

„FUTURE IS MARKED WITH PAST“ (OR MEMORY AND OBLIVION)

Siniša Vidaković¹

Abstract

Bosnianherzegovinian fine arts scene is a complex polygon where various arts meet. During several decades of growing and evolution, starting from the establishment of first associations, art colonies, academies and spontaneous gatherings of artists, a high quality essence was formed, which proves the existence of references by which this region would get closer to international art scene.

In very rich but still not enough defined and valued quantity of both associations and individual activities of an artist, it is possible to get at least an informative insight on partial examples of important cultural manifestations, into the development of a recent bosnianherzegovinian art scene.

The text headline 'Future is marked with past' (or memory and oblivion), which was made on the occasion of the 20th jubilee of the cultural manifestation „Zenica's spring“; in a specific way shows (through the art of four artists), an interesting approach of artistic expression in one environment which is at the same time an integral part of bosnianherzegovinian art scene, and at the same time extraordinarily special and directed towards the international art way of expression.

Keywords : *Zenica's spring, art saloon, Bosnianherzegovinian art, cultural manifestations, fine art.*

INTRODUCTION

The 20th jubilee of International cultural manifestation „Zenica's spring“ is oriented towards the noble memories of the world of stacked patinas and dissolving of mental nerves, which undoubtedly lead towards oblivion.

Rich artistic life on Bosnian-Herzegovinian ground is almost unimaginable without appreciation and recognition of qualitative contribution of Zenica's artistic milieu to developmental flows of our recent art, to which the international character of European and world's art on the transition to the next century was brought closer by its urban artistic elements. The continuity which lasts for several decades in public presentation of artistic and

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„BUDUĆNOST JE OBILJEŽENA PROŠLOŠĆU“ (ILI SJEĆANJE I ZABORAV)

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Sažetak

Bosanskohercegovačka likovna scena predstavlja kompleksan poligon na kojem se susreću raznovrsne umjetničke poetike. U višedecenijskom stasavanju i zrenju, od osnivanja prvih udruženja, likovnih kolonija, akademija i spontanijih okupljanja umjetnika, oformljeno je jedno kvalitativno jezgro koje svjedoči o postojanju referentnog materijala kojim bi se ova sredina priklonila međunarodnoj likovnoj sceni.

U bogatom i još uvijek nedovoljno obrađenom i valorizovanom opusu, kako udruženja, tako i pojedinačnog djelovanja umjetnika, moguće je na parcijalnim primjerima značajnih kulturnih manifestacija steći barem informativan uvid u razvoj novije bosanskohercegovačke likovne scene.

U tekstu pod naslovom „Budućnost je obilježena prošlošću“ (ili sjećanje i zaborav), koji je nastao povodom jubileja 20-togodišnjice kulturne manifestacije „Zeničko proljeće“, na jedan specifičan način se ukazuje (kroz stvarstvo četiri umjetnika), na zanimljiv pristup umjetničkim izrazima u jednoj sredini koja je istovremeno integralni dio bosanskohercegovačke likovne scene, a istovremeno vanredno posebna i upućena ka internacionalnom likovnom jeziku.

Ključne riječi : *Zeničko proljeće, likovni salon, Bosanskohercegovačka umjetnost, kulturne manifestacije, likovna umjetnost*

UVOD

Jubilarna 20-ta Međunarodna kulturna manifestacija *Zeničko proljeće* orijentiše se ka plemenitosti sjećanja na svijet od naslaganih patina i rastakanju mentalnih nervatura, koje neumitno vode ka zaboravu.

Bogat umjetnički život na tlu Bosne i Hercegovine je skoro nezamisliv bez uvažavanja i priznanja kvalitativnog doprinosa zeničkog umjetničkog miljea razvojnim tokovima naše novije umjetnosti, kojoj je svojim urbanim likovnim elementima približio internacionalni karakter evropske i svjetske umjetnosti na prelomu vjekova.

Višedecenijski kontinuitet u javnom prezentovanju umjetničke i stvaralačke produkcije, uz veoma stručan angažman teoretičara i kritičara iz

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creative production, along with professional engagement of theorists and critics from different regional centres (Denegri, Perisic, Karamehmedovic, Perduv Misirlic, Kusik, Abadzic - Hodzic, Blazevic, Husedzinovic, Sarajlic, Agic, Hadzismajilovic, Musabegovic and others) have positioned this manifestation onto the very top of recent cultural events, that are recognizable even outside of the borders of Bosnia and Herzegovina. Artistic and spiritual climate of Zenica, which was created on the enthusiasm of several followers of artistic purpose (Maric, Handukic, Bajramovic, Setka, Butina, Perazic), quickly grew into serious and referent reality, and with gaining some new followers (Abramusic, Kukavica, Alispahic, Begicevic, Cabaja, Gacnik, Mijatovic, Porobic) it also testified and confirmed the establishment of critical mass as well as the opening of new solid possibilities for organizing selective exhibitions through appreciation of this artistic circle as authentic reality whose quality lies in multilayered ambivalence.

Persistence, unconstrained experiments and diving into diffuse languages of post – modernism, citations and remakes of testified aesthetic depots, wanderings and movements in personal presentational languages, doubt in travels to the world of illegitimate, erasure and rebirth of the painting, excitement of the new media, inferiority, redefinition of relationships in art, auto revitalisation and ascents are some of the guidelines that marked the multi – decade existence of the Salon, within the framework of Zenica's Spring.

Mentioning the name Ljubomir Percinlic (who is no longer among us) certainly contributes to memory not becoming an oblivion, along with all the other names that crossed the borders of our country, and in one moment made the immanent and transcendent of artistic region of Zenica to become an embryo of something special in the new century and our contemporary art.

This year's Salon which entered into fifth decade of the existence, with the theme Memories and Oblivion continues the dialectics of mutually dependant relationships which is present from the end of XX century, in which the folklor tradition (at least within the circle of Zenica's artists) does not play any important role in the micro poetics of its bearers.

All segments of living environment, that are undergoing technical changes, softwares, twitter and facebook hysteria, megapixels and synthetic cheapness, did not fool the creators to throw the autonomy of the expression and authentic testimonies on the knees in front of the public and critics.

The sole romantically - assumed title: Memories, evokes re-questioning of today's art and, perhaps, a quest for the lost elements of artistic creation (gift, affinity, taste, creative impuls, knowledge, skill), as well as trying to understand the art in a new context, which paloma – art offered as surrogat

različitih regionalnih centara (Denegri, Perišić, Karamehmedović, Perduv, Misirlić, Kusik, Abadžić, Hodžić, Blažević, Husedžinović, Sarajlić, Agić, Hadžisma jilović, Musabegović i dr.) pozicionirale su ovu manifestaciju u sam vrh recentnih kulturnih dešavanja, prepoznatih i van granica Bosne i Hercegovine.

