

birvaktile SARAJEVO

in the Olden Days



IZLOŽBA UMJETNIČKIH DJELA IZ FUNDUSA MUZEJA SARAJEVA
AN EXHIBITION OF WORKS OF ART FROM THE HOLDINGS OF THE MUSEUM OF CITY OF SARAJEVO



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MUZEJ SARAJEVA



Muzej Sarajeva je osnovan 1949. godine pod nazivom Muzej grada Sarajeva sa sjedištem u gradskoj Vijećnici. Ali, godinama Muzej se širio, te je dio koji se koristio u Vijećnici postao premal. Tadašnje gradske vlasti dodjeljuju Muzeju zgradu Sudačko-Šerijatske škole, čiji je izvorni vlasnik Islamska vjerska zajednica. U ovom prostoru Muzej ostaje sve do 1992. godine, kada zgrada biva vraćena svom pravom vlasniku. Uporedo sa ovim procesom u Muzeju dešava se agresija na Bosnu i Hercegovinu, opsada grada i napadi na civile i civilne objekte. Radnici Muzeja pod granatama pakuju eskponate i prenose ih u Staru jevrejsku sinagogu, koja je bila depandans Muzeja. Ekspoziti ostaju spašeni, jer sinagoga nije imala direktnih pogodaka i većih ratnih šteta.

U periodu od završetka opsade grada 1995. godine do decembra 2007. godine Muzej Sarajeva je ponovo otvorio svoju Stalnu muzejsku postavku o historiji grada u novom prostoru koji mu je dodijelila Vlada Kantona Sarajevo i svoja četiri depandansa sa stalnim postavkama, kao i izložbeni dio "Muzej Alija Izetbegović". Zbog administrativnih podjela na nivou grada, Muzej Grada mijenja naziv u Muzej Sarajeva.

Danas, Muzej Sarajeva izgleda ovako:

Stalna muzejska postavka o historiji Grada nalazi se u Brusa bezistanu na Baščaršiji. Brusa bezistan je izgrađen u XVI stoljeću kao zatvorena tržnica u kojoj se prodavao tekstil, pretežno iz Burse, po čemu je i dobio naziv, danas je to zaštićeni spomenik kulture.

Depandans Muzeja pod nazivom "Sarajevo 1878-1918" predstavlja period Austro-ugarske vladavine u Bosni i Hercegovini i Sarajevski atentat.

Depandans Muzej Jevreja Bosne i Hercegovine predstavlja život Jevreja od njihovog dolaska na prostore Bosne i Hercegovine u XVI stoljeću do danas. Ovaj muzej nalazi se u Staroj jevrejskoj sinagogi Il Kal Grandi iz 1581. godine.

Depandans Muzeja "Svrzina kuća" je ambijentalni muzej koji predstavlja stambenu arhitekturu i kulturu življenja muslimanske gradske porodice u Osmanskom periodu.

Depandans "Despića kuća" je također ambijentalni muzej koji predstavlja kulturu življenja pravoslavne porodice u Osmanskom periodu i prihvatanje novog evropskog načina života dolaskom Austro-ugarske.

Depandans "Muzej Alija Izetbegović" je posvećen liku i djelu prvog predsjednika Bosne i Hercegovine Alije Izetbegovića, a smješten je u Kapi kulama i bedemu iz 18. stoljeća koje su u ratu služile za odbranu, a u miru kao gradska vrata.

U svojim depoima Muzej čuva blago u sljedećim kolekcijama: arheološka, etnološka, orijentalna, austro-ugarska, kolekcija XX stoljeća, umjetnička, jevrejska, kolekcija poznatog kolekcionara Stjepana Mezeu i pomoćni predmeti. Muzejsko blago koje nije na stalnim postavkama Muzej povremeno izlaže priređujući tematske izložbe.

Jedna od izložbi kojom želimo pokazati dio blaga koje trenutno nije izloženo jeste i izložba "Sarajevo birvaktile". Ona je dio naše bogate Umjetničke kolekcije i posvećena je, kako joj i samo ime kaže, nekadašnjem Sarajevu, njegovim ulicama, ljudima, zanatima... Pored svoje umjetničke vrijednosti, jer je zastupljeno dvadesetak slikara, ova djela imaju i svoju dokumentarnu vrijednost, jer prikazuju određeno vrijeme.

