



MONOGRAFIJA / MONOGRAPHY

ZBIRKA UMJETNINA REKTORATA UNIVERZITETA U SARAJEVU

University of Sarajevo Rectorate's Art Work Collection

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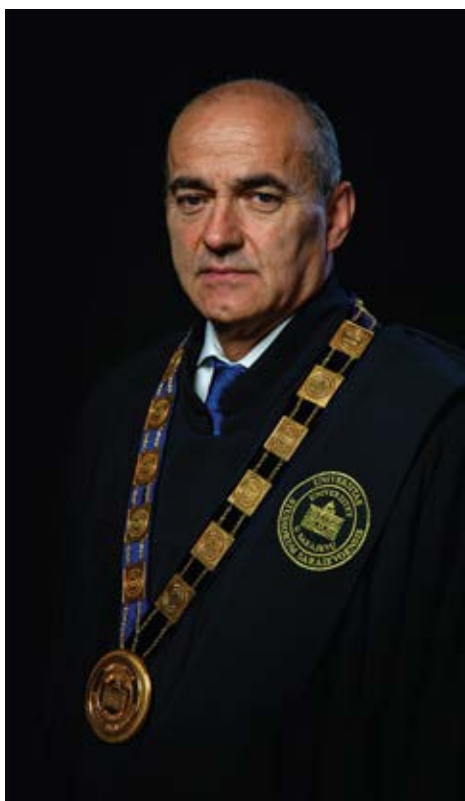
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Zbirka umjetnina
Rektorata Univerziteta u Sarajevu
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Sarajevo, 2024.



Riječ Rektora

Prof. dr. Rifat Škrijelj

Rektor Univerziteta u Sarajevu

Tokom protekle sedamdeset četiri godine postojanja, Univerzitet u Sarajevu je s ponosom prikupio vrijednu zbirku umjetničkih djela. Predmetna zbirka je plod izuzetnog običaja akademske zajednice da se prilikom obilježavanja jubileja univerziteta i međuuniverzitetskih posjeta daruju umjetnička djela kao simbol trajne saradnje i uspomene na najvažnije događaje.

Prikupljajući umjetnička djela, Univerzitet u Sarajevu je izgradio ne samo zbirku umjetničkih djela, već i snažnu vezu s umjetnošću. Ova ostvarena veza je postala sastavni dio našeg identiteta, obogaćujući našu akademsku zajednicu i inspirišući nas u naučnoistraživačkom i umjetničko-istraživačkom radu.

Zadovoljstvo mi je biti dijelom inicijative za izdavanje Monografije Zbirka umjetnina Rektorata Univerziteta u Sarajevu, kao sredstva za očuvanje naše bogate kulturne baštine. Inicijativa predstavlja izuzetno važan korak u promociji i zaštiti umjetničkih djela koja su dio univerzitetskog nasljeđa.

Kroz umjetnine koje smo primili kao poklon, Univerzitet u Sarajevu čuva uspomene na najvažnije trenutke i slavi saradnju s drugim univerzitetskim zajednicama, one predstavljaju podsjetnik na bogatstvo kulturnog nasljeđa koje dijelimo s drugim institucijama i neprocjenljiv izvor inspiracije za studente/ce, nastavnike/ce i sve koji posjećuju našu univerzitetsku zajednicu.

Nastavit ćemo njegovati, širiti i promovirati našu zbirku umjetničkih djela kao sredstvo za očuvanje kulturnog blaga, podsticaj za kreativnost i most između svjetova. Ponosni smo na bogatstvo umjetnosti koje se ogleda u Zbirci umjetnina Rektorata Univerziteta u Sarajevu i vjerujemo da će ona ostati trajni izvor nadahnuća i entuzijazma za sve nas koji pripadamo Univerzitetu u Sarajevu.

The Word of the Rector

During the past seventy-four years of its existence, the University of Sarajevo has proudly gathered a valuable collection of artworks. This collection is the result of an exceptional tradition within the academic community, where artistic works are gifted during the celebration of university anniversaries and inter-university visits as symbols of enduring collaboration and memories of important events.

By collecting artworks, the University of Sarajevo has not only built a collection of art pieces but also forged a strong connection with art. This bond has become an integral part of our identity, enriching our academic community and inspiring us in our scientific and artistic research.

It is my pleasure to be a part of the initiative to publish the Monograph Collection of artworks from the Rectorate of the University of Sarajevo, as a means of preserving our rich cultural heritage. This initiative represents an important step in promoting and protecting the artistic works that are part of our university legacy.

Through gifted artworks, the University of Sarajevo preserves memories of most important moments and celebrates our collaboration with other university communities. They serve as a reminder of the wealth of cultural heritage we share with other institutions and an invaluable source of inspiration for students, faculty, and all who visit our university community.

We will continue to nurture, expand, and promote our collection of artworks as a means of preserving cultural treasures, fostering creativity, and bridging worlds. We are proud of the artistic wealth reflected in our Rectorate of the University of Sarajevo artworks collection, and we believe it will remain a lasting source of inspiration and enthusiasm for all of us who belong to the University of Sarajevo.



Prof. Dr. Rifat Škrijelj

Predgovor

Univerzitet u Sarajevu je jedna od najznačajnijih obrazovnih institucija u Bosni i Hercegovini sa dugom i bogatom tradicijom koja seže još od 1949. godine kada je osnovan. Univerzitet u Sarajevu je pružao visoko obrazovanje i stvarao brojne akademske i intelektualne lidere/ke koji su doprinijeli razvoju Bosne i Hercegovine i šire regije, kako tada, tako i danas.

Univerzitet u Sarajevu je sačinjen od 22 (dvadesetdva) fakulteta, 3 (tri) akademije i 5 (pet) instituta. Njegove različite obrazovne i istraživačke programe karakteriše izvrsnost, pri čemu studenti/ice i osoblje u interdisciplinarnom okruženju usvajaju nove vještine, znanja i usavršavaju kompetencije. Osim toga, Univerzitet u Sarajevu je i sjedište brojnih Centara i Instituta, koji se bave različitim pitanjima, uključujući društvene, humanističke, medicinske, ekonomske, prirodno-matematičke i biotehničke, te tehničke nauke i umjetnosti.

Jedan od fokusa Univerziteta u Sarajevu je i dinamična saradnja sa različitim institucijama, što pruža mogućnosti za mobilnost studenata/ica i istraživača/ica, kao i za razmjenu znanja i ideja. U posljednjim godinama Univerzitet u Sarajevu je također poznat po kulturnim i umjetničkim aktivnostima, organizaciji festivala, izložbi, priređivanju koncertnih aktivnosti i drugih događaja koji se odvijaju na univerzitetskom kampusu, ali i širom grada. Pomenute kulturne i umjetničke aktivnosti su važne ne samo za studente/ice i osoblje, već i za širu zajednicu, pružajući priliku za kulturnu razmjenu i promicanje interkulturalnog dijaloga.

Između ostalog, i zbog navedenih razloga, Univerzitet u Sarajevu je prepoznat kao vodeća obrazovna i kulturna institucija u Bosni i Hercegovini, koja obezbjeđuje kvalitetno obrazovanje, istraživanje i kulturne aktivnosti, dok istovremeno igra ključnu ulogu u društvenom, ekonomskom i kulturnom razvoju Bosne i Hercegovine.

Imajući u vidu angažiranu, široku društvenu opredijeljenost Univerziteta, usmjerenost ka kulturi i umjetnosti postaje bitna dimenzija rada koja se potvrđuje kroz priređivanje Monografije Zbirke umjetničkih djela Rektorata Univerziteta u Sarajevu.

U Monografiji su zastupljeni vrijedni primjeri umjetničkog stvaralaštva koje prate informacije o svakom pojedinačnom djelu.

Mr. Enes Halimić, koji je radio procjeniteljski izvještaj za umjetnička djela Rektorata Univerziteta u Sarajevu, navodi sljedeće: Formiranje zbirke počinje osnivanjem Univerziteta u Sarajevu 1949. godine. S obzirom na to da je sve do 1992. Bosna i Hercegovina bila u sastavu Jugoslavije, karakter ove zbirke je većim djelom jugoslovenski. Naime, osim umjetnika iz Bosne i Hercegovine koji su u većini, u njoj zastupljeni i autori iz Srbije, Slovenije, Hrvatske, Crne Gore, Makedonije i Kosova, a ne radi se o otkupima, već o poklonima darivanim u raznim prigodama - prilikom obilježavanja Univerziteta.

Monografija ispred nas nije samo važna za ljubitelje/ice umjetnosti, ona je namijenjena prvenstveno studentima/icama koji jesu najveći ponos Univerziteta u Sarajevu, te stručnjacima/kinjama koji imaju namjeru da se studioznije bave istraživanjem likovne umjetnosti.

Preface

The University of Sarajevo is one of the most important educational institutions in Bosnia and Herzegovina with a long and rich tradition dating back to 1949 when it was founded. The University of Sarajevo has provided higher education and created numerous academic and intellectual leaders who contributed to the development of Bosnia and Herzegovina and the wider region, both then and today.

The University of Sarajevo consists of 22 (twenty-two) Faculties, 3 (three) Academies and 5 (five) Institutes. Its diverse educational and research programs are made distinctive by excellence, with students and staff in an interdisciplinary environment acquiring new skills, knowledge and enhancing competencies. Additionally, the University of Sarajevo is the hub of numerous Centers and Institutes, addressing with various issues, including humanities, social, medical, economic, natural-mathematical and biotechnical, as well as technical sciences and Arts.

Among many other things, the University of Sarajevo is focused on dynamic cooperation with various institutions, which provides opportunities for the students and researchers mobility, as well as for the exchange of knowledge and ideas. In recent years, the University of Sarajevo is also known for its cultural and artistic activities, organizing festivals, exhibitions, organizing concert activities and other events that take place on the university campus, but also throughout the city. The mentioned cultural and artistic activities are important not only for students and staff, but also for the wider community, providing an opportunity for cultural exchange and promoting intercultural dialogue.

For the above reasons and otherwise, the University of Sarajevo is recognized as a leading educational and cultural institution in Bosnia and Herzegovina, providing quality education, research and cultural activities, simultaneously playing a key role in Bosnia and Herzegovina's social, economic and cultural development.

Bearing in mind the engaged, broad social commitment of the University, the focus on culture and arts gives an important dimension to its activities, as confirmed through the preparation of the University of Sarajevo Rectorates' Art Works Collection Monograph.

The Monograph contains valuable examples of artistic creativity accompanied by information about each individual work.

M.Sc. Enes Halimić, who carried out an appraisal report for the art pieces in the University of Sarajevo Rectorate, states the following: The starting of the collection began with the University of Sarajevo's establishment in 1949. Considering that until 1992 Bosnia and Herzegovina was part of Yugoslavia, this collection's character is largely Yugoslav. Namely, apart from artists from Bosnia and Herzegovina, who are in the majority, there are also authors from Serbia, Slovenia, Croatia, Montenegro, Macedonia and Kosovo, and it is not about purchases, but about gifts given on various occasions - during the University's celebrations.

The Monograph before us is not only important for art lovers and aficionados, it is intended primarily for students who are the greatest pride and joy of the University of Sarajevo, and experts who intend to study fine arts more diligently.

Zbirka umjetničkih djela Rektorata Univerziteta u Sarajevu

Zbirka likovnih djela koja se nalaze u Rektoratu Univerziteta u Sarajevu formirana je najvećim dijelom u periodu kada su se u cjelokupnom društvenom životu na bosanskohercegovačkoj umjetničkoj sceni odvijale značajne promjene kao radikalan iskorak u odnosu na vladajuću državnu i partijsku ideologiju. Naime, umjetnost druge polovine četrdesetih i početka pedesetih godina 20. vijeka i društvenih zbivanja u tom periodu daje nove individualne umjetničke izražaje. Međutim, početkom pedesetih godina, uvođenjem samoupravnog socijalizma, došlo je do novih tendencija i u kulturnoj politici. Reakciju umjetnika na nastale promjene možemo sagledati u kontekstu intimnog stava pojedinaca i njihovog neposrednog angažovanja kroz djelovanje tzv. formalističke avangarde. Prirodna težnja svakog stvaraoca jeste da zastupa nezavisnost umjetničkog čina, tako da je, jednom probuđena i oslobođena stvaralačka energija umjetnika, bez obzira na još uvijek prisutne pritiske i ograničenja, usmjerila jugoslovensku i bosanskohercegovačku umjetnost prema aktuelnim svjetskim tokovima.

Univerzitet u Sarajevu je baš u tom periodu, od ukupno 72 godine postojanja, stvorio značajnu zbirku likovnih djela. Neki od autora koji se nalaze u zbirci bili su zapravo oni koji su svojim radom uticali na kreiranje umjetničke scene Bosne i Hercegovine tog vremena. Svjesni važnosti umjetnina koje se nalaze u posjedu Rektorata, odlučili smo napraviti registar umjetnina Rektorata Univerziteta u Sarajevu te ih publikovati u monografiji pod nazivom “Zbirka umjetnina Rektorata Univerziteta u Sarajevu”.

Osnovna ideja je stvaranje registra umjetnina Rektorata Univerziteta u Sarajevu te nešto kasnije i samog Univerziteta. U želji da spomenute umjetnine trajno zaštitimo od propadanja ili otuđenja bilo koje vrste, vodili smo se osnovnim zadacima, tj. principima stvaranja registra umjetnina, a koji su se zasnivali na: identifikaciji, stvarnoj procjeni ovlaštenog sudskog vještaka, stvaranju baze podataka i njenom unapređivanju kroz daljnje korištenje i valorizaciju umjetničkih djela.

Ova monografija, također, ima za cilj da izrazi zahvalnost autorima umjetničkih djela koja se nalaze u njoj te da ukaže na značaj njihove pojave i djela stvaranih u specifičnom vremenu i prostoru.

Zbirka kojoj je posvećena ova monografija predstavlja neka od najznačajnijih imena bosanskohercegovačke likovne scene i jedinstvena je prilika da ugledaju svjetlost dana radovi koji do sada nisu prezentirani ni izlagani široj javnosti. Za ovu priliku odabrali

smo 71 djelo od 49 autora iz različitih perioda, od onih između dva svjetska rata, preko poslijeratnog perioda, pa sve do današnjih dana. U kolekciji je čak i jedno djelo sa početka 20. stoljeća, „Procesija“ Tomislava Krizmana, nastalo 1909. godine. Pored toga, u zbirci se nalaze i djela: Ismeta Mujezinovića, Petra Tiješića, Mersada Berbera, Romana Petrovića, Milivoja Unkovića, Esada Muftića, Salima Obralića, Dževada Hoze, Mirsada Konstantinovića, Alije Kučukalića, Franja Likara, Ljube Laha, Mice Todorović i mnogih drugih pa sve do najnovijeg djela koje je poklon Univerzitetskoj zbirci od slikara mlađe generacije Adisa Lukača.

Većina likovnih djela koja se nalaze u Rektoratu Univerziteta u Sarajevu pokloni su koji su dodjeljivani prilikom obilježavanja raznih jubileja i međuuniverzitetskih posjeta. Metodološki princip i proučavanje egzistencijalne suštine zbirke umjetnina Rektorata Univerziteta u Sarajevu, koju karakteriše heterogenost individualnih umjetničkih poetika, generacijska, estetska i psihološko-filozofska raznolikost, može se zasnivati na stilskim karakteristikama prezentiranih djela pojedinaca, ali i na kompleksnijem instrumentariju kojim se zbirka opservira kao historijskoumjetnička cjelina. Druga paradigma mora se temeljiti na principima objektivnog tumačenja već ustanovljenih historijskoumjetničkih fakata, uspostavljanjem tijesnog dijaloga između prošlosti i sadašnjosti. Na ovaj način utvrđuje se činjenično stanje, ali i poštuje vrijednosni sistem koji se u historiji umjetnosti, bez obzira na njene kompleksne razvojne puteve, zasniva na jasno definisanim estetskim i intelektualnim konstantama. Dakle, možemo konstatovati da ova Zbirka Rektorata Univerziteta u Sarajevu posjeduje jedan respektabilan i visok kvalitet, zahvaljujući djelima izuzetnog likovnog dometa, koja pripadaju umjetnicima čije je stvaralaštvo dalo snažan pečat bosanskohercegovačkoj umjetnosti u periodu koji je obuhvaćen ovom zbirkom.

Prezentaciju monografije pratit će izložba slika Rektorata Univerziteta u Sarajevu. Izložbe kao što je ova podsjetnik su na postojanost, na stvaralaštvo koje jeste naše, koje stoji kao stub podsjećanja i koje se ne smije ignorisati. Zbog svega navedenog možemo doći do zaključka da institucionalna zaštita počiva na obavezi, obavezi da se ovakva djela zaštite, učine dostupnim i sačuvaju od zaborava.

Ako očuvanje ovih umjetničkih djela bude zatvoreno sudbinom današnjice, u kojoj propadaju i najvrednije stvari zbog površnosti u kojoj mnogi jesu žrtve, ova spomenuta i predstavljena djela idu u zaborav, a naš cilj je da ih iz zaborava vratimo sjećanju. Sjećanju čega? Neosporivog prava čovjeka da, poznavajući svoju prošlost, sačuva i svoju sadašnjost, ali i budućnost.

Adela Nurković-Kulenović

University of Sarajevo Rectorate's Art Work Collection

The collection of art works that are located in the Rectorate of the University of Sarajevo was formed for the most part in the period when significant changes took place in the entire social life of Bosnia and Herzegovina's art scene as a radical step forward in relation to the ruling state and party ideology. Namely, the art of the second half of the forties and the beginning of the fifties of the 20th century and social events in that period gave new individual artistic expressions. However, at the beginning of the fifties, with the introduction of self-governing socialism, there were new tendencies in cultural policy as well. We can see the artist's reaction to the resulting changes in the context of the intimate attitude of individuals and their direct engagement through the so-called formalist avant-garde. The natural aspiration of every creator is to represent the independence of the artistic act, so that, once awakened and freed, the creative energy of the artist, regardless of the still present pressures and limitations, directed Yugoslav and Bosnian-Herzegovinian art towards current world trends.

The University of Sarajevo created a significant collection of works of art in that period, out of a total of 72 years of its existence. Some of the authors in the collection were actually those who influenced the creation of the art scene in Bosnia and Herzegovina at that time. Aware of the importance of the art works in the possession of the Rectorate, we decided to make a register of the art of the Rectorate of the University of Sarajevo and publish them in a monograph entitled "Arts of the Rectorate of the University of Sarajevo".

The basic idea is to create an art register of the Rectorate of the University of Sarajevo and a little later the University itself. In the desire to permanently protect the aforementioned works of art from deterioration or alienation of any kind, we were guided by basic tasks, i.e. the principles of creating a register of works of art, which were based on: identification, actual assessment by an authorized court expert, creation of a database and its improvement through further use and valorization of works of art.

This monograph also aims to express gratitude to the authors of the works of art found in it and to point out the importance of their appearance and works created in a specific time and space.

The collection to which this monograph is dedicated represents some of the most significant names of the Bosnian art scene and is a unique opportunity to see the light of day works that have so far not been presented or exhibited to the general public. For this occa-

sion, we have selected 71 works by 49 authors from different periods, from those between the two world wars, through the post-war period, all the way to the present day. The collection even includes one work from the beginning of the 20th century, "Procession" by Tomislav Krizman, created in 1909. In addition, the collection includes works by: Ismet Mujezinović, Petr Tiješić, Mersad Berber, Roman Petrović, Milivoj Unković, Esad Muftić, Salim Obralić, Dževad Hoza, Mirsad Konstantinović, Alija Kućukalić, Franjo Likar, Ljubba Laha, Mica Todorović and many others. others up to the latest work, which is a gift to the University collection from the painter of the younger generation, Adis Lukač.

Most of the works of art that are in the Rectorate of the University of Sarajevo are gifts that were given to mark various jubilees and inter-university visits. The methodological principle and study of the existential essence of the art collection of the Rectorate of the University of Sarajevo, which is characterized by the heterogeneity of individual artistic poetics, generational, aesthetic and psychological-philosophical diversity, can be based on the stylistic characteristics of the presented works of individuals, but also on the more complex instruments used to observe the collection as historical and artistic. the whole. The second paradigm must be based on the principles of objective interpretation of already established historical and artistic facts, by establishing a close dialogue between the past and the present. In this way, the factual situation is determined, but it also respects the value system that in the history of art, regardless of its complex development paths, is based on clearly defined aesthetic and intellectual constants. Therefore, we can state that this Collection of the Rector's Office of the University of Sarajevo has a respectable and high quality, thanks to works of exceptional artistic range that belong to artists whose creativity left a strong mark on Bosnian art in the period covered by this collection.

The presentation of the monograph will be accompanied by an exhibition of paintings by the Rectorate of the University of Sarajevo. Exhibitions like this one are a reminder of permanence, of creativity that is ours, that stands as a pillar of reminder and that must not be ignored. Due to all of the above, we can come to the conclusion that institutional protection rests on an obligation, an obligation to protect such works, make them available and preserve them from oblivion.

If the preservation of these works of art is closed by the fate of today, in which even the most valuable things perish due to the superficiality in which many are victims, these mentioned and presented works will go into oblivion, and our goal is to return them from oblivion to memory. Remember what? The indisputable right of man to, knowing his past, preserve his present as well as his future.

Adela Nurković-Kulenović

Stilsko-estetske, kulturološke i etičke vrijednosti

RECENZIJAZ / REVIEW

Zbirka umjetnina: crteža, slika, grafika i skulptura u Rektoratu Univerziteta u Sarajevu nastajala je tokom njegove višedecenijske djelatnosti, u različitim prilikama, najčešće pri susretima sa srodnim institucijama, posjetama visokih predstavnika i obilježavanjima godišnjica ove visoke i najznačajnije naučno-obrazovne institucije. Stoga se zbirka umjetnina sastoji od djela umjetnika više generacija, pa i od umjetnika koji su stekli svoju afirmaciju i prije osnivanja Univerziteta u Sarajevu. Zbirka od 71 djela 49 bosanskohercegovačkih i jugoslovenskih umjetnika dragocjena je zbog prirode svoga nastanka. Iako nije nastala po nekom jedinstvenom stilsko-estetskom kriteriju, ona je rezultat lijepih namjera darivalaca, njihovog osjećaja lijepog, svjedočanstvo nekadašnjeg zajedništva, podrške naporima i rezultatima visokoškolskih obrazovnih institucija. Ona pokazuje prisustvo duha humaniteta univerzalne zajednice obrazovanja koji su retrogradne pojave devedesetih godina 20. stoljeća ugrozile. Zbirka je stoga svjedok mijena, nekadašnje dobro, kao što je saradnja visokoškolskih institucija, kao što su potencijali širokog intelektualnog prostora, ona označava kristalizirano stanje predašnjeg doba sistema, društva, kulture.

Zbirka umjetnina Rektorata Univerziteta u Sarajevu nije ni mala ni velika, ali mnogim svojim djelima dostojno predstavlja neko vrijeme, neka mjesta i umjetničke centre, neka umjetnička shvatanja i umjetnike, a to je značajno. Kolika god da je, ima neku mnogostranost i vrijednosnu slojevitost. Čak i kad bi se djela i njihovi autori predstavili abecednim redom, ne bi bilo teško sagledati djelo u cjelini zbirke i razumjeti je kao interglacijalnu tvorevinu jednog lijepog vremena, jednog prostora lijepih predjela, gradskih veduta, ljudi blage klime. A te se vrijednosti ne daju mjeriti i odmjeriti. Svako od umjetničkih djela ove zbirke ima svoje sagledivo i metafizičko biće.

Ako pogledamo djela umjetnika i najstarije generacije u zbirci, do svijesti i osjećaja doprijeće i ono vidljivo, mimetičko, i ono što čini njihovu auru. Tako jedna slika Petra Šaina, neko selo podno Romanije, najprije plijeni pažnju idiličnim planinskim krajolikom s kućama nekadašnjih strmih krovova, stvarna u svom realizmu, nestvarna u ovom vremenu. To svojstvo dao joj je umjetnik, brižnom tehnikom slikanja koja je takva i iz želje posvećenja umjetnika nekoj iskonskoj ljepoti. Ali moguća njegovim umijećem ostvarenja viđenog, gledanog, doživljenog, u kojem se ogleda duga tradicija posvećenosti sticanju umijeća na akademijama Beča, Minhena, Pariza, gdje je sve dospijevao Petar Šain u potrazi za znanjem. Slično je i sa slikama Petra Tiješića i Mice Todorovića. Slike Romana Petrovića i Ismeta Mujezinovića iz ranijih vremena sadržavale su slične akademske temelje, ali ove iz zbirke Rektorata UNSA, nastale potkraj tridesetih

ili tokom partizanske borbe, pokazuju i humane poruke otpora i empatije za svijet ugroženih.

U zbirci Rektorata Sarajevskog univerziteta najviše je djela iz vremena nakon osnivanja Univerziteta u Sarajevu. I na ovim djelima vidljivi su odrazi onoga što čini individualne poetike stvaralaca tih djela i vladajućih estetskih shvatanja. Rana djela Ljube Laha i Franje Likara, nastala pod uticajima njihovih profesora, svakako dobre škole, svjedoče o oslobađanju od tih uticaja i o duhu mladalačkog traganja.

Posebnu kulturološku karakteristiku zbirke umjetničkih djela Rektorata predstavljaju djela koja su Univerzitetu u Sarajevu poklonjena prilikom obilježavanja značajnih datuma njegove djelatnosti. Već pri obilježavanju prvog desetljeća djelovanja ove visokoo- obrazovne institucije, Univerzitet iz Beograda poklonio je Univerzitetu Sarajeva sliku Stojana Ćelića "Košutnjak", koja svojim apstraktno-asocijativnim oblicima najbolje prezentira i njegov stil i savremena umjetnička kretanja. Slika je poklonjena prigodom jubileja, ali nije samo prigodno-kurtoazna nego je istinsko umjetničko ostvarenje, relevantno i za umjetnikov opus i za mladu modernu umjetnost. Značajan datum u razvoju i djelovanju Univerziteta u Sarajevu bilo je obilježavanje četrdesetogodišnjice rada, 1989. godine. Pored drugih vidova izraza poštovanja i priznanja za postignute rezultate ove institucije, neke srodne institucije univerzitetskih centara Jugoslavije Univerzitetu su poklonile umjetnička djela nekog svog istaknutog umjetnika. Tako je Univerzitet u Mariboru poklonio sliku "Hrastovec grad" od Rade Jerič, Univerzitet "Svetozar Marković" iz Kragujevca poklonio je sliku "Kragujevac" Milutina Veličkovića, a Zajednica sveučilišta Hrvatske poklonila je sliku "Osijek, pogled na tvrđavu" akademskog slikara Predraga Golla.