Stasala na entuzijazmu nekolicine predanih poklonika artističkoj svrhovitosti (Marić, Bajramović, Šetka, Butina, Handukić, Perazić) umjetničko-duhovna klima Zenice je veoma brzo prerasla u ozbiljnu i referentnu realnost, a uz priključenje novih imena (Abramušić, Kukavica, Alispahić, Begičević, Čabaja, Gačnik, Mijatović, Porobić) posvjedočila i potvrdila da je kritična masa uspostavljena, i da se otvaraju sasvim solidne mogućnosti za organizovanje kvalitetnih selektovanih izložbi, uz uvažavanje ovog kruga umjetnika kao autentičnog realiteta, čiji kvalitet počiva na višestepenoj ambivalentnosti.

Upornost, nesputani eksperimenti i zalaženje u difuzne jezike postmodernizma, citati i rimejkovi posvedočenih estetskih depoa, lutanja i pomijeranja u vlastitim predstavljačkim jezicima, sumnja u iskorake u svjetove drugozakonitog, brisanje i ponovno rađanje slike, uzbuđenje novim medijima, inferiornost, redefinicija odnosa u umjetnosti, autorevitalizacija i uzlet, samo su neke od odrednica koje su bile označitelji višedecenijskog egzistiranja Salona, sada i u okviru *Zeničkog proljeća*.

Pomen imena Ljubomira Perčinlića (koji nije više među živima) doprinosi svakako tome da sjećanje ne postane zaborav, uz sva ona imena koja su otišla van granica naše zemlje, a u jednom trenutku činila da imanentno i transcendentno slikovitog zeničkog regiona postane embrion posebnosti novovijekovlja, i u našoj savremenoj umjetnosti.

Ovogodišnji Salon koji je ušao u petu deceniju postojanja, uz temu *Sjećanja i zaborav*, nastavlja dijalektiku međuzavisnosti odnosa koja je sveprisutna od kraja dvadesetog vijeka, a u kojoj folklorna tradicija (barem kad je zenički krug umjetnika u pitanju), ne igra skoro nikakvu ulogu u mikropotetikama njenih nosioca.

Svi segmenti životnog okruženja, koji su podvrgnuti tehnicizmu, softverima, twitter i facebook histeriji, megapikselima i sintetičkoj jeftinoći masovne proizvodnje, nisu zaveli stvaraoce da autonomiju izraza i autentična svjedočenja uznemirenosti duha udvarački podastru javnosti i kritici pred noge.

I sam romantičarski pretpostavljen naslov: *Sjećanja*, priziva preispitivanje umjetnosti danas i traženje (možda) izgubljenih elemenata umjetničkog stvaranja (dar, sklonost, ukus, kreativni impuls, znanje, vještina), te pokušaj razumijevanja umjetnosti u novom kontekstu, koji je „paloma-umjetnost“ ponudio kao surogat i „novorođenče“ turbo-kulture, u kojoj umjetničko dizajniranje svijeta postaje samo još jedna utopija.

and a „newborn“ of turbo – culture in which the artistic designing of the world has become just another Utopia.

Zenica's circle of artists, in historic extracts and their creative modifications certainly offer a synthesis of constant, layered heterogeneity and everyone – from their own position in different circumstances, continues the critical dialogue with recent past.

What is especially curious is the fact that in this turbulent time (and times), in the field which is historically anathematized in every chapter, the political criticism was exempt as well as the memory on the metaphor of artistic emptiness – as a dark antithesis of moral and spiritual misery which destroyed the world of artistic communication. By a clear language of visual creation, the nucleus of metaphoric answers was preserved, the answers to eternal civil questions, that made this group of artists join the one true visual code – pure artistic practice.

All the games of symbolic meanings and possible insinuations regarding the revolutionary avant – garde, have connected and revived the ideas of long forgotten faith in the power of artistic acting, and in that manner positively affected on the consumer's consciousness, which has nowadays become confused by complicated system of conventions and visual contradictions in manifested world guided towards popular taste.

There is another interesting guideline that connects the circle of Zenica's artists and that is the absence of elements of folklore tradition as a deflection from regional recognition. Thinking about the hypothetical and even logical case of the expected, the one can be used as light-motive of thematic or visual dictionary, filtered through rich folklore of Bosnia and Herzegovina in the manner of ensurance and classification into the circles of rural and misunderstood exotics placed in Europe (which is very close to us, but at the same time still very far away).

A careful analytic will recognize in their work the sophisticated respect and memory of the source, but in a new and subjective way. Signs written by a skilled hand are dressed in a new suit, but essentially carry all of the participating elements that cultivate and simulate memory on the diagrams of idyllic and disturbing images that intimately exist in the artistic momentum.

Memories and oblivion have changed the past to the marker of the future, by signs and symbols in the work of this special circle of Balkan's adventurers. On the grave of Tanpinar² stands his most famous rhyme: "I am nothing out of time, but never outside of it.

This presence and permanence in burning, annealing and complete beauty of transforming present into past, has certainly formed, I might say, Zenica's school of undoubted talent which, by every appearance, carved the

2 Ahmet Hamdi Tanpinar, contemporary Turkish writer, 1901-1962.

Zenički krug umjetnika, u istorijskim isječcima i njihovim kreativnim modifikacijama svakako nudi sintezu neprekidne, slojevite heterogenosti i svako sa svoje pozicije, u različitim pojavnostima, nastavlja kritički dijalog sa neposrednom prošlošću.

Poseban kuriozitet čini to što je u turbulentnom vremenu (i vremenima), na prostoru istorijski anatemisanom u svim njenim poglavljima, izuzet politički kriticizam i sjećanje na metaforu umjetničke praznine - kao na mračnu antitezu moralne i duhovne bijede, koja je destruisala svijet umjetničke komunikacije. Nezamućenim jezikom likovnog kazivanja sačuvan je nukleus metaforičkih odgovora na vječnocivilizacijska pitanja koja su ovu grupu umjetnika u svim „iščitavanjima“ priklonila iskrenom i jedinom vizeuelnom kodu – čistoj umjetničkoj praksi.

Sve igre simboličnih značenja i mogućih insinuacija na revolucionarni avangardizam povezale su i oživjele ideje davnozaboravljene vjere u svemoć umjetničkog djelovanja, te su na taj način blagotvorno djelovale na svijest konzumenata, koji je u današnjem vremenu postao zbunjen složenim sistemom konvencija i vizuelnih protivrječnosti, u manifestnom svijetu vođenom ka popularnom ukusu.

Još jedna interesantna odrednica vezuje zenički krug umjetnika, a to je odsustvo elemenata folklorne tradicije, kao otklona od regionalnog prepoznavanja.