Umjetnička kolekcija Muzeja Sarajeva trenutno broji preko 1100 umjetničkih djela. Zbog nedostatka kadra, nekoliko godina je bila na izvjestan način zapostavljena. Dolaskom mladog umjetnika u Muzej, ovoj kolekciji se ponovo vraća stari sjaj. Jedan dio kolekcije je prepariran, konzerviran i adekvatno uokviren. Pokrenuli smo i praksu otkupa djela savremenih umjetnika, pa smo ove godine obogatili ovu kolekciju sa pet veoma značajnih umjetničkih imena. Na žalost, Muzej trenutno nema svoju galeriju kako bi dio kolekcije mogao biti stalno predstavljen. Ova izložba bi trebala biti i apel za inicijativu o konačnom rješenju prostora za naš Muzej, jer je Brusa bezistan privremeno rješenje, koje prostorno ne dozvoljava širenje muzejskih postavki.

Zahvaljujemo se JU Collegium Artisticum na saradnji u organizaciji ove izložbe.

Zahvaljujemo se Ministarstvu kulture i sporta Kantona Sarajevo, koje nam je odobrilo sredstva za održavanje i obnavljanje Umjetničke kolekcije.

Amra Madžarević

direktorica Muzeja Sarajeva





SARAJEVO BIRVAKTILE

Birvaktile je često korišten turcizam u Sarajevu,
a vodi porijeklo od složenice *bir vakit ile*,
što znači nekad davno u prošlosti.

Sarajevo je slikovito na svoj poseban način. Ono osvaja kontrastima i različitostu. Kao rijetko gdje u svijetu, u njemu se susreću različite civilizacije, kulture, religije, moderno i staro, orijentalno i evropsko, pa otud i fascinacija onih koji ga pohode. Sve se to dešava na malom prostoru, u kotlini stiješnjenoj između brda sa kojih se grad, kroz mahale i strme sokake, spušta u čaršiju. Historija stare sarajevske čaršije je historija samoga grada. Jer čaršija nije bila samo njegov ekonomski centar, već i njegovo duhovno, kulturno i političko središte. U njoj se radilo, trgovalo, učilo, pisalo, stvaralo i upravljalo.

Ipak, Sarajevo je iz dana u dan, vijekovima, nepovratno mijenjalo svoj lik. Kroz svoju bumu historiju ovaj grad pamti i dobrog i lošeg vakt. Smjenjivali su se periodi procvata i rasta, stagnacije i zamiranja, gradnje i obnove itd. Često je sudar civilizacija bio žestok i nepomirljiv, ali je vrijeme činilo svoje. Nekada je stara čaršija bila mjesto sretanja i razgovora, trgovačkog nadmetanja i dokoličarske radoznalosti. Danas su to veliki i moderni trgovački centri. U odrazu novih staklenih fasada u zahuktaloj kompoziciji koja se zove globalizacija mijenja se sve pa tako i ovaj grad. Dolaze novi ljudi, običaji, moda... Sarajevo i njegova čaršija postaju turistička destinacija na karti svijeta. Novi sadržaji ispunjavaju njen starinski prostor. Imena ulica čuvaju sjećanje na zanatlije i zanate, trgovce i obrtnike. Nema više natovarenih konja i sepeta, telala, bozadžija, salepdžija, pasvandžija, kazaza, čurčija i drugih. Čovjeka zabolio pomisao da se odlutala esnafska duša čaršije možda nikad više neće vratiti. Nikad više neće u trošnom dućanu u Mudželitima, pri slaboj svjetlosti svijee stari Bašeskija pisati hroniku svoga grada. Njegova historija pišaće se na drugom mjestu. I mahale se vremenom promjenišu. Kuće postadoše uspravnije i tvrde. Tek poneka ruinirana i stara, nahero s doksatom nad sokakom, ostade da stoji i nijemo svjedoči o vremenu iza nas.