U ovakvim sretnim prilikama mnoge bosanskohercegovačke institucije su otkupima djela domaćih umjetnika željele da odaju priznanje za rezultate ove visoke obrazovne i naučne institucije. Tako su zbirku obogatili djelima mlađih generacija bosanskohercegovačkih slikara i grafičara. Većina ovih djela, osim svojih likovnih posebnosti, simbolično predstavljaju stvaralaštvo na novoj članici Univerziteta u Sarajevu, Akademiji likovnih umjetnosti, osnovanoj 1972. godine. Grafika Mersada Berbera predstavlja prve izabrane nastavnike Akademije koje su sačinjavali poznati stvaraoci i domaće i ondašnje jugoslovenske umjetničke scene. Slike Salima Obralića, Ratka Lalića, Milivoja Unkovića pokazuju prve saradnike, asistente u nastavi, tek diplomirane umjetnike Akademije u Beogradu. Njihova rana umjetnost, eksponirana kritici i javnosti na prvim izložbama u Beogradu i Sarajevu, potvrđuje i danas opravdanost njihovog izbora na početne nastavničke pozicije. S druge strane, njihova djela pokazuju kako se u zbirci Rektorata, pored drugih, ranih poetika, akademizma, realizma, fantastike, lirske apstrakcije, a poslije krize klasičnih medija i konceptualizma, razvijalo uvjerenje

u mogućnosti savremenog izraza kroz obnovu štafelajne slike. Jer, njihove slike jesu izvedene klasičnim likovnim sredstvima, ali svojom gestom, autentičnošću osjećaja u njima ostvarena je nova estetska vrijednost. U zbirci se nalaze i djela prvih generacija diplomiranih slikara, grafičara i nastavnika Akaemije likovnih umjetnosti koja, opet, potvrđuju kvalitetu nastavnog procesa i programa rada Akademije kao članice Univerziteta u Sarajevu, a istovremeno i naznake ličnih poetika, kao što su grafika Mirsada Konstantinovića, Radmile Jovandić, Enesa Sivca, Nusreta Pašića, Irfana Hoze.

Zbirka umjetnina Rektorata Univerziteta u Sarajevu i u svojoj cjelini i pojedinim djelima predstavlja dragocjenu umjetničku vrijednost, ali i simbolizira kulturu vremena u kojem je nastala i na ponos je zajednici prosvjetiteljstva i intelektualizma.

Ibrahim Krzović

Stylistic-aesthetic, cultural and ethical values

The artwork collection: drawings, paintings, graphics and sculptures in the University of Sarajevo Rectorate was created during its many decades, on various occasions, most often during meetings with related institutions, high representatives' visits and upon marking the anniversaries of this most important scientific and educational institution. Therefore, the art collection consists of works spanning through several generations of artists, including those who gained their affirmation even before the establishment of the University of Sarajevo. The collection of 71 pieces by 49 Bosnian and Yugoslav artists is precious because of the nature of its creation. Although not created according to any unique stylistic-aesthetic criteria, it is the result of donors' good intentions, their sense of beauty, a testimony of former togetherness, support to the efforts and results of higher education institutions. It emanates the presence of the humanistic spirit of the universal community of education now threatened by the retrograde phenomena of the 1990s. Therefore, the collection is a witness of changes, the former good, such as the cooperation of higher education institutions and the potentials of a wide intellectual space, and signifies the crystallized state of the previous era of the system, society, and culture.

The Rectorate art work collection is neither small nor large, but many of its items worthily represent a certain time, places and art centers, certain artistic conceptions and artists, which is significant. Regardless of its size, it has some versatility and value layering. Even if the works and their authors were presented in alphabetical order, it would not be difficult to see the work as a whole collection and understand it as an interglacial creation of a

beautiful period, a space of beautiful landscapes, city views, people of a mild climate. And these values cannot be measured and remeasured. Each of the works of art in this collection has its own perceptible and metaphysical being.

If we look at the works of artists of the oldest generation in the collection, the visible, mimetic, and what constitutes their aura will reach consciousness and feelings. Thus, a painting by Petar Šain, a village in the foothills of Romanija, first captures attention with an idyllic mountain landscape with houses of former steep roofs, real in its realism, unreal in this time. This property was given to it by the artist, with a careful painting technique that presents the artist's desire to dedicate himself to some primordial beauty. Rendered possible due to his skill to realize what was seen, watched, experienced, all of it reflecting a long tradition of his dedication to acquire the skills at the academies of Vienna, Munich, Paris, where Petar Šain went to in search for knowledge. It is similar with the paintings of Petar Tiješić and Mica Todorović. Roman Petrović and Ismet Mujezinović paintings from earlier times contained similar academic foundations, but these from the UNSA Rectorate collection, created at the end of 1930s or during the partisan combat, also show humane messages of resistance and empathy for the world of the endangered.

In the collection of the Rectorate of the University of Sarajevo, most of the works are from the time after the University of Sarajevo's establishment. Even in those works, there are reflections of what constitutes the individual poetics of the creators of those works and the ruling aesthetic understandings are visible. The early works of Ljubo Lah and Franjo Likar, created under the influence of their professors, certainly good schools, bear witness to liberation from those influences and to the spirit of youthful search.

*A peculiar cultural characteristic of the Rectorate's collection is represented in the works presented to the University of Sarajevo to mark its significant dates. When marking the first decade of activity of this higher education institution, the University of Belgrade presented the University of Sarajevo with a painting by Stojan Ćelić - Košutnjak, which with its abstract and associative forms, best represents his style and contemporary artistic movements. The painting was given as a gift on the occasion of the jubilee, but it was not just a courtesy, rather a true artistic achievement, relevant both to the artist's oeuvre and to young modern art. A significant date in the development of the University of Sarajevo was the celebration of its fortieth anniversary in 1989. In addition to other forms of expression of respect and recognition for the achieved results of this institution, some related institutions from the Yugoslavia university centers presented the University with works of art of one of their prominent artists. Thus, the University of Maribor donated the painting *Hrastovec grad* by Rada Jerič, "Svetozar Marković" University from Kragujevac donated the painting *Kragujevac* by Milutin Veličković, and the Union of Croatian Universities donated the painting *Osijek, A View of the Fortress* by the academic painter Predrag Goll.*

On such happy occasions, many institutions in Bosnia and Herzegovina wanted to acknowledge the results of this high educational and scientific institution by purchasing the works of local artists. Thus, they enriched the collection with the works of the younger generation of Bosnian painters and graphic artists. Most of these works, apart from their artistic peculiarities, symbolically represent the creativity of the new member of the University of Sarajevo, the Academy of Fine Arts, founded in 1972. Mersad Berber's graphics represent the first elected teachers of the Academy, who were well-known creators of both the domestic and then Yugoslav art scenes. The paintings of Salim Obralić, Ratko Lalić, Milivoj Unković show the first collaborators, teaching assistants, young undergraduates from the Academy in Belgrade. Their early art, exposed to critics and the public eye at the first exhibitions in Belgrade and Sarajevo, confirms even today the justification of their choice for initial teaching positions. On the other hand, their works show that in the Rectorate collection, among others, early poetics, academicism, realism, fantasy, lyrical abstraction, and after the crisis of classical media and conceptualism, the belief in the possibility of contemporary expression through the renewal of the easel painting developed. Because, their pictures were made with classical artistic means, but with their gesture, the authenticity of their feelings, a new aesthetic value was realized in them. The collection also includes the works of the first generations of graduated painters, graphic artists and teachers of the Academy of Fine Arts, which, again, confirm the quality of the teaching process and work program of the Academy as a member of the University of Sarajevo, as well as indications of personal poetics, such as the graphics of Mirsad Konstantinović, Radmija Jovandić, Enes Sivac, Nusret Pašić, Irfan Hozo.

The art collection of the University of Sarajevo Rectorate, both as a whole and in its individual works represents a precious artistic value, and also symbolizes the culture of the time in which it was created and is a source of pride for the community of enlightenment and intellectualism.

Ibrahim Krzović

Monografija Zbirke umjetnina Rektorata Univerziteta u Sarajevu kao korak ka njenoj demokratizaciji

U razvojnim putanjama Univerziteta, od njegovog osnivanja 1949. godine pa sve do danas, odvijao se spontano i stihijski još jedan proces, proces formiranja zbirke umjetničkih djela, koja ne samo da predstavljaju historijska svjedočanstva već otvaraju mogućnosti za drugačiji pogled na prošlost, za razumijevanje društvenih, kulturnih i političkih procesa i odnosa koji su, kao skriveni mehanizmi, uticali na umjetničko stvaralaštvo, regulirali njegovu distribuciju i recepciju, odnosno determinirali vrijednost. Može se reći da svako djelo Zbirke umjetnina Rektorata Univerziteta u Sarajevu funkcionira kao prozor koji otvara kompleksnu historiju umjetničkih vrijednosti i stilova i njihovih promjena, historiju ličnosti koje su ih stvarale, ali i onih koji su ih valorizirali i percipirali dostojnim univerzitetskog okruženja.

U prostorijama Rektorata, u njegovim uredima, hodnicima, salama, otvara se čitav jedan novi pogled na svijet materijaliziran u tragovima linija, boja i formi, na platnu, papiru, u grafičkom listu, kao i u vajarskom materijalu. Desetine umjetničkih djela Zbirke, raspoređenih i postavljenih u odnosu na specifičnosti prostora i njegovog korištenja, učestvuju u stvaranju jedinstvenog okruženja gdje se dešava iskustvo drugačije od onog koje nudi bjelina muzejsko-galerijskih prostora ili postavki u kojima su djela raspoređena u neki izložbeni poredak, odnosno ukomponovana u historijsko-umjetničke ili tematske narative. Osim toga, za razliku od muzejskih kolekcija, koje su nastale uobičajenim načinima prikupljanja, što su nerijetko zasnovani i na diskriminaciji, Zbirka umjetničkih djela Rektorata većinom je rezultat procesa spontanog darivanja, što svjedoči o dugoj tradiciji partnerstva, podrške i saradnje kako s drugim institucijama znanja, tako i pojedincima, umjetnicima i ostalim prijateljima Univerziteta. Stoga se, na tragu ideja socijalnih antropologa Arjuna Appaduraia i Igora Kopytoffia, s punim pravom može reći da svaki predmet iz ove zbirke ima neku svoju vlastitu biografiju, neki svoj "društveni život" kojim se rasvjetljava ljudski i socijalni kontekst. Bilo da je to slika, grafika, crtež ili skulptura, svako umjetničko djelo ima svoju jedinstvenu priču, svoj životopis, od toga kako je nastalo, odakle je došlo, kako je mijenjalo svoju funkciju i poziciju, kako se premještalo iz jednog konteksta u drugi, do toga kakva sjećanja čuva na različite situacije, posjete, susrete i ličnosti, memoriju koja se taložila kroz godine postojanja Univerziteta.

Međutim, raštrkana po različitim prostorijama Rektorata, umjetnička djela nisu bila objedinjena, okupljena u cjelinu, sistemski obrađena, fotografisana i digitalizovana, dakle

prezentirana kao zbirka dostupna široj publici, sve do objavljivanja monografije. Okrećući njene stranice, ilustrovane fotografijama Damira Šagolja, svako od 71 odabrano djelo sada, izmješteno iz ambijentalnog okruženja, dobiva svoj autonoman prostor na bjelini knjiškog lista. U središte dolaze njegove likovne i estetske vrijednosti, kao i prisustvo autora, jedne jedinstvene stvaralačke poetike, koja istovremeno reflektira i različita stremljenja u umjetnosti jugoslavenskog, odnosno bosanskohercegovačkog prostora — od perioda međuratnih i lijevih socijalno angažiranih umjetničkih praksi kasnih tridesetih godina, preko potrebe socijalističkog društva da zadrži sjećanja na tekovine Narodnooslobodilačke borbe na putu ka izgradnji novog društvenog poretka, pa sve do rekonstrukcije modernističke paradigme i kasnije savremenog odgovora na njenu larpurlartističku čistoću. U okviru savremenih tendencija u bosanskohercegovačkoj umjetnosti, u zbirci su zastupljene i štafelajne slike koje, kako navodi profesor Ibrahim Krzović, “jesu izvedene klasičnim likovnim sredstvima, ali svojom gestom, autentičnošću svoga osjećaja, u njima je ostvarena nova estetska vrijednost”. U tom kontekstu posebno mjesto zauzima grafika, disciplina koja je bosanskohercegovačku umjetnost izvela u savremene tokove likovne umjetnosti, a koja je kroz projekat Sarajevskih mapa 1992–1995. dobila i jednu novu, društveno angažiranu dimenziju.

O kulturološkom, etičkom i estetskom značaju Zbirke, formalno-stilskoj raznolikosti, kao i individualnim poetikama pojedinih autora, može se saznati iz teksta profesora Krzovića koji zaključuje da ona “i u svojoj cjelini, i pojedinim djelima predstavlja dragocjenu umjetničku vrijednost, ali i simbolizira kulturu vremena u kojem je nastala i na ponos je zajednici prosvjetiteljstva i intelektualizma”. To upravo potvrđuje i institucionalnu obavezu da se umjetnička djela “zaštite, učine dostupnim i očuvaju od zaborava”, kako navodi Adela Nurković-Kulenović, koja u svom tekstu najavljuje i njihovu prezentaciju u vidu izložbe, što možda označava i jednu novu putanju koja vodi ka osnivanju umjetničke galerije / muzeja Univerziteta u Sarajevu, koju imaju mnogi respektabilni univerziteti kao potvrdu svog kulturnog digniteta i autoriteta.

Značaj ove monografije je u tome što Zbirku čini dostupnom, vidljivom, čime se otvara prilika za njeno dalje istraživanje, izučavanje likovnih, formalno-stilskih vrijednosti, za uključivanje u historijskoumjetničke narative i procese konstrukcije novih značenja, kojim se istovremeno rasvjetljava i stanje u umjetnosti i širem području kulture i institucija znanja. Ona zasigurno predstavlja prvi korak u procesima demokratizacije Zbirke umjetničkih djela Rektorata, što je vezano za misiju UNSA da “kreira inspirativno, inkluzivno i atraktivno okruženja za učenje, poučavanje, istraživanje i umjetnički rad”, za studente, nastavnike i istraživače. Time se potvrđuje ne samo obrazovni potencijal ove kolekcije, što uključuje i podsticanje kritičkog i kreativnog mišljenja i alternativnih oblika interdisciplinarnog učenja, već i poticajne mogućnosti za razvoj istraživačkih i umjetničkih projekata, koji se mogu realizirati i kroz novomedijsku kulturu

komuniciranja u virtuelnom prostoru. U tom kontekstu potvrđuje se progresivni potencijal mehaničke reprodukcije koju je još davnih 1930-ih istakao Walter Benjamin, a kasnije i Andre Malraux kroz ideju “muzeja bez zidova”. Ovjekovječena u mediju digitalne fotografije, Zbirka ne samo da se sačuvala od zaborava već se i otvorila novim mogućnostima svoje prezentacije, distribucije i demokratizacije.

Asja Mandić

Monograph of the University of Sarajevo's Rectorate Art Collection as a Step Towards its Democratization

In the developmental paths of the University, since its establishment in 1949 until today, quite spontaneously and unintendedly another process has been evolving. It was the process of forming a collection of works of art, which not only represent historical testimonies but also open up opportunities for a different view of the past, for understanding social, cultural and political processes and relationships that, as hidden mechanisms, influenced artistic creativity, regulated its distribution and reception, i.e., determined its value. Nevertheless, each object of the University of Sarajevo's Rectorate art collection functions as a window that opens up a complex history of artistic values and styles and their changes, the history of the personalities who created them, but also those who valorized them and perceived them as worthy of a university environment.

In the Rectorate premises, in its offices, corridors, halls, a whole new view of the world opens up, materialized in the traces of lines, colors and shapes, on canvas, paper, graphic sheet, as well as in the sculptural material. Dozens of pieces in the Collection, arranged and installed in relation to the specificities of space and its use, participate in the creation of a unique environment where a different experience takes place, different from that offered by the whiteness of museum/gallery spaces or settings in which the works are arranged in some exhibitionary order, that is, integrated into art historical or thematic narratives. Furthermore, unlike museum collections, created through the standard methods of collecting, often based on discrimination, the Rectorate's art collection is mostly the result of a process of spontaneous donation, which testifies to a long tradition of partnership, support and cooperation with the other institutions of knowledge, as well as with individuals, artists and other friends of the University. Therefore, following the

ideas of social anthropologists Arjun Appadurai and Igor Kopytoff, one can say that each object from this collection has its own biography, its own “social life” that illuminates on the human and social context. Whether it is a painting, print, drawing or sculpture, each artwork has its own unique story, its own biography: from how it was created, where it came from, how it changed its function, status and position or how it moved from one context to another, to what kind of memories of different situations, visits, meetings and personalities it preserves, a memory accumulated and sedimented across time, over the years of the University’s existence.

However, prior to the Monograph of the Rectorate’s Art Collection, the artworks, dispersed throughout different rooms of the Rectorate, were not gathered, unified into a whole, systematically documented, photographed and digitized, thus made accessible to a wider audience. Leafing through its pages, illustrated with photographs by Damir Šagolj, each of the 71 selected works, now displaced from its environmental setting, gets its own autonomous space on the whiteness of the book page. What comes into the focus are its artistic and aesthetic values, as well as the presence of the author, of that unique creative poetics, which at the same time illuminates different tendencies in the art of the Yugoslav and Bosnian-Herzegovinian space — from the period of interwar and left-wing socially engaged artistic practices of the late 1930s, through the needs of the socialist society to keep the memories of the achievements of the People’s Liberation Struggle on its way to building a new society, to the reconstruction of the modernist paradigm and contemporary art’s response to its autonomy and purity. Within the framework of contemporary tendencies in Bosnian-Herzegovinian art, the collection also includes easel paintings which, as Professor Ibrahim Krzović states, “were created with classical artistic means, but with their gesture, the authenticity of their feeling, they accomplished a new aesthetic value.” In this context, a special place is occupied by graphics, a discipline that brought Bosnian-Herzegovinian art into the contemporary art currents, and which, through the project Sarajevo Maps 1992-1995 got a new, socially engaged dimension.

On the cultural, ethical and aesthetic significance of the Collection, its formal and stylistic diversity, as well as the individual poetics of some authors, it can be learned from the text of Professor Krzović, who concludes that “both in its entirety and in individual works, the collection represents a precious artistic value, but also symbolizes the culture of the time in which it was created and is a source of pride for the community of enlightenment and intellectualism”. This confirms the institutional obligation to “protect, make accessible and preserve from oblivion” works of art, as stated by Adela Nurković-Kulenović, who in her text also announces that the collection will be presented in the form of an exhibition. This seems to designate a new direction that can lead to the establishment of the art gallery/museum of the University of Sarajevo, something many respectable universities have as the confirmation of their cultural dignity and authority.

The significance of this monograph is that it makes the Collection accessible and visible; it opens an opportunity for its further research, for the study of artistic, formal and stylistic values, as well as for integrating its artefacts into the art historical narratives and processes of construction of new meanings, which at the same time sheds light on the state of art and wider sphere of culture and institutions of knowledge. It certainly represents the first step in the process of democratization of the Rectorate's Art Collection, which is related to UNSA's mission to "create inspiring, inclusive and attractive environments for learning, teaching, research and artistic work," for students, teachers and researchers. This confirms not only the educational potential of this Collection, which includes encouraging critical and creative thinking and alternative forms of interdisciplinary learning, but also stimulating opportunities for the development of research and art projects, which can also be realized through the new media culture of communication in the virtual space. In this context, the progressive potential of mechanical reproduction is confirmed, which was highlighted by Walter Benjamin as far back as the 1930s, and later by Andre Malraux through the idea of a "museum without walls." Immortalized in the medium of digital photography, the Collection was not only saved from oblivion, but also opened up to new possibilities for its presentation, distribution and democratization.

Asja Mandić

Umjetnost u dispoziciji antropoloških vrijednosti i zadatka reafirmacije u akademskom polju

RECENZIJAZ / REVIEW

U konglomeratu estetičkih i etičkih, kao i pedagoških i specifično naučnih vrijednosti, nužno je diskutirati i/ili dijalogizirati o revalorizaciji umjetnosti, njenoj funkcionalnosti unutar akademskog polja, u svjetlu stvarnog otvaranja akademskog polja ka savremenim antropološkim tendencijama. Najšire promatrano, antropološke studije i pristup umjetničkom pluralizmu, koliko vizuelnim, pod tim uslovima i nizu drugih umjetničkih izričaja, imaju za cilj da ispituju znanja o predmetu koji se naučno istražuje, konceptima i idejama znanja iskazanog kroz umjetničke forme, kontekstu u kojem se odvija proizvodnja umjetnosti, načinima i svrsi podučavanja i na koncu signifikantnom uticaju produkcije umjetnosti na kulturološku i društvenu transformaciju današnjice.

Stoga se domen akademskog uspostavlja u dodatnoj opterećenosti usljed zahtjeva savremenih izazova u smjeru postizanja kontinuiteta i unapređenja obrazovnih sistema. Smještene u centar interesa, umjetnost i shodna recepcija će prevashodno izazvati dominantni poredak po kojem umjetnost figurira kao sveopšte mjesto marginalnosti zapečaćeno stereotipima i nedostatkom interesa. Korak naprijed u opredjeljenju Univerziteta spram drugačije dispozicije umjetnosti u dimenziji njenih vrijednosti označava i prihvatanje zadatka reafirmacije u akademskom polju. Pod navedeno može se ubrojati i čin sistematizacije umjetničkih djela iz zbirke Univerziteta u Sarajevu.

Analiza kolekcije sastavljene od 71 umjetničkog djela 49 različite autorice i autora, stečenih u periodu od osnivanja Univerziteta (1949) pa sve do danas, a koje pripadaju različitim umjetničkim pravcima i historijskim periodima te nacionalnim kanonima – bazirana je na valorizaciji, apelu na restauraciju i zaštitu ili očuvanje, katalogiziranju, objavljivanju rezultata i na koncu kreiranju novih prostora svekolike interakcije. U tom smjeru, objavljivanje monografije umjetničke zbirke Univerziteta presudno je za afirmaciju vrijednosti same kolekcije, kao i njeno prvo povezivanje sa svim društvenim sferama.

Primarni rad na sistematizaciji zbirke i objavljivanje monografije predstavljaju prvu etapu u preobrazbenoj integraciji pozicije oblasti umjetnosti unutar akademskog sistema i zajednice. Svakako valja napomenuti da se Univerzitet, zahvaljujući ovom projektu, usmjerava ka otvorenosti i kreiranju odnosa sa drugim društvenim akterima (poput institucija, grupa, zajednica, pojedinaca), ali i javnosti uopšte, potencirajući plodnu i dinamičnu korelaciju. Izlazak, objavljivanje zbirke sa preliminarnim informacijama o

umjetninama, osim što ukazuje na relevantnost univerzitetske zbirke, ujedno postaje i začetak i uporište interakciji, cirkuliranju, produkciji te afirmaciji estetičkih vrijednosti u širem društvu, stavljajući na raspolaganje akademskoj i široj zajednici jedan zbilja moćan resurs. Neosporni umjetnički kapital je neophodno iskoristiti u opšte svrhe, ali i kroz generiranje i korištenje edukativnih potencijala, za multidisciplinarna istraživanja i kreativno-umjetnički rad. S druge strane, nudeći bezbroj mogućnosti, ova zbirka može i treba prethoditi različitim procesima i mehanizmima otkrivanja, uključivanja i vrednovanja drugih umjetnina u posjedu Univerziteta u Sarajevu, potom proširenju zbirke obimom i značajem, mogućnostima različitih topova izlaganja, postavki, razmjene, saradnje itd.

Monografija pred čitateljicama i čitateljima, osim što je vrijedna svakog razmatranja, ima za cilj da upozna akademsku i širu javnost sa sadržajem umjetničke Zbirke Univerziteta u Sarajevu. Na taj način, opšta korist od ovog štampanog izdanja u potpunosti će biti ostvarena na univerzalističkom nivou – upoznavanja s univerzitetski dostupnom umjetnošću, preciznije, kroz iskustvo susreta spoznaće se i dometi i usvojiti različite (estetičke i etičke) vrijednosti te promicati i institucionalizirati tradicija. U receptivnoj stimulaciji na koju navodi knjiga umjetnina Univerziteta, predložena je varijanta slobodnog pristupa bez suvišnih informacija koje bi opteretile ili usmjerile pažnju u stručnom smjeru, odnosno bazičnom informativnoću stvara se solidna osnova za razvijanje interesovanja te u skladu s tim i dalje potrage za potrebnim podacima. Odabrani pristup u prezentaciji kolekcije, performirajući diverzitet – podražava afirmaciju zavidnog umjetničkog raspona koji će tek biti detektiran i interpretiran u budućim istraživanjima. Pored toga, ovo specijalno izdanje će biti zabilježeno u ostvarenjima doprinosa ne samo u polju akademskih zadataka nego i u oblasti historije umjetnosti kao discipline i nadasve u konstituciji i napretku bosanskohercegovačke kulture.

Merima Omeragić

The art in the Disposition of the Anthropological Values and the Task of Reaffirmation In the Academic Field

In the conglomerate of the esthetical and ethical, as well as pedagogical and scientific values in particular, it is necessary to discuss and/or dialogize about the revalorization of art, its functionality within the academic field, in the light of the real opening of the academic field towards the contemporary anthropological tendencies. Most broadly viewed, anthropological studies and the approach to the artistic pluralism, in terms of visual as well as other artistic expressions, aim to inquire into the knowledge of the subject of the scientific research, the concepts and ideas of the knowledge displayed through art forms, the context in which art has been created, the means and the purpose of teaching and finally, the significant influence of the production of art on the cultural and social transformation of today's world.

Therefore, the academic domain is established with the additional burden in the form of demanding contemporary challenges, aiming to establish continuity and improve the education systems. Placed at the center of various interests, art and its appropriate reception will primarily challenge the dominant framework, whereby art figures as a place of general marginalization, sealed by stereotypes and the lack of interest. A definite step forward in the University's positioning art differently, within the dimension of its values, also marks the acceptance of the task of reaffirmation in the academic field. The act of systematization of art works from the University of Sarajevo's collection can also be considered a step in that direction.

The analysis of the collection consisting of 71 artworks by 49 different authors, female, and male, made in the period from the University's foundation (in 1949) until today, which belong to different artistic movements and historical periods, as well as national canons – is based on the valorization, the appeal to restore and protect or preserve, catalogue, publish the results and finally, create new spaces of diverse interaction. To that end, publishing of the monography of the University's art collection is essential for the affirmation of the collection's value, as well as its first connection with all social spheres.