Razmišljajući o hipotetičkom, pa i logičnom slučaju očekivanog, isti bi mogli da se iskoriste kao lajtmotiv tematskog ili vizuelnog rječnika, propušten kroz bogat folklor slikovite Bosne i Hercegovine, u smislu osiguravanja i klasifikacije u krugove ruralne i neshvaćene egzotike, plasirane ka sve bližoj nam, a daljoj Evropi.

Pažljiv analitičar će prepoznati u njihovim radovima sofisticirano poštovanje i nezaborav izvorišta, ali na jedan sasvim nov i subjektivan način.

Vještom rukom ispisani znaci odjeveni su u globalno ruho, ali esencijalno u sebi nose sve one participirajuće elemente koji kultivišu i stimulišu sjećanje na dijagrame idiličnih i uznemirujućih slika koje intimno počivaju u umjetničkom mementu.

Sjećanja i zaborav su metaforama, simbolima i znacima u djelima ovog posebnog balkanskog kruga avanturista prošlost proizvela u označitelja budućnosti.

Na Tanpinarovom² grobu se nalaze njegovi najpoznatiji stihovi: „Ništa sam izvan vremena, ali nikada izvan njega.“

Upravo ova sveprisutnost i permanentnost u sagorijevanju, prekaljivanju i ukupnoj ljepoti preinačavanja ovovremenog u onovremeno zasigurno je formirala, slobodno mogu reći, Zeničku školu nedvosmislene darovitosti

2 Ahmet Hamdi Tanpinar, savremeni turski književnik, 1901-1962.

signs of its „walk“ into our memory. And through each single advertisement on the public scene, which implied even a partial nudity and recognition from critics and consumers, again included the questions regarding the originality, which the local scene was particularly prone to. As a picturesque supplement to this remark, I would also add a fragment of M. Belancic thoughts, regarding the exhibition of M. Stasevic in Banja Luka, 2000.

Deconstructive thought tells us that there is no a big secret (nor a big story) or, even, a mystery in art work! There is no secret to testify about his holy, sacral, even iconic – clazmic uniqueness. According to this „uniqueness“ of „original“ artistic „being“ (these are all important expressions that we should, with excitement, perceive as a gift from God), everything can be done again, except the art work! According to that assumption is based a certain provincial law of „originality“ which exists in our local scene. My unique „essence“ is original even if it is infinitely repeated and distributed starting from several insured postulates ...³

Not caring about provincial animosities towards mimetic forms and staging, the independent interpreters of truthful art – being, in 2015, with their power and will for self – preservation are defying a state of agitation, which was elaborated by venerable Aida Abadzic-Hodzic⁴ in her text, by pointing out all deficiencies that were caused by inertia of younger group of artists, as well as by lack of interest of others for the Renaissance of this respectable Salon.

It seems that the primary nucleus of the highest quality, regardless of the real circumstances in the year ahead of us, in possible perspectives of the world around us and the world in them, has allowed us to greet the newest Salon in the horizon of remembrance and oblivion.

Four artists have confronted four different poetics, which in their heteronomy represent the dynamic image of excited mental receptors that do not remove the old (do not forget) but at the same time introduce the new (with passionate homage to personal historical and collective memory – remembrance).

The brilliance of graphic art, with the power owned only by artists of extreme mental and creative potential, is summed up in the series of graphic sheets in which Irfan Handukic constantly magically seduces and excites the spirit of an observer. Handukic is loyal to the abstract formulation and complex unlimited spaces, and through naming his graphic art in layered poetic approach, he enters into the complex and valuable structures of physiognomies and shapes, which are moved into our beings by realistic titles.

³ M. Belani, Death of a painting, Belgrade 2009, p.185.

⁴ A. Abadzic-Hodzic, Catalog April's Salon 2013, Zenica, p.6-7

koja je svakim novim pojavljivanjem urezivala znakove svog „hoda“ u naše sjećanje. I kroz svako novo oglašavanje na javnoj sceni, koje je podrazumijevalo i parcijalno razodijevanje, i priznanje od strane kritike i konzumenata, nanovo je iziskivalo pitanja originalnosti, kojima je naročito sklona lokalna scena. Kao slikovitu dopunu ovoj opasci dodao bih fragment razmišljanja M. Belančića, povodom pisanja o izložbi M. Staševića, u Banjaluci 2000 g.

Dekonstruktivna misao nam govori da nema velike tajne (kao ni velike priče) ili, čak, misterije umjetničkog djela! Nema tajne koja svjedoči o njegovoj svetoj, sakralnoj, upravo ikonoklazmičkoj neponovljivosti. Po ovoj navodnoj „neponovljivosti“ „izvornog“ umjetničkog „bića“ (sve su to krupne riječi koje smo dužni da, s ushićenjem, primamo kao božanski dar) sve je moguće ponoviti samo ne „autentično“ umjetničko djelo! Na toj pretpostavci temelji se i izvjestan palanački zakon „originalnosti“...koja važi na našoj lokalnoj sceni. Originalna je moja neponovljiva „suština“, makar se ona beskonačno ponavljala i krčmila, počev od nekoliko osiguranih postulata...“³

Ne hajući za palanačke animozitete prema amimetičkim formama i upri-zorenjima, osamostaljeni tumači istinitog arte-bića, u godini 2015-toj, snagom i voljom za samoodržanjem prkose stanju uznemirenosti, koje je elaborirala i u svom tekstu uvažena Aida Abadžić-Hodžić⁴, ukazujući na sve manjkavosti koje su prouzrokovane inertnošću mlađe grupe umjetnika, kao i nezainteresovanošću ostalih za renesansom ovog respektabilnog Salona.

Čini se da je onaj najkvalitetniji primarni nukleus, bez obzira na sve realne okolnosti, i u godini koja je pred nama, u mogućim perspektivama svijeta oko nas i svijeta u njima, dozvolio da dočekamo i najnoviji Salon, u obzorju *Sjećanja i zaborava*.

Četiri umjetnika su sučelila potpuno različite poetike, koje u svojoj heteronomiji predstavljaju dinamičku sliku uzbuđenih mentalnih receptora koji ne odstranjuju staro (ne zaboravljaju), a istovremeno uvode novo (uz strasan omaž istorijskom ličnom i kolektivnom pamćenju - sjećanju).

Briljantnost grafičkog kazivanja, snagom koju posjeduju samo umjetnici izuzetno mentalnog i stvaralačkog potencijala sažeta je u seriji grafičkih listova kojima Irfan Handukić po ko zna koji put magično zavodi i uzbuđuje duh posmatrača. Odan apstraktnoj formulaciji i kompleksnim projekcijama vremenski neograničenih prostora, Handukić u naslovljavanju svojih grafika, kroz slojeviti poetski pristup ulazi u kompleksne i dragocjene strukture fizionomija i oblika koje realnim imenovanjima useljava u naše bilo.