Međutim, u starim albumima, na razglednicama, požutjelim fotografijama, umjetničkim slikama, i u sjećanjima, grad živi neki drugi život: onakav kakav je nekada bio-birvaktile. „Na zemlji ima mnogo gradova po imenu Saraj ali samo je jedan Saraj Bosna, od svih napredniji, ljepši i življi...“, pisao je poznati putopisac Evlija Čelebija u 17. vijeku. Nažalost, autentični lik ovakvog Sarajeva i njegove čaršije nikad nećemo moći u potpunosti slikarski sagledati. Likovni radovi kao svjedočanstvo, rađeni su tek u posljednjih sto pedeset godina. Otprilike od tada Sarajevo postaje predmet interesovanja likovnih umjetnika. Izuzev nekoliko starih gravira, prvi sačuvani slikarski zapis o gradu je akvarel „Sarajevo gledano sa Gorice“ od engleskog konzula Vilijema Houlmsa za vrijeme njegovog mandata u Bosni 1864. godine. U maniru savremenog evropskog slikarstva ovaj talentovani slikar-amater slikajući u dokolici portretira panoramu šehera sa okolnog brda. Rađen sa dobrim poznavanjem perspektive daje romantičnu viziju malog grada utonulog u zelenilo. Svojim prirodnim položajem i čarobnom ljepotom, svojim mimim mahalama i uvijek neminom, bučnom i šarenom čaršijom, Sarajevo je oduvijek fasciniralo putnike, putopisce, a kasnije i slikare. Najčešće su ga posmatrali kao fenomen za sebe i fragmentarno ostavljali poneki podatak o njegovom izgledu i njegovim žiteljima. Slikali su ga ili začuđeno, anegdotski i opisno kao slikari-stranci, za koje je Sarajevo bilo isječak i predodžba mističnog i neshvatljivog Istoka, ili sanjarski i zaljubljeno, kao domaći autori, kod kojih osjećamo više strasti, ljubavi i topline. Čutimo tananu vezu između čovjeka i njegovog zavičaja. Portretiraju ga različito, već prema sklonostima svoga duha, i mogućnostima svoga kista. Sa ljubavlju za njegove jarke boje kao Todor Švrakić. Opisno i bez puno mašte ali dokumentarno veoma dragocjeno kao Petar Šain. Idilično kao Gabrijel Jurkić. Kroz lepezu živih boja kao Petar Tiješić. Konstruktivistički snažno i vanvremenski mistično kao da poznaje tajnu kamenih arhitekture džamija i hamama kao Karlo Mijić.





U tamnoj gami modrih i zelenih tonova kao Đoko Mazalić. Vedro i osunčano u prozračnoj paleti akvarela kao Ismet Mujezinović i Roman Petrović. Osjenjena kapija u mahali Vilka Šeferova kao da sluti samozatajni život koji pulsira iza nje.

Osim čaršije, trgova, osmanskih mahala i austrougarskih kvartova, Sarajevo ima još jednu samosvojnu ljepotu koja uzbuđuje maštu svakog putnika koji mu se približava bilo kojim putem i sa bilo koje strane: to je ljepota njegovog pejzaža. Vizure koje se pružaju sa Koševskog brda, Bjelava, Crepoljskog ili Trebevića kao i one koje se iz grada pružaju prema padinama okolnih brda, bile su česta inspiracija slikarima. Snagom svoje izražajnosti dočaravaju nam ljepotu arhitekture, pejzaža, folklor, tradicije i običaja tog vremena. Vraćaju nas u prošlost, slikajući tadašnje stanovnike, njihovo okruženje i svakodnevni život, vjerovatno neznajući da hvataju posljednje trenutke jednog perioda u historiji grada koji će ubrzo zatim nestati, ili se promijeniti u vrtlogu nadolazećih događaja.

Početke likovnog stvaralaštva u Sarajevu vezemo uz dolazak Austrougarske na ove prostore. Sarajevo je zauzeto avgusta 1878. godine gušenjem herojskog otpora njegovih stanovnika. Sukobi iz tih dana su uvijekovječeni u djelima Theodora Bredwiser, rezervnog oficira koji je sudjelovao u borbama. Osim njega Sarajevo su slikali i drugi oficiri i lajtanti koji su došli sa okupacijskom vojskom. Među njima je i kontraverzni J.J. Kirchner, vojno lice i školovani slikar koji je bio i saradnik mnogim časopisima i listovima, a neke od svojih radova je objavio u svojoj knjizi „Bosnien im Bild und Wort-Zwawzig Federzeichnungen von I. I. Kirchner“. Poslije njega u Sarajevo dolaze i drugi: Ladislav Eugen Petrović, Antal Kereštes, Edmond-Emil Gotorb, Julijus von Hary, Richard Asman i dr. Njihova djela su rađena na konvencionalan i likovno neinteresantan način, ali je njihova dokumentarnost

neprocjenjiva. Iza njih dolaze bolji i kvalitetniji slikari-stranci. Oni se okupljaju oko luksuzno opremljenog časopisa za pouku, zabavu i umjetnost „Nada“ i tzv. Sarajevskog slikarskog kluba. Za cjelokupno slikarstvo ovog perioda možemo reći da je više deskriptivno slikarstvo o Bosni nego u Bosni. Za to vrijeme mladi domaći umjetnici idu na edukaciju van granica ove zemlje. Različiti su uticaji koji su na njih ostavili Zagreb, Beograd, Beč, Minhén, Prag, Krakov, Budimpešta i Pariz, pa tako i stilovi i tehnike kojima su radili radove izložene na ovoj izložbi.