The primary work on the collection's systematization and the monography's publication represent the first stage in the transformational integration of the position of art within the academic system and the community. It is also important to point out that the University, thanks to this project, steers towards openness and creation of relations with other social actors (institutions, groups, communities, individuals), and the public in general, creating

a fertile and dynamic correlation. The publication of the Collection with preliminary information about the works of art, while pointing to the relevance of the University's collection, also becomes the beginning and the stronghold to interaction, circulation, and production, as well as affirmation of aesthetical values in the society as a whole, thus providing an immensely powerful resource available to the academia and the community. The indisputable artistic capital needs to be used for the general purposes in order to generate and use its educational potentials, for multidisciplinary research and creative and artistic work. However, offering a plethora of possibilities, this Collection can and should precede different processes and mechanisms of discovery, incorporation and valorization of other works of art, currently in the University of Sarajevo's possession. The next step would be broadening the scope and importance of the collection, as well as introducing different types of presentation, display, exchange, cooperation etc.

The monography placed before our readers, is worthy of any consideration and aim to introduce the academia and the public to the contents of the University of Sarajevo's art Collection. That way, the general benefit of this publication will be achieved entirely on the universalist level – getting acquainted with the art works available at the University, and more precisely through the experience of contact, will lead to gaining new knowledge and broadening the ranges to establish different (aesthetical and ethical) values, while promoting and institutionalizing tradition. In terms of the receptive stimulation that the book of the University's art works promotes, the suggested approach is that of free access, without excessive information that would burden or distract with technical terms. In other words, the basic informativity creates a solid basis for the development of interests and therefore, further search for required information. The chosen approach to the presentation of this collection, performative diversity – stimulates the affirmation of an enviable artistic scope which has yet to be detected and interpreted in future research. Additionally, this special edition will be noted for its achievement not only in the field of academic tasks, but also in the field of art history as a discipline and primarily in the constitution and advancement of Bosnian Herzegovinian culture.

Merima Omeragić

Umjetnička djela iz
Zbirke umjetnina Rektorata
Univerziteta u Sarajevu

The artworks from the University of Sarajevo
Rectorate's artwork Collection



Nekada je neki umjetnik stao pred jednim bijelim platnom, linijom i bojom ispričao je svoju priču, čuteći dao je jedan dio sebe, jedan dio duše, bio je iskren... Njegova priča je glasnija od svih zvukova jer se podjednako razumije na svim jezicima svijeta. Na platnu je bojama ispričao ono što se dešava u svima nama i oko nas, ono što priča o prošlosti, trenutku i sadašnjosti, ono o čemu uglavnom čutimo.

Adela Nurković-Kulenović

Once upon a time, an artist stood in front of a white canvas and he told his story using lines and colors, silently giving away a part of himself, his soul, so honestly... His story is louder than all sounds only because it is equally understood in all languages of the world. Using the canvas and colors, he evoked what happens inside us all, and around us, things telling us of the past, the moment in the presence, things we mostly keep silent about.

Adela Nurković-Kulenović



Josip Alebić,
"Agresija", 1992,
akvatinta, 75x56,3 cm

Josip Alebić,
"Aggression", 1992,
aquatint, 75x56.3 cm

Josip Alebić

(Osijek, 1945)



Josip Alebić je diplomirao na Akademiji likovnih umjetnosti u Beogradu 1971, a postdiplomski studij slikarstva dovršio tri godine poslije. Iste je godine postao član HDLU-a Zagreb, a od 1975. je član ULUBiH-a. Bio je asistent i docent na Akademiji likovnih umjetnosti u Sarajevu te sudjelovao u osnivanju i radu Umjetničke akademije u Osijeku, u svojstvu vanjskog saradnika, gdje je i obavljao dužnost privremenog dekana.

Josip Alebić graduated from the Academy of Fine Arts in Belgrade in 1971, completed his postgraduate studies in painting three years later. In the same year, he became a member of HDLU Zagreb, and since 1975 he has been a member of ULUBiH. He was an assistant and assistant professor at the Academy of Fine Arts in Sarajevo and participated in the establishment and work of the Academy of Arts in Osijek, in the capacity of an external associate, where he performed the duties of temporary Dean.

U zbirci se nalazi grafika čiji motiv – bjesomučno razaranje odgovara periodu u kojem je nastala i predstavlja umjetnikov izričaj onoga što ga tada ostavlja nijemim.

The collection includes a graphic whose motif - frantic destruction corresponds to the period in which it was created and represents the artist's expression of what left him speechless at the time.



Ejub Begović,
"Motiv sa Trebišnjice", 1980,
kombinovana tehnika, 97x70 cm

Ejub Begović,
"Trebišnjica Motif", 1980,
combined technique, 97x70 cm

Ejub Begović

(Trebinje, 1932–2004. Arvika, Švedska)



Ejub Begović je završio Akademiju likovnih umjetnosti u Zagrebu, odsjek za slikarstvo i vajarstvo u klasi profesora Krsta Hegedušića i prvi je trebinjski akademski slikar i kipar. Bio je član ULU Hrvatske i ULUBiH. Radio kao nastavnik likovnog obrazovanja u osnovnim školama te Školskom centru u Trebinju.

Ejub Begović graduated from the Academy of Fine Arts in Zagreb, Department of Painting and Sculpture in the class of professor Krsto Hegedušić. He is the first academic painter and sculptor from Trebinje. He was a member of ULU Croatia and ULUBiH. Worked as a teacher of art education in elementary schools and the School Center in Trebinje.

Ejub Begović naslikao je u kombinovanoj tehnici motiv iz svog zavičaja, jedan od starih vodeničkih mlinova na Trebišnjici, još uvijek u pogonu kao nekada.

Ejub Begović painted in the combined technique a motif from his hometown, one of the old water mills on Trebišnjica, still operational.



Mersad Berber,
"Profil",
litografija, 30x44,5 cm

Mersad Berber,
"Profile",
Lithograph, 30x44,5 cm

Mersad Berber

(Bosanski Petrovac, 1940–2012. Zagreb)



Mersad Berber je jedan od najpoznatijih bosanskohercegovačkih slikara i grafičara. Godine 1963. završava Akademiju likovnih umjetnosti u Ljubljani, u klasi prof. Maksima Sedeja, postdiplomski studij grafike završava 1965. godine na istoj instituciji, kod prof. Rikarda Debenjaka. Berberovo djelo je uvršteno u kolekciju Tate Gallery 1984. godine. Imao je čitav niz samostalnih i kolektivnih izložbi, te je dobitnik preko 50 nagrada i priznanja za svoj rad.

Mersad Berber is one of the most famous Bosnian painters and graphic artists. He graduated from the Academy of Fine Arts in Ljubljana in 1963, in the class of prof. Maksim Sedej, completed his postgraduate studies in graphics in 1965 at the same institution, with Prof. Rikard Debenjak. Berber's work was included in the Tate Gallery collection in 1984. He had a whole series of individual and collective exhibitions, and is the winner of over 50 awards and recognitions for his work.

Berberovo djelo u kolekciji jedna je od za njega karakterističnih kompozicija, u kombinovanoj tehnici i s ženskom figurom kao glavnim motivom. Figura je prikazana iz profila, a među sličnim motivima djevojaka izdvaja je posebno njena veoma raskošna odora, a pogotovo veliki pokrov za glavu, optočen mnoštvom ukrasa, zbog čega figura evocira renesansne portrete pripadnica najviših slojeva društva.

Berber's artwork within the collection is one of his characteristic compositions, in a combined technique with a female figure as the main motif. The figure is shown in profile, and among the similar motifs of the girls, her very luxurious uniform stands out, especially her large head covering, encrusted with many decorations, which is why the figure evokes Renaissance portraits of members of the highest social classes.



Jovan Bob,
„Novi Sad“, 1989,
akrilik na platnu, 52x41 cm

Jovan Bob,
“Novi Sad”, 1989,
acrylic on canvas, 52x41cm

Jovan Bob

(Novi Sad, 1950)



Jovan Bob je završio likovni odsjek Više pedagoške škole u Novom Sadu 1972. Bavi se grafikom, grafičkim dizajnom, slikarstvom i crtežom. Priredio je više samostalnih izložbi u Novom Sadu, te izlagao kolektivno na više izložbi u Srbiji i inostranstvu. Dobitnik je Zlatne forme UPIDIV-a 1977. i nagrade Novosadskog salona IX, 1980.

Jovan Bob graduated from the art department of the Higher Pedagogical School in Novi Sad in 1972. He works in graphics, graphic design, painting and drawing. He organized several solo exhibitions in Novi Sad, and exhibited collectively at several exhibitions in Serbia and abroad. He won the Golden Form of UPIDIV in 1977 and the Novi Sad Salon IX award in 1980.

Jovan Bob je naslikao vedutu Novog Sada, kojom nam je dočarao atmosferu na glavnoj gradskoj šetnici, punoj šetača, nad kojom se izdiže zašiljeni toranj neogotičke crkve.

Jovan Bob painted a veduta of Novi Sad, with which he evoked the atmosphere of the main city promenade, full of strollers, over which rises the pointed tower of the neo-Gothic church.



Bogdan Čobal,
"Univerzitet u Mariboru", 1955,
akvatinta, 63x43 cm

Bogdan Čabal,
"University of Maribor", 1955,
aquatint, 63x43 cm

Bogdan Čobal

(Zrenjanin, 1942)



Bogdan Čobal je slovenski slikar i grafičar. Godine 1967. godine završio je Akademiju likovnih umjetnosti u Ljubljani, u klasi prof. Maksima Sedej. Predavao je likovnu teoriju slikarstva na Pedagoškom fakultetu u Mariboru. Od 1975. bio je predsjednik DLUM-a.

Bogdan Čobal is a Slovenian painter and graphic artist. In 1967, he graduated from the Academy of Fine Arts in Ljubljana, in the class of Prof. Maksim Sedej. He taught art theory of painting at the Faculty of Education in Maribor. From 1975 he was the president of DLUM.

U zbirci se nalazi grafika-akvatinta, čiji je glavni motiv impozantna zgrada Univerziteta u Mariboru.

The collection includes a print-aquatint, the main motif being the imposing building of the University of Maribor.



Stojan Ćelić,
"Košutnjak", 1958,
ulje na platnu, 135x125 cm

Stojan Ćelić,
"Košutnjak", 1958,
oil on canvas, 135x125 cm

Stojan Ćelić

(Bosanski Novi 1925–1992. Beograd)



Stojan Ćelić je bio slikar, likovni kritičar i teoretičar, profesor na Akademiji likovnih umetnosti u Beogradu, član Srpske akademije nauka i umetnosti. Izlagao u Jugoslaviji i inostranstvu, dobitnik je velikog broja nagrada. Djela mu se, osim u kolekcijama galerija i muzeja zemalja bivše Jugoslavije, nalaze u: Narodnoj galeriji (Prag), Viktorija i Albert muzeju (London), Stedelijk muzeju (Amsterdam), Muzeju moderne umjetnosti (Njujork), Kongresnoj biblioteci (Vašington) itd.

Stojan Ćelić was a painter, art critic and theoretician, professor at the Academy of Fine Arts in Belgrade, member of the Serbian Academy of Sciences and Arts. Exhibited in Yugoslavia and abroad, winner of a large number of awards. His works, apart from the collections of galleries and museums of the countries of the former Yugoslavia, can be found in: National Gallery (Prague), Victoria and Albert Museum (London), Stedelijk Museum (Amsterdam), Museum of Modern Art (New York), Library of Congress (Washington), etc.

Nemirne forme na slici Stojana Ćelića nalaze se na nekoliko koraka od potpune apstrakcije. Posmatraču koji žudi za konkretnim motivom, naziv djela - Košutnjak - olakšava „čitanje“ kompozicije i usmjerava oči ka zašiljenim vrhovima raznobojnog drveća i njihovim razigranim granama, uklopljenima u vibrantnu jesenju slagalicu

Stojan Ćelić's painting are a few steps away from ample abstraction. For an observer longing after a concrete motif, the name of the work - Košutnjak - facilitates the "reading" of the composition and directs the eyes towards the pointed tops of multicolored trees and their playful branches, incorporated into a vibrant autumn puzzle.



Mevludin Ekmečić,
"Jala-Tuzla", 1958,
ulje na platnu, 76x56 cm

Mevludin Ekmečić,
"Jala-Tuzla", 1958,
oil on canvas, 76x56cm

Mevludin Ekmečić

(Zaborak kod Čajniča, 1929–2021. Tuzla)

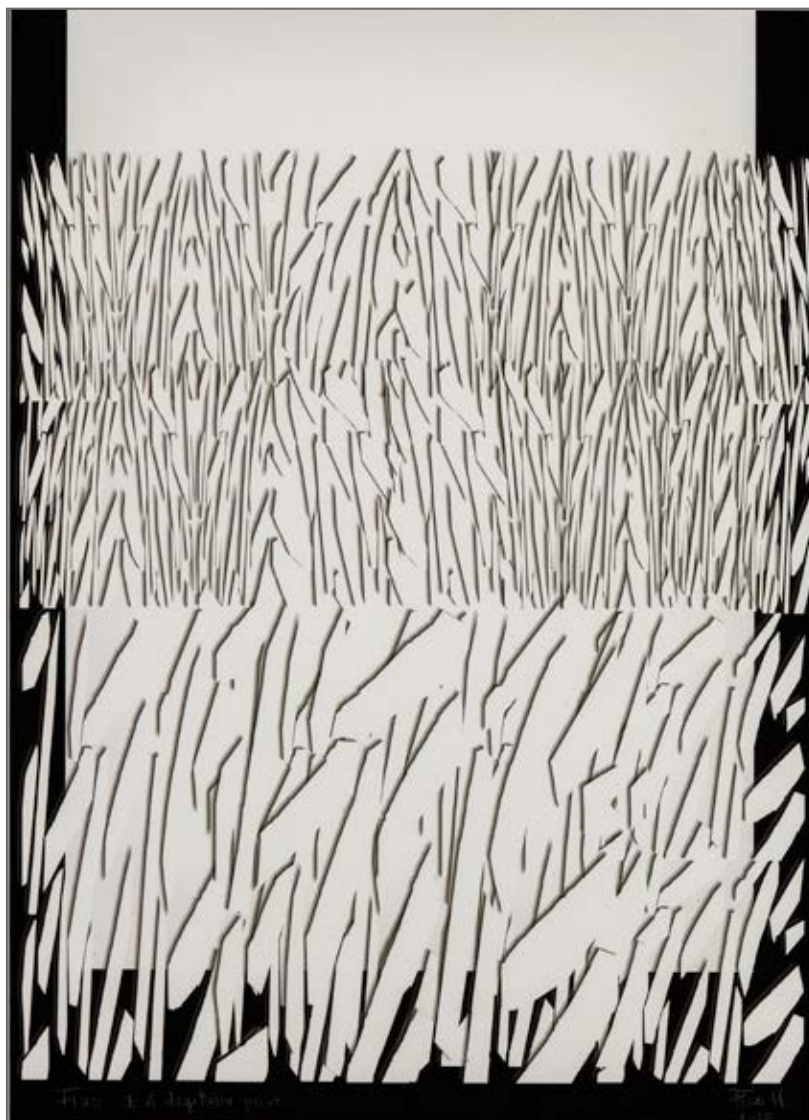


Mevludin Ekmečić je bio renomirani bh. umjetnik i kulturni djelatnik – akademski slikar, počasni doktor Univerziteta u Tuzli, nekadašnji direktor Međunarodne galerije portreta Tuzla i osnivač nedavno otvorenog Legata Ekmečić u Brčkom.

Mevludin Ekmečić was a renowned BH artist and cultural worker - academic painter, honorary doctor of the University of Tuzla, former director of the International Portrait Gallery Tuzla and founder of the recently opened Legat Ekmečić in Brčko.

U zbirci se nalazi uljana slika Mevludina Ekmečića, vedrijeg kolorita i s motivom sa tuzlanske Jale, starih kuća te Mehmedagine džamije u pozadini

The collection also contains an oil painting by Mevludin Ekmečić, in brighter colors and with a motif from Jala in Tuzla, old houses and Mehmedaga's Mosque in the background



Marina Finci,
"Bez naziva", 2015,
digitalni print, 80x60 cm

Marina Finci,
"No title", 2015,
digital print, 80x60 cm

Marina Finci

(Sarajevo, 1960)



Marina Finci je diplomirala na Akademiji likovnih umjetnosti u Sarajevu 1984. godine na Grafičkom odsjeku u klasi akademika prof. Dževada Hoze. Godine 1988. magistrirala je na Fakultetu likovnih umjetnosti u Beogradu na Grafičkom odsjeku u klasi prof. Boška Karanovića. Dobitnica je više nagrada i priznanja za svoj rad. Sudjelovala je na više internacionalnih i domaćih izložbi, te je održala velik broj samostalnih izložbi. Od 1993. godine radi na Akademiji likovnih umjetnosti u Sarajevu na Odsjeku grafike.

Marina Finci graduated from the Academy of Fine Arts in Sarajevo in 1984, Graphics Department in the class of academician Prof. Dževad Hoze. In 1988, she received her master's degree at the Faculty of Fine Arts in Belgrade, Department of Graphics, in the class of Prof. Boško Karanović. She is the winner of several awards and recognitions for her work. She participated in several international and domestic exhibitions, and held a large number of independent exhibitions. Since 1993 she has been working at the Academy of Fine Arts in Sarajevo at the Department of Graphics.

Marina Finci ostaje vjerna potpunoj apstrakciji i u ovoj grafici strogog kontrasta bijelih duguljastih oblika i crne podloge.

Marina Finci remains faithful to complete abstraction in this graphic of strict contrast of white oblong shapes and a black background.



Dragan Gačnik,
"Kompozicija", 2004,
ulje na kartonu, 50x50 cm

*Dragan Gačnik,
"Composition", 2004,
oil on cardboard, 50x50 cm*

Dragan Gačnik

(Zenica, 1957)



Dragan Gačnik svoj likovni (slikarski) izraz usavršava kod prof. dr. Milana Butine u Ljubljani. Pored slikarstva bavi se dizajnom i scenografijom. Izlagao samostalno i grupno na nizu izložbi u zemlji i inostranstvu.

Dragan Gačnik perfects his artistic (painting) expression with Prof. Dr. Milan Butina in Ljubljana. In addition to painting, he deals with design and scenography. Exhibited independently and in a group at a number of exhibitions in the country and abroad.

Gačnik konstruiše kompoziciju od geometrijskih oblika, koje raspoređuje uz ivice, koristeći samo osnovne boje te zelenu.

Gačnik constructs a composition of geometric shapes, which he arranges along the edges, using only primary colors and green.



Predrag Goll,
"Osijek – pogled na tvrđavu", 1990,
pastel, 54x40 cm

Predrag Goll,
"Osijek - View of the Fortress", 1990,
pastel, 54x40 cm

Predrag Goll

(Pisarovina, 1931–2016. Slavonski Brod)

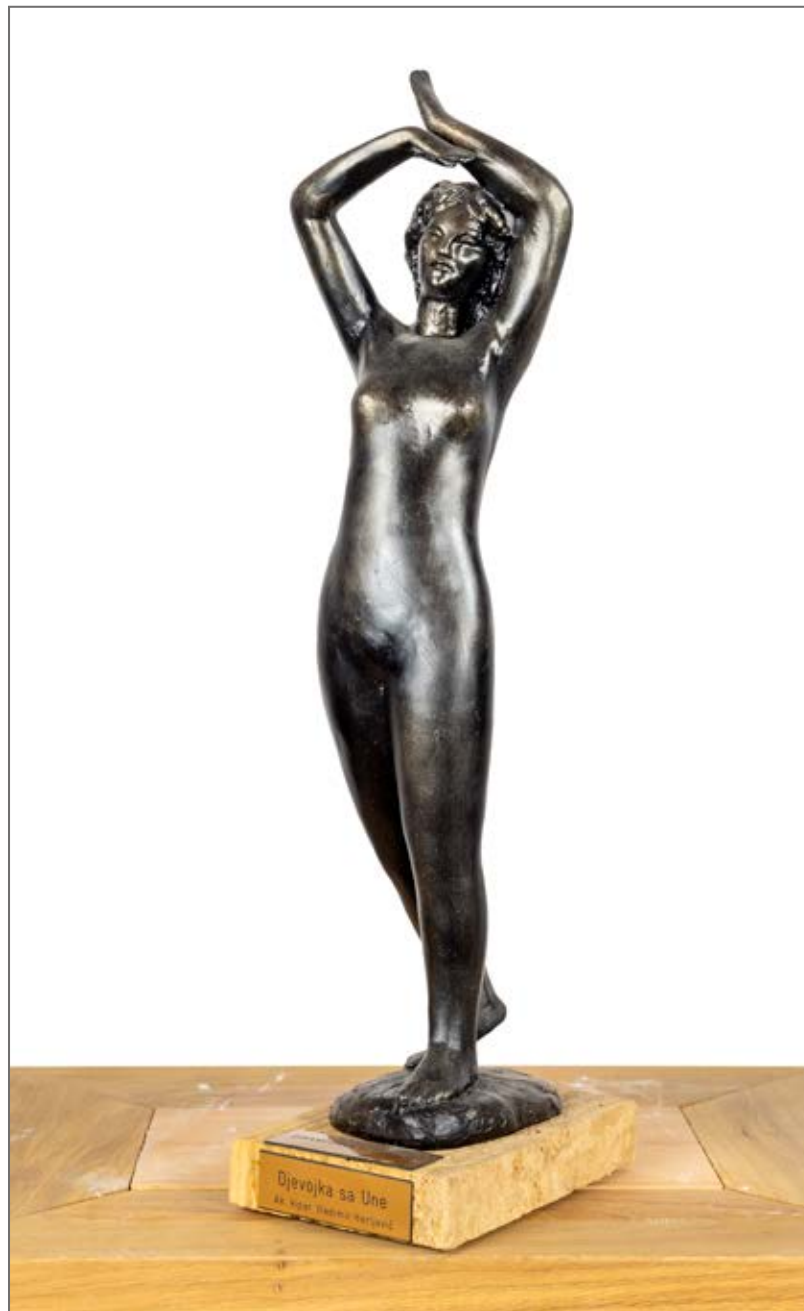


Na zagrebačkoj Akademiji likovnih umjetnosti diplomirao je 1956. godine slikarstvo, u klasi prof. Đure Tiljka, a slikarsku specijalku pohađao je kod Antuna Mezdjića. Do 1963. djeluje kao slobodni umjetnik, a nakon toga je djelovao kao restaurator-konzervator te upravitelj galerija na području Slavonije.

He graduated from the Academy of Fine Arts in Zagreb in 1956 in painting, in the class of Prof. Đuro Tiljko, and attended the painting class with Antun Mezdjić. Until 1963, he worked as a freelance artist, and after that he worked as a restorer-conservator and manager of galleries in Slavonia.

Slika predjela iz okoline grada Osijeka spada u grupu autorovih radova s dominantnijim realističkim pristupom. Nešto slobodniji pristup dat je u donjem dijelu slike, gdje se pastelne boje elegantno prelijevaju jedna u drugu obrazujući tlo.

The painting of the area around the town of Osijek belongs to the group of the author's works with a more dominant realistic approach. A somewhat freer approach is given in the lower part of the picture, where pastel colors elegantly flow into each other forming the groundgreen.



Vladimir Herljević,
"Djevojka sa Une", 1986,
patinirana skulptura u crnoj boji,
49x13x7 cm

Vladimir Herljević,
"Girl from Una", 1986,
patinated sculpture in black color,
49x13x7 cm

Vladimir Herljević

(Vareš, 1930)



Vladimir Herljević se 1951. godine upisuje na zagrebačku Akademiju likovnih umjetnosti, na kojoj je diplomirao kiparstvo 1956. godine u klasi Antuna Augustinčića, profesora u čijoj je Majstorskoj radionici proveo 29 godina. Bio je član Upravnog odbora zadruge Likum, predavač na Akademiji likovnih umjetnosti, Odsjek restauratorski radovi.

Vladimir Herljević enrolled at the Academy of Fine Arts in Zagreb in 1951, where he graduated in sculpture in 1956 in the class of Antun Augustinčić, the professor in whose Master's Workshop he spent 29 years. He was a member of the Likum cooperative's Board of Directors, a lecturer at the Academy of Fine Arts, Department of Restoration Works.

U kolekciji se nalazi skulptura Vladimira Herljevića, koja, u manjim dimenzijama, predstavlja njegovo veliko vajarsko djelo i čuvenu bihaćku „Djevojku sa Une“, postavljenu 1986. godine, te je vrlo moguće da je poslužila kao jedan od pripremnih nacрта i modela za to rješenje koje i danas krasi grad na Uni.

The collection includes a sculpture by Vladimir Herljević, which, in smaller dimensions, represents his large sculptural work and the famous Bihać "Girl from the Una," first installed in 1986, while it is very possible that it had served as one of the preparatory drawings and models for a solution that still adorns the town of Bihać on the Una river today.



Irfan Hozo,
"Begova džamija, sahat kula", 1999,
akvarel, 85x62,5 cm

Irfan Hozo,
"Bey's Mosque, Clock Tower", 1999,
watercolor, 85x62.5 cm

Irfan Hozo

(Sarajevo, 1957)



Irfan Hozo je završio diplomatske studije na Akademiji likovnih umjetnosti u Sarajevu, a potom 2008. postao i magistar grafike. Godine 1987. dobio je status slobodnog umjetnika. Održao je brojne samostalne izložbe u Beču, Rimu, Madridu, Granadi i mnogim drugim gradovima, te učestvovao u nizu grupnih izložbi u galerijama širom Evrope i svijeta. Dva puta je biran za predsjednika Udruženja likovnih umjetnika Bosne i Hercegovine. Dobitnik je nekoliko nagrada, kao što su nagrada Tree Time za grafiku od Udruženja likovnih umjetnosti Bosne i Hercegovine, nagrada “Sarajevo” za grafiku WAG i druge.

Irfan Hozo completed his graduate studies at the Academy of Fine Arts in Sarajevo, and then in 2008 became a Master of Graphics. In 1987, he received the status of a freelance artist. He held numerous solo exhibitions in Vienna, Rome, Madrid, Granada and many other cities, and participated in a series of group exhibitions in galleries throughout Europe and the world. He was twice elected president of the Association of Fine Artists of Bosnia and Herzegovina. He is the winner of several awards, such as the Tree Time Graphics Award from the Association of Fine Arts of Bosnia and Herzegovina, the “Sarajevo” award for graphics from WAG and others.

Odabrani motiv Irfana Hoze u ovoj kolekciji je prepoznatljivi pogled na Gazi Husrev-begovu džamiju i Sahat-kulu. Predstavljene u prozračnoj tehnici kakva je akvarel, u zagrljaju krošnji i okolnih niskih objekata, one kao da su usnule u jednom, davno prošlom vremenu.