Predjeli mašte, naslovljeni kao: *Staza, Vrtovi, Iza bašča, Nebeski putevi*; transponovana su sjećanja varljivih svjetova koji u svojoj zagonetnosti, me-

³ M. Belančić, Smrt slike, Bgd 2009, str.185.

⁴ A. Abadžić-Hodžić, Katalog Aprilski salon 2013, Zenica, str.6-7

Landscapes of imagination titled as: Path, Gardens, Behind gardens, Heavenly Roads; were filled by memories of illusive worlds which, in their perplexities metaphors and complexities, have created an entry into the states of subconsciousness, introducing a personal memory and suggestive images of perceived things in realistic perspective of highly aesthetic graphics in deep print.

Continuous link with the earlier cycles allows this layered graphic language of Irfan Handukic to become almost a magical provocation in which every possible attempt of „undressing“ the primary mind structures that contain the reinforcement of the painting, and lead us into the border structures of spirit and exceptional meta – states.

The inner, deepest sign of true discovery is hard to recognize. But, than again, what is unknown becomes very important. The process of creation is hard to explain, unless we define it as a walk through the unknown. The essence of the art is something that a man cannot completely explain by reason.⁵

The monumentality in every constructive element elevates graphic sheets of this cycle into artistic experiences of the highest row in which the relationships of perfect harmony are permanently established and it can be read in each code.

Even when the objects (or their associative images) spread on the pad, by the will of the creator, their structures are translated into one new understanding of deep movement within form and each of their remodeling gives birth to a new narrative that is initiated by memory of the signs of sight and brevity of nature.

The game which came out of constantly present necessity and familiarity regarding the experiment, which was conceptually more provocative in the earlier years, brought back Muhamed Bajramovic through the latest cycle titled *Zeoksi* in the world of art in which the „orchestrated coincidence“ produces exciting testimonies of artist’s work and his fascination with what is expected. Assumptions occurred as a result of artist’s controlled and destructive effect on chosen matrix, along with physical and chemical assistance of consciously selected erosive elements, change the reality of known structures into the glimps of ultimate forms of organic sign.

Recognizable order, very characteristic for previous spacious challenges, which provoked the artist to continue the work with Matirck formula of the repetition of adopted fractals, now partly connects to a graphic medium, where the earlier experience and innate curiosity, in the case of „Zeoks“, evoked the need for new discoveries which are enriched with contemplation in ideal and realizational approach.

⁵ S.Celic, *Between world and painting*, Belgrade 1981, p. 35.

taforici i kompleksnosti otvaraju ulaze u stanja podsvijesti, uvodeći lično sjećanje i sugestivne slike doživljenog u realizovane vizure visokoestetizovane grafike dubokog tiska.

Bremenitost i neprekinuta veza sa ranijim ciklusima dozvoljavaju da ovakav slojevit grafički jezik Irfana Handukića postane skoro magična provokacija u kojoj svakim mogućim pokušajem „razodijevanja“ primarnih misaonih struktura, koje grade ovako snažnu armaturu slike, ulazimo u pogranične strukture duha i izuzetnih meta-stanja.

*Unutrašnji, najdublji znak pravog otkrića teško se prepoznaje. Ali baš to što se ne zna postaje glavno. Proces stvaranja je teško objasniti, sem ako ne utvrdimo da je koračanje po nepoznatom. Suština umjetnosti je ipak nešto drugo što čovjek razumom ne može do kraja da objasni.*⁵

Monumentalnost u svim gradivnim elementima izdižu grafičke listove ovog ciklusa u umjetnička iskustva najvišeg reda, u kojima su trajno uspostavljeni odnosi savršene harmonije koja se iščitava po svim kodovima.

Čak i kada se objekti (ili njihove asocijativne slike) rastakaju po plohi, voljom stvaraoca, njihove strukture se prevode u jedno novo poimanje dubinskog kretanja unutar forme, i svako njihovo preobličavanje rađa novo kazivanje koje je inicirano sjećanjem na znakove gledanja i jezgrovitost prirode.

Igra koja je proizašla iz stalnoprисutne nužnosti i upućenosti ka eksperimentu, u ranijim godinama konceptualno provokativnija, vratila je Muhameda Bajramovića najnovijim ciklusom nazvanim *Žeoksi* u svijet likovnosti, u kojem „dirigovana slučajnost“ proizvodi uzbudljiva svjedočanstva umjetnikovog rada i fascinacije pred iščekivanim.

Nagovještaji nastali kao plod umjetnikovog kontrolisanog i destruktivnog dejstva na odabranu matricu, uz fizičko i hemijsko asistiranje

svjesno odabranih erozivnih elemenata, izmjenjuju realnost poznatih struktura u nagovještaje praoblika organskog predznaka.

Prepoznatljivi red, tako karakterističan za prethodne prostorne izazove, koji su provocirali umjetnika da nastavi rad sa matričkom formulom repetitive usvojenog fraktala, sada se jednim svojim dijelom vezuju za grafički medij, gdje je ranije iskustvo i urođena ljubopitljivost, u slučaju *Žeoksa*, probudilo potrebu za novim otkrićima koja su obogaćena i kontemplacijom u idejno-realizacionom pristupu.

Unikatni primjerci otisaka, kao svjedočanstva i potvrda konačnije spoznaje procesa stvaranja, u kojem Bajramović suprostavlja kaos, odsustvo forme, privid u reljefnom modelovanju i sjećanje na znakovne asocijacije sa naslućivanjem oblika, tako nužne u stvaralačkom dejstvovanju, umjetnikovom rukom vode predočene artefakte ka formalnoj perfekciji.

⁵ S. Čelić, *Između sveta i slike*, Bgd 1981, str.35.

Unique examples of prints, as testimonies and certificates of more final knowledge regarding the creation process in which Bajramovic confronts chaos, absence of forms, illusion concerning the relief modeling and memory on sign associations with specter of forms – that are essential in the creative process, are leading presented artifacts to the formal perfection by artist's hand.

Multiplication of semi – created structural forms (by artist himself), along with the sole work process, equally includes (as a very important point) physical acting of destructive processes onto the iron matrix, through implementation of acts of utter simplicity, and creates a vibrant content which, by changing the format, finally offers unimaginable unlimited possibilities of rhythmic associative offsprings.

In the work of Muhamed Bajramovic one could almost recognize a close touch, at least when it comes to the approach and commitment to realization of expected idea, as Aleksa Celebonovic stated when writing about the poetics of the great graphic thoughts of Emir Dragulj.

*His virtuous and, we might say, persistent and overzealous, prosede turns close items into the spiritualized matter, beyond the common experience...*⁶

Reconciliation of thoughts with geometrical order, commitment to mar-tick rythm and its incentives to introduce the visual art into the cold language of articulated recognition of ready – made objects, keep Miroslav Setka on paintings – objects also in this cycle, which he developed with indisputable casualness during the previous years of presence on contemporary art scene.