Izložba „Sarajevo birvaktile“ je koncipirana u 4 tematske cjeline i to: čaršiju i mahale sa sokacima, zanate i dućane, pejzaže i vedute i portrete ljudi iz svakodnevnog života. Izloženi radovi se nalaze u fundusu umjetničke zbirke Muzeja Sarajeva, i rađeni su u periodu od dolaska Austrougarske na ove prostore (sa izuzetkom već gore spomenutog akvarela Wilijema Houlmsa koji u vidu litografije naš muzej čuva u svom posjedu), pa do početka II svjetskog rata. Na izložbi su prikazana djela: Gabrijela Jurkića, Ismeta Mujezinovića, Petra Šaina, Petra Tiješića, Đoke Mazalića, Špire Bocarića, Hinka Laasa, Vilka Šeferova, Todora Švrakića, Romana Petrovića i drugih bosanskohercegovačkih autora sa iznimkom nekoliko stranih koji su ovdje kratko boravili ili se trajno nastanjivali. Prilikom selekcije radova vodilo se isključivo idejom same izložbe a to je prikazati djela koja imaju za motiv Sarajevo i njegovu okolinu u prošlosti.

Nama, kao amanet, ostaje da čuvamo živim sjećanje na jedno vrijeme i na jedan grad kakav je nekada bio – birvaktile, ako ništa onda zbog onih koji dolaze i koji će ga možda više voljeti i od nas samih.

Hamdija Dizdar
kustos Muzeja Sarajeva





Husref begov hamam / Husref bey hammam; Petar Tješić



Šabanova kafana / The Šaban coffeehouse; Petar Tješić



Staro Sarajevo / Old Sarajevo; Todor Sivakic.



Ajas pašina mahala / Ajas pasha mahalla; J. J. Kuchner



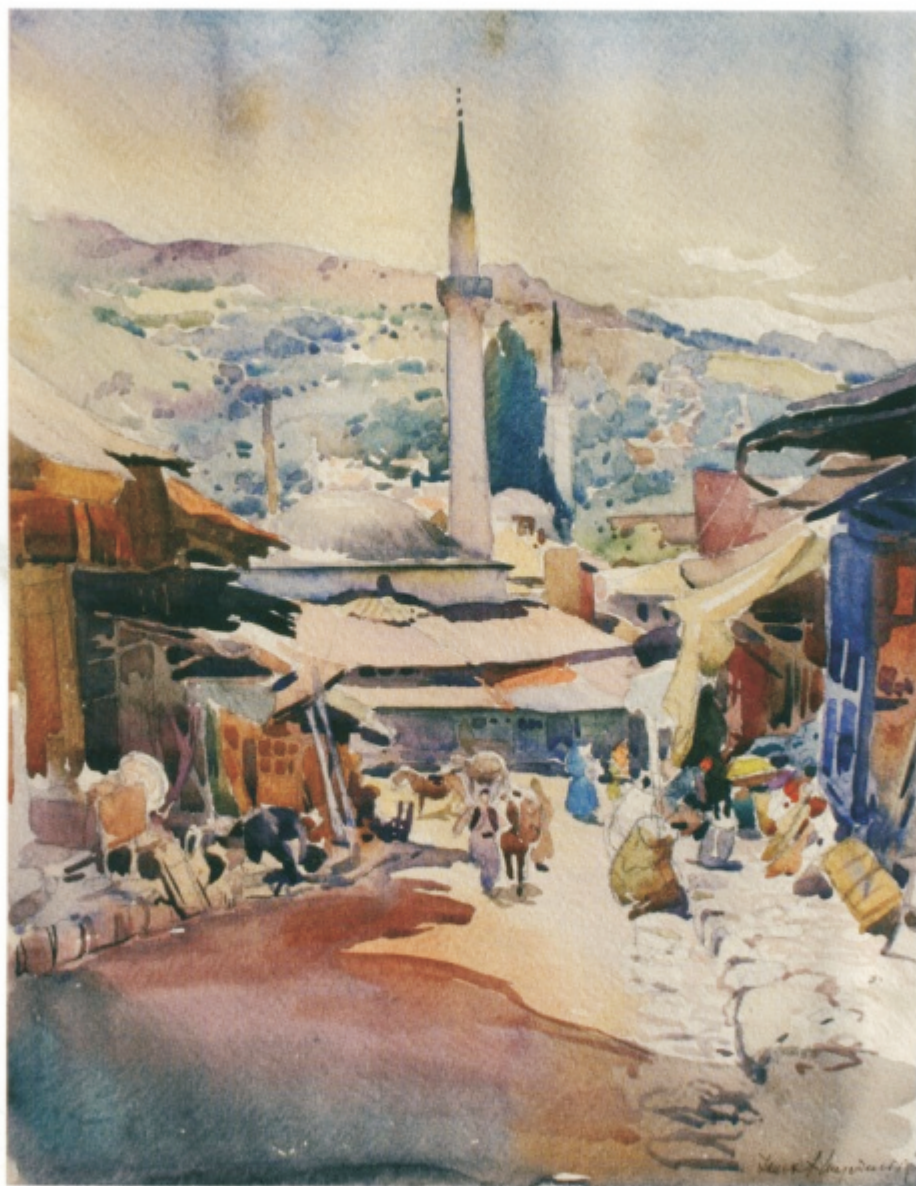
Begova džamija / Bey's mosque: Karlo Mijić