Irfan Hozo’s selected motif in this collection is the recognizable view of the Gazi Husrev Bey Mosque and the Clock Tower. Presented in a diffused technique such as watercolor, in the embrace of treetops and surrounding low buildings, they seem to have fallen asleep in a time long gone.



Mehmedbeg Hrasnica,
"Sarajevska mahala",
pastel, 48x33 cm

*Mehmedbeg Hrasnica,
"Sarajevo neighborhood",
pastel, 48x33 cm*



Mehmedbeg Hrasnica,
"Stara kuća", 1967,
pastel, 51x38 cm

*Mehmedbeg Hrasnica,
"Old House", 1967,
pastel, 51x38 cm*

Mehmedbeg Hrasnica

(Sarajevo, 1935–2013. Sarajevo)



Mehmedbeg Hrasnica je bio bosanskohercegovački arhitekta i slikar. Diplomirao je 1959. godine na Arhitektonskom odsjeku Tehničkog fakulteta u Sarajevu. Bio je zaposlen kao redovni profesor na Arhitektonskom fakultetu u Sarajevu, gdje je prethodno prošao kroz sva nastavna zvanja, a također obavljao i dužnost dekana. Objavio je niz tekstova o arhitekturi te iz oblasti kulture i društva, a na polju likovnog stvaralaštva svoje radove izlagao je na samostalnim i grupnim izložbama od 1967. godine.

Mehmedbeg Hrasnica was a BH architect and painter. He graduated in 1959 from the Architecture Department, Technical Faculty in Sarajevo. He was employed as a full professor at the Faculty of Architecture in Sarajevo, where he previously went through all teaching positions, and also held the office of Dean. He published a number of texts on architecture and in the field of culture and society, and in the field of fine art he exhibited his works at solo and group exhibitions since 1967s.

Djela Mehmedbega Hrasnice zastupljena u ovoj kolekciji odaju njegov životni poziv arhitekta, kao i njegovu veliku ljubav i zanimanje za proučavanje starog Sarajeva i tradicionalne bosanske arhitekture. On nam, na sebi svojstven način, dočarava prolazak uskim mahalama, dok se poviše ulica nižu doksati starih kuća.

The works of Mehmedbeg Hrasnica represented in this collection reveal his vocation as an architect, as well as his great love and interest in the study of the old Sarajevo and traditional Bosnian architecture. In his peculiar way, he presents us a passage through narrow streets and alleys, while the rows of entrances into the old houses line upwards the streets.



Midhat Jelkić Bosner,
„Staro Sarajevo“,
pastel, 59x48,5 cm

Midhat Jelkić Bosner,
„Old Sarajevo“,
pastel, 59x48.5 cm

Midhat Jelkić Bosner

(Sarajevo, 1957)



Midhat Jelkić Bosner je arhitekt i slikar. Imao je više od 30 samostalnih izložbi, od kojih su značajnije one u Sarajevu, Zagrebu, Wolesburgu, Istanbulu, Opatiji, Rijeci i Splitu. Član je ULPUBiH, a živi i radi u Zagrebu i Sarajevu.

Midhat Jelkić Bosner is an architect and a painter. He had more than 30 solo exhibitions, the most significant of which were in Sarajevo, Zagreb, Wolesburg, Istanbul, Opatija, Rijeka and Split. He is a member of ULPUBiH, living and working in Zagreb and Sarajevo.

U zbirci se nalazi jedan pastel s motivom stare sarajevske mahale koju krase tipična, doksatna arhitektura bosanske gradske stambene kuće.

The collection includes one pastel with the motif of an old Sarajevo mahala (city quarter), decorated with a typical, porch architecture of a Bosnian city residential house.



Rado Jerić,
"Hrastovec grad", 1989,
ulje na platnu, 65x65 cm

*Rado Jerić,
"Hrastovec grad", 1989,
oil on canvas, 65x65 cm*

Rado Jerič

(Maribor, 1948)

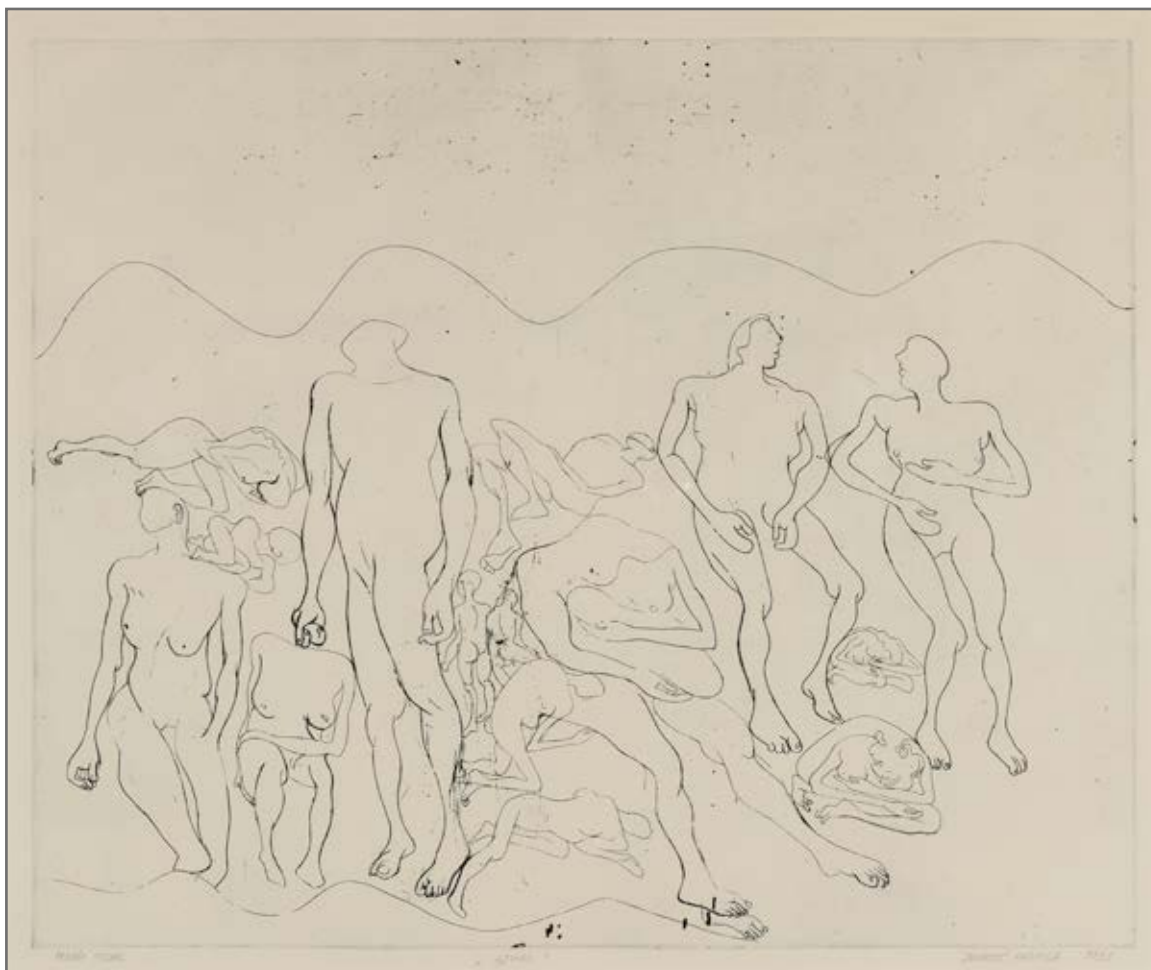


Rado Jerič je studirao slikarstvo na Akademiji likovnih umjetnosti u Ljubljani, u klasi prof. Gabrijela Stupice, a diplomirao kod prof. Kiar Meška. Od 1983. godine član je Društva slovenskih likovnih umjetnika (ZDSLU). Učestvovao je na mnogim slikarskim kolonijama u Sloveniji i inostranstvu, te je za svoje radove dobio više nagrada.

Rado Jerič studied painting at the Academy of Fine Arts in Ljubljana, in the class of Prof. Gabrijel Stupica, and graduated with Prof. Kiar Meško. Since 1983, he has been a member of the Society of Slovenian Fine Artists (ZDSLU). He participated in many painting colonies in Slovenia and abroad, and received several awards for his works.

Sliku R. Jeriča odlikuju teški i gusto naneseni potezi kistom, krupni toliko da djeluje da je ovaj lijepi ruralni pejzaž, s kućicama nad žitnim poljem, oslikan iz samo nekoliko osnovnih pokreta – dovoljnih za predočavanje idilične atmosfere jednog kraja.

R. Jerič's painting is characterized by heavy and densely applied brushstrokes, so large it seems that this beautiful rural landscape, with houses over a wheat field, was painted by just a few basic movements - enough to present the idyllic atmosphere of a region.



Radmila Jovandić-Đapić,
"Ljudi", 1992,
bakropis, 76x56,3 cm

Radmila Jovandić-Đapić,
"People", 1992,
etching, 76x56.3 cm

Radmila Jovandić-Đapić

(Sarajevo, 1946)

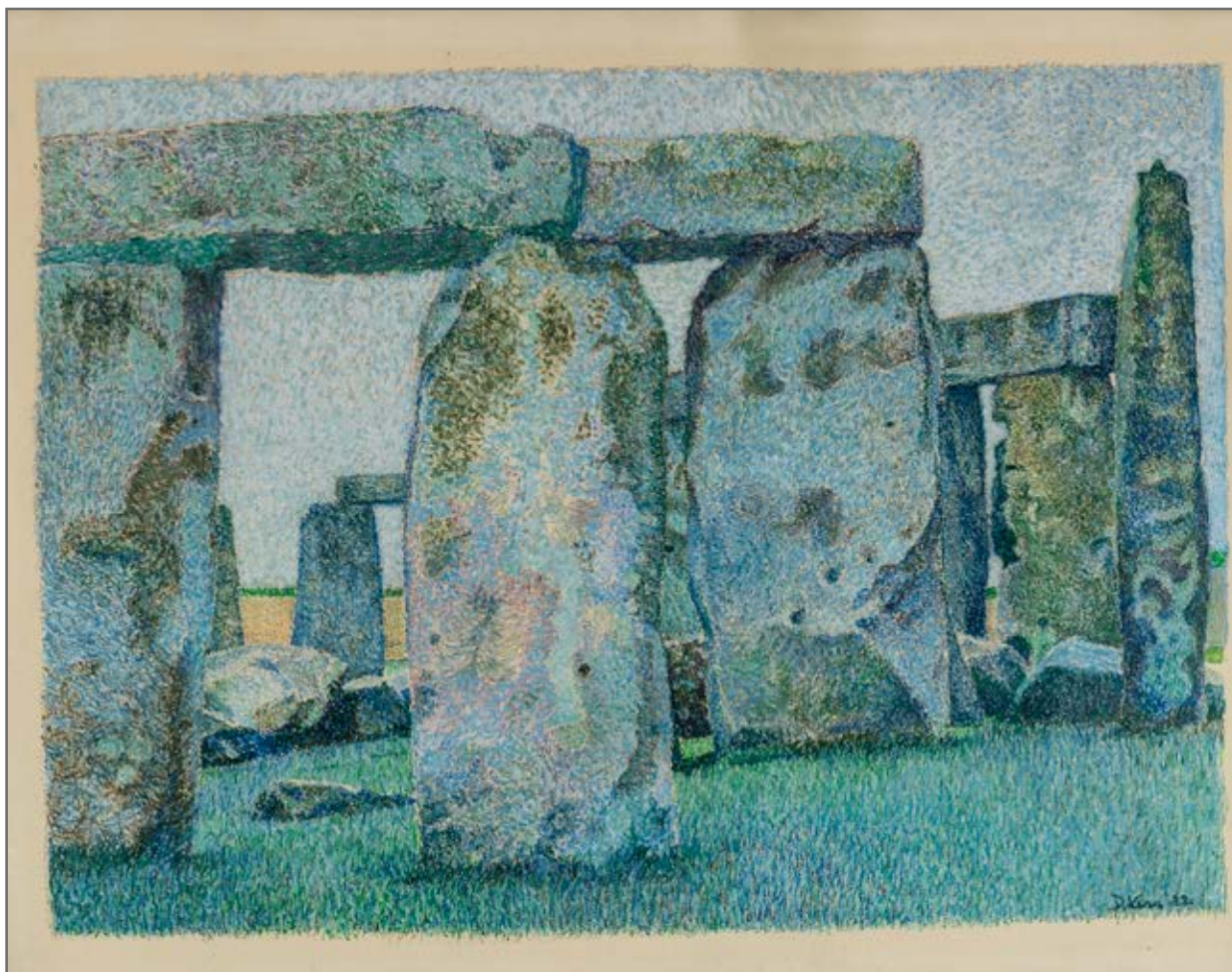


Radmila Jovandić-Đapić je diplomirala 1971. na Fakultetu primijenjenih umjetnosti u Beogradu, gdje je 1976. i magistrirala. Radila je kao vanredni profesor na ALU u Sarajevu, nakon čega se preselila u Francusku, gdje kao samostalni umjetnik istražuje i radi u raznim oblastima likovne i primijenjene umjetnosti. Član je ULUBIH, počasni član ULUPUBiH i član La Maison des Artistes u Francuskoj. Dobitnica je velikog broja nagrada.

Radmila Jovandić-Đapić graduated in 1971 from the Faculty of Applied Arts in Belgrade, where she received her master's degree in 1976. She worked as an associate professor at ALU in Sarajevo, after which she moved to France, where as an independent artist she researches and works in various fields of fine and applied art. She is a member of ULUBIH, an honorary member of ULUPUBiH and a member of La Maison des Artistes in France, and winner of many awards.

Na bakropisu Radmile Jovandić-Đapić iz 1992. godine jednostavno i samo u konturama je predstavljena skupina nagih ljudi, u čudnim položajima - neizvjesnosti, strahu, nevjerici...?

In the etching by Radmila Jovandić-Đapić from 1992, a group of naked people is represented vaguely and only in contours, in strange positions of - uncertainty, fear, disbelief...?



D. Kern,
"Stonehenge", 1982,
pastel, 74x58 cm

D. Kern,
"Stonehenge", 1982,
pastel, 74x58 cm

D. Kern

(nema dostupnih podataka o autoru)



Motiv jednog nepoznatog autora, identifikovanog na osnovu potpisa samo kao „D. Kern“ (nema podataka o autoru ovog prezimena kojem bi se mogla atribuirati ova slika), megalitske su strukture čuvenog lokaliteta Stonehenge u Engleskoj. Kompozicija je slikana pastelnim bojama, u hladnim tonovima, prigodnim teškom kamenu i mahovini što prekriva njegove sjenovite površine.

The motif of an unknown author, identified on the basis of the signature only as "D. Kern" (there is no information about the author with this surname to whom this painting could be attributed), is a megalithic structure of the famous Stonehenge site in England. The composition is painted in pastel colors, in cold tones, accompanied with heavy stones and moss covering their shadowy surfaces.



Tomislav Krizman,
"Procesija", 1909,
bakropis, 104,8x94 cm

Tomislav Krizman,
"Procession", 1909,
etching, 104.8x94 cm

Tomislav Krizman

(Orlovac kod Karlovca, 1882–1955. Zagreb)



Tomislav Krizman je bio hrvatski slikar, grafičar, scenograf i pedagog, začetnik hrvatskog umjetničkog obrta i dizajna, te pokretač mnogobrojnih kulturnih zbivanja u Hrvatskoj početkom 20 stoljeća. Studirao je u Beču, najprije u Školi za umjetnost i obrt (F. Myerbach), zatim Akademiji (William Unger). U Beču je ostao deset godina, 1902–1911, te je ovo razdoblje najvažnije doba Krizmanovog umjetničkog razvoja, budući da se formirao u krugovima bečke secesije. Prihvatio je njihove ideje i sudjelovao na njihovim grupnim izložbama u Hagenbundu, Jungbundu, Künstlerhausu i Secesiji. Od 1912. godine radi u Zagrebu – najprije kao nastavnik u Obrtnoj školi, a od 1922. godine na Likovnoj akademiji (Odjel grafike).

Tomislav Krizman was a Croatian painter, graphic designer, scenographer and pedagogue, the founder of Croatian artistic craft and design, and the initiator of numerous cultural events in Croatia at the beginning of the 20th century. He studied in Vienna, first at the School of Arts and Crafts (F. Myerbach), then at the Academy (William Unger). He stayed in Vienna for ten years, 1902 – 1911, and this period is the most important period of Krizman's artistic development, since he was formed in the circles of the Viennese Art Nouveau. He accepted their ideas and participated in their group exhibitions in Hagenbund, Jungbund, Künstlerhaus and Secession. He has been working in Zagreb since 1912 - first as a teacher at the Craft School, and from 1922 at the Academy of Fine Arts (Department of Graphics).

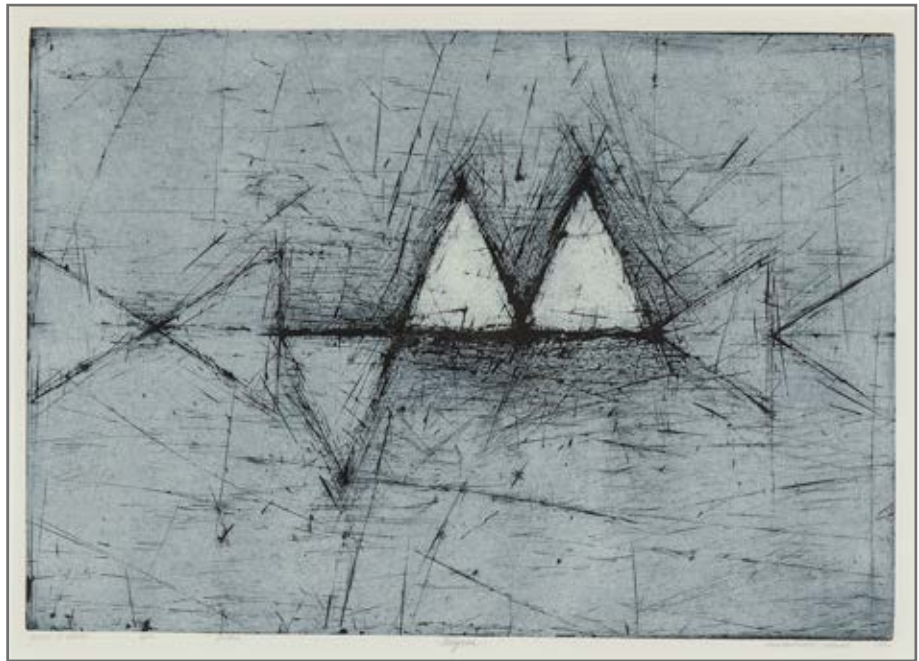
Autoru grafike pod nazivom „Procesija“, iz 1909. godine, do sada je bilo nepoznato ime, međutim, u toku pripreme ove monografije došlo se do bitnog otkrića i identifikacije pravog imena autora ovog djela. Ustanovljeno je da je riječ o Tomislavu Krizmanu, hrvatskom umjetniku koji je živio 1882–1955. godine, te studirao u Beču, gdje je boravio prvih desetak godina 20. vijeka i stoga se formirao kao umjetnička ličnost u krugovima bečke secesije. Ovaj izuzetno značajni predstavnik hrvatske secesije uveličava ovu kolekciju bakropisom neobičnog stila i još neobičnijeg, pomalo i jezivog motiva. U pitanju je, evidentno, pogrebna procesija, a izrazito elegičan ton prožima svaki segment scene, od izražajnih lica mnogobrojnih učesnika prizora, do sitnih detalja u pozadini, te kreira uznemirujuću atmosferu, svakako odgovarajuću duhu vremena na prelazu iz 19. u 20. vijek.

The author of a graphic entitled “Procession”, from 1909, had remained nameless till now. However, during the preparation of this monograph, an important discovery was made and the real name of the author was revealed. It was found to be Tomislav Krizman, a Croatian artist who lived from 1882 to 1955 and studied in Vienna, where he lived during the 1900s and grew into an artistic personality recognized as such within the circles of the Viennese Art Nouveau. This extremely important representative of the Croatian Art Nouveau enriches this collection with an etching of an unusual style and an even more unusual, somewhat eerie motif. It is evidently a funeral procession, and a distinctly elegiac tone permeates every segment of the scene, from the expressive faces of the many participants in the scene, to the small details in the background, and creates a disturbing atmosphere, certainly appropriate to the zeitgeist of the Fin de Siècle



Mirsad Konstantinović,
 "Exlibris per Dževad Hozo", 2006,
 akvatinta, bakropis 13x10 cm

Mirsad Konstantinović,
 "Exlibris per Dževad Hozo", 2006,
 aquatint, etching, 13x10 cm



Mirsad Konstantinović,
 "Filigran", 1994,
 drvorez, 76x56,3 cm

Mirsad Konstantinović,
 "Filigree", 1994,
 woodcut, 76x56.3 cm

Mirsad Konstantinović

(Sarajevo, 1957–2008. Sarajevo)

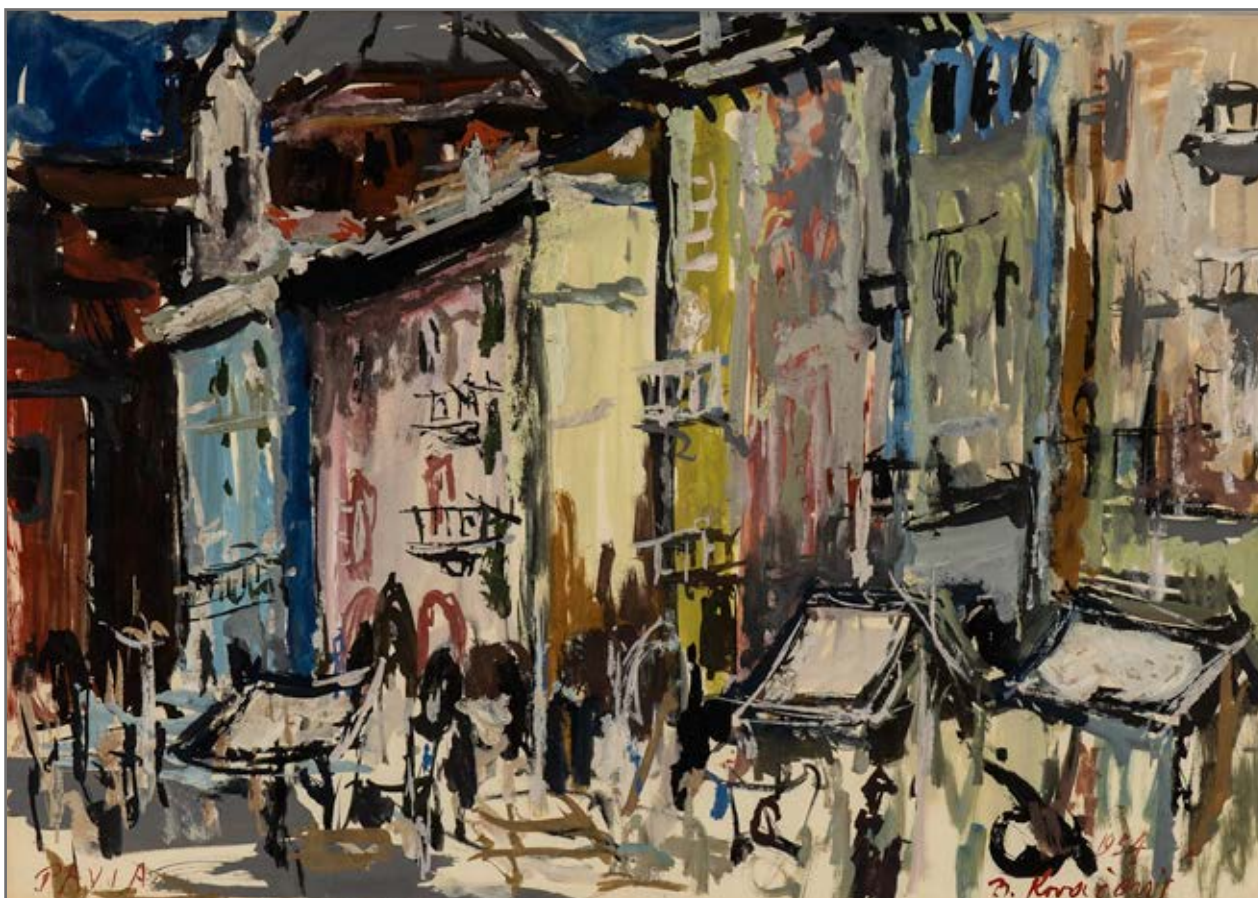


Mirsad Konstantinović je Akademiju likovnih umjetnosti završio 1995. godine, na Odsjeku za grafiku, a postdiplomski studij grafike završio je 2007. godine, pod mentorstvom profesora Dževada Hoze. Bio je zaposlen kao asistent na Odsjeku za grafiku ALU u Sarajevu, a posthumno je proglašen docentom. Za svoj rad bio je više puta nagrađivan.

Mirsad Konstantinović graduated from the Academy of Fine Arts in 1995, Department of Graphics, and completed his postgraduate studies in graphics in 2007, under the mentorship of Professor Dževad Hozo. He was employed as an assistant at the Department of Graphics at the ALU in Sarajevo, and was posthumously declared an assistant professor. He was awarded several times for his work.

Prepoznatljiva, uvijek skladna i minimalistička, estetika Mirsada Konstantinovića svedena je ovaj put u domen monohromatskog. Konstantinović se na monotipiji poigravao odnosom između crnih linija i bijelih, trouglastih akcenata na sivoj podlozi, kao i uvijek bez ijednog suvišnog poteza i u savršenom omjeru ravnoteža. U kolekciji je još jedna autorova grafika, akvatinta iz 2006. godine, vrlo malog formata.

Recognizable, always harmonious and minimalistic, the aesthetics of Mirsad Konstantinović has been reduced this time to the domain of monochrome. On the monotype, Konstantinović played with the relationship between black lines and white, triangular accents on a gray background, as always without a single superfluous stroke and in a perfect ratio of balances. The collection includes another print by the author, an aquatint from 2006, very small format.



Branko Kovačević,
"Pavia", 1954,
tempera, 66,5x48 cm

Branko Kovačević,
"Pavia", 1954,
tempera, 66.5x48 cm

Branko Kovačević

(Hrvatska, 1911-1988)



Branko Kovačević je u Splitu učio slikanje kod Emanuela Vidovića, a u Beogradu završio likovnu akademiju. Bio je nastavnik u Zagrebu, voditelj Umjetničke galerije u Dubrovniku i scenograf u Osijeku. Objavljivao je članke o književnosti i likovnoj umjetnosti.

Branko Kovačević studied painting with Emanuel Vidović in Split, and graduated from the Art Academy in Belgrade. He was a teacher in Zagreb, Head of the Art Gallery in Dubrovnik and set designer in Osijek. He published articles on literature and fine arts.