If Setka was overwhelmed with performative and inclusive moments in previous research, and implemented the observer in his work as the important element, in the new matrix he adheres to more intimate concept and practically transforms previously open and loud dialogue into the sphere of sensitive individual consciousness where he cultivates the geometrical matrix and blends it with colour, while guided by his own understanding of contemporary painting. Through rare organization and emancipation, Setka leaves bare matrix and its structure in geometrical order, as nudity, confronts it with different colorful sensations which vibrate in their saturated colorism. Wide range by which Setka creates conditions for penetration to the eye and mind of a consumer, uses picturality as one of the elements through which he obsessively and vigorously addresses to graphic, painting and object.

His pure, industrially defined, shiny and polished surfaces of matrix in rhythmic unities, has effectively created certain visual quality and the hand of artist has simply enriched their tehnicistic character by artistic marbling.

⁶ S.Celic, Mentioned work, Belgrade 1981., p.170

Multiplikacija polukreiranih (od strane umjetnika) strukturalnih formi, uz sam proces rada, jednakovažno uključuje kao bitnu tačku i fizičko djelovanje destruktivnih procesa na željeznu matricu, a kroz provođenje procesa krajnje jednostavnosti, ostvaren je vibrantan sadržaj koji mijenjanjem formata, u svojoj konačnici nudi neslućene mogućnosti ritmičkih asocijativnih izdanaka. Sjećanje na umnožavanje iz prošlih vremena budi jednu sasvim novu i iznenađujuću lirsku poetiku, uslovno opozitnu onoj koju smo već spoznali i shvatili.

Skoro da bi se u djelu Muhameda Bajramovića mogao prepoznati i bliski dodir, barem kad je pristup i predanost realizaciji predpostavljene ideje onom koji je prepoznao Aleksa čelebonović, pišući o poetici velikana grafičke misli Emira Dragulja.

Njegov virtuozni i, moramo reći, uporni i prilježni prosede...pretvara bliške predmete u produhovljenu materiju, izvan uobičajenog iskustva...⁶

Izmirenje misli sa geometrijskim redom, predanost matričkom ritmu i njenim podsticajima da likovnost i slikovitost uvedu u hladni jezik artikulisane prepoznatljivosti ready-made predmeta, Miroslava Šetku zadržavaju i ovim ciklusom na slikama-objektima, koje je nesumnjivom ležernošću razvijao u prethodnim godinama prisustva na savremenoj umjetničkoj sceni.

Ako je u prethodnim istraživanjima Šetka bio obuzet performativnim i inkluzivnim momentima, implementirajući u svoj rad kao bitan element i posmatrača, u novim matricama se priklanja nešto intimnijem konceptu i praktično nekadašnji otvoreni i glasni dijalog prevodi u sferu osjetljive individualne svijesti, gdje kultiviše geometrijsku matricu i sjedinjava je sa bojom, vodeći se sopstvenim razumijevanjem savremenog slikarstva.

Rijetkom organizovanošću i emancipovanošću, Šetka ostavlja ogoljene matrice u geometrijskom redu i njihovu arhitektoniku, kao nagotu, suprotstavlja različitim kolorističkim senzacijama koje vibriraju u svom zasićenom kolorizmu.

Široki dijapazon kojim Šetka stvara uslov za prodor do oka i misli konzumenta, pikturalnost koristi kao jedan od elemenata kojim se opsesivno i energično obraća grafici, slici i objektu.

Njegove čiste, industrijski već određene blistave i polirane površine matrica u ritmičkim sklopovima, efektnošću, same po sebi stvaraju određeni vizuelni kvalitet, a ruka umjetnika je naprosto njihov tehnicistički karakter obogatila umjetničkom nervaturom.

Konačan efekat se postiže u prostoru, u kojem je posvjedočena težnja umjetnikove angažovanosti na procesu da se posmatrač preuputi sa polja čistog razumijevanja formi i shvatanja slike kao likovnog ostvarenja, ka po-

6 S. Čelić, Nav.djelo, Bgd 1981., str.170

The final effect is achieved in space, which is witnessed by the artist's aspiration on the process of making the observer transfer from the area of pure understanding of forms and perception of the painting as an artistic achievement towards the fields which offers complex and qualitative contents, along with the more complex engagement of the audience itself.

Amar Porobic, a representative of the younger group of artists within Zenica's circle, presented himself with the series of work on this year's Salon, and discovered a special sensibility which rests on playful and talkative urban ornamentation, in which the line mashing, surfaces, open spaces in the painting define the place of important elements, that are thematically guided by memory on megapolis as bright and intimate pleasure of artist's being.

Below or above, by certain freshness, almost literary inspired, the layers of Porobic works compositionally attack forms, confront with stylization and vision of timelessness, which promote his gift and talent into the skilled analyst, allowing him freedom to „reshape“ the architectural visions, and in that manner activating the nature of his perceptual and creative talent.

As easy as child's play, Porobic uses memory as the deepest reason for creating a reconstruction of the painting, which was threatened with extinction by massiveness and involvement of cyber-culture. His personal, intimate vision of urban landscapes carries lyrical meticulousness, which is paradoxical to the time and generational affiliation, and with such sensibility and sensitivity he stands on the bumper of existence of the new artistic reality which is an adventure. That obliges me to quote the thought implied two years after the establishment of AFA in Zenica, and as a jubilee to wish good luck, courage and health to successors of this „symbolic light“, to preserve its participation with life.

This is where the feverish adventure with the unpredictable and often anagrammic steps was created. We are forced to develop terrible energies for the purpose of release, for the purpose of preservation, for the purpose of life.⁷

CONCLUSION

Fine art scene in Bosnia and Herzegovina is getting through many challenges, various influences and searching for its own expression wishing to get to a certain position and get appreciation from the critique and audience, both locally and globally.

In that evolution the great role has been played by the influences of European painting, starting from times when our painters were visiting European capitals, got educated and forwarded their experiences to their local communities.

7 M.Lazarevic, Prometheus, Icar and Sisyph, NIN, 29.II 1976. Belgrade

lju koje nudi kompleksne i kvalitativne sadržaje, a uz njih i usložnjeniju angažovanost same publike.

Amar Porobić, predstavnik mlade grupe umjetnika zeničkog kruga, u seriji radova kojima se predstavlja na ovogodišnjem Salonu otkriva jedan poseban senzibilitet koji počiva na razigranoj i pričljivoj urbanoj ornamentici, u kojoj linijski prepleti, površine, otvoreni prostori u slici određuju mjesta bitnih elemenata, ovdje tematski vođeni sjećanjem na megapolise kao blještave i intimne naslade umjetnikovog bića.

