience. *Maja Bajević* and *Šejla Kamerić* have found their place at international art scene in the domain of contemporary visual arts. Product designers *Jasna Mujkić* and *Salih Teskeredžić* won prestigious international awards for furniture design. For the first time in its history, the *National Football Team of BiH* participated in the World Football Championship (Brazil 2014), while in 2015, at the European Championship in Lithuania, the *National Junior Basketball Team of BiH* became European Champions.



560

560) Danis Tanović

"This is for my country, for Bosnia!"

The Oscar Award Ceremony – Oscar for the film *No Man's Land*, American Film Academy, 13 March 2012



561

561) Vizura

Rewove for contemporary visual arts, art critique and theory, No. 1 – 2, published by the Sarajevo City Gallery Collegium Artisticum, Sarajevo, February 2008, for the publisher Strajo Kršmanović, editor-in-chief Aida Abadžić – Hodžić, design by Nerina Čorbadžić and Adnan Suljkanović.



562/564

562/565) Mladen Miljanović

55th Venice Biennale, BiH pavilion, photo Drago Vejnovic, 2013

(562) *The Garden of Delights*, drawing on granite;

(563) *A Stone Garden*, installation;

(564) *A Sweet Symphony of Absurdity*, video installation;

(565) *The Weight of Wishes*, performance

Mladen Miljanović (Zenica, 1981) is a very successful artist with international experience. His works of art (video, installations, performances, happenings,

interviews with the artist) represented in a number of cultural centers of Europe, America and Asia (Amsterdam, Basel, Belgrade, Berlin, Bratislava, Budapest, Busan (South Korea), Dresden, Graz, Istanbul, Jerusalem, Liege, Lille, Los Angeles, Marseille, Milano, Montreal, Munich, New York, Northampton, Paris, Rome, Venice, Vienna...

He was awarded the *Henkel Art Award* (2009), and *Zvono Award* (2007) for best young artist in Bosnia and Herzegovina. He lives and works in Banja Luka. The work *The Garden of Delights* emulates manual



565

tombstone engraving, which artist did before enrolling in the Academy of Arts. The installation contains more than 100 tombstone motifs found and collected in Central Balkans. People mainly choose these motifs as illustrations of their indulgences and because they wish to see them immortalised by means of the by realistic motives. The emergence of this type of representation coincided with the rise of the kitsch and turbo-folk culture in the 1980's and 1990's. The scenery, as shown in the painting *The Garden of Earthly Delights*

by the Renaissance painter Hieronymus Bosch, provided the foundation for this work. The work is the outcome of five hundred years of and revises the notion of pleasure and its different contemporary representations as a stereotypical and pessimistic view of society. The form of the image of a personal indulgence becomes an expression of the collective absurdity and discord. In this case, graveyard is the place where an encyclopaedia of images of individual lives is stored joined to form a garden of a collective eternity.



566

566) Jasna Mujkić

Umbra table, Rukotvorine Konjic, 2011

This work was awarded the "Interior Innovation Award – Winner 2012" at the Cologne Fair.

567/568) Salih Teskeredžić

Gazzda, The Fawn Collection, 2014

For his design of this chair and bed for the Fawn Collection, designer Salih Teskeredžić was awarded the prestigious international Red Dot Award (first time in Bosnia and Herzegovina) in 2015.



567/568



reddot award 2015
winner furniture design



569

569) Ado Avdagić

Primum Collection, MS&WOOD, 2015

This work was awarded the "Interior Innovation Award – Winner 2016" at the Cologne Fair.

"Ado Avdagić, the founder of the studio 'Avado', designs furniture and interiors. He contemplates the relationship between a person, nature and form in space, designing functional, ergonomic and aesthetically convincing solutions. His products have been featured in leading design magazines.

Internationally awarded, he has exhibited at all mayor international fairs, including exhibition of awarded products at XXI Triennale di Milano International Exhibition." – www.mswood.ba

570) Nataša Perković

Elle Collection, MS&WOOD, 2016

This work was awarded the "Interior Innovation Award – Winner 2017" at the Cologne Fair.

"Nataša Perković is a product designer from Sarajevo, Bosnia and Herzegovina. Her interest lies in putting in bed beauty and craftsmanship together with innovation and commerce. This is Nataša's way of inspiring people to enjoy her design for many years to come. Nataša works with Bosnian, European and global producers. She runs her design studio together with several collaborators and also teaches at the Department of Product Design, Academy of Fine Arts in Sarajevo." – www.mswood.ba



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571) Omer Halilhodžić

Škoda, the Superb model, exterior designed by Omer Halilhodžić, 2015

Today, Omer Halilhodžić is one of the most renowned car designers in Europe. In 1990, he completed his studies of Product Design at the Academy of Fine Arts in Sarajevo. He then began his career in *Herzegovina Auto Company* in 1990 and continued in Volkswagen, Mitsubishi, Mercedes, and Ferrari. For Škoda, he designed the Superb model in two versions, as a sedan and as a convertible. The world launch of the sedan was held in March, and convertible in September 2015.

572) Omer Halilhodžić

Omer Halilhodžić standing by his model of Škoda Superb, Mainz, Germany, 2015



572



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573) Ford Mustang, 2011

Kemal Curić – design manager for the 50th anniversary of Ford Mustang

574) Ford Mustang, Shelby GT350, 2015

Kemal Curić originally from Sarajevo, studied in Germany and started his career in Ford of Germany in 2004. His major achievements were managing the design of the 50th Anniversary Mustang and the Shelby GT350 as a design manager. He continued his career as chief designer of the Lincoln Continental and the Lincoln Aviator.

He is currently overseeing the Ford/ Lincoln Global Strategic Design in Irvine, California.