Branko Kovačević prikazao je, u ekspresionističkom maniru, vedutu šarmantnog talijanskog gradića Pavije, kroz odabrani niz raznobojnih kućica i užurbani život koji se odvija na ulici.

Branko Kovačević presented in an expressionist manner, the view of the charming Italian town of Pavia, through a selected series of colorful houses and the busy life that takes place on the street.



Alija Kučukalić,
"Bista Vase Butozana", 1970,
bronz, 58x54x33 cm

Alija Kučukalić,
"Vaso Butozan's Bust", 1970,
bronz, 58x54x33 cm

Alija Kučukalić

(Sarajevo, 1937–1992. Sarajevo)



Alija Kučukalić je završio Akademiju likovnih umjetnosti, smjer kiparstvo, u Ljubljani 1965. godine, gdje završava i postdiplomski studij. Na Akademiji likovnih umjetnosti u Sarajevu izabran u zvanje docenta 1972. godine na predmetu kiparstvo, koji u zvanju redovnog profesora predaje sve do svoje smrti, koja je nastupila kao posljedica ranjavanja od gelera u ratnom Sarajevu 1992. godine. Bio je i prodekan, šef Odsjeka za kiparstvo te šef kolegija za postdiplomski studij.

He graduated from the Academy of Fine Arts, majoring in sculpture, in Ljubljana in 1965, where he also completed his post-graduate studies. At the Academy of Fine Arts in Sarajevo, he was elected to the position of assistant professor in 1972 in the subject of sculpture, where he taught as a full professor until his death, which occurred as a result of a shrapnel wound in wartime Sarajevo in 1992. He was also Vice-Dean, Head of the Sculpture Department and Head of the post-graduate course.

Kučukalić je izvajao bronzanu bistu Vase Butozana, prvog rektora Univerziteta u Sarajevu i prvog predsjednika Akademije nauka i umjetnosti BiH.

Kučukalić sculpted the bronze bust of Vaso Butozan - the first rector of the University of Sarajevo and the first president of the Academy of Sciences and Arts of Bosnia and Herzegovina.



Ljubo Lah,
"Portret",
ulje na platnu, 99x65,5 cm

*Ljubo Lah,
"Portrait",
oil on canvas, 99x65.5 cm*

Ljubo Lah

(Sarajevo, 1930 – 2010)



Ljubo Lah je 1945. godine postao učenik prve generacije Državne škole za likovnu umjetnost u Sarajevu. Po završetku školovanja, kao izuzetan talenat, dobio je ponudu Krste Hegedušića da dođe u Zagreb u njegovu Majstorsku radionicu. Od 1950. do 1954. godine pohađa i završava Državnu majstorsku radionicu Đorđa Andrejevića Kuna u Beogradu. Od prve izložbe u Beogradu 1948. godine Ljubo Lah je izlagao na mnogobrojnim izložbama u gradovima bivše Jugoslavije, te svjetskim metropolama.

Ljubo Lah in 1945. became a student of the first generation of the State School of Fine Arts in Sarajevo. After finishing school, as an exceptional talent, he received an offer from Krsto Hegedušić to come to Zagreb to his master's workshop. From 1950 to 1954, he attended and completed the State Master's Workshop of Đorđe Andrejević Kun in Belgrade. Since the first exhibition in Belgrade in 1948, Ljubo Lah has exhibited at numerous exhibitions in the cities of the former Yugoslavia and world capitals.

Djelo Ljube Laha u ovoj kolekciji je vrlo lijep uljani portret mlade žene, čija figura iluminira mračni prostor, pozadinu iz koje njena svijetla put izranja, ostajući u mekim konturama što ih slikar sačinjava širim, ali preciznim i odmjerenim potezima kista.

A work by Ljubo Lah in this collection is a very beautiful oil on canvass portrait of a young woman, whose figure illuminates a dark space, the background from which her bright complexion emerges, remaining in the soft contours that the painter creates with wider, but precise and measured brushstrokes.



Ratko Lalić,
"Drvo i silos", 1986,
ulje na platnu, 91,4x71,5 cm

Ratko Lalić,
"Tree and Silo", 1986
oil on canvas, 91,4x71,5 cm

Ratko Lalić

(Dolipolje kod Visokog, 1944)



Ratko Lalić je Akademiju likovnih umjetnosti i postdiplomske studije završio 1975. godine u klasi prof. Stojana Ćelića. Do početka rata 1992. radio je kao profesor na ALU u Sarajevu, nakon čega jedno vrijeme predaje na ALU na Cetinju, a zatim radi kao redovni profesor na Fakultetu primijenjenih umjetnosti u Beogradu i ALU u Banjoj Luci. Za slikarstvo je dobio veliki broj značajnijih nagrada, među kojima su i Otkupna nagrada Umjetničke galerije BiH na Sarajevskom salonu (1974), Šestoaprilaska nagrada grada Sarajeva (1978), Otkupna nagradu Umjetničke galerije na X jesenjem salonu (Banja Luka, 1981).

Ratko Lalić graduated from the Academy of Fine Arts and postgraduate studies in 1975 in the class of Prof. Stojan Ćelić. Until the start of the war in 1992, he worked as a professor at ALU in Sarajevo, after which he taught for a while at ALU in Cetinje, and then worked as a full-time professor at the Faculty of Applied Arts in Belgrade and ALU in Banja Luka. For painting, he received a large number of important awards, among them the Art Gallery of BiH Redemption Award at the Sarajevo Salon (1974), the Sixth of April Award of the City of Sarajevo (1978), the Art Gallery Redemption Award at the 10th Autumn Salon (Banja Luka, 1981).

Zanimljivo odabrani motivi Ratka Lalića, drvo i silo, predstavljeni su na monohromnoj kompoziciji kao dvije vrlo upečatljive, vještom igrom chiaroscuro snažno materijalizirane forme.

Ratko Lalić's interestingly chosen motifs, the tree and the silo, are presented on a monochrome composition as two very striking, strongly materialized forms by skillfully using chiaroscuro game.



Franjo Likar,
„Predio starog Sarajeva“, 1963,
137x94 cm

Franjo Likar,
“The area of old Sarajevo,” 1963,
137x94 cm

Franjo Likar

(Varaždin, 1928–2023. Sarajevo)



Franjo Likar je jedan od značajnijih predstavnika moderne bosanskohercegovačke umjetnosti. Državnu školu za likovnu umjetnost i umjetničke zanate u Sarajevu završio je 1951. godine. Pored slikarstva, skulpture i grafike, bavio se i pozorišnom scenografijom, filmom, fotografijom i instalacijom. Dobitnik je nekoliko značajnih nagrada za svoj rad. Od 2008. godine član je Akademije nauka i umjetnosti Bosne i Hercegovine.

Franjo Likar is one of the most significant representatives of modern Bosnian art. He graduated from the State School of Fine Arts and Crafts in Sarajevo in 1951. In addition to painting, sculpture and graphics, he also worked in theater scenography, film, photography and installation. He has won several important awards for his work. Since 2008, he has been a member of the Academy of Sciences and Arts of Bosnia and Herzegovina.

Veduta obronaka starog Sarajeva Franje Likara naslikana je u vidu široke ulice, duboko utonule u gustu izmaglicu zelenih tonova. Uspavane kućice i krovovi iz Likarove zelene rapsodije kao da lebde ni na nebu ni na zemlji, dok stara mahala čeka obrise prvih jutarnjih prolaznika što će se niz nju spustiti užurbanim korakom..

Veduta of the slopes of the old Sarajevo by Franjo Likar is painted in the form of a wide street, deeply immersed in a thick haze of green tones. The sleeping houses and roofs from Likar's green rhapsody seem to be floating neither in the sky nor on the ground, while the old borough awaits the silhouettes of the first morning passers-by who will come down it in a hurried step.



Janez Logar,
"Zimski pejzaž", 1986,
serigrafija, 63x52 cm

*Janez Logar,
"Winter Landscape", 1986,
serigraphy, 63x52 cm*

Janez Logar

(Slovenija, 1938)



Janez Logar je slovenski slikar i grafičar, kao i arhitekta i industrijski dizajner.

Janez Logar is a Slovenian painter and graphic artist, as well as an architect and industrial designer.

U zbirci se nalazi jedna serigrafija zimske vedute s pogledom na lijepo osvijetljenu građevinu u daljini.

The collection includes a serigraph of a winter scene with a view of a beautifully lit building in the distance.



Adis Lukač,
„Karijatida scientia“, 2021,
kombinovana tehnika na drvetu, 160x40 cm

Adis Lukač,
“Caryatida scientia“, 2021,
combined technique on wood, 160x40 cm

Adis Lukač

(Sarajevo, 1982)



Adis Lukač je diplomirao i magistrirao na Akademiji likovnih umjetnosti na Odsjeku za vajarstvo. Učestvovao je na brojnim likovnim kolonijama i simpozijima. Autor je spomenika kralju Tvrtku I Kotromaniću, koji se nalazi u centralnom dijelu gradskog parka u Tuzli, biste narodnom heroju Ivanu Goranu Kovačiću u Sarajevu, reljefa Hasanaginice postavljenog u Narodnom pozorištu u Sarajevu, te spomenika Mirze Delibašića postavljenog na platou sarajevske Skenderije.

Adis Lukač graduated from the Academy of Fine Arts at the Department of Sculpture. He participated in numerous art colonies and symposia. He is the author of the monument to King Tvrtko I Kotromanić, located in the central part of the City park in Tuzla, the bust of the people's hero Ivan Goran Kovačić in Sarajevo, the Hasanaginica relief placed in the National Theater in Sarajevo, and the monument of Mirza Delibašić placed on the plateau of Sarajevo's Skenderija.

Djelo koje obilježava ponovno, aktivnije buđenje tradicije poklanjanja umjetničkih djela Rektoratu je slika umjetnika mlađe generacije Adisa Lukača. Slika je dio njegovog ciklusa ženskih figura simboličnog naziva – karijatide - i značenja koje porijeklo vodi iz antičke Grčke. Osim toga, lijepa karijatida koja odnedavno krase hol Rektorata upečatljiva je i životna personifikacija Nauke.

The work that marks the reawakening of the tradition of donating works of art to the Rectorate is a painting by the young artist, Adis Lukač . The painting is part of his cycle of female figures with a symbolic name - caryatids - and a meaning that originates from the ancient Greece. In addition, the beautiful caryatid that has recently adorned the hall of the Rectorate is a striking and living personification of Science.



Branislav Makeš,
"Anatomija cvijeta", 1989,
akvatinta, 64,5x48,5 cm

Branislav Makeš,
"Anatomy of a Flower", 1989,
aquatint, 64.5x48.5 cm

Branislav Makeš

(Šabac, 1938–2020. Beograd)



Branislav Makeš je diplomirao 1962. godine na Akademiji primijenjenih umjetnosti u Beogradu, u klasi prof. Mihaila S. Petrova, kod koga je dvije godine kasnije završio i postdiplomske studije. Bio je član Udruženja likovnih umjetnika Srbije od 1962. godine. Predavao je na Fakultetu primijenjenih umjetnosti od 1963. do 1998. godine. Na V Međunarodnoj izložbi grafika u Beču 1967. g. dobio je nagradu Muzeja Albertina. U Srbiji je dobio niz nagrada za svoj rad, te je i dobitnik priznanja za vrhunski doprinos kulturi u zemlji.

Branislav Makeš graduated in 1962 at the Academy of Applied Arts in Belgrade, in the class of Prof. Mihail S. Petrov, with whom he completed his postgraduate studies two years later. He was a member of the Association of Fine Artists of Serbia since 1962. He taught at the Faculty of Applied Arts from 1963 to 1998. At the 5th International Print Exhibition in Vienna in 1967, he received an award from the Albertina Museum. In Serbia, he received a number of awards for his work, and he was awarded for his outstanding contribution to culture in the country.

Grafika Branislava Makeša djeluje vrlo nadrealno, međutim, autor nam naslovom otkriva svoj motiv – anatomiju cvijeta, čime nas vraća u domenu realnosti, čineći da najednom uočimo obrise tučka i prašnika unutar golemih raširenih latica.

Branislav Makeš's graphics seem rather surreal, although the author reveals his motif through the title - the anatomy of a flower, bringing us thus back into the domain of reality, while enabling us suddenly to notice the outlines of pistils and stamens inside huge, spread petals.



Esad Muftić,
"Biljezi", 1994,
drvorez, 76x56,3 cm

Esad Muftić,
"Notes", 1994,
woodcut, 76x56.3 cm

Esad Muftić

(Gradačac, 1944)



Esad Muftić je završio Školu primijenjenih umjetnosti u Sarajevu 1965. godine, a Akademiju primijenjenih umjetnosti u Beogradu završio je 1970. godine, te je iste godine postao članom ULUBiH-a. Postdiplomski studij je završio na Grafičkom odsjeku Akademije primijenjenih umjetnosti u Beogradu 1973. godine. Radio je kao profesor na Akademiji likovnih umjetnosti u Sarajevu.

Esad Muftić graduated from the School of Applied Arts in Sarajevo in 1965, and the Academy of Applied Arts in Belgrade in 1970, and became a member of ULUBiH in the same year. He completed his postgraduate studies at the Graphic Department of the Academy of Applied Arts in Belgrade in 1973. He worked as a professor at the Academy of Fine Arts in Sarajevo.

Muftić na grafici „Biljezi“ postiže snažan kontrast crne forme i bijelog blještavila koje dopire iz pozadine, u mnoštvu ekspresivnih šrafura, među kojima se razabiru i poneka lica što nas pažljivo posmatraju.

Esad Muftić makes a strong contrast between the black form and the white glare emanating from the background in the graphic “Biljezi”, in a multitude of expressive hatches, among which we can discern some faces carefully observing us.



Ismet Mujezinović,
"Nošenje ranjenika", 1945,
serigrafija, 70x50 cm

Ismet Mujezinović,
"Carrying the wounded", 1945,
serigraph, 70x50 cm

Ismet Mujezinović

(Tuzla, 1907–1984. Tuzla)



Ismet Mujezinović je završio Akademiju likovnih umjetnosti u Zagrebu 1929. godine. Studije nastavlja u Parizu, a tehniku zidnog slikarstva specijalizira u Zagrebu. Prvi put je izlagao u Beogradu 1930. godine i od tada aktivno izlaže u zemlji i inostranstvu. Učesnik je NOB-a od 1941. te je ratna tematika snažno zastupljena u njegovom opusu. Iza sebe je ostavio izuzetne crteže, akvarele, grafike i platna, nastale u periodu od 1925. do početka 1980-ih. Jedan je od osnivača Škole za primijenjenu umjetnost u Sarajevu. Ismet Mujezinović bio je i redovni član Akademije nauka i umjetnosti Bosne i Hercegovine.

Ismet Mujezinović graduated from the Academy of Fine Arts in Zagreb in 1929. He continued his studies in Paris, and specialized in wall painting techniques in Zagreb. He exhibited for the first time in Belgrade in 1930 and has been actively exhibiting in the country and abroad since then. He has been a member of the NOB since 1941, and the war theme is strongly represented in his work. He left behind exceptional drawings, watercolors, prints and canvases, created in the period from 1925 to the beginning of the 1980s. He is one of the founders of the School of Applied Arts in Sarajevo. Ismet Mujezinović was also a regular member of the Academy of Sciences and Arts of Bosnia and Herzegovina.

Ismet Mujezinović u ovoj kolekciji zastupljen je trima serigrafijama socijalne tematike, koje pripadaju ciklusu po kojem je umjetnik nadaleko čuven, a to je ciklus o Narodnooslobodilačkom ratu 1941-1945. Među odabranim motivima ovdje jedan iznemogli borac, prenošenje ranjenika i djeca iz sela koja borcima odnose hranu i piće – kompozicije koje su, bez sumnje, služile i kao skice za detalje Mujezinovićevih impresivnih slika iste tematike. Pored navedenih grafika, tu je i jedna slika, stjenoviti pejzaž, koji će svojim oblikom Sarajlije odmah podsjetiti na stijenu Babin zub na Darivi.

Ismet Mujezinović is represented by three serigraphs with social thematic, belonging to the artist's ubiquitous cycle - namely the cycle about the National Liberation War 1941-1945. Among the selected motifs here is an exhausted fighter, as well as carrying of the wounded and the children away from the village since they bring food and drink to the fighters - compositions that without any doubt also served as sketches for the details of Mujezinović's impressive paintings of the same theme. In addition to the aforementioned graphics, there is also one picture, a rocky landscape, which will immediately remind Sarajevans of the Babin Zub cliff on Dariva.



Ismet Mujezinović,
"Borcima u pohode", 1943,
serigrafija, 70x50 cm

Ismet Mujezinović,
"Fighters on the march", 1943,
serigraph, 70x50 cm



Ismet Mujezinović,
"Na zastanku",
serigrafija, 70x50 cm

Ismet Mujezinović,
"At a halt",
serigraph, 70x50 cm



Ismet Mujezinović,
"Pejzaž",
ulje na platnu, 95,4x64 cm

*Ismet Mujezinović,
"Landscape",
oil on canvas, 95.4x64 cm*



Salim Obralić,
 "Zapis o bolu", 1994,
 drvorez, 76x56,3 cm

Salim Obralić,
 "Notes on Pain", 1994,
 woodcut, 76x56.3 cm



Salim Obralić,
 "Počitelj", 1985,
 Ulje na iverici, 66x66 cm

Salim Obralić,
 "Počitelj", 1985,
 oil on plywood, 66x66 cm

Salim Obralić

(Maglaj, 1945–2018. Sarajevo)



Salim Obralić je bio jedan od najutjecajnijih bosanskohercegovačkih slikara. Nakon završetka sarajevske Srednje škole za primijenjene umjetnosti odlazi na studije u Beograd, gdje je 1971. diplomirao na Akademiji likovnih umjetnosti, a tri godine kasnije završio je i postdiplomske studije. Bio je redovni profesor na Akademiji likovnih umjetnosti u Sarajevu. Osim slikarstva, bavio se i grafikom, ali i skulpturom. Za svoj rad dobio je brojna priznanja, među kojima je i Šestoaprilska nagrada Grada Sarajeva za slikarstvo, 1983. godine.

Salim Obralić was one of the most influential painters in Bosnia and Herzegovina. After graduating from the Sarajevo High School of Applied Arts, he went to study in Belgrade, where he graduated from the Academy of Fine Arts in 1971, and three years later he also completed postgraduate studies. He was a full professor at the Academy of Fine Arts in Sarajevo. In addition to painting, he was also engaged in graphics and sculpture. He received numerous awards for his work, including the City of Sarajevo's the 6th April Award for painting in 1983.

U kolekciji se nalazi veći broj portreta rektora čiji je autor Salim Obralić, kao i jedan njegov drvorez, potpuno apstrahovanog motiva, ali upečatljivog naziva koji naslućuje dublju sadržinu – „Zapis o bolu“. Potrebno je posebno izdvojiti divnu Obralićevu sliku Počitelja, nježnu i prozračnu kompoziciju kojom dominira visoki čempres, dok kupolice Šišman Ibrahim-pašine medrese nenametljivo proviruju iz lijevog ugla, a poviše njih pogled plijeni plavičasti fragment, prepoznatljive nijanse kakvu samo Neretva ima....

The collection contains a large number of Rectors' portraits by Salim Obralić, as well as one of his woodcuts, with a completely abstract motif, but with a striking name that hints at a deeper content – “Notes on Pain.” A special mention should be made of Obralić's wonderful painting of the town of Počitelj, a delicate and airy composition dominated by a tall cypress tree, while the domes of Šišman Ibrahim Pasha's Madrassah peek unobtrusively from the left corner, and above them, a bluish fragment captures the eye, a recognizable shade that only the Neretva has....



Nusret Pašić,
"Svjedoci postojanja", 1992,
akvatinta suha igla, probni otisak,
75,5x56,3 cm

Nusret Pašić,
"Witnesses of existence", 1992,
drypoint aquatint, proof print,
75.5 x 56.3 cm

Nusret Pašić

(Sarajevo, 1951)

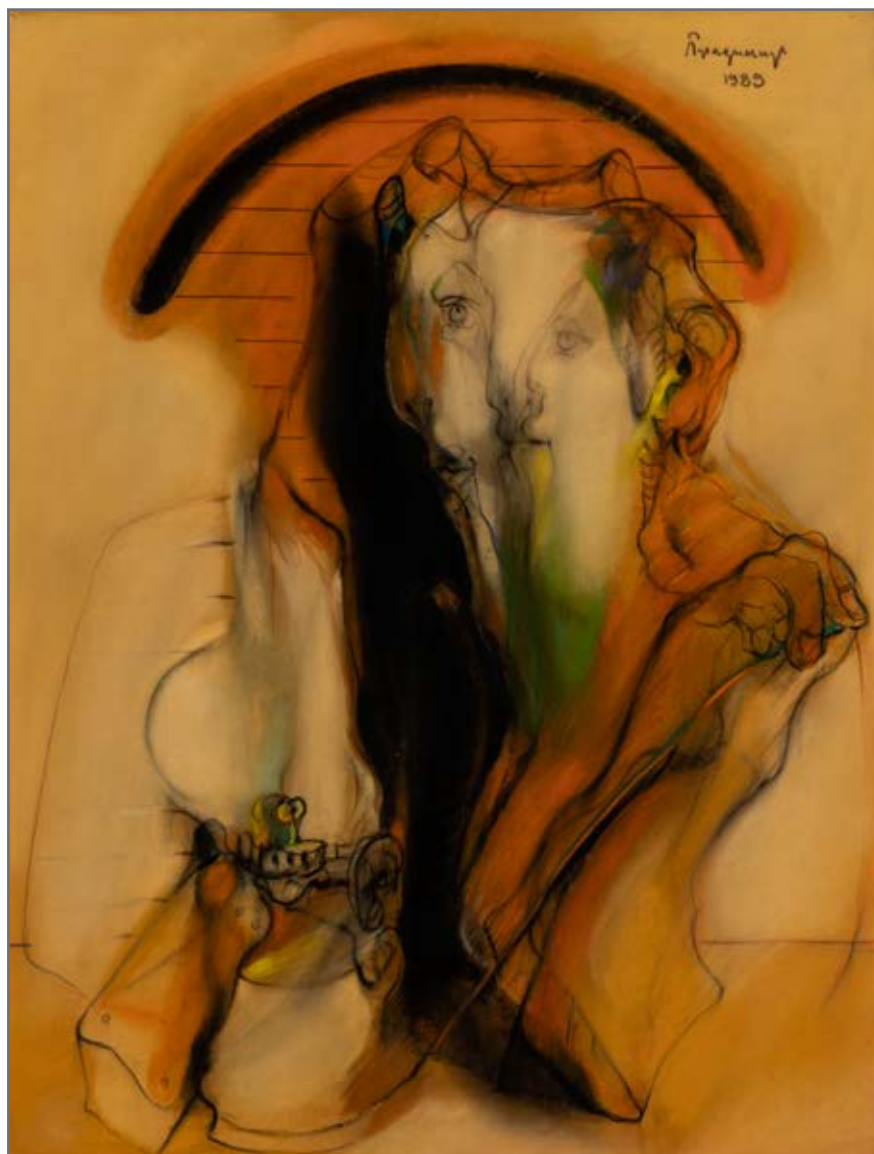


Nusret Pašić je diplomirao na Akademiji likovnih umjetnosti u Sarajevu 1976. godine, u klasi profesora Borislava Aleksića, a postdiplomski studij završio je na Fakultetu likovnih umjetnosti u Beogradu 1983. godine, u klasi profesora Stojana Ćelića. Na Akademiji likovnih umjetnosti u Sarajevu je u periodu od 2002. do 2005. godine obavljao funkciju prodekana, od 2007. do 2011. godine funkciju dekana, a do 2018. godine radio je kao redovni profesor. Autor je ciklusa pod nazivom Svjedoci postojanja (izložba Pariz, 1989), od kojeg kasnije nastaje ime serije izložbi koje su obilježile sarajevsku umjetničku scenu pod opsadom. Izlagao je na mnogim samostalnim i grupnim izložbama u BiH i inozemstvu.

Nusret Pašić graduated from the Academy of Fine Arts in Sarajevo in 1976, in the class of Professor Borislav Aleksić, and completed his postgraduate studies at the Faculty of Fine Arts in Belgrade in 1983, in the class of Professor Stojan Ćelić. From 2002 to 2005, at the Academy of Fine Arts in Sarajevo, he served as Vice Dean, from 2007 to 2011 as Dean, and until 2018 he worked as a full professor. He is the author of the cycle titled Witnesses of Existence (exhibition Paris, 1989), which later gave rise to the name of a series of exhibitions that marked the Sarajevo art scene under siege. He exhibited at many individual and group exhibitions in BiH and abroad.

Nusret Pašić jedan je od sarajevskih umjetnika, koji su, u ratnim godinama, kroz svoj rad, te izložbe i druge kulturne aktivnosti, pronalazili način da prkose surovoj svakodnevnici koju su živjeli. Jedan od značajnih događaja bila je izložba „Svjedoci postojanja“, a iz istog Pašićevog ciklusa potiče i ova grafika, na kojoj se uočavaju tri, jedva antropomorfne, jezive figure već zanijemljelih svjedoka...

Nusret Pašić is one of the Sarajevo artists who, during the war years, through their work, exhibitions and other cultural activities, found a way to defy the harsh everyday life they lived. One of the significant events was the exhibition “Witnesses of Existence”, and from the same Pašić cycle comes this graphic, which shows three, barely anthropomorphic, eerie figures of already dumbfounded witnesses...



Gradimir Petrović,
„Etruske djevojke“, 1989,
kombinovana tehnika, 65X50cm

Gradimir Petrović,
“Etruscan girls”, 1989,
combined technique, 65X50cm

Gradimir Petrović

(Borin Do, 1935-2001. Beograd)



Gradimir Petrović je bio slikar i profesor slikarstva na Fakultetu primenjenih umetnosti u Beogradu. Diplomirao je na odsjeku za zidno slikarstvo na Fakultetu primenjenih umetnosti i dizajna u Beogradu, 1960. godine. Završio je postdiplomske studije na Fakultetu likovnih umetnosti 1963. godine. Svoj pedagoški rad započeo je u Školi za dizajn u Beogradu kao nastavnik na predmetu Crtanje i slikanje tokom 1963. i 1964. godine. Bio je redovni profesor na predmetu Zidno slikarstvo na Fakultetu primenjenih umetnosti i dizajna u Beogradu, dekan fakulteta kao i prorektor Univerziteta umetnosti u Beogradu.