Čikma-Toplik-mahala / Čikma-Toplik-mahalla; Vilko Šeferov



Višegradska kapija / Višegrad gate; Roman Petrović



Podkovači / Podkovači; Ismet Mujezinović



Prodavci na čaršiji / Street sellers in the čaršija; Petar Tješić



Prodavač bureka / Burek merchant; Petar Tješić



Limar / Tinsmith; Danilus Kabiljo



Kazandžija / Coppersmith; Danilus Kabiljo



Ciganin Džambas / Gypsy Džambas: Petar Šain



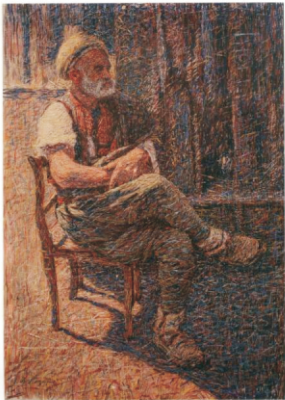
Bozadija / Boza merchant; Petar Šain



Derviš pred džamijom / Dervish outside a mosque; Petar Tješić



Na Česmi / At the fountain; Todor Janković



Stari musliman / Old Muslim; Spiro Bocarić



Seljanke iz okoline Sarajeva / Peasants from near Sarajevo; Atanasije Popović



Stari muslimani piju kafu / Old Muslims drinking coffee; Petar Šain



Prodavaci jaja / Egg sellers; Petar Šain



Stari musliman / Old Muslim; Peter Sain



Prošnjak sa šargijom / Beggar with šargija. Đoko Muzalić.



Pogled na Sarajevo sa Podhrastova / View of Sarajevo from Podhrastovi: Gabriel Jurkić



Pogled na Sarajevo sa Velešića / View of Sarajevo from Velešića; Gabriel Jurkić



Periferija Sarajeva / Outskirts of Sarajevo; Branko Šotra



Kuća Bosiljčića na Hlidi / The Bosiljčić house in Hlida; Todor Šurakić

MUSEUM OF CITY OF SARAJEVO



The Museum of Sarajevo was founded in 1949 as the Museum of the City of Sarajevo, based in the City Hall. Over the years the Museum outgrew its premises in the City Hall, and the city authorities allocated the Shari'a Judges' School, originally owned by the Islamic Community, to the Museum, which occupied the building until 1992, when it was restored to its rightful owner. It was at this very time that the aggression against Bosnia and Herzegovina, the siege of the city and the attacks against civilians and civilian property were launched. The Museum staff braved the shelling to pack up their exhibits and transfer them to the old Jewish Synagogue, one of the Museum's annexes. The exhibits were thus saved, since the Synagogue took no direct hits and suffered no serious damage during the war.