574



575

575) Opel AmperaE, 2017

576) Opel MokkaX, 2016

Nedžad Mujčinović

He started his education at the Second Gymnasium in Sarajevo, and continued at the Secondary College in Melbourne, Australia, in 2013. Industrial Design and Mechanical Engineering studied at Monash University, Melbourne, in 2009 with one year of practice at General Motors Holden Design,

Melbourne. After a short work as an engineer for Futuris Automotive Interiors in Melbourne, he joined the world world of automotive design. He was engaged in Opel as an exterior designer since the end of 2010. He worked on the design of a number of cars, starting with Opel Meriva (2013), Chevrolet Cruze (2014), Corsa and Corsa OPC (2014), to the present Mokka (2016), AmperaE (2017), CrosslandX (2017) and the upcoming Mokka. On his latest projects he acted as a senior designer.



576

AZIMUT

YACHTS



577

577) Saša Vidaković, Azimut Yachts, 2004

Azimut's understanding of luxury and dedication to craftsmanship is not only proven with its world renowned yachts but also carefully expressed through the branding and the logo. Bespoke letterforms have been designed and then carefully crafted in typographic expression of speed, elegance and comfort.

578) Saša Vidaković, Victoria Beckham, 2010

Embarking on a meticulous observation of the brand and its products seemed only natural when defining the new positioning for the up-and-coming Victoria Beckham label. The new brand identity features light letterforms and deliberate wide character spacing, reflecting an elegant and confident brand philosophy. Visual identity was enhanced by adding another layer to the brand experience and incorporating a sensual dimension into the packaging, a solution that led to developing different textures for each division to be embossed on paper surfaces. Victoria Beckham's rebranding stood out for its sophistication and refinement but most of all for its resistance to overdoing and unnecessary complications.



578

Saša Vidaković, SVI Design, London

Saša Vidaković was born in Sarajevo, Bosnia and Herzegovina, where he studied Visual Communications at the Academy of Fine Arts. He moved to London in 1991 and worked as a design and creative director for major international design and branding agencies. In 2006 he formed his own design studio SVI Design in London and recently extended his reach to Amsterdam. He has worked with and designed for clients such as Victoria Beckham, Jamie Hewlett (Gorillaz), Harrods, Moroso,

WWF, Transparency International, Taschen, Alfa Romeo, Ferragamo, F1 Racing team MANOR amongst many others. In addition to his professional activities, Saša has exhibited his work in one-man shows, judged design competitions and won numerous awards. His work is regularly published in design books and magazines worldwide. He also lectures at IED – Istituto Europeo di Design in Milan, Italy, and Condé Nast Collage of Fashion in London, UK. Saša is a Fellow of the Royal Society of Arts in the UK and ULUPUBIH in Bosnia.



579

579) Saša Vidaković, Haiti poster, 2010

The poster is a visual representation of the devastating earthquake that hit this tiny island and caused over 100,000 deaths. Designers, amongst many other organisations, responded with donation of their posters to raise money in order to help rebuild the society. Bold native forms and colours were used to simply tell the story of powerful force destroying this proud and brave nation.

580) Saša Vidaković, Manor Racing F1, 2016

Rebrand and identity system for ambitious British Formula One team Manor Racing. Like Manor F1 team itself, the new visual identity is bold, lean and modern, inspired by the team's love of racing as well as an appreciation of Formula 1's purist beginnings.



580



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581) Boris Pelcer, Divinity

Acrylic & Digital. 6 x 8 in.

582) Boris Pelcer, Queen Of Earth

The New Yorker. Digital. 8 x 11 in.

583) Boris Pelcer, Byronic II

Acrylic & Digital. 4 x 6 in.

Boris Pelcer (Sarajevo, 1985) is an independent artist & illustrator based in Milwaukee, WI, USA. He divides his time between working on his personal projects &



582

commercial commissions. His work has been recognized by both the Society of Illustrators & American Illustration. His list of clients includes: *The New Yorker, The New Republic, The New York Times, Time, Variety, Amazon, The Atlantic, Newsweek, Bloomberg, Village Voice, Texas Monthly, Guitar World, Backchannel, Little White Lies, Women's Health, Nike, Converse, and Pitchfork.*

Our selection of illustrations speak about a very sensitive author – a master who draws his mastery from the rich heritage of Western European art. He leaves nothing to chance.

His compositions are monumental, while his details are carefully elaborated, while the light he depicts is magic. No wonder that this artistic approach was met with interest and attention of American public.



583



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584) Adi Granov, ImagineFX/Battle for the Atom Cover

Illustration: This piece was originally created as a cover & tutorial for ImagineFX, but was later used by Marvel as a Battle of the Atom cover.

585) Adi Granov, Star Wars: Darth Vader #2

Illustration: Final cover art for the second installment of the Star Wars: Darth Vader series. Pencil & acrylic paint on watercolour board.

586) Adi Granov, Spider-Man

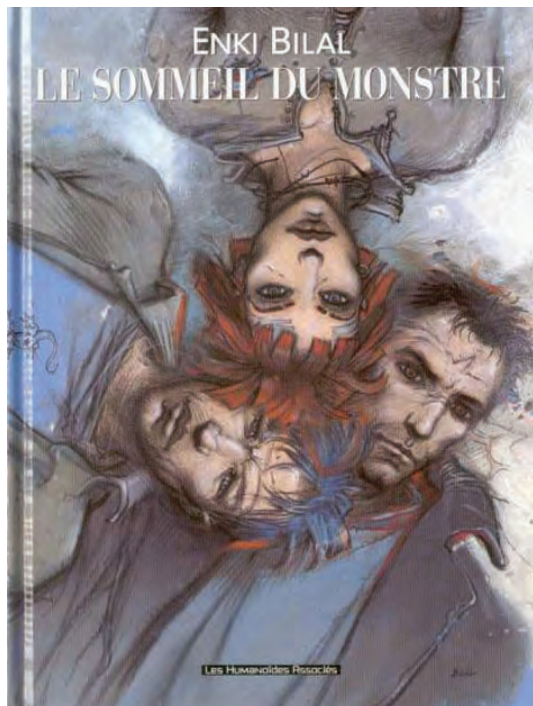
Sequential: Amazing Spider-Man #568 pg. 4: Issue #568, pg. 4.