Gradimir Petrović was a painter and professor of painting at the Faculty of Applied Arts in Belgrade. He graduated in 1960 from the Wall Painting Department, Faculty of Applied Arts and Design in Belgrade. He completed his postgraduate studies at the Faculty of Fine Arts in 1963. He began teaching at the School of Design in Belgrade as a teacher in the subject of Drawing and Painting in 1963 and 1964. He was a full Wall Painting professor at the of Applied Arts and Design in Belgrade, Faculty Dean as well as the Belgrade University of Arts Vice-Chancellor.

Misteriozna kompozicija, jednako misterioznog motiva, djelo je Gradimira Petrovića nazvano „Etruske djevojke“. Tragajući za sugerisanim motivom, koji evocira kulture i narode od prije više od dva milenija, u izmaglici između vijugavih linija u tehnici pastela uočavamo obrise posve neobičnih kreatura.

An art piece under the name Etruscan Girls by Gradimir Petrović is a mysterious composition. In his search for the suggested motif, evoking the cultures and peoples of more than two millennia ago, in the haze between the winding lines in the pastel technique, we notice the outlines of completely unusual creatures.



Roman Petrović,
 "Zbijeg",
 ulje na platnu, 122x129,5 cm

Roman Petrović,
"Zbijeg",
oil on canvas, 122x129.5 cm



Roman Petrović,
 "Zbijeg",
 ulje na platnu, 98,5 x 88 cm

Roman Petrović,
"Zbijeg",
oil on canvas, 98.5 x 88 cm

Roman Petrović

(Donji Vakuf, 1896–1947. Sarajevo)



Roman Petrović je jedan od najznačajnijih bosanskohercegovačkih likovnih umjetnika, čiji je rad značajno utjecao na mnoge druge umjetnike. Studirao je na Akademiji likovnih umjetnosti u Krakovu, Višoj školi za umjetnosti i umjetni obrt u Zagrebu, a diplomirao je na Višoj školi za likove umjetnosti u Budimpešti 1917. godine. U Parizu je boravio 1926–1927. godine. Po povratku u Bosnu i Hercegovinu radio je na pozorišnim scenografijama u Sarajevu, slikao freske i ikone za ikonostase u pravoslavnim crkvama, izrađivao ilustracije za knjige te portrete po narudžbi. Jedan je od osnivača Udruženja likovnih umjetnika Bosne i Hercegovine, te i danas sjedište i galerija Udruženja nosi ime po ovom značajnom umjetniku – Galerija “Roman Petrović”.

Roman Petrović is one of the most important BH visual artists, whose work significantly influenced many other artists. He studied at the Academy of Fine Arts in Krakow, the Higher School of Arts and Crafts in Zagreb, and graduated from the Higher School of Fine Arts in Budapest in 1917. He stayed in Paris in 1926-1927. After returning to Bosnia and Herzegovina, he worked on theater sets in Sarajevo, painted frescoes and icons for iconostasis in Orthodox churches, made illustrations for books and commissioned portraits. He is one of the founders of the Association of Fine Artists of Bosnia and Herzegovina, and even today the headquarters and gallery of the Association are named after this important artist - the “Roman Petrović” Gallery.

Slike Romana Petrovića zastupljene ovdje svrstavaju se među njegova djela socijalne tematike. Petrovićeve prepoznatljive, krupne, muskulozne figure, sjetne i obgrljene sjenkama hladnih, najčešće modrih tonova, dominiraju platnima velikog formata što krasi svečanu salu Rektorata. U gornjim zonama obje slike plavo nebo neizvjesnosti nadvija se nad ljudima primoranima sreću tražiti drugdje, dok sjede pri kratkom predahu ili probijaju put kroz gusto polje kukuruza.

The paintings of Roman Petrović represented here are classified among his works with social thematic. Petrović's recognizable, large, muscular figures, wistful and embraced by shadows of cold, mostly blue tones, dominate the large-format canvases adorning the Rectorate's Ceremonial Hall. In the upper quadrants of both paintings, a blue sky of uncertainty hangs over people forced to seek their fortunes elsewhere, as they sit for a brief respite or make their way through a dense cornfield.



Salko Pezo,
"Stara ćuprija u Mostaru", 1999,
akrilik, 51x41 cm

Salko Pezo,
"Mostar Old Bridge", 1999,
acrylic, 51x41 cm

Salko Pezo

(Mostar, 1954)



Salko Pezo je završio Srednju školu za primijenjenu umjetnost, a potom likovnu akademiju u Sarajevu 1977. godine. Nakon završenih studija odlazi na studijska putovanja u Austriju, Holandiju i SAD. Imao je više samostalnih izložbi u zemlji i inostranstvu, a izlagao je i na većem broju kolektivnih izložbi.

Salko Pezo graduated from the High School for Applied Arts, and then from the Academy of Fine Arts in Sarajevo in 1977. After completing his studies, he went on study trips to Austria, the Netherlands and the USA. He had several solo exhibitions in the country and abroad, and exhibited at a large number of collective exhibitions.

Motiv Salke Peze je prizor kojem se niti jedan umjetnik Mostarac, ali ni mnogi drugi, nije mogao, niti želio oduprijeti. Naslikan s golemom nostalgijom, u vrijeme kada je bio samo tužna ruševina i trag još tužnijeg, tek minulog vremena, Stari Most ovdje stoji ponosno, prkosno i, barem u kolektivnom sjećanju, zauvijek nedodirljiv.

Salko Pezo's motif is a scene that no artist from Mostar, nor many others, could or wanted to resist. Painted with immense nostalgia, at a time when it was only a sad ruin and a trace of an even sadder, just-gone time, the Old Bridge stands here proudly, defiantly and, at least in the collective memory, forever untouchable.



Vuko Radović,
"Platije", 1972,
ulje na drvetu – iver, 85,5x59 cm

*Vuko Radović,
"Platije", 1972,
oil on wood - chip, 85.5x59 cm*

Vuko Radović

(Kolašin, 1910–1996. Podgorica)



Vuko Radović je bio crnogorski slikar, član CANU, jedan od osnivača ULUCG i jedan od najznačajnijih likovnih umjetnika u Crnoj Gori u 20. vijeku. Studirao je u Beogradu te bio profesor crtanja u Nikšiću i Kolašinu. Dobitnik je mnogo nagrada i priznanja, a najznačajnije su Trinaestojulska nagrada i nagrada AVNOJ-a.

Vuko Radović was a Montenegrin painter, a member of CANU, one of the founders of ULUCG and one of the most important visual artists in Montenegro in the 20th century. He studied in Belgrade and was a professor of drawing in Nikšić and Kolašin. He is the recipient of many awards and recognitions, the most significant of which are the Thirteenth of July Award and the AVNOJ Award.

V. Radović je kolekciji ustupio svoje viđenje impresivnog kanjona rijeke Morače. Izlomljene forme raščlanjuju kompoziciju po vertikali, podržane snažnim sjenkama što dodatno naglašavaju strminu usjeka kojim teče modra rijeka.

V. Radović contributed to the collection his vision of the impressive Morača River canyon. Dissolved forms break down the composition vertically, further adorned with strong shadows emphasizing the steepness of the cut through which the blue river flows.



Meha Sefić,
"Mostar",
ulje na platnu, 90x70 cm

Meha Sefić,
"Mostar",
oil on canvas, 90x70 cm

Meha Sefić

(Mostar, 1919–1988. Mostar)



Meha Sefić je bio slikar, pjevač i kompozitor. Diplomirao je 1941. na ALU u Beogradu, a nakon toga je studirao slikarstvo tri godine na ALU u Zagrebu. Poslije 1952. godine vraća se u rodni Mostar, gdje se posvećuje slikarstvu. Imao je dvadesetak samostalnih izložbi.

Meha Sefić was a painter, singer and composer. He graduated in 1941 at the Academy of Fine Arts in Belgrade, and after that he studied painting for three years at the Academy of Fine Arts in Zagreb. After 1952, he returned to his native Mostar, where he devoted himself to painting. He had about twenty solo exhibitions.

Meha Sefić, u prozračnom, lirskom maniru Mice Todorović, dočarava nam osunčanu kaldrmisanu ulicu i kapke mostarskih dućana.

Meha Sefić, in the airy, lyrical manner of Mica Todorović, evokes a sunny cobbled alley and the wood shutters of Mostar's shops.



Enes Sivac,
"Ekvilibrista", 1994,
drvocez, 70x50 cm

Enes Sivac,
"Equilibrist", 1994,
woodcut, 70x50 cm

Enes Sivac

(Sarajevo, 1966)



Enes Sivac je završio Školu primijenjenih umjetnosti u Sarajevu, nakon čega upisuje Akademiju likovnih umjetnosti u Sarajevu. Diplomirao je 1991. godine na Odsjeku kiparstva, u klasi profesora Alije Kučukalića. Izlagao je na više kolektivnih i samostalnih izložbi u zemlji i svijetu (Japan, SAD, Italija, Finska, Francuska, Slovenija, Njemačka, Hrvatska). Jedno vrijeme je radio kao docent na Akademiji likovnih umjetnosti u Sarajevu.

Enes Sivac graduated from the School of Applied Arts in Sarajevo, after which he entered the Academy of Fine Arts in Sarajevo. He graduated in 1991 at the Department of Sculpture, in the class of professor Alija Kučukalić. He exhibited at several collective and individual exhibitions in the country and the world (Japan, USA, Italy, Finland, France, Slovenia, Germany, Croatia). For a time he worked as an assistant professor at the Academy of Fine Arts in Sarajevo.

Drvorez Enesa Sivca je dvodimenzionalni izraz njegovih čuvenih ekvilibrista, skulptura koje za Sarajlije predstavljaju svjedoke jednog vremena i duhovnog otpora jednog prkosnog grada, a koje danas ponovo možemo vidjeti nad Miljackom, upravo na dijelu ispred sjedišta Rektorata Univerziteta u Sarajevu.

Enes Sivac's woodcut is a two-dimensional expression of his famous equilibrists, sculptures that for the people of Sarajevo are witnesses of a time and the spiritual resistance of a defiant city, which we can see again today above Miljacka, right in front of the headquarters of the Rectorate of the University of Sarajevo.



Petar Šain,
"Ispod Romanije",
akvarel, 46x41 cm

Petar Šain,
"Under Romania",
watercolor, 46x41 cm

Petar Šain

(Mostar, 1885–1965. Sarajevo)



Petar Šain je bio bosanskohercegovački slikar koji pripada prvoj generaciji naših umjetnika koji su pohađali umjetničke škole. Od 1900. do 1903. učio je grafičke vještine u Zagrebu, potom na Grafičkom institutu u Beču, nakon čega je boravio u Minhenu 1904–1905. te 1905–1906. u ateljeu Alfonsa Muche u Parizu. Radio kao crtač u Geografskom institutu u Beču 1906–1909, a 1909–1913. nastavlja studij slikarstva i skulpture na Minhenskoj akademiji. U Prvom svjetskom ratu učestvuje kao ilustrator sa bojišta. Kasnije je živio u Sarajevu i radio kao profesor Srednje tehničke škole i Škole za primijenjenu umjetnost.

Petar Šain was a BH painter who belonged to the first generation of our artists who attended art schools. From 1900 to 1903 he studied graphic arts in Zagreb, then at the Graphic Institute in Vienna, after which he stayed in Munich in 1904–1905 and 1905–1906 in the studio of Alfonso Mucho in Paris. He worked as a draftsman at the Geographical Institute in Vienna from 1906 to 1909, and from 1909 to 1913 he continued his studies of painting and sculpture at the Munich Academy. He participated in the First World War as an illustrator from the battlefield. He later lived in Sarajevo and worked as a professor at the Technical High School and the School of Applied Arts.

Još jedan od pionira bh. umjetnosti Petar Šain zastupljen je u kolekciji jednim akvarelom - skupinom planinskih kućica u pejzažu, u čijem se utišanom koloritu može nazrijeti Šainov slikarski pečat, sklon prirodnoj harmoniji i odmjerenosti.

Another one of the pioneers of Bosnian art, Petar Šain is represented in the collection by one aquarelle - a group of mountain houses in the landscape, in whose muted color you can glimpse Šain's painterly stamp, inclined to natural harmony and moderation.



Teofil Šulajkovski – Tofe,
“Motiv od ohridskog jezera”, 1974,
akvarel, 55x35 cm

*Teofil Šulajkovski - Tofe,
“Lake Ohrid Motif”, 1974,
watercolor, 55x35 cm*

Teofil Šulajkovski–Tofe

(Debar, Makedonija 1934)



Teofil Šulajkovski–Tofe je Srednju školu za primijenjene umjetnosti pohađao u Skoplju, gdje također završava Pedagošku akademiju i Filozofski fakultet. U njegovom radu je najviše zastupljena likovna tehnika akvarel, kojom prikazuje nesvakidašnje pejzaže.

Teofil Šulajkovski–Tofe attended high school for applied arts in Skopje, where he also graduated from the Pedagogical Academy and the Faculty of Philosophy. In his work, the art technique watercolor is the most represented, with which he depicts unusual landscapes.

Teofil Šulajkovski, u tehnici koju je najviše njegovao – akvarelu, oslikava predio sa predivnog Ohridskog jezera. Čini to gotovo potpuno apstraktno, te posmatračevoj mašti prepušta da u prikazu vidi stijene, malu bizantijsku crkvu na samoj obali – najprepoznatljiviji motiv ovog predjela, ili nešto sasvim drugo.

Teofil Šulajkovski, in the technique he cherished the most - aquarelle, paints the landscape of the beautiful Ohrid Lake. He does it almost completely abstractly, and leaves it up to the viewer's imagination to see the rocks, a small Byzantine church on the shore itself - the most recognizable motif of this area, or something else entirely.



Vojislav Vojo Tatar,
"Oluja", 1989,
akrilik na platnu, 54x36 cm

Vojislav Vojo Tatar,
"Storm", 1989,
acrylic on canvas, 54x36 cm

Vojislav Vojo Tatar

(Njeguši, Opština Cetinje, 1933–2020)



Vojislav Vojo Tatar je crnogorski slikar, koji se obrazovao na Umjetničkoj školi u Herceg Novom, a Akademiju likovnih umjetnosti završio je u Zagrebu. Prvi put je izlagao na Cetinju 1954. godine. Dobitnik je više nagrada i priznanja među kojima je i Trinaestojulska nagrada.

Vojislav Vojo Tatar was a Montenegrin painter who studied at the Art School in Herceg Novi, and graduated from the Academy of Fine Arts in Zagreb. He exhibited for the first time in Cetinje in 1954. He is the winner of several awards and recognitions, including the Thirteenth of July Award.

Vojo Tatar obilno unosi svjetlost u svoje slike, koristeći je kao sredstvo kojim se poigrava sa svojim formama: prelamajući ih, okružujući, naglašavajući. Slikajući stvara „oluju“ na platnu, mada su njegov sadržaj, i samo oko oluje, posve umirujući.

Vojo Tatar abundantly introduces light into his paintings, using it as a means of playing with his forms: refracting them, surrounding them, emphasizing them. By painting, he creates a “storm” on the canvas, although his content, and the storm itself, are completely soothing.



Petar Tiješić,
"Baščaršija",
ulje na platnu, 86x56 cm

Petar Tiješić,
"Baščaršija",
oil on canvas, 86x56 cm

Petar Tiješić

(Sarajevo, 1888–1978. Sarajevo)

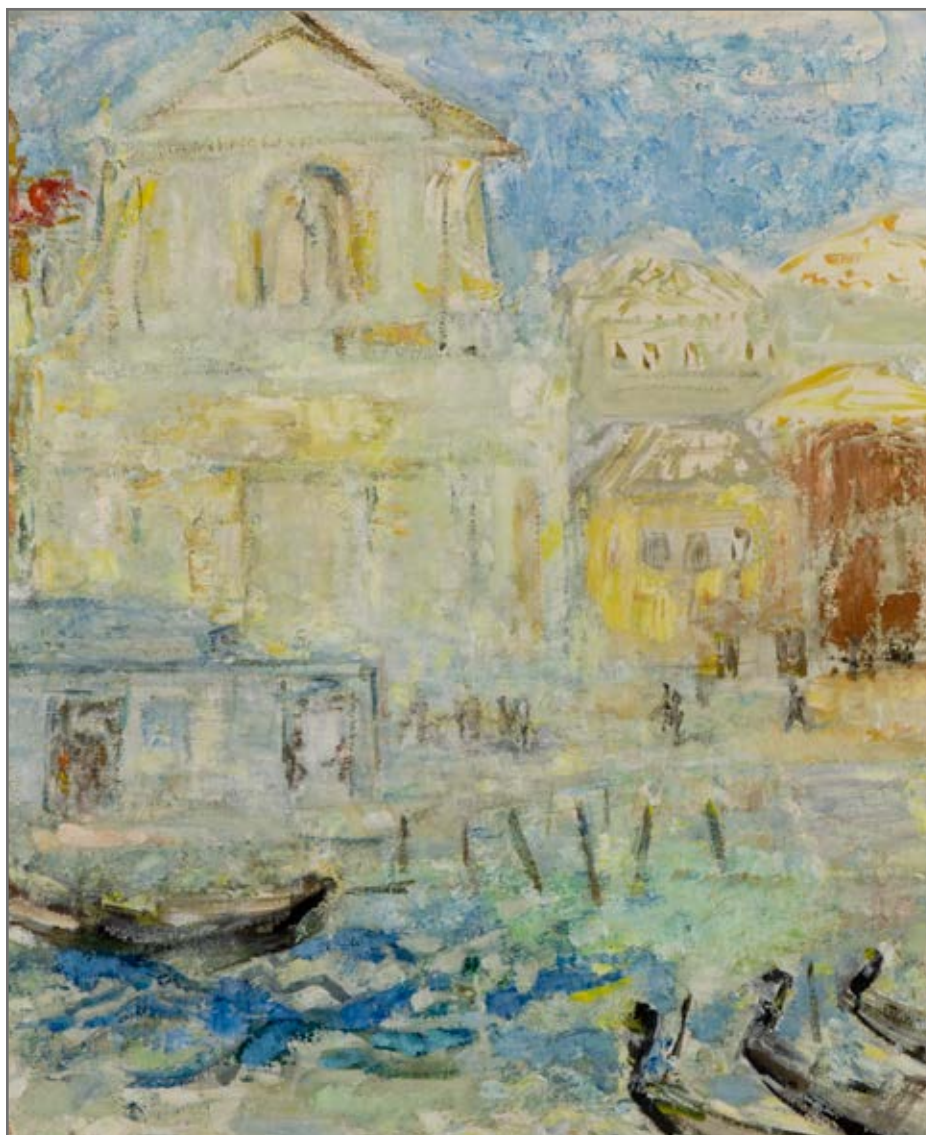


Petar Tiješić bio je jedan od slikara iz prve generacije bosanskohercegovačkih umjetnika koji su pohađali umjetničke škole u Sarajevu i Beču. Učio je slikarstvo u privatnoj slikarskoj školi Jana Karela Janovskog u Sarajevu (1906/7), R. Schöffera u Beču (1908/9), a zatim studirao na Akademiji likovnih umjetnosti u Krakovu (1909–1914), uz jedan semestar na Akademiji u Beču.

Petar Tiješić was one of the painters from the first generation of artists from Bosnia and Herzegovina who attended art schools in Sarajevo and Vienna. He studied painting at the private painting school of Jan Karel Janovski in Sarajevo (1906/7), R. Schäffer in Vienna (1908/9), and then studied at the Academy of Fine Arts in Krakow (1909 – 1914), with one semester at the Academy in Vienna.

Sarajevo je na slici Petra Tiješića predstavljeno iz perspektive golubice koja nadlijeće Baščaršiju i građane u šetnji. Vedutom pastelnih tonova dominiraju obrisi osmanskodobnih objekata, dvaju džamija i Brusa bezistana, čije kupole izviruju između zakošenih krovova i drveća koje se vinulo nebu pod oblake....

In the painting by Petar Tiješić, Sarajevo is presented from the perspective of a dove flying over Baščaršija and citizens strolling. The pastel tones dominate the outlines of the Ottoman period buildings, two mosques and Brusa Bezistan, whose domes rise between the sloping roofs and trees soaring into the sky under the clouds...



Mica Todorović,
"Venecija",
ulje na platnu, 60x50 cm

Mica Todorović,
"Venecija",
oil on canvas, 60x50 cm

Mileva Mica Todorović

(Sarajevo, 1900–1981. Sarajevo)



Mileva Mica Todorović jedna je od prvih školovanih ženskih umjetnika u našoj zemlji. U rodnom gradu završila je Višu djevojačku školu, nakon čega odlazi na studij. Godine 1926. završila je Akademiju likovnih umjetnosti u Zagrebu, Odsjek slikarstvo. Početkom Drugog svjetskog rata Mica Todorović je ostala u Sarajevu, slikala i tajno podržavala pokret otpora i komuniste, zbog čega biva odvedena u logor u Jasenovac, a nešto kasnije će boraviti i u koncentracionom logoru u Njemačkoj. Nakon oslobođenja vraća se u Sarajevo i počinje sa radom u Školi za primijenjenu umjetnost, gdje je neprekidno radila do odlaska u penziju. Bila je jedan od osnivača ULUBiH-a i članica ANUBiH.

Mileva Mica Todorović is one of the first trained female artists in our country. In her hometown, she finished the Girls' High School, after which she went to studies. In 1926, she graduated from the Academy of Fine Arts in Zagreb, Department of Painting. At the beginning of the Second World War, Mica Todorović stayed in Sarajevo, painted and secretly supported the resistance movement and the communists, which is why she was taken to the Jasenovac concentration camp, and later on transferred to a concentration camp in Germany. After the liberation, she returned to Sarajevo and began working at the School of Applied Arts, where she worked continuously until her retirement. She was one of the founders of ULUBiH and a member of ANUBiH.

Stil Mice Todorović, istovremeno tako blizak i tako dalek realnosti, prisutan je i u ovoj kolekciji kroz njenu sliku „Venecija“. Mada je njen ciklus radova, vezan za Italiju, znatno tamnije game, za razliku od prozračnih i izrazito svijetlih kompozicija koje su za nju najkarakterističnije, na objektima koje na prisutnoj veduti vidimo u izmaglici uočljiv je Micin slikarski rukopis.

Mica Todorović's style, simultaneously so close to and so remote from reality, is also present in this collection through her painting "Venecija." Even though her part of the opus related to Italy is much darker, in contrast to the airy and extremely bright compositions that are her signature, on the objects shown here in the haze, Mica's painted handwriting is noticeable.



Milivoje Unković,
"Vibracije mora", 1988,
ulje na platnu, 120x115 cm

Milivoje Unković,
"Sea Vibrations", 1988,
oil on canvas, 120x115 cm

Milivoje Unković

(Nevesinje, 1944)



Milivoje Unković je diplomirao 1971. te završio postdiplomski studij na Akademiji likovnih umjetnosti u Beogradu 1974. godine. Od 1975. do 1992. godine radio je kao profesor slikarstva na Akademiji likovnih umjetnosti u Sarajevu, nakon čega odlazi u Njemačku gdje djeluje kao samostalni umjetnik do 2010, kada se vraća u Bosnu i Hercegovinu. Za svoj rad dobio je niz umjetničkih nagrada i priznanja, među kojima je i Šestoaprilska nagrada Grada Sarajeva 1981. godine.

Milivoje Unković graduated in 1971 and completed postgraduate studies at the Academy of Fine Arts in Belgrade in 1974. From 1975 to 1992, he worked as a professor of painting at the Academy of Fine Arts in Sarajevo, after which he went to Germany, where he worked as an independent artist until 2010, when he returned to Bosnia and Herzegovina. He received a number of artistic awards and recognitions for his work, including the Sixth of April Award of the City of Sarajevo in 1981.

Motiv Unkovićevog platna većih dimenzija je beskrajno plavetnilo mora i biserna morska pjena koja se, potisnuta žustrim valovima, obilno razlijeva obalom u smiraj dana. Istovremeno i tako realan i tako apstraktan, prizor dugo zadržava pogled posmatrača, motivišući ga da se zagleda dalje i dublje i potone u spokoj.

The motif behind Unković's canvas of larger dimensions is the endless blueness of the sea and the pearly foam pushed by the brisk waves spills abundantly along the coast in the calm of the day. At the same time both realistic and abstract, the scene holds the viewer's gaze for a long time, motivating him to look further and deeper until sunk into serenity.



S. Vaip,
"Behiri", 1988,
akvatinta, bakropis, 75,5x56 cm

S. Vaip,
"Behiri", 1988,
aquatint, etching, 75.5x56 cm

S. Vaip

(nema dostupnih podataka o autoru)



Djelo umjetnika identifikovanog samo kao S. Vaip je apstraktna kompozicija, sačinjena od uzbudljivog mnoštva vijugavih linija. Tragom naziva djela, na kurdskom jeziku ova riječ označava more, a značenje ženskog imena Behira na hebrejskom jeziku je: svijetla, sjajna, jasna...

An artwork by an artist identified only as S. Vaip is an abstract composition, made up of an exciting multitude of sinuous lines. Following the title of the work, in the Kurdish language this word means the sea, and the meaning of the female name Behira in the Hebrew language is: bright, shiny, clear...



Milutin Veličković,
"Kragujevac", 1989,
ulje na platnu, 60x48 cm

Milutin Veličković,
"Kragujevac", 1989,
oil on canvas, 60x48 cm

Milutin Veličković

(Kragujevac, 1935–1993)



Milutin Veličković je bio slikar i grafičar, član ULUS-a i ULUPUDS-a. Uradio je na stotine crteža starog Kragujevca, kao i stotine ikona na drvetu.

Milutin Veličković was a painter and graphic artist, a member of ULUS and ULUPUDS. He made hundreds of drawings of old Kragujevac, as well as hundreds of icons on wood.

M. Veličković slika mirnu ulicu lijepo uređenog gradića, niz radnjica i drvored koji željno iščekuju prve kupce i slučajne prolaznike.

M. Veličković's painting presents a quiet street of a nicely decorated small town, a row of shops and trees, eagerly awaiting the first customers and casual passers-by.



Isidor Vrsajkov,
"Zimski pejzaž", 1970,
ulje na lesonitu, 64x49,5 cm

Isidor Vrsajkov,
"Winter landscape", 1970,
oil on hardboard, 64x49.5 cm

Isidor Vrsjakov

(Despotovo, 1927-2001. Novi Sad)



Akademiju likovnih umetnosti i postdiplomske studije završio je u Beogradu 1957. godine, u klasi prof. Mila Milunovića. Dugogodišnji profesor na Višoj pedagoškoj školi a potom i vanredni profesor slikanja na Akademiji umetnosti u Novom Sadu. Član ULUS-a od 1958. godine. Izlagao na velikom broju grupnih izložbi u Srbiji i inostranstvu. Spada u sam vrh vojvođanskog slikarstva.