Ispod ili iznad, skicoznom svježinom, gotovo literarno nadahnuto, slojevi Porobićevih radova kompoziciono napadaju oblike sukobljavajući se sa stilizacijom i vizijom zaustavljenog vremena, koji njegov dar i posvećenost detalju promovišu u vještog analitičara, dozvoljavajući mu slobodu da „preoblikuje“ arhitektonske vizure, aktivirajući na taj način prirodu svog opažajnog i stvaralačkog dara.

Lakoćom dječije igre Porobić sjećanje koristi kao najdublji razlog priklanja rekonstrukciji slike, kojoj je masovnošću i angažovanošću sajber-kulture zaprijetilo odumiranje. Njegovo lično, intimno viđenje urbanih pejzaža nosi lirsku minucioznost, paradoksalno vremenu i generacijskoj pripadnosti, te takvom osjetljivošću i senzibilnošću staje na branik trajanja nove umjetničke realnosti, koja jeste avantura i iziskuje da citiram misao izrečenu dvije godine nakon osnivanja podružnice ULUBIH-a u Zenici, a uz svojevrsan jubilej poželim sreću, hrabrost i dobro zdravlje nastavljačima ove „simboličke svjetlosti“, da istraje njena participacija sa životom.

Tu nastaje grozničava avantura s koracima nepredvidljivim i često anagramskim. Primorani smo da razvijemo strašne energije u cilju izlaska, u cilju trajanja, u cilju života.⁷

ZAKLJUČAK

Bosanskohercegovačka likovna scena, u svom razvoju prolazi kroz mnogobrojna iskušenja, raznovrsne uticaje i traženje vlastitog izraza u težnji da se pozicionira i stekne uvažavanje od kritike i publike, kako na lokalnom, tako i na globalnom nivou.

U tom stasavanju veliku ulogu su odigrali uticaji evropskog slikarstva, još od vremena u kojem naši slikari posjećuju značajne evropske prestonice, školuju se i prenose iskustva koja su stekli u svoje lokalne sredine.

Osnivanje mnogobrojnih akademija i likovnih udruženja na teritoriji Bosne i Hercegovine postaju dobar kvalitativni uslov da naša novija umjetnost ima mogućnosti da uspostavi vlastite puteve razvoja, naravno uz uvažavanje promjena koje se dešavaju na evropskoj i svjetskoj likovnoj sceni.

⁷ M.Lazarević, *Prometej, Ikar i Sizif*, NIN, 29.II 1976. Bgd

Establishment of numerous academies and fine art associations at the territory of Bosnia and Herzegovina becomes a good quality condition for our newer art to get possibility to create its own development routes, certainly with respect to changes that are inherent at the European and world fine art scene.

Due to turbulent events at the economic and political sphere, complex conditions of financing and lethargic lack of interest of some critics, this scene has not got the opportunity yet to have its continuous development shown, during the twentieth and twenty first century.

Regions, as leaders of cultural events are therefore holder and presenters of certain artistic events, and in the bunch of events of different quality, it often happens that amateurism and professionalism are treated in almost identical manner.

Manifestations that have tradition of few decades in Bosnia and Hercegovina, and there are several of them, have managed to stand out, and to keep their dignity and the necessity of preserving art, also in those arise which are very underdeveloped economically.

The example of ‚Zenica's spring‘ and Art saloon, as its part, shows us that one region is capable to stand out from the daily politics and daily economy matters, and to by the independence of its fine art expression certifies that art cannot be and should not be compared to politics, economy, national or any other element that mark our society today.

Four artists, whose art made the spine of this overview, are the best ambassadors of ‚pure‘ art, that carries a universal language of its creators, which refuse to submit their art to any ‚folklore‘ which would ensure for them a good position in society.

Their specific and contemporary painting language, show that art of Bosnia and Herzegovina has accepted the global expression codes, and that it moved away from archaic folklore and random politization, by which it was recognized in the period that is behind us.

This text is just a small confirmation of that thesis.

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Zbog turbulentnih dešavanja na ekonomskom i političkom planu, nesređenih prilika u oblasti finansiranja i letargične nezainteresovanosti pojedinih kritičara, ova scena jos nije doživjela priliku da se prikaže njen kontinuitet u razvoju, u okviru dvadesetog i dvadeset prvog vijeka.

Regioni, kao nosioci kulturnih dešavanja postaju tako nosioci i prezentatori određenih umjetničkih dešavanja, a u kvalitativnoj šarolikosti ponude, često se dešava da se amaterizam i profesionalizam tretiraju na skoro identičan način.

Manifestacije sa višedecenijskim trajanjem su u Bosni i Hercegovini, a njih je nekolicina, uspjele da se isprofilišu, te kvalitetom i profesionalizmom sačuvaju dignitet i nužnost trajanja i opstanka umjetnosti, i u sredinama koje su na veoma niskom stepenu ekonomskog progressa.

Primjer „Zeničkog proljeća“ i Likovnog salona, kao njegovog integralnog dijela, svjedoči koliko je jedan region sposoban da se izdvoji iz dnevno-političkog i regionalnog konteksta, da nezavisnošću likovnog izraza posvjedoči da umjetnost ne može i ne treba da se poistovjeti sa politikom, ekonomijom, nacionalnim ili bilo kojim elementom koji određuju naše društvo danas.

Četiri umjetnika, na čijem stvaralaštvu počiva okosnica kratkog prikaza, najbolji su ambasadori „čiste“ umjetnosti, koja se svojim univerzalnim jezikom poistovjećuje sa svim stvaraocima koji ne pristaju da umjetnost podrede bilo kakvom folkloru koji bi im osigurao dobru poziciju u društvu.

Njihova posebnost i savremeni likovni jezik svjedoče da je umjetnost Bosne i Hercegovine prihvatila globalne izražajne kodove, te da je raskrstila sa arhaičnim folklorizmom i sporadičnim politikanstvom, po kojim je bila prihvaćena u vremenima koja su za nama.

Ovaj tekst je samo mala potvrda toj tezi.

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APPENDIX

Amar Porobić was born on 03.04.1978. in Doboj. He graduated from ALU in Sarajevo in 2002. He made several independent exhibitions in the country and abroad. He is a member of ULU BaH, professor of fine arts in Zenica. (amarporobic78@gmail.com)

Handukić Irfan was born in 1950 in Bihać. He graduated from Pedagogical faculty, department of Fine arts in Rijeka RC, graduated graphics in 1989. His postgraduate study was finished in 1999 and got his masters in graphics on ALU in Sarajevo, in the class of professor Dževad Hozo. He received his Ph.D. at the University of Sarajevo in 2008 in the field of pedagogical sciences. Works as a full time professor at ALU (Academy of fine arts) in Sarajevo, (Banjaluka). Had independent exhibitions in over 50 of them in the country and abroad, a large number of group exhibitions, and numerous international exhibitions of selective art prints in the world. He received several national and international recognitions and awards in the field of painting and graphics. (e-mail:vekilberr@gmail.com)