585

Adi Granov (Sarajevo, 1978) is a Bosnian-American comic book artist and conceptual designer. He is best known for his painted work with Marvel Comics, for whom most of his comics work is produced, in particular his work on Iron Man. He is especially known for illustrating the mini-series Iron Man: Extremis, and for making concept and keyframe artwork for the 2008 film Iron Man, a job for which director Jon Favreau personally selected him. Granov has also done concept work for the films The Avengers and The Amazing Spider-Man 2, and has designed packaging for the DVDs and toys based on those properties." – From Wikipedia, the free encyclopedia





587

587) **Le Sommeil du Monstre**, 1998

588) **Četiri**, published by Publika

589) **Četiri**, detail

Enki Bilal (Enes Bilalović, Beograd, 1951)

Has been living in Paris since 1961. He started at Pilote in 1972, making illustrations, covers and short stories. Three years later, Bilal met writer Pierre Christin, with whom he created several comics by combining comic strips with photos, including *Légendes d'Aujourd'hui*, *La Croisière des Oubliés* and *Partie de Chasse*.

In 1980, he began his award-winning *Nikopol*-trilogy, including the books *La Foire aux Immortels*, *La Femme*



588

Piège and *Froid Équateur*. Besides these comics activities, Enki Bilal started working in film, theater and opera. He created sets, costumes and posters for a theater play and worked on two feature films. Apart from these and other occupations, like photo retouching and glass painting, Bilal published *Le Sommeil du Monstre*, the first installment in his *Hatzfeld* tetralogy, in 1998. In the shape of *Le Sommeil du Monstre* opening with the main character, Nike, remembering the war in a series of traumatic flashbacks. The third chapter of the tetralogy is *Rendez-vous à Paris* (2006), which was the fifth best selling new comic of 2006, with 280,000 copies sold. He published the last volume of this series about the breakup of Yugoslavia from a future viewpoint, in 2007. In Bosnia and Herzegovina, it was published by Publika.

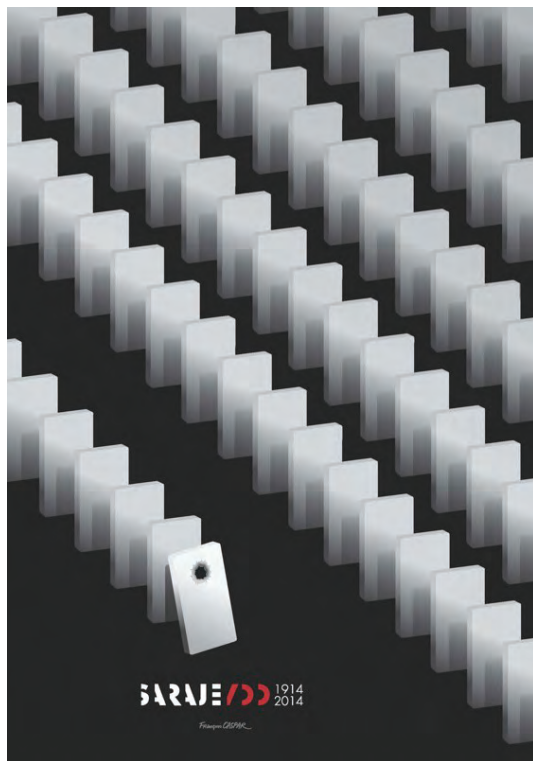


589

No wonder that this artistic approach was met with interest and attention of American public. Bilal's stories are set in a magical, yet realistic future after the Yugoslavian civil wars, giving Bilal the perfect setting against which to illustrate his fears. He further reinforces his views by his dark and shadowy style of drawing, in which color features largely for evoking emotions. The result of Enki Bilal's efforts is a growing catalogue of intense and atmospheric graphic novels. Bilal's cinematic career was revived with the expensive 'Immortel (Ad Vitam)', his first attempt to adapt his books to the screen. Enki Bilal was named Officier des Arts et des Lettres in 2003, and he was invested into knighthood, with Ordre National du Mérite in 2010.