He graduated from the Academy of Fine Arts and completed postgraduate studies in Belgrade in 1957, in the class of Prof. Milo Milunović. A longtime professor at the Higher Pedagogical School and then an associate professor of painting at the Academy of Arts in Novi Sad. ULUS member since 1958. Exhibited at a large number of group exhibitions in Serbia and abroad. It belongs to the very top of Vojvodina painters.

Isidor Vrsjakov dočarava nam uljanim bojama atmosferu zimskog pejzaža, sa tragovima stopa koje se gube u snijegu na putu ka dobro ugrijanim kućama, dok se iznad sunce s teškoćom probija kroz debelu izmaglicu i sivilo tog ledenog prijepodneva.

Isidor Vrsjakov brings us the atmosphere of a winter landscape using oil paints, showing traces lost in the snow on the path to well-heated houses, while simultaneously showing the sun above struggling to break through the thick fog and gray of that icy morning.



Poklon slika studenata
Akademije likovnih umjetnosti
Sarajevo, 2014

*Gift painting by students of
the Academy of Fine Arts
Sarajevo, 2014*

Poklon slika studenata Akademije likovnih umjetnosti Sarajevo



Poklon studenata Akademije likovnih umjetnosti Sarajevo, čijeg autora/autore nažalost ne znamo imenom, slika je snažno apstrahovanog motiva, u kojem oko pokušava i donekle uspijeva uočiti antropomorfni oblik - plavu formu koja dominira na površini sačinjenoj prevashodno od zemljanih tonova.

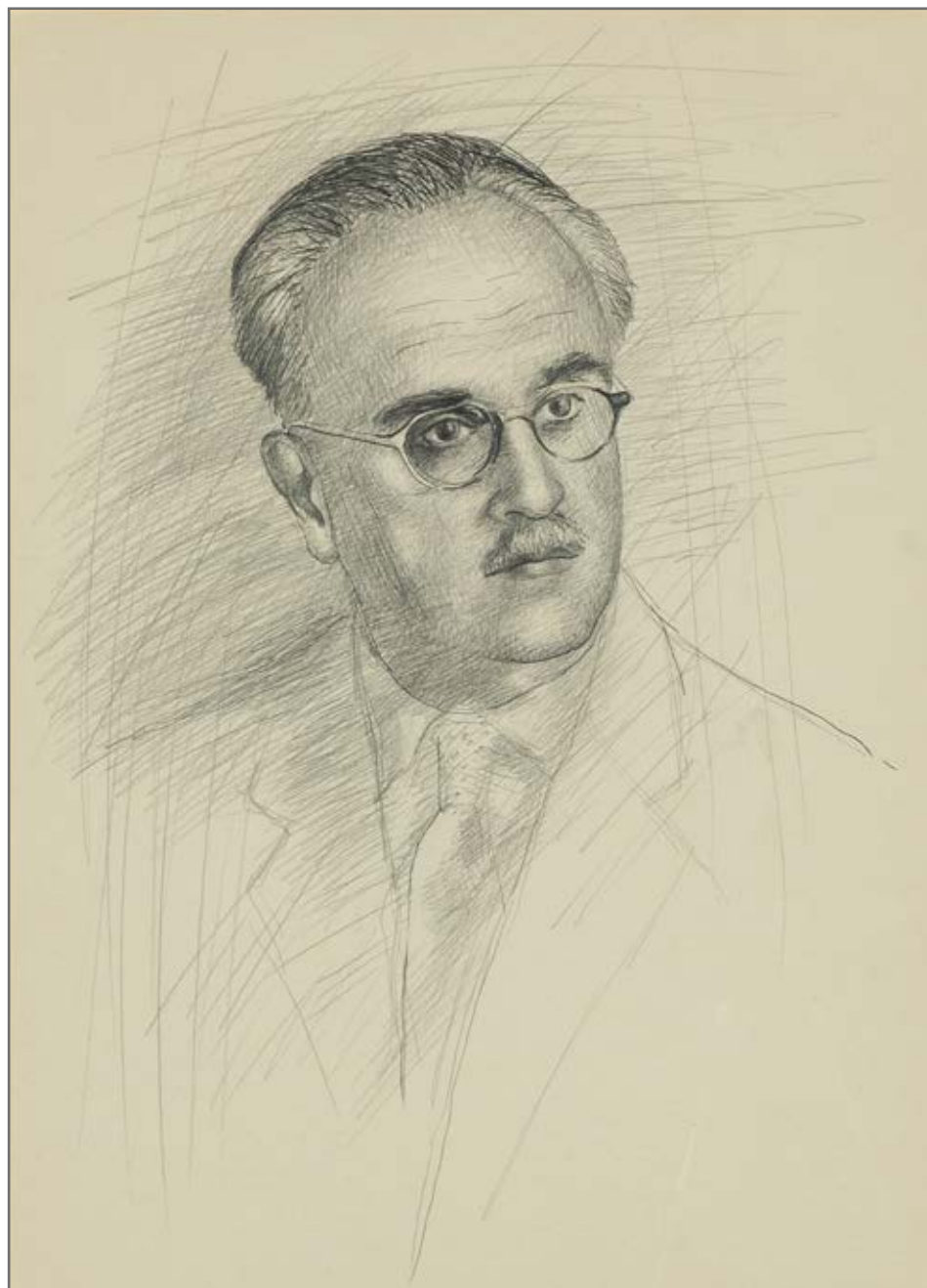
A gift from Sarajevo Academy of Fine Arts students, each of whom remains unnamed, is a painting with a strongly abstract motif, in which the eye tries and to some extent succeeds in spotting an anthropomorphic form - a blue form that dominates the surface made primarily of earthy tones.

Portreti rektora
Univerziteta u Sarajevu

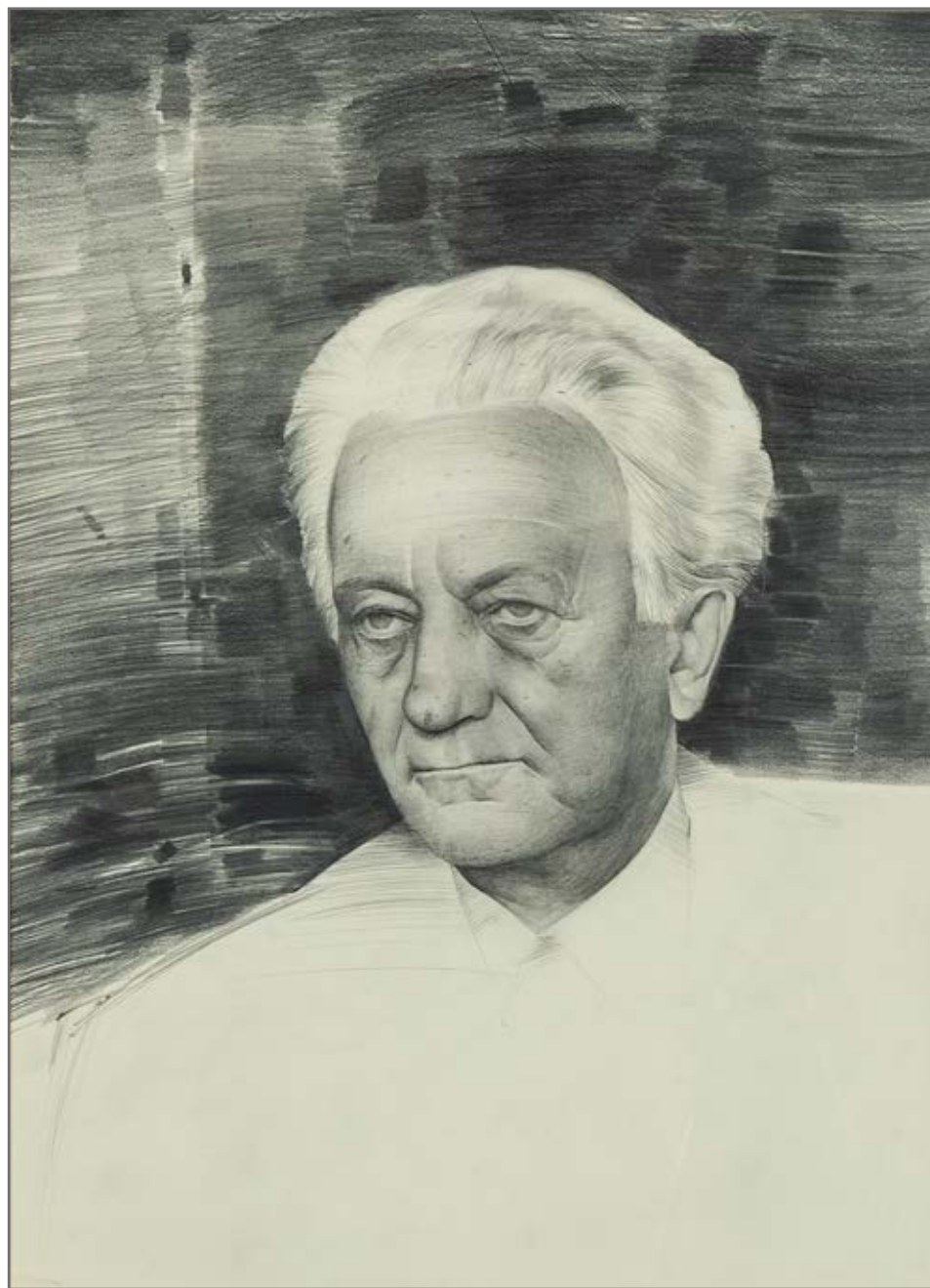
Portraits of the Rectors of the University of Sarajevo



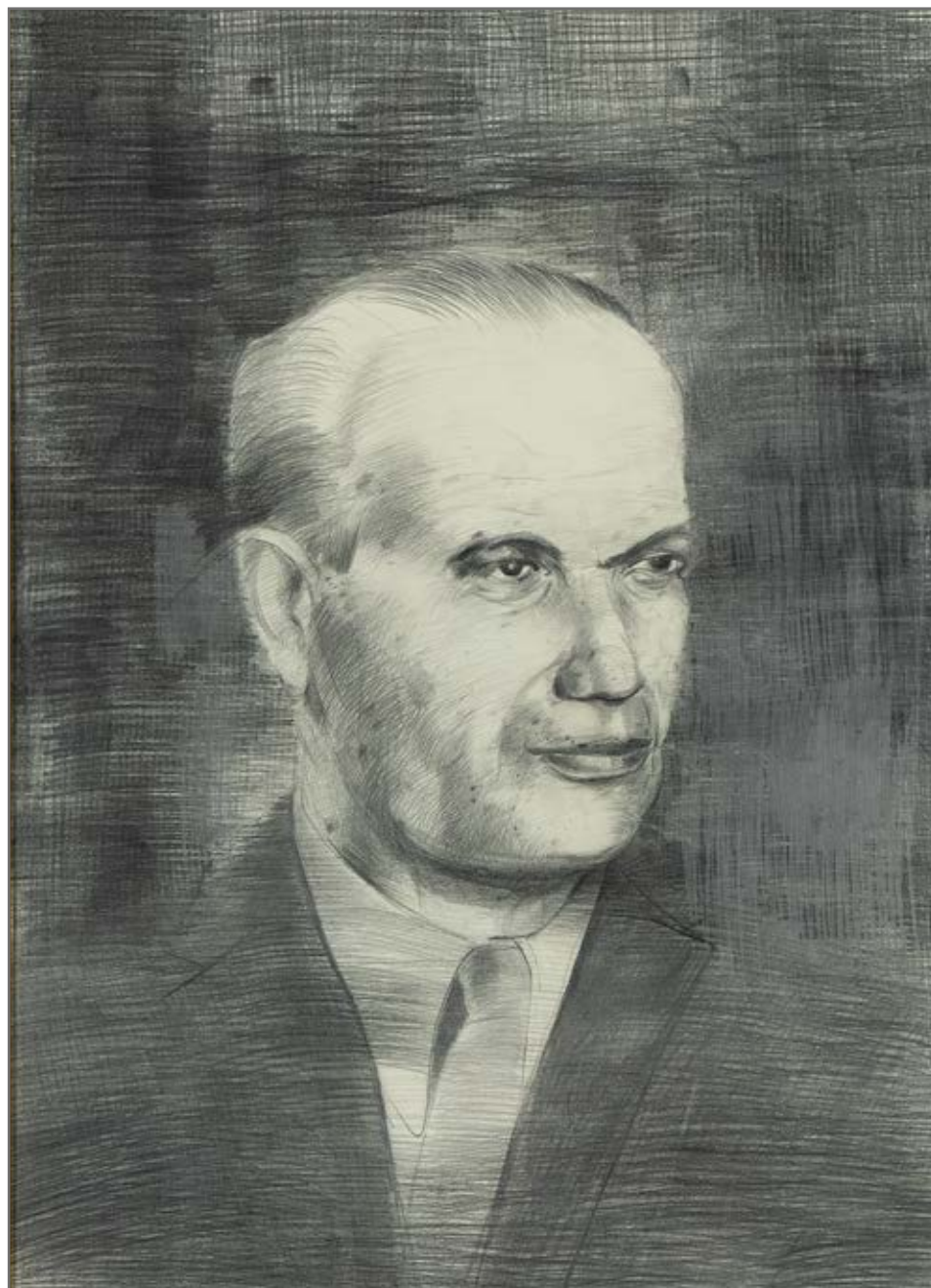
Milivoje Unković,
portret rektora / portrait of the rector
Butozan dr Vaso
1949/1950 i 1952/1953 - 1955/1956



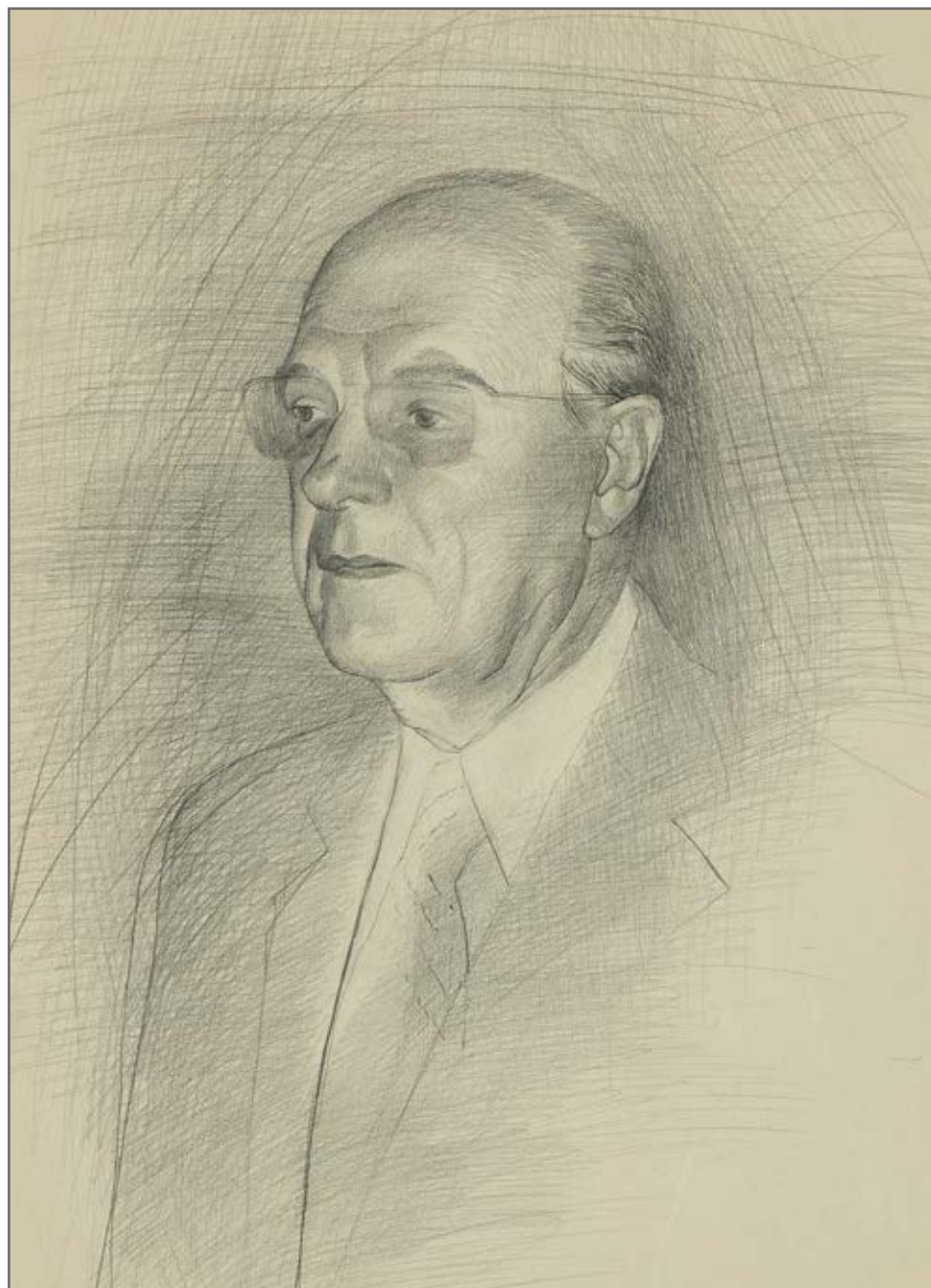
Salim Obralić,
portret rektora / portrait of the rector
Krdija Drago
1950/51 1951/52



Milivoje Unković,
portret rektora / portrait of the rector
Čamo dr Edhem
1956/57 1959/60



Ratko Lalić,
portret rektora / portrait of the rector
Trumić Aleksander
1960/61 1964/65



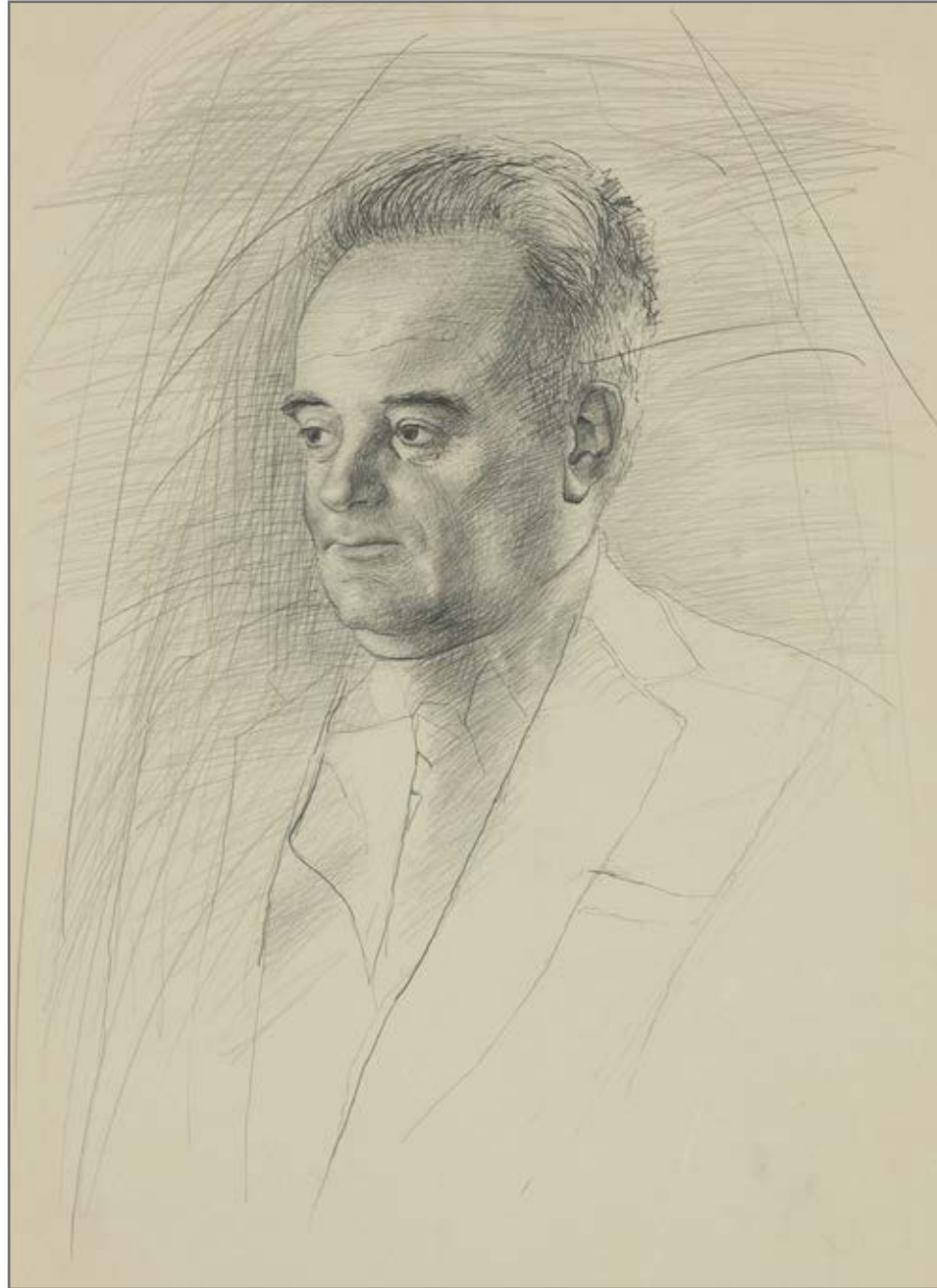
Salim Obralić,
portret rektora / portrait of the rector
Alikalfić Fazlija
1965/66 1968/69



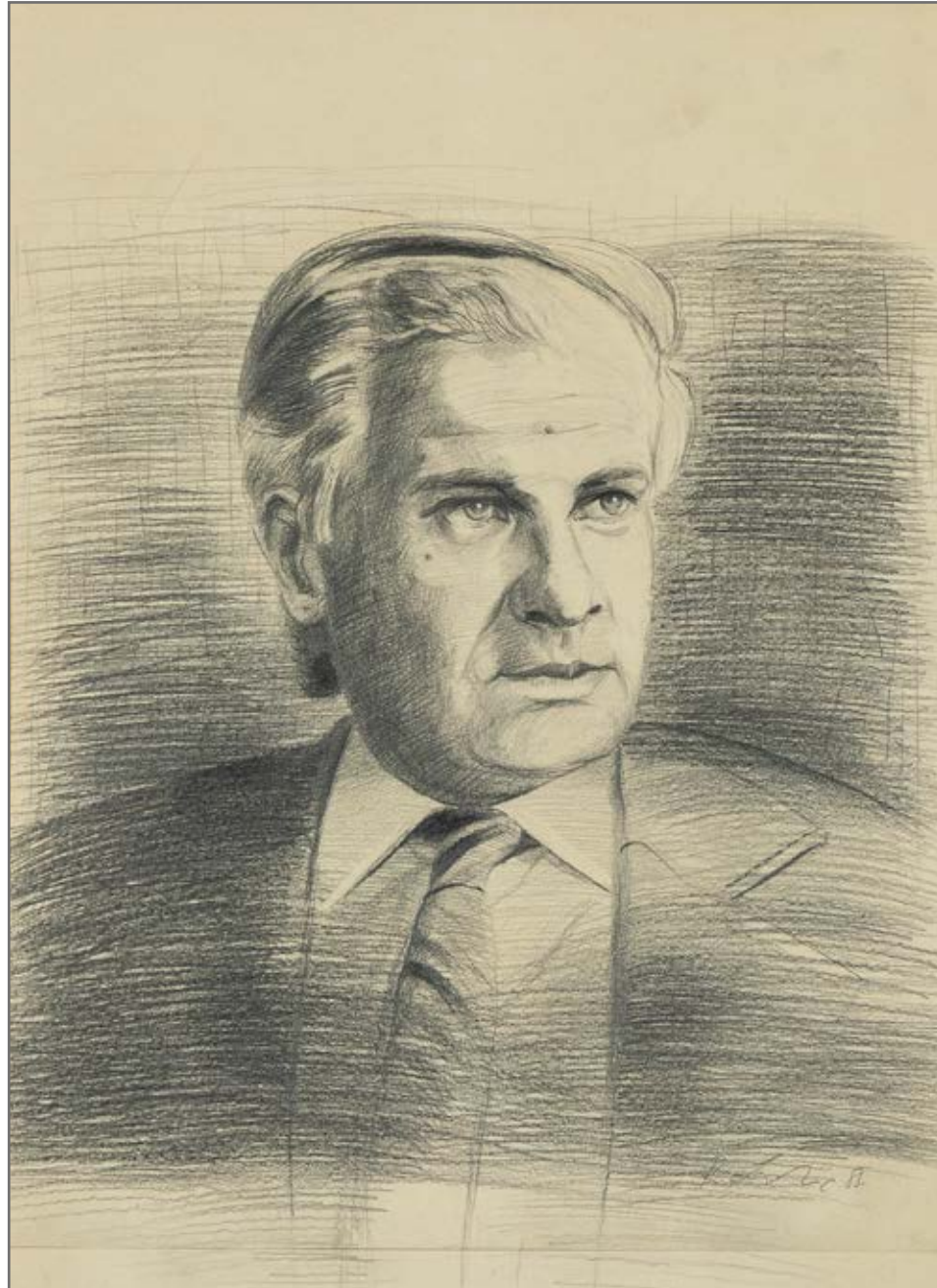
Ratko Lalić,
portret rektora / portrait of the rector
Čemerlić dr Hamdija
1969/70-1972/73



Milivoje Unković,
portret rektora / portrait of the rector
Besarović dr Zdravko
1972/73 1976/77



Salim Obralić,
portret rektora / portrait of the rector
Tanović dr Arif
1977/78 1980/81



Ratko Lalić,
portret rektora / portrait of the rector
Matić dr Božidar
1981/82 1985/86