Between the end of the siege in 1995 and December 2007 the Museum of Sarajevo reopened its permanent museum exhibits on the history of the city in new premises allocated to it by the Government of Sarajevo Canton and its four annexes with their own permanent exhibits, as well as the exhibits of the Alija Izetbegović Museum.

The new administrative structure at the city level led to the City Museum being renamed the Museum of Sarajevo.

The Museum of Sarajevo now consists of:

The permanent exhibits on the history of the City, located in the Brusa bezistan in Baščaršija. The Brusa bezistan was built in the 16th century as a covered market where textiles were sold, mainly from Bursa, hence its name. It is now a protected monument.

The Museum's annex on Sarajevo 1878-1918, covering the Austro-Hungarian period in Bosnia and Herzegovina and the assassination in 1914.

The annex of the Jewish Museum of Bosnia and Herzegovina, presenting the life of the Jews from their arrival in Bosnia and Herzegovina in the 16th century to the present. This museum is located in the old Jewish Synagogue or Il Kal Grandi, dating from 1581.

The Museum's annex of Svrzo's House, an example of the residential architecture and lifestyle of an urban Muslim family in the Ottoman period.

The Museum's annex of the Despić house, an example of the lifestyle of an Orthodox family in the Ottoman period and their adoption of the new European way of life with the arrival of the Austro-Hungarians.

The Alija Izetbegović Museum, dedicated to the life and work of the first President of Bosnia and Herzegovina, Alija Izetbegović, and is housed in the 18th century gatehouses and ramparts that served a defensive purpose at times of war and as the town gates in peacetime.

The Museum's holdings consist of the following collections: archaeology, ethnology, oriental, Austro-Hungarian, 20th century, art and Jewish collections, the collection of the well-known collector Stjepan Meze, and ancillary items. Those items in the Museum holdings that are not on display in the Museum's permanent exhibits are on show from time to time in thematic exhibitions.

One of the exhibitions designed to display some of the items not currently on show is the exhibition "Sarajevo birvaktile – Sarajevo in the Olden Days." It forms part of the Museum's rich Art Collection, and as its name suggests, is dedicated to Sarajevo as it once was – its streets, its people, its crafts... It is of not only artistic value, with twenty or so paintings and drawings, but also documentary value, representing as it does a specific time past.

The Museum's Art Collection currently numbers more than 1,100 works of art. Staff shortages meant that it was somewhat neglected for a few years, but with the addition to the Museum staff of a young artist, the collection is regaining its former glory. Part of the collection has been prepared, conserved and suitably framed. The Museum has also begun purchasing works by modern artists; this year works by five prominent artists have been added to the collection. Sadly, the Museum does not at present have a gallery in which part of the collection could be on permanent display. This exhibition should also serve as a wake-up call to those in a position to provide permanent premises for the Museum, given that the Brusa bezistan is an interim solution with insufficient space to increase the number of exhibits on display.

We are grateful to the Collegium Artisticum for their assistance in organizing this exhibition, and to the Ministry of Culture and Sport of Sarajevo Canton, which has provided funds for the maintenance and restoration of the Art Collection.

Amra Madžarević
director of Museum



SARAJEVO IN THE OLDEN DAYS

Birvaktile is a Turkish loan word often used in Sarajevo, deriving from the compound **bir vakit ile**, meaning long ago.



Sarajevo is picturesque in its own distinctive way, winning us over with its contrasts and differences. Here, as in few other places in the world, different civilizations, cultures and religions, the old and the new, the oriental and the European all meet, in a blend that fascinates all who visit. And all this is concentrated into a small space, a valley nestling between the hills from which the town sweeps down, through its mahallas – its residential quarters – and along its narrow lanes, into the *čaršija*, the crafts and trades centre. The history of the old Sarajevo *čaršija* is the history of the city itself: the *čaršija* was not only its commercial centre, but also the heart of its spiritual, cultural and political life. Here people worked, traded, studied, wrote, created and governed.