590

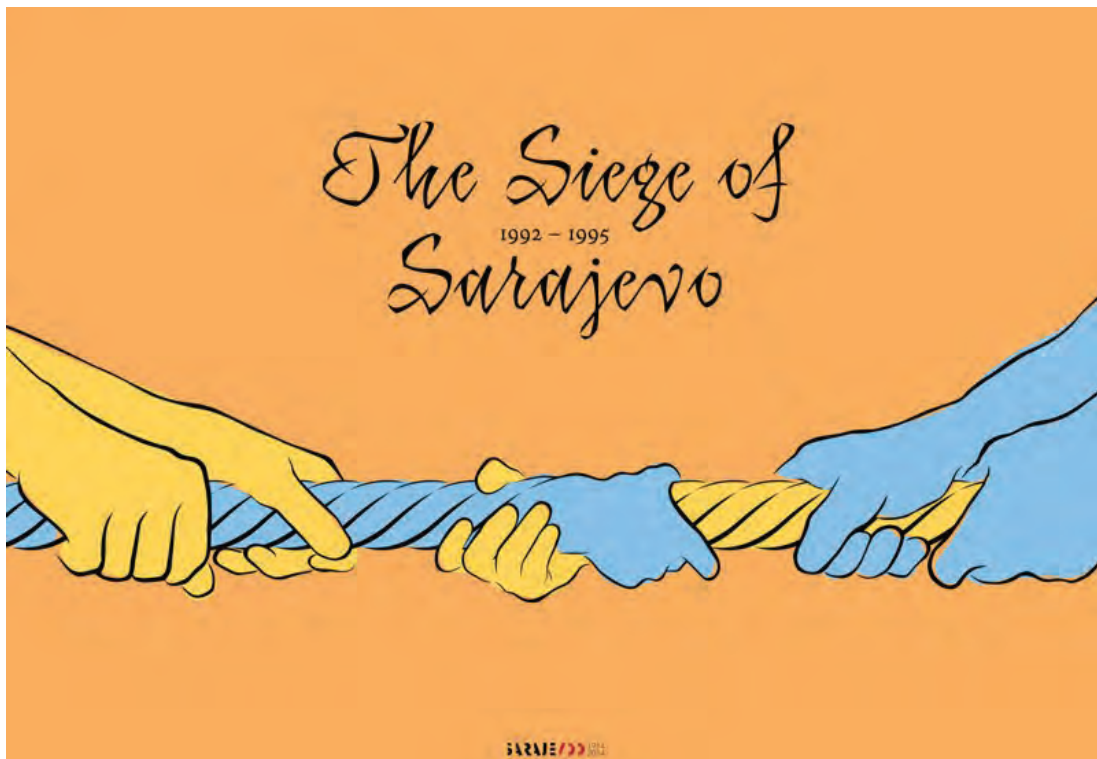


591

590) Sarajevo100 / 1914-2014
poster, designed by Pablo Kunst, Argentina

591) Sarajevo100 / 1914-2014
poster, designed by Francois Caspar, France

592) Sarajevo100 / 1914-2014
poster, designed by Chaz Maviane Davies



592

SARAJEVO100 / 1914 - 2014

International invitational poster action

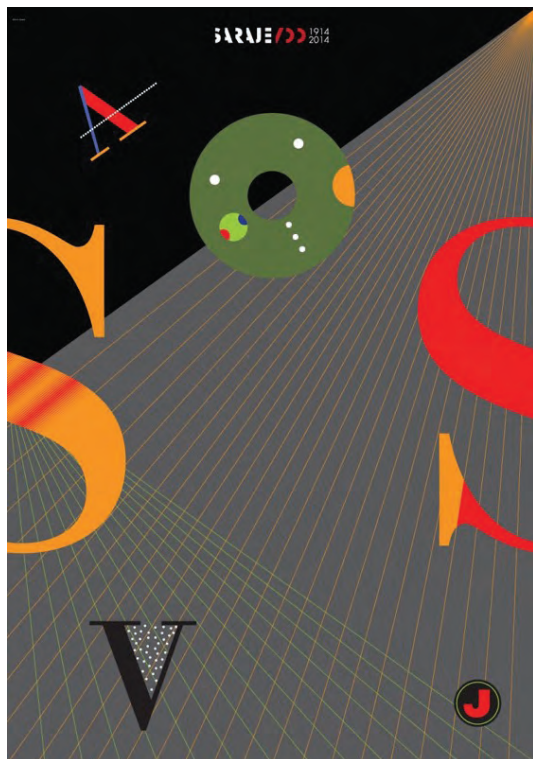
Sarajevo100 is an international invitational poster action organized by the Association of Applied Artists and Designers of Bosnia and Herzegovina, the Academy of Fine Arts Sarajevo, and the Department of Art and Design of Missouri State University, Springfield, USA.

In the light of the centennial commemoration of the assassination of Archduke Franc Ferdinand, 30th anniversary of the 14th Winter Olympic Games in Sarajevo, and in memory of 1992-95 war and siege of Sarajevo, over 200 international and regionally recognized as well emerging designers responded to our call with their personal creative points of view to

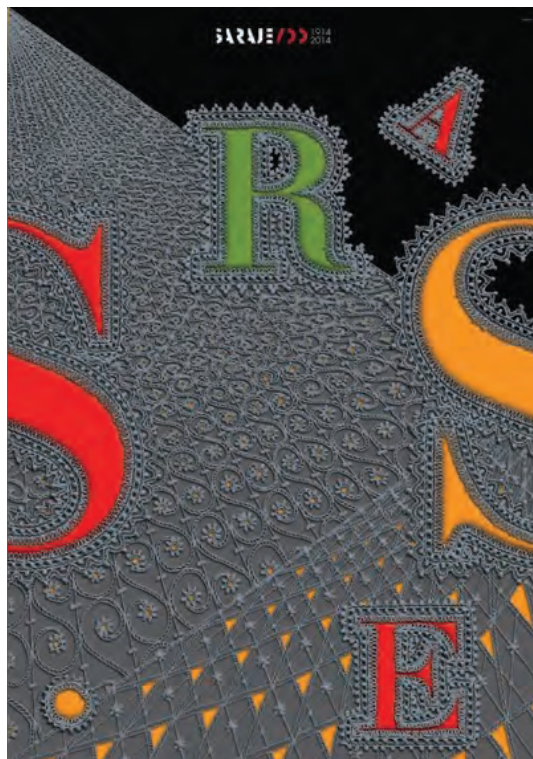
the assigned theme – Sarajevo100 (1914-2014). The project is enriched by the creative contributions of students from Bosnia and Herzegovina, Serbia, Montenegro and USA.

Some of participants: Boris Ljubičić (Croatia), Čedomir Kostovic (BiH/USA), Ferenc Barath (Hungary), Kari Piippo (Finland), Chaz Maviyane-Davies (Zimbabwe/USA), Felipe Covarrubias (Mexico), David Tratakover (Israel), Lanny Sommese (USA), Milton Glaser (USA), Mirko Ilic (USA), Parisa Tashakori (Iran), Piotr Mladozeniec (Poland), Vladimir Chaika (Russia),... and many others.

Project Coordinators: Čedomir Kostović, Amra Zulfikarpašić, Dalida Karić Hadžiahmetović and Mila Melank.