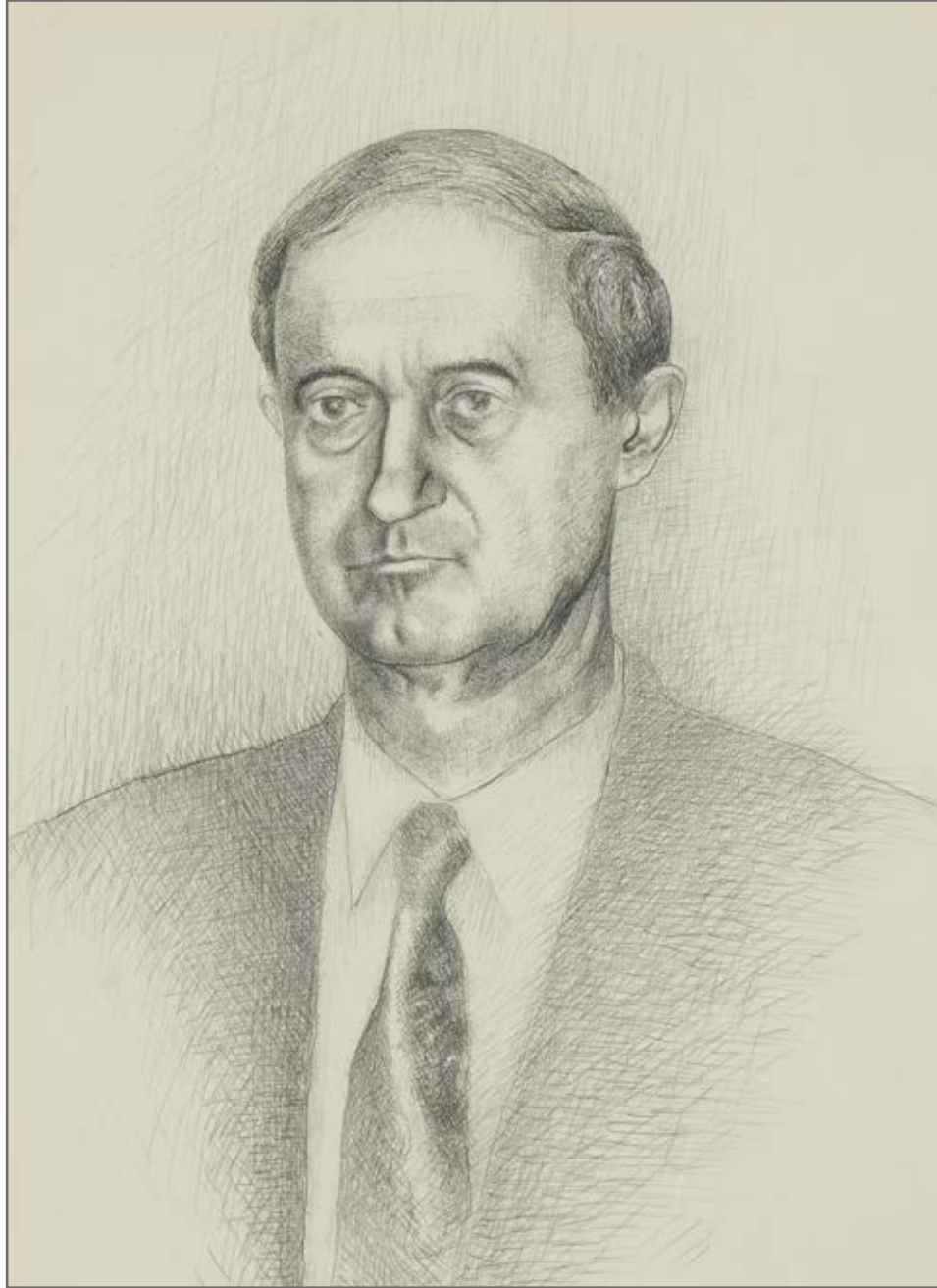
Milivoje Unković,
portret rektora / portrait of the rector
Berberović dr Ljubomir
1985/86 1988/89



Milivoje Unković,
portret rektora / portrait of the rector
Kecmanović dr Nenad
1988/89 1990/91



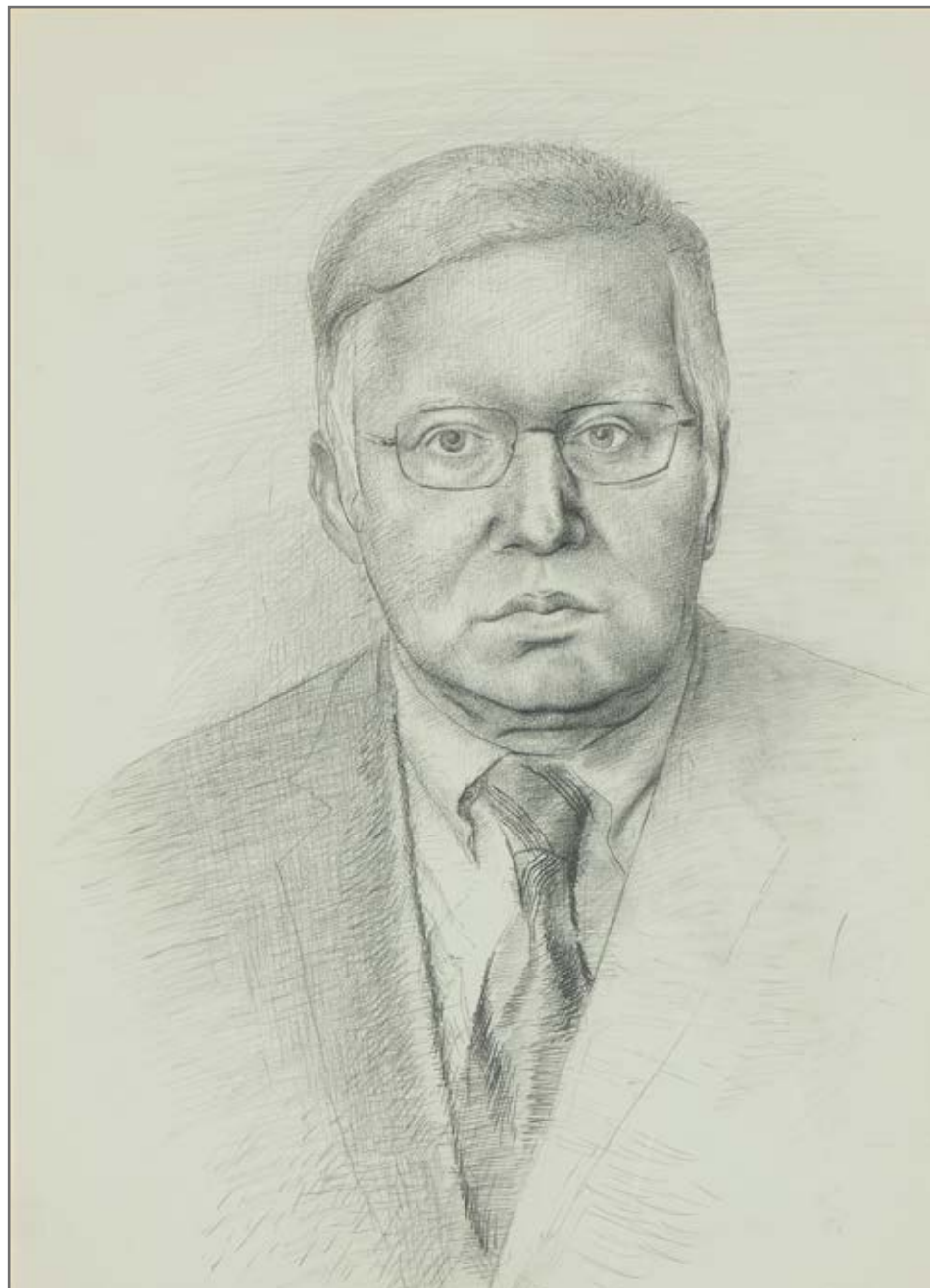
Salim Obralić,
portret rektora / portrait of the rector
Mulić dr Jusuf
1991/92 - 1992/93



Salim Obralić,
portret rektora / portrait of the rector
Selesković dr Faruk
1993/94 1994/95



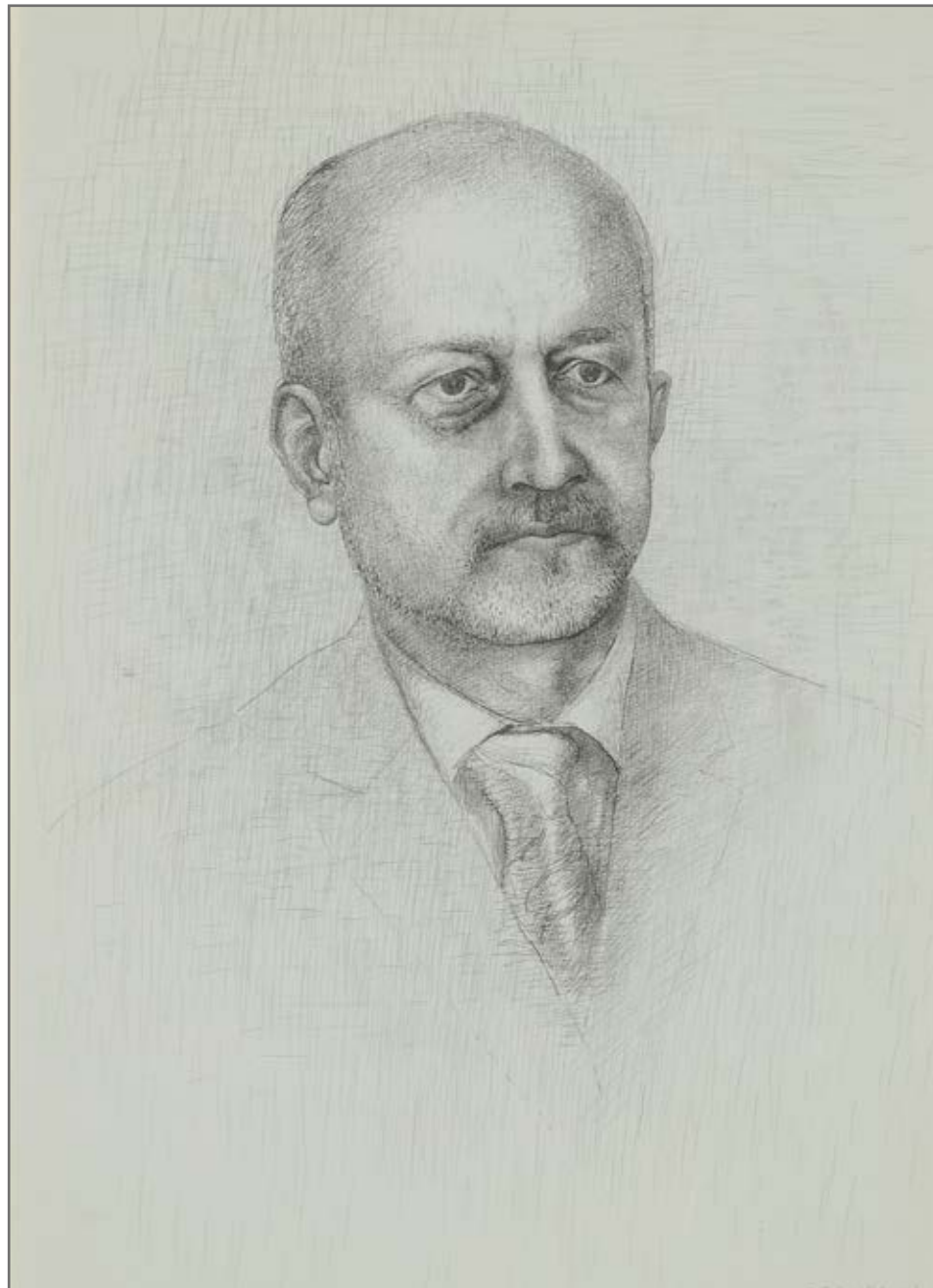
Salim Obralić,
portret rektora / portrait of the rector
Mulabegović dr Nedžad
1995/96 1999/20



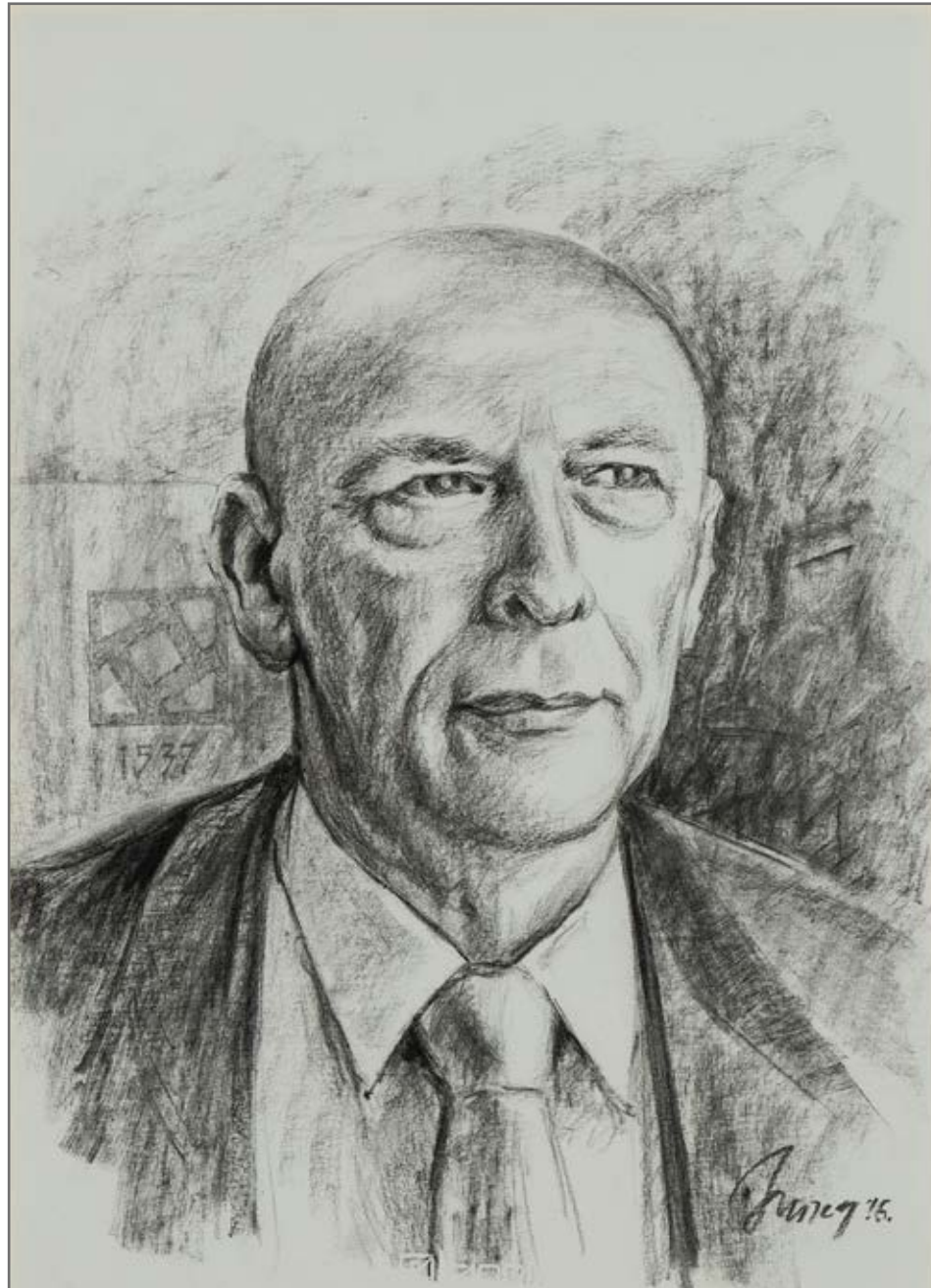
Salim Obralić,
portret rektora / portrait of the rector
Tihi dr Boris
2000/01 - 2003/04



Salim Obralić,
portret rektora / portrait of the rector
Muratović dr Hasan
2004 – 2006



Salim Obralić,
portret rektora / portrait of the rector
Čaklovića dr Faruk
2006/07 2011/12



Mirza Ibrahimpašić,
portret rektora / portrait of the rector
Avdispahić dr Muharem
2012/13 2015/16

Popis umjetničkih djela iz
Zbirke umjetnina Rektorata
Univerziteta u Sarajevu

List of artworks from the University of Sarajevo
Rectorate's artwork Collection

Josip Alebić

- ◆ Naziv: "Agresija"
- ◆ Godina: 1992.
- ◆ Tehnika: Akvatinta
- ◆ Dimenzije: 75x56,3 cm

Ejub Begović

- ◆ Naziv: "Motiv sa Trebišnjice"
- ◆ Godina: 1980.
- ◆ Tehnika: Kombinovana tehnika
- ◆ Dimenzije: 97x70 cm

Mersad Berber

- ◆ Naziv: "Profil"
- ◆ Tehnika: Litografija
- ◆ Dimenzije: 30x44,5 cm

Jovan Bob

- ◆ Naziv: "Novi Sad"
- ◆ Godina: 1989.
- ◆ Tehnika: Akrilik na platnu
- ◆ Dimenzije: 52x41 cm

Bogdan Čobal

- ◆ Naziv: "Univerzitet u Mariboru"
- ◆ Godina: 1955.
- ◆ Tehnika: Akvatinta
- ◆ Dimenzije: 63x43 cm

Stojan Čelić

- ◆ Naziv: "Košutnjak"
- ◆ Godina: 1958.
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 135x125 cm

Mevludin Ekmečić

- ◆ Naziv: "Jala-Tuzla"
- ◆ Godina: 1958
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 76x56 cm

Marina Finči

- ◆ Naziv: "Bez naziva"
- ◆ Godina: 2015.
- ◆ Tehnika: Digitalni print
- ◆ Dimenzije: 80x60 cm

Dragan Gačnik

- ◆ Naziv: "Kompozicija"
- ◆ Godina: 2004.
- ◆ Tehnika: Ulje na kartonu
- ◆ Dimenzije: 50x50 cm

Predrag Goll

- ◆ Naziv: "Osijek - Pogled na tvrđavu"
- ◆ Godina: 1990.
- ◆ Tehnika: Pastel
- ◆ Dimenzije: 54x40 cm

Vladimir Herljević

- ◆ Naziv: "Djevojka sa Une"
- ◆ Godina: 1986.
- ◆ Tehnika: Patinirana skulptura u crnoj boji
- ◆ Dimenzije: 49x13x7 cm

Irfan Hozo

- ◆ Naziv: "Begova džamija, sahat kula"
- ◆ Godina: 1999.
- ◆ Tehnika: Akvarel
- ◆ Dimenzije: 85x62,5 cm

Mehmedbeg Hrasnica

- ◆ Naziv: "Stara kuća"
- ◆ Godina: 1967.
- ◆ Tehnika: Pastel
- ◆ Dimenzije: 51x38 cm

Mehmedbeg Hrasnica

- ◆ Naziv: "Sarajevska mahala"
- ◆ Tehnika: Pastel
- ◆ Dimenzije: 48x33 cm

Midhat Jelkić Bosner

- ◆ Naziv: "Staro Sarajevo"
- ◆ Tehnika: Pastel
- ◆ Dimenzije: 59x48,5 cm

Rado Jerić

- ◆ Naziv: "Hrastovec grad"
- ◆ Godina: 1989.
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 65x65 cm

Radmila Jovandić-Đapić

- ◆ Naziv: "Ljudi"
- ◆ Godina: 1992.
- ◆ Tehnika: Bakropis
- ◆ Dimenzije: 76x56.3 cm

D. Kern

- ◆ Naziv: "Stonehenge"
- ◆ Godina: 1982.
- ◆ Tehnika: Pastel
- ◆ Dimenzije: 74x58 cm

Tomislav Krizman

- ◆ Naziv: "Procesija"
- ◆ Godina: 1909.
- ◆ Tehnika: Bakropis
- ◆ Dimenzije: 104.8x94 cm

Mirsad Konstantinović

- ◆ Naziv: "Filigran"
- ◆ Godina: 1994.
- ◆ Tehnika: Drvorez
- ◆ Dimenzije: 76x56.3 cm

Mirsad Konstantinović

- ◆ Naziv: "Exlibris per Dževad Hozo"
- ◆ Godina: 2006.
- ◆ Tehnika: Akvatinta, bakropis
- ◆ Dimenzije: 13x10 cm

Branko Kovačević

- ◆ Naziv: "Pavia"
- ◆ Godina: 1954.
- ◆ Tehnika: Tempera
- ◆ Dimenzije: 66.5x48 cm

Alija Kučukalić

- ◆ Naziv: "Bista Vase Butozana"
- ◆ Godina: 1970.
- ◆ Tehnika: Bronza
- ◆ Dimenzije: 58x54x33 cm

Ljubo Lah

- ◆ Naziv: "Portret" (Portrait)
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 99x65.5 cm

Ratko Lalić

- ◆ Naziv: "Drvo i silos"
- ◆ Godina: 1986.
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 91.4x71.5 cm

Franjo Likar

- ◆ Naziv: "Predio starog Sarajeva"
- ◆ Godina: 1963.
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 137x94 cm

Janez Logar

- ◆ Naziv: "Zimski pejzaž"
- ◆ Godina: 1986.
- ◆ Tehnika: Serigrafija
- ◆ Dimenzije: 63x52 cm

Adis Lukač

- ◆ Naziv: "Karijatida scientia"
- ◆ Godina: 2021.
- ◆ Tehnika: Kombinovana tehnika na drvetu
- ◆ Dimenzije: 160x40 cm

Branislav Makeš

- ◆ Naziv: "Anatomija cvijeta"
- ◆ Godina: 1989.
- ◆ Tehnika: Akvatinta
- ◆ Dimenzije: 64.5x48.5 cm

Esad Muftić

- ◆ Naziv: "Biljezi"
- ◆ Godina: 1994.
- ◆ Tehnika: Drvorez
- ◆ Dimenzije: 76x56.3 cm

Ismet Mujezinović

- ◆ Naziv: "Pejzaž"
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 95.4x64 cm

- ◆ Naziv: "Borcima u pohode"
- ◆ Godina: 1943.
- ◆ Tehnika: Serigrafija
- ◆ Dimenzije: 70x50 cm

- ◆ Naziv: "Na zastanku"
- ◆ Tehnika: Serigrafija
- ◆ Dimenzije: 70x50 cm

- ◆ Naziv: "Nošenje ranjenika"
- ◆ Godina: 1945.
- ◆ Tehnika: Serigrafija
- ◆ Dimenzije: 70x50 cm

Salim Obralić

- ◆ Naziv: "Zapis o bolu"
- ◆ Godina: 1994
- ◆ Tehnika: Drvorez
- ◆ Dimenzije: 76x56,3 cm

- ◆ Naziv: "Počitelj"
- ◆ Godina: 1985
- ◆ Tehnika: Ulje na iverici
- ◆ Dimenzije: 66x66 cm

Nusret Pašić

- ◆ Naziv: "Svjedoci postojanja"
- ◆ Godina: 1992.
- ◆ Tehnika: Akvatinta suha igla
- ◆ Dimenzije: 75,5x56,3 cm

Gradimir Petrović

- ◆ Naziv: "Etrurske djevojke"
- ◆ Godina: 1989.
- ◆ Tehnika: Kombinovana tehnika
- ◆ Dimenzije: 65x50 cm

Roman Petrović

- ◆ Naziv: "Zbijeg I, II"
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije:
122x129,5 cm (prvo djelo),
98,5x88 cm (drugo djelo)

Salko Pezo

- ◆ Naziv: "Stara ćuprija u Mostaru"
- ◆ Godina: 1999.
- ◆ Tehnika: Akrilik
- ◆ Dimenzije: 51x41 cm

Vuko Radović

- ◆ Naziv: "Platije"
- ◆ Godina: 1972.
- ◆ Tehnika: Ulje na drvetu - iver
- ◆ Dimenzije: 85,5x59 cm

Meha Sefić

- ◆ Naziv: "Mostar"
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 90x70 cm

Enes Sivac

- ◆ Naziv: "Ekvilibrista"
- ◆ Godina: 1994
- ◆ Tehnika: Drvorez
- ◆ Dimenzije: 70x50 cm

Petar Šain

- ◆ Naziv djela: "Ispod Romanije"
- ◆ Tehnika: Akvarel
- ◆ Dimenzije: 46x41 cm

Teofil Šulajkovski - Tofe

- ◆ Naziv djela: "Motiv od Ohridskog jezera"
- ◆ Tehnika: Akvarel
- ◆ Godina: 1974.
- ◆ Dimenzije: 55x35 cm

Vojislav Vojo Tatar

- ◆ Naziv djela: "Oluja"
- ◆ Godina: 1989
- ◆ Tehnika: Akrilik na platnu
- ◆ Dimenzije: 54x36 cm

Petar Tiješić

- ◆ Naziv djela: "Bašçaršija"
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 86x56 cm

Mileva Mica Todorović

- ◆ Naziv djela: "Venecija"
- ◆ Tehnika: Ulje na platnu
- ◆ Dimenzije: 60x50 cm

Milivoje Unković

- ◆ Naziv djela: Vibracije mora
- ◆ Tehnika: Ulje na platnu
- ◆ Godina: 1988.
- ◆ Dimenzije: 120x115 cm

S. Vaip

- ◆ Naziv djela: "Behiri"
- ◆ Tehnika: Akvatinta, bakropis
- ◆ Godina: 1988.
- ◆ Dimenzije: 75,5x56 cm

Milutin Veličković

- ◆ Naziv djela: "Kragujevac"
- ◆ Tehnika: Ulje na platnu (oil on canvas)
- ◆ Godina: 1989.
- ◆ Dimenzije: 60x48 cm

Isidor Vrsajkov

- ◆ Naziv djela: "Zimski pejzaž"
- ◆ Tehnika: Ulje na lesonitu
- ◆ Godina: 1970.
- ◆ Dimenzije: 64x49,5 cm

Poklon slika studenata**Akademije likovnih umjetnosti Sarajevo**

- ◆ Tehnika: Ulje na platnu
- ◆ Godina: 2014

Portreti Rektora Univerziteta u Sarajevu

Milivoje Unković,

portret rektora - Butozan dr Vaso 1949/50 i 1952/53 -1955/56

Salim Obralić,

portret rektora - Krndija Drago 1950/51 1951/52

Milivoje Unković,

portret rektora - Čamo dr Edhem 1956/57 1959/60

Ratko Lalić,

portret rektora - Trumić Aleksander 1960/61 1964/65

Salim Obralić,

portret rektora - Alikalfić Fazlija 1965/66 1968/69

Ratko Lalić,

portret rektora - Čemerlić dr Hamdija 1969/70-1972/73

Milivoje Unković,

portret rektora - Besarović dr Zdravko 1972/73 1976/77

Salim Obralić,

portret rektora - Tanović dr Arif 1977/78 1980/81

Ratko Lalić,

portret rektora - Matić dr Božidar 1981/82 1985/86

Milivoje Unković,

portret rektora - Berberović dr Ljubomir 1985/86 1988/89

Milivoje Unković,

portret rektora - Kecmanović dr Nenad 1988/89 1990/91

Salim Obralić,

portret rektora - Mulić dr Jusuf 1991/92 - 1992/93

Salim Obralić,

portret rektora - Selesković dr Faruk 1993/94 1994/95

Salim Obralić,

portret rektora - Mulabegović dr Nedžad 1995/96 1999/20

Salim Obralić,

portret rektora - Tihi dr Boris 2000/01 - 2003/04

Salim Obralić,

portret rektora - Muratović dr Hasan 2004 – 2006

Salim Obralić,

portret rektora - Čaklović dr Faruk 2006/07 2011/12

Mirza Ibrahimpašić,

portret rektora - Avdispahić dr Muharem 2012/13 2015/16