Miroslav Šetka was born in 1955 in Čitluk, Bosnia and Herzegovina. He lives and works in Zenica. He graduated from the Academy of Fine Arts in Sarajevo in 1978 under professor Milorad Čorović. He has been a member of the Association of Visual Artists Bosnia and Herzegovina since 1990. He is currently enrolled in postgraduate studies of painting and drawing under professor Sead Musić and professor Sadudin Musabegović. He has staged numerous independent and collective exhibitions and received several awards for his work. (Phone: +387 32 245 803, Cell phone: +387 63 783 773 Email: setkaart@gmail.com)

Muhamed Bajramović was born in 1946 in Zenica, Bosnia and Herzegovina. He graduated from high school for applied arts in Sarajevo. In 1977 he graduated from the Sarajevo's Academy of Fine Arts. He has been a member of the Bosnia and Herzegovina Association of Visual Artists since 1974. He has had 14 independent and many more collective exhibitions in the country and abroad. He has received numerous awards for his work. (Address: Crkvice 54 D, 72000 Zenica, Bosnia and Herzegovina)

DODATAK

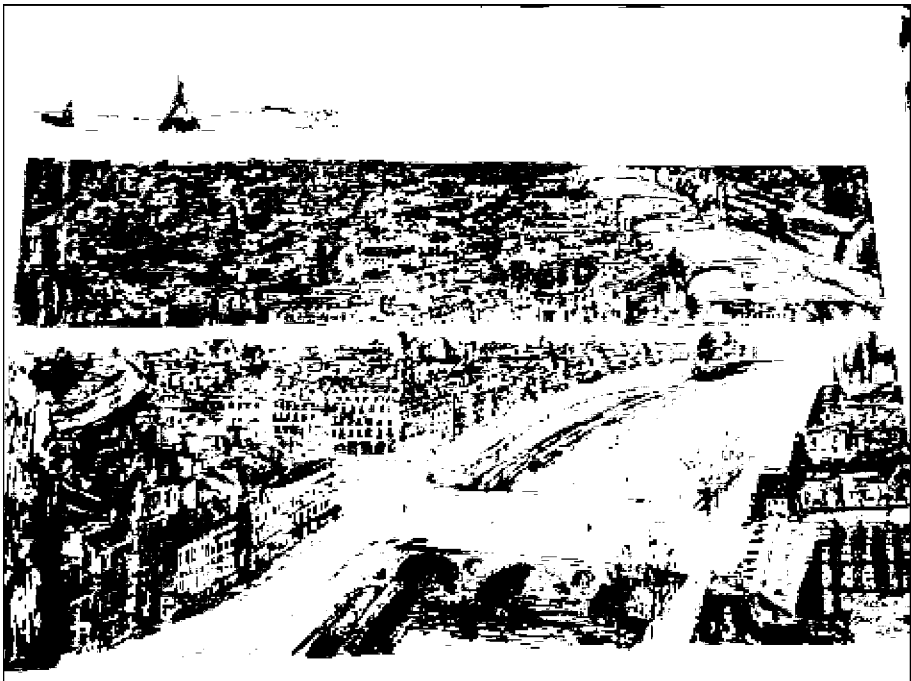
Amar Porobić, rođen je 03.04.1978. godine u Doboju. Diplomirao na ALU u Sarajevu 2002. Samostalno izlagao više puta u zemlji i u inostranstvu. Član je ULU BiH., profesor likovne kulture u Zenici. (amarporobic78@gmail.com)

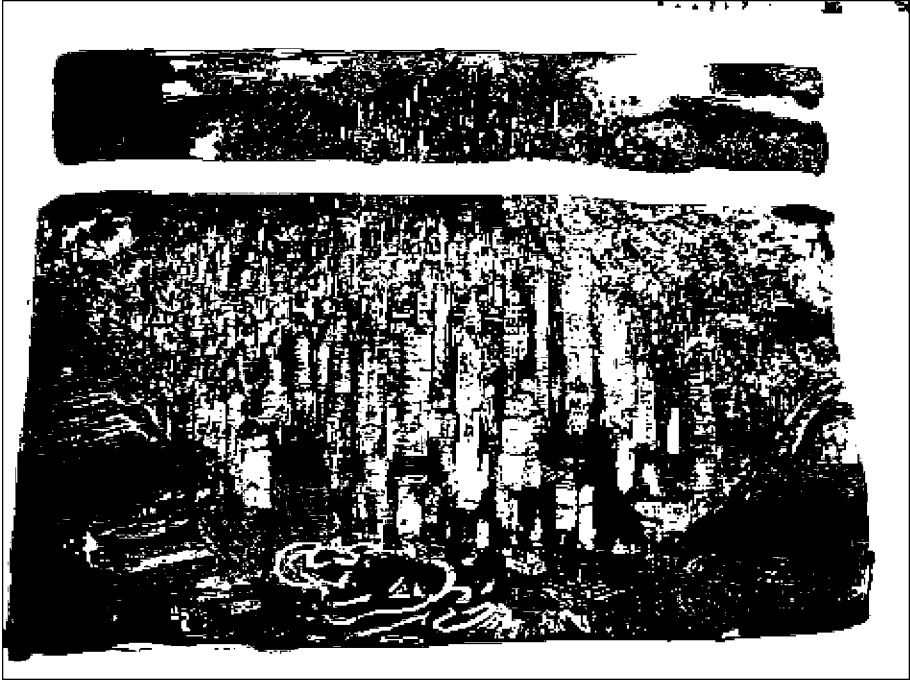
Handukić Irfan je rođen 1950. godine u Bihaću. born in 1950 in Bihać. Diplomirao je na Pedagoškom fakultetu, odsjek likovnih umjetnosti u Rijeci, grafika 1989. godine. Završio je postdiplomski studij 1999. i stekao zvanje mastera grafike na ALU Sarajevo, u klasi profesora Dževada Hozo. Odbranio je doktorsku disertaciju na Univerzitetu Sarajevo 2008. godine u oblasti pedagoških nauka. Radi kao profesor na ALU (Akademija likovnih umjetnosti) u Sarajevu i Banjaluci. Imao je preko 50 samostalnih izložbi u zemlji i inostranstvu, veliki broj grupnih izložbi, i brojne međunarodne izložbe odabranih umjetničkih djela u svijetu. Primio je nekoliko nacionalnih i međunarodnih priznanja i nagrada u polju slikarstva i grafike. (e-mail:vekilberr@gmail.com)

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Muhamed Bajramović je rođen 1946. Godine u Zenici, Bosna i Hercegovina. Završio je visoku školu primijenjenih umjetnosti u Sarajevu. 1977. godine, diplomirao je na Akademiji likovnih umjetnosti u Sarajevu. Član je Udruženja likovnih umjetnika od 1974. Imao je 14 samostalnih i još mnogo više kolektivnih izložbi u zemlji i inostranstvu. Primio je brojne nagrade za svoj rad. (Crkvice 54 D, 72000 Zenica, Bosna i Hercegovina +387 32 245 034)