593



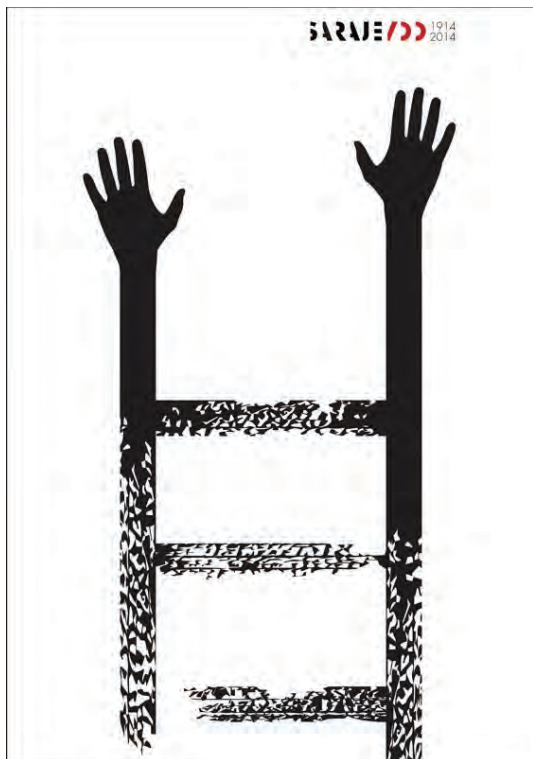
594

593) Sarajevo100 / 1914-2014
poster, designed by Milton Glaser, USA

594) Sarajevo100 / 1914-2014
poster, designed by Mirko Ilić, USA

595) Sarajevo100 / 1914-2014
poster, designed by Čedomir Kostović, BiH-USA

596) Sarajevo100 / 1914-2014
poster, designed by Haris Jusović



595



596



597

597) SOS Balkan poster, 2014

SOS Dizajn festival, Sarajevo,
poster, designed by Tarik Jesenković

598) Sarajevo Architecture Days 2017

authors: Naida Lisica, Ismet Lisica, Ena Hadžić, Nedim Mutevelić
Client: Sarajevo Architecture Days, LIFT Spatial Initiative

599) Pecha Kucha Pop-up! 03, 2017

poster, designed by Emina Lagumdžija

600) Documentary film SREDINOM / Dino Merlin,

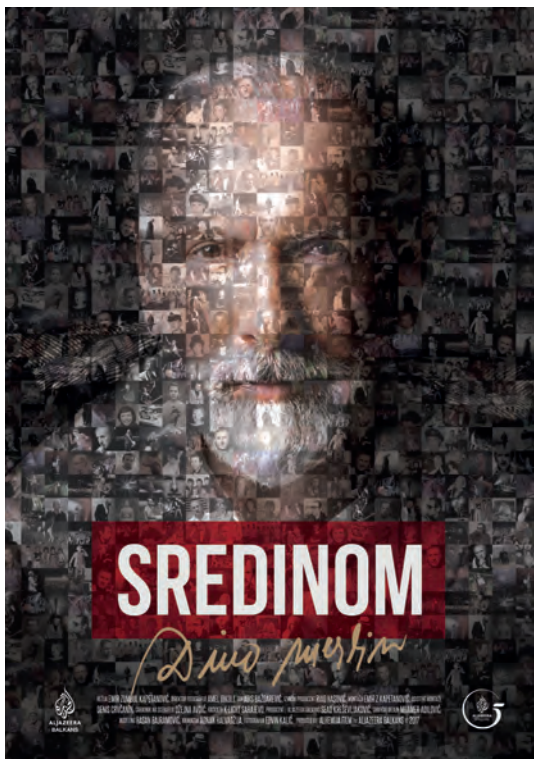
Al Jazeera Balkans 2017, designed by Muamer Adilović



598



599



600



601

601/602) Kao Pao Shu, 2014-2017
designed by Naida Begeta



602

INDEX

A

Abadžić – Hodžić, Aida (415)
Abdić, Fikret (316, 323)
Abduzaimović, Resko (175)
Abramović, A. (118)
Adamović, Jadran (304)
Adilović, Muamer (443)
Aga Khan (113, 197)
Akšamija, Alija (1176, 231)
Akšamija, Mehmed (272, 299, 310)
Alebić, Josip (113, 284)
Aleksić, Boro (113, 186, 191)
Alikalčić, Lidumil (127)
Alimanović, Sinan (250)
Andrić, Ivo (48, 56, 115, 138, 186, 189)
Antonić, Miroslav – Roko (217, 256)
Anzulović, Maja (165)
Arifović (55, 63)
Arnautalić, Nuno (250)
Arnautović, Selma (276)
Arslanagić, Zlatko (288/289)
Art in America (360)
Atlelić, Zvonimir (291)
Avdagić, Ado (420)

B

Baćanović, Branko (8, 256, 268, 292, 294, 298, 302)
Bajević, Maja (326, 386, 392, 414)

Bakšić, Hamza (162)
Balić, Husnija (160, 202)
Bebek, Z. (316, 329)
Begeta, Naida (444)
Begić, Aida (142, 414)
Begić, Azra (212)
Behrens, Peter (80)
Beker, Zvonko (172)
Beran, Jan (162)
Beranek (84)
Berber, Mersad (113, 186, 190, 206, 210, 212, 222, 236, 250, 292)
Berbić, Ismet (266)
Bernik, Stane (310)
Beuys, Joseph (386)
Bihalji, Oto Merin (112)
Bijelić, Jovan (15, 45, 56)
Bijelo dugme (244/246, 248, 252, 255)
Bilal, Enki (436)
Bilbija, Milan (165)
Boboc, Alina (384)
Bogdanović, Kosta (215, 236, 242)
Bogdanović, Zoran (326, 356)
Boras, Franjo (324)
Boras, Juriša (398)
Branković, Rela (123)
Bregović, Goran (244)
Broz, Josip – Tito (93, 96, 109, 111, 126, 130, 254, 332)

Brož, Zdenko (127)
Bučan, Boris (294)
Budihna, Slavko (162)
Bukvić, Saša (113, 284, 304)
Bulajić, Veljko (48, 148, 156)
Buren, Daniel (386)
Bušatlić, Armin (412)

C

Caspar, Francois (438)
Cevc, Emilijan (212)
Chagall (156)
Chaliapin, Boris (93)
Cod (115, 245, 247)
Communis (394)
Cragg, Tonny (386)
Curić, Kemal (377, 424)

Č

Čamo, Muris (296)
Čengiće, Bato (151)
Čengiće, Emir (215)
Čengiće, Mustafa (162)
Čengiće, Mustafa /Zabranjeno pušenje (290)
Čerimagić, Muradif (236)
Čizmić, Sead (304)
Čolaković, Enver (90)
Čolaković, Mersiha (164)
Čolić, Zdravko (115, 45)
Čorbadžić, Nerina (415)

Ć

Ćirić (151)
Ćopić, Branko (115, 202, 206)
Ćurčić, Fehim (48)

D

Dabac, Tošo (136, 300)
Dakić, Danica (386)
Davies, Chaz Maviane (438)

Degan, Zoran (290)
Delacroix, Eugene (135)
Delić, Stipe (199)
Dienes L. (50)
Dimitrijević, Braco (195, 304, 358, 386)
Dimitrijević, Vojo (56/57, 76, 80, 92, 112/113, 141, 158, 236, 240)
Dizdar, Mak (115, 186, 364)
Dizdarević, Nijaz (162)
Dobojlić, Naida (169)
Dorazio, Piero (264)
Doroghy, Ivan (316)
Dragoljević, Zoran (300)
Dragulj, Emir (236)
Drakulić, Nikola (142)
Dugonjić, Rato (162)
Dugonjić, Tomislav (113, 236, 238)
Dumandžić, Joso (94)

DŽ

Džamonja, Dušan (230)
Džanić, Asaf (198)
Džeko, Edin (378)
Džumhur, Zuko (126)

Đ

Đapa, Dušan (127)
Đelilović, Asim (384, 438)
Đozić, Zenit (288/290)
Đukić, Željko (294)
Đurašević, Miki (189)

E

Ester (170)
Ešpek, Zdravko (172)

F

Fabrika (384, 408)
Fama (384)
Fazlagić, Jasmin (410)

Fazlić, Hasan (268)
Ferdinand, Franz (16, 48, 50, 256)
Finci, Haim (32)
Finci, Jahiel (57, 76, 80, 113, 127)
Finci, Ognjenka (350, 352)
Finci, Predrag (48)
Fišer, Libuše (48)
Folon, Jean – Michel (264)
Forster, Monica (65)

G

Gajić, Ognjen (290)
Garašanin, Milutin (212)
Gavranović, Biljana (304)
Glaser, Milton (225, 265, 384, 440)
Gorenec, Bojan (304)
Grabrijan, Dušan (80, 141)
Građević, Izeta (300, 369)
Granov, Adi (378, 434)
Grebo, Zdravko (350)
Greco, Emilio (264)
Grčević, M. (136)

H

Haćimić, Muhamed (168)
Hadži Damjanović, Risto (48)
Hadžić, Ena (442)
Hadžić, Fadil (48)
Hadžić, Kemal (304, 340, 343)
Hadžidedić, Amir (198)
Hadžifejzović, Jusuf (113, 284, 304, 386)
Hadžihalilović, Fuad (217)
Hadžihasanović, Aziz (386)
Hadžihasanović, Satko (304)
Hadžimuratović, Šefik (352)
Hadžiomerspahić, Anur (326, 395, 396)
Hadžiomerspahić, Enver (113, 326, 386, 398)
Hafizović, Alija (200, 299)
Hainzl, Joachim (20/21)
Halilhodžić, Omer (377, 422)

Hamaguchi, Yozo (264)
Hamšić, Vedad (127)
Haračić, Mugdim (172)
Hasanbegović, Almir (412)
Hasanefendić, Mirza (46, 380)
Hasanefendić, Seid (113, 158, 236, 243, 284)
Hauf, Vilhelm (204)
Heđi, Zvonko (166)
Heimer, August (34)
Heller, Steven (225, 384)
Helnwein, Gottfried (264)
Herić, M. (120)
Hockney, David (264)
Hodges, Stewart (247)
Hodgkin, Howard (264)
Hodler, Ferdinand (380)
Hodžić, Lejla (350)
Horvath, Eden (294)
Horvat, Radovan (182)
Hozo, Dževad (113, 186, 193, 308, 339)
Hörmann, Kosta (15, 57)
Hromadžić, Ahmet (202, 204)
Hrustanović, Kemal (339)
Huber, Ludwig (32)
Hundertwasser (264)
Huseinčehajić, Enes (409)
Hwang, Kyu – Baik (264)

I

Ibrahimović, Zlatan (378)
Ibrišimović, Nedžad (204)
Ideologija (394)
Ilić, Mirko (8, 106, 223/225, 252/253, 264, 282/283, 291, 384, 440)
Imamović, Ahmed (142)
Imamović, Enver (328/329)
Imamović, Zaim (114)
Irwin (304, 386)
Izetbegović, Alija (314, 316, 323)

J

Jabučar, Avdaga (66)
Jadrić, Radivoje (127)
Jakubović, Brano (412)
Jakubović, Dragan (412)
Jančić, Mirjana (164)
Jančić, Miroslav (114)
Janić, Tomo (146)
Janković, Dražen (290)
Janković, Nenad (288/290)
Janković, Živorad (113, 127)
Jelačić, G&R (30)
Jeličić, Mia (255)
Jesenković, Tarik (442)
Jevđević, Aleksandar (165)
Jojić, Milorad (172)
Jovandić, Radmila (220/221, 256)
Jovandić, Slobodan (127)
Jovanović, Zrinka (164)
Jukić, Sanjin (326, 356)
Jurkić, Gabrijel (15, 44)
Jusović, Haris (441)

K

Kabakov, Ilya (386)
Kadić, Muhamed i Reuf (57, 80, 82/83)
Kamerić, Šejla (326, 393, 414)
Kantardžić, Narcis (304)
Karadžić, Radovan (314, 323/325)
Karamazov, Edin (378)
Karamehmedović, Muhamed (212, 386)
Karić, Džemaludin (127)
Karić-Hadžiahmetović, Dalida (394, 402)
Keaton, Buster (312)
Kesić, Vesna (225)
Kim (148)
Kipke, Željko (304)
Kisić, Đorđ (250)
Ključić, Stjepan (314, 323/324)
Knezović, Zdravko (164)