Amar Porobić

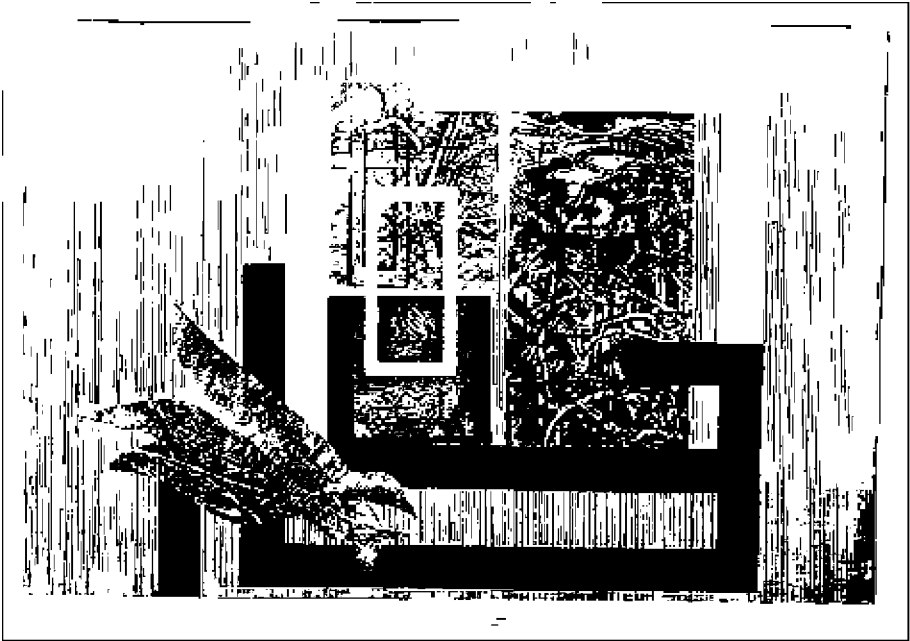


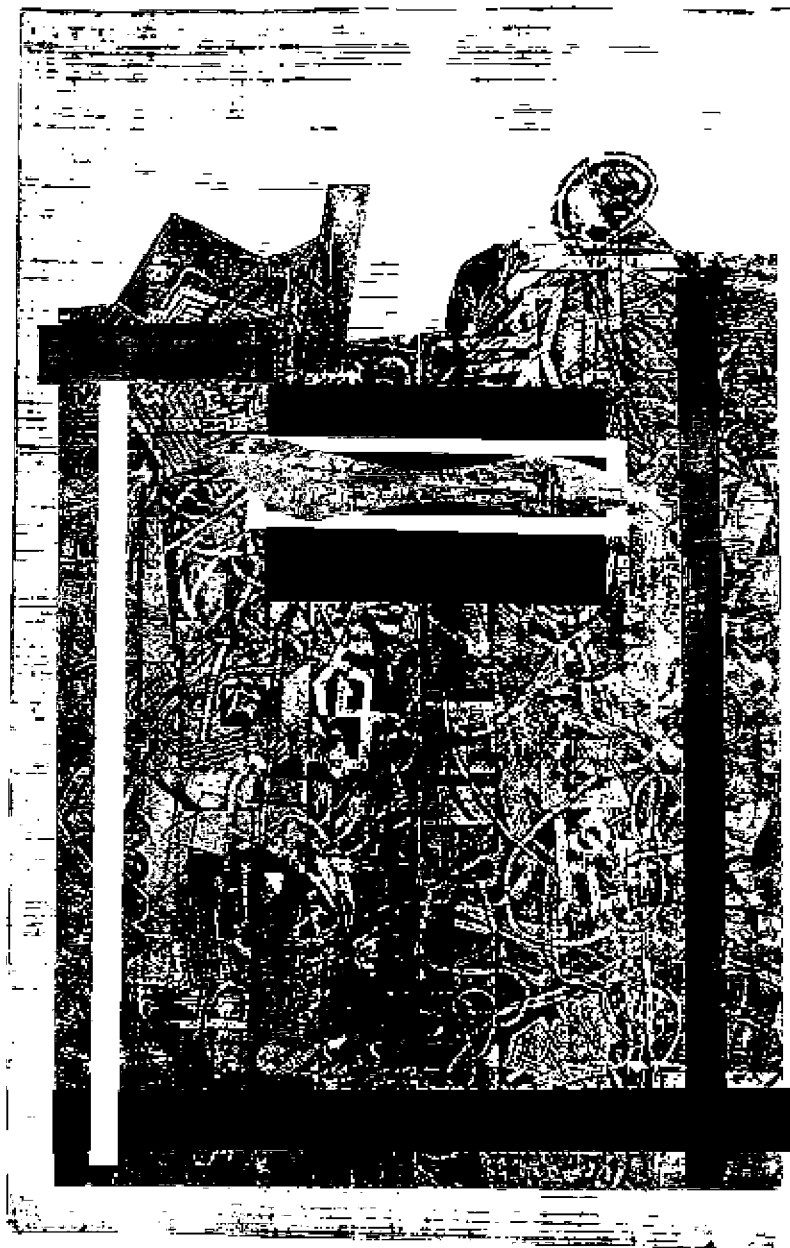


Irfan Handukić

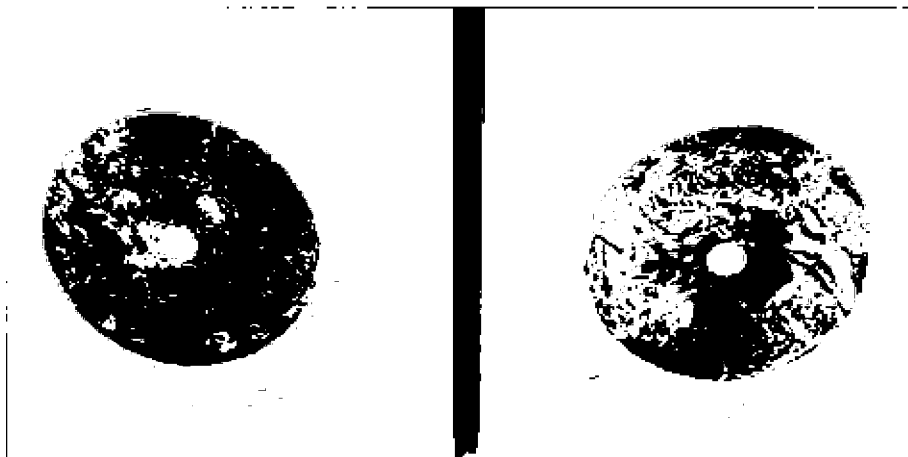








Miroslav Šetka



Muhamed Bajramović