Knežević, Aleksandra – Nina (384, 400/402)
Knifer, Julije (304)
Kokoruš, Srđan (256, 258)
Kolar, Čedo (406)
Kolar, Jirzi (264)
Kolarić, Miodrag (212)
Kolobarić, Mladen (217, 266, 310, 373, 379)
Komosar, Mirko (198)
Konstantinović, Mirsad (306)
Kontiće, Boro (288/289)
Kostović, Čedomir (256, 258, 272, 280, 310, 384, 441)
Kostović – Ripešć, Iwona (272)
Kovač, Kornelije (250)
Kovač, Nikola (132)
Kovačević, Milomir – Strašni (318, 326, 330/332, 366, 398)
Kovačević, Slobodan Bodo (250)
Kovačić, Ivan Goran (89)
Koskinen, Harri (65)
Kosuth, Joseph (386)
Kounelis, Jannis (390)
Kovacs, Adrian (304)
Kozic, Abdulah (208, 222)
Kožarić, Ivan (304)
Kragulj, Radovan (236)
Kreža, Miroslav (89, 136/137, 409)
Krsmanović, Strajo (415)
Krstanović, Danilo (334)
Kršić, Dejan (252, 282)
Kršić, Jovan (56)
Krvavac, Hajrudin – Šiba (115, 142, 199/200)
Krzović, Ibrahim (138)
Kulidžan, Dragan (222)
Kulenović, Skender (92)
Kunst, Pablo (438)
Kupusović, Sulejman (292)
Kurpel, Bogoljub (127)

Kurt, Mehmed Dželaluddin (30)
Kurto, Nedžad (127)
Kurtović, Elvis (290)
Kurtović, Danica (162)
Kusturica, Emir (115, 142, 290, 292)
Kvaternik, Slavko (94)

L

Lagumdžija, Emina (443)
Lagumdžija, Zlatko (386)
Lalić, Ratko (113, 236, 284, 286)
Lapajne, Božidar (227)
Lavanić, Zlatko (198)
Le Corbusier (57, 80)
Lehner (144)
Leibovitz, Annie (326, 352)
Levi Sadić, Avram (12)
Levi, Lora (256)
Likar, Franjo (158, 160, 236)
Lisica, Ismet i Naida (442)
Lizdek, Goran (411)
Lošić, Dobrota (162)
Lukić, Đorđe (162)
Lukovac, Hamid (186, 210, 222)
Lusičić, Andro (106)

LJ

Ljiljan (336)
Ljubić, Edo (57, 142)
Ljubić, Vesna (115)
Ljubović, Ibrahim (236)

M

Maček, Vlatko (54, 94)
Magaš, Boris (182)
Majakovski (215)
Maksimović, Slavko (8, 114, 175)
Malović, Edin (356)
Mandić, Asja (195)
Mandić, Radivoj (127)

Marijan (215)
Marjanović, Željko (166, 204, 208, 222)
Marković, M (68)
Martek, Vlado (304)
Martino (372)
Maslo, Orhan (412)
Mašić, Slaviša (164, 168/169)
Matvejević, Predrag (212)
Mazalić, Đoko (56)
McQuiston, Liz (384)
Mehić, Ismet (162)
Mensur, Irfan (48)
Mijić, Karlo (56, 158)
Mikanović, Mila (310)
Mikić, Aleksa (222)
Mikulić, Rodoljub (274)
Miladinović, Dejan (294)
Miletić, Nada (212)
Miljanović, Mladen (418)
Minčić, Pavle (169)
Mirković, Igor (252)
Miro, Huan (156)
Misirlić, Bekir (113, 158, 236, 240)
Mišević, Radenko (135, 141, 158)
Mitić, Branko (166)
Mitić, Milan (166)
Mitić, Mladen (290)
Mjeda, Luka (316)
Modraković, Branko (296, 299/300)
Moore, Henry (264)
Mucha, Alphonse (14, 24/29)
Mucha, Mina (8)
Muftić, Širaz (236)
Muhammed (s.a.v.s), Prophet (197)
Muhasilović, Halid (113, 127)
Mujadžić, Omer (56, 74, 79, 90)
Mujagić, Vedran (412)
Mujčinović, Nedžad (426)
Mujezinović, Ismar (113, 194, 236, 256, 260/263, 270, 284, 292)

Mujezinović, Ismet (56, 76/77, 112, 120, 124, 132/133, 141, 158)
Mujkić, Jasna (65, 414, 418)
Mulabegović, Adi (204)
Mulahusić, Goran (248)
Muminović, Ahmet (222)
Mundžić, Amir (380)
Mundžić, Enes (113, 236)
Musabegović, Sadudin (280)
Mutevelić, Nedim (442)

N

Neidhart, Juraj (57, 80, 141, 215, 230)
Neuer, J&J (42/43)
Neugebauer, Norbert / Walter (79, 98)
Nikšić, Adem (38, 65)
Novković, Đorđe (250)
Nuhbegović, Alija (162)
Numankadić, Edo (8, 212, 236/237, 326, 356, 386)

NJ

Njirić, Nikola (236)

O

Obralić, Salim (113, 219, 236, 284, 344, 358)
Oljača, Duško (164)
Omerović, Omer (222)
Orozović, Ratko (198)
Oslobođenje (9, 92, 104, 126, 206, 208, 210, 222/223, 323, 329/340)
Ostojić, Zdravko (165/166)

P

Paladino, Mimmo (264)
Paljetak, Vlaho (48)
Panek, Karl (15, 24/25)
Pandžo, Šukrija (208)
Paper House (247)
Papić, Davor (298)

Pašić, Nusret (113, 302, 326, 344, 356, 376, 386)
Pašović, Haris (354)
Pejić, Jozo (304)
Pelcer, Boris (377, 432)
Pepeonik, N. (199)
Perčinlić, Ljubomir (113, 158, 236, 238)
Perković, Nataša (421)
Petković, Dušan (172)
Petrović, Jozo (90)
Petrović, Roman (56, 75, 80, 270)
Piano, Renzo (386, 398)
Picasso, Pablo (156)
Picelj, Ivan (154, 156)
Pipal, Katarina (172)
Pistoletto, Michelangelo (264, 386, 388)
Pjanić, Miralem (378)
Popović, Boris (164)
Popović, Davorin (250)
Popović, Nikola (142)
Popović, Vanja (256)
Pogačić, Vladimir (148)
Pompidou, Georges (212)
Praskač, Zdenko (182)
Pravdić, Vlado (250)
Prelog, Milan (212)
Prelog, Vladimir (115)
Princip, Gavriilo (48/49, 141)
Prijatelj, Kruno (212)
Prohić, Eleonora (166)
Prohić, Kasim (370)
Protić, Miodrag (212)

R

Rädisch Friedrih, Hermine (32)
Radojčić, Svetozar (212)
Rajić, Ćiro (300)
Ramić, Affan (158)
Redžić, Fadil (250)
Ričl, Dražen (288/289)

Rihtman, Ranko (250)
Rosenquist, James (264)
Rosić, Ranko (300)
Roš, Stjepan (356, 384)
Rožankowski i drug (94)
Rusjan, Danica (222)
Rustemagić, Ervin (113, 223)

S

Sabo, Dušan (310)
Samarah, Tarik (364, 393)
Samardžić, Bobo (218)
Santomaso, Giuseppe (264)
Sarajlić, Izet (186)
Sarhandi, Daoud (384)
Sarić, Mirsad (300)
Savčić, Vladimir Čobi (250)
Seideman, Bob (245)
Selimović, Enis (336, 343, 384)
Selimović, Beba (114)
Selimović, Meša (115, 186)
Selmanagić, Selman (57, 80)
Selmanović, Behaudin (158)
Senečić (148)
Sidran, Abdulah (292)
Sijerčić, Hamdo (34)
Simić, Zoran (164)
Sirotanović, Alija (128)
Sivac, Enes (380)
Slavuljica, Dejan (404)
Skopljak, Mustafa (113, 236, 326, 356, 360, 386)
Smajlović, Vedran (343)
Sontag, Susan (326, 352)
Sotlar, Bert (48)
Stanković, Mile (204)
Stefanović, Božo (222)
Stefanović, Dragan (198, 215, 222, 234, 244/248, 251, 255/256, 268)
Stele, France (212)

Stilinović, Mladen (304)
Stjepanović, Vojislav (168)
Stojaković, Jadranka (169)
Stojanović, Gorčin (312)
Stojanović, Nikola (198)
Stojanović, Velimir (198)
Stojanović, Željko (252)
Stone, Sharon (406)
Sučeska, Hasan (222)
Sučić, Davor (290)
Sučić, Olga (325)
Suljević, Alma (386)
Suljkanović, Adnan (415)
Szirmai, Antun (60)

Š

Šain, Petar (60)
Šavel, Jernej (412)
Šehić, Faruk (400)
Šehić, Mirsad (386)
Šerić, Nebojša (326, 386)
Ševarac, Mario (412)
Šiber, Boris (288)
Šimić, Antun Branko (56)
Šimić, Ilija (386)
Škubonja, Fedro (148)
Šmidihen, Edo (182)
Šnajder, Slobodan (292)
Šoškić, Ilija (304)
Štetić, Rizah (158)
Štraus, Ivan (113, 127, 186, 278)
Štraus, Tihomir (276, 278)
Šubić, R. (58)
Šuta, Senad (412)

T

Tadić, Radoslav (113, 236, 245, 270, 284/285, 302, 326)
Tahmišćić, Husein (116)
Tanhofer, Nikola (148)

Tanović, Danis (115, 142, 406, 414)
Teskeredžić, Salih (65, 274, 414, 418)
The New York Times (377, 424)
Tikveša, Halil (186, 192)
Time /rock band (245)
Time /magazine (93, 225, 282, 377, 424)
Todorović, Mica (56, 158)
Todosijević, Raša (304)
Travolta, John (406)
Trifković, Risto (204)
TRIO (280, 308, 312, 332, 354, 362, 369, 384)
Trobeć, Jože (256)
Truhelka, Ćiro (38/41, 57)
Tuka, Amel (378)
Twombly, Cy (264)

U

Ugljen, Zlatko (8, 113, 127, 182, 186, 197, 229, 274, 346)
Ujević, Augustin Tin (56)
Ujević, Mate (89)
Unis dizajn (276)
Unković, Milivoje (113, 236, 258, 284, 286)

V

Vančaš, Josip (48)
Vasarely, Victor (264)
Vasiljević, Milan (118)
Vejnović, Dušan (212)
Veličković, Nenad (350)
Veljović, Nebojša (169)
Vekić, Dejan (334)
Vekić, Petar (64)
Vekić, Živojin (182)
Velimirović, Srđan (291)
Verdi, Giuseppe (294)
Vestendorp, Carlos (328, 379)
Veš slikar svoj dolg (304)
Vidaković, Saša (428/431)
Vitteck, Alexander (46)

Vinski, Zdenko (212)
Vizura (415)
Vojnović, Vlado (222)
Volić, Antun (16, 48)
Vorkapić, Slavko (142, 144)
Vukašinović, Milić (250)
Vuković, Radomir (256, 266)

W

Waldeg, Petar (356)
Warhol, Andy (264)
Wingårdh, Gert (65)

Z

Zaimović, Mehmed (113, 158/159, 300, 350)
Zec, Safet (236, 364, 398)
Zrno, Almin (364)
Zulfikarpašić, Adil (316)
Zulfikarpašić, Amra (310, 384)
Zvekić, Adis (412)
Zvekić, Adisa (412)
Zvono (304)

Ž

Žbanić, Jasmila (115, 142, 378, 406, 414)

The printing of the book was realised with the help of the
Ministry of Culture and Sports of the Canton of Sarajevo

Support:

CNS – Center for advanced studies, Sarajevo
Municipality of Travnik, Office of the Mayor
Regional Museum of Travnik
Buybook, Sarajevo
Tondach, Sarajevo
Layer House, Kranj

CIP – Katalogizacija u publikaciji
Nacionalna i univerzitetska biblioteka
Bosne i Hercegovine, Sarajevo

069.5:[766:930.85(497.6)(084)

MUSEUM in exile : Bosnia and Herzegovina in the modern
era / Asim Đelilović ; [English translation Senada Kreso] ; repro-
photo Dragana Antonić and Enis Logo]. - 3rd revised ed. -
Sarajevo : Buybook, 2018. - 454 str. : ilustr. ; 22 cm

Izv. stv. nasl.: Muzej u egzilu. - Registri.

ISBN 978-9958-30-392-0
1. Đelilović, Asim
COBISS.BH-ID 25758470