And yet Sarajevo has been changing irreversibly, day by day, for centuries. The city has endured good times and bad in its turbulent history: periods when it flourished and grew followed by periods of stagnation, as if in suspended animation, then thriving again. The clash of civilizations was often fierce and unrelenting, but time worked its magic. The old *čaršija* was once a place where men met and talked, vied with one another in trade, or idly indulged their curiosity. Now the world is full of large, modern shopping centres, with everything changing as it is reflected in the new shop windows forming part of the creature run wild that is known as globalization, and Sarajevo is not exempt. New people come here, bringing new customs and new fashions. Sarajevo and its *čaršija* are becoming a tourist attraction, marked on the map of the world. New amenities have been added to its old-time appearance. Its street names preserve the memory of artisans and their trades and crafts: but there are no more pack horses with their saddles and baskets, no more town criers, no more sellers of boza or salep hawking their wares in the street, no more night watchmen, no more artisans working silken tassels to decorate horses and men, no more furriers... It is sad to think that the soul of the guilds that formed the *čaršija* has gone, perhaps never to return. Never again will old Bašeskija write his chronicle of the city in a dilapidated shop





in Muđzeliti street by the feeble light of a candle. Its history will now be written elsewhere. The mahallas, too, have changed with the times. The houses become more solid and flat-fronted, with just a few of the old, crumbling houses, their jutties leaning out over the lanes, to remind us of bygone days.

In old albums of yellowing photographs, postcards, paintings and drawings, and our memory, however, the city has another life, the life it once was *birvaktile*, in the olden days. "There are many towns called Saraj in this world," wrote the famous Turkish travel chronicler Evliya Çelebi in the 17th century, "but only one Saraj Bosna, the most forward-looking, the most beautiful, the liveliest of all." Sadly, we shall never be able to provide an authentic visual image of that Sarajevo and its *čaršija*: it is only in the past one hundred and fifty years that paintings and drawings have been composed to immortalize it. But since then, Sarajevo has fascinated artists. Apart from a few old engravings, the first surviving visual record of the city is a watercolour drawing of Sarajevo seen from Gorica by the English consul William Holmes, painted while he was serving in Bosnia in 1864. Working in the European style of his day, this talented amateur artist, painting in his leisure time, produced a panorama of the city and its surrounding hills. His competence in handling perspective allowed him to portray his romantic vision of a small town nestling among greenery. With its natural surroundings and enchanting beauty, its quiet mahallas and bustling, noisy, colourful *čaršija*, Sarajevo has always fascinated travellers, travel chroniclers and, later, artists. As a rule, they regarded it as something unique, and provided for posterity but a few, fragmentary details of its appearance and its people, either marvelling at it, capturing it anecdotally or descriptively as foreigners for whom Sarajevo was a piece of the mystical, inscrutable East, or in love with it and depicting it imaginatively, as did local artists, in whose work one feels more passion, love and warmth, sensing the subtle link between the artist and his homeland. They painted it in various ways, according to their individual leanings and their skill with the brush: impassioned

by its bright colours, like Todor Švrakić; descriptively and coolly, with great documentary value, as did Petar Šain; in idyllic terms, as did Gabrijel Jurkić; using a vivid palette, as did Petar Tiješić; with constructivist power and extra-temporal mysticism, as if familiar with the secret of the stones of mosque and hammam, like Karlo Mijić; in a dark palette of blue and green, like Đoko Mazalić; serene and sunlit, in translucent watercolour, as did Ismet Mujezinović and Roman Petrović; or focusing on the shadowed courtyard gates in the mahallas, like Vilko Seferov, who seemed to sense the self-contained life throbbing behind them.

As well as its *čaršija*, its squares, its Ottoman mahallas and its Austro-Hungarian quarters, Sarajevo has another distinctive beauty that arouses the imagination of every traveller, regardless of how and from where he comes to the city: its magnificent landscape. The views of the city from Koševo hill, Bjelave, Crepoljsko or Trebević, like those of the hills from the city, have inspired many artists. Their expressivity conjures up for us the beauty of the architecture, landscape, folklore, traditions and customs of those days, taking us back into the past with their portrayals of the people, their surroundings and their daily lives. As they did so they may have been unaware that they were capturing the final moments of a time in the history of the city that was soon to vanish, to be changed almost beyond recognition by the maelstrom of impending events.

The beginnings of art in Sarajevo can be associated with the coming of the Austro-Hungarians. Sarajevo was occupied in August 1878, when the heroic resistance of its people was crushed. Scenes from these events have been immortalized in the works of Theodor Breidwiser, a reservist officer who took part in the fighting. Other officers and lieutenants of the occupying army also painted Sarajevo, among them the controversial J. J. Kirchner, a military man and trained artist who contributed to several periodicals and newspapers, and who published some of his works in his book *Bosnien im Bild und Worf – Zwanzig Federzeichnungen von I. I.*





Kirchner. Kirchner was followed by others: Ladislav Eugen Petrović, Antal Kereštel, Edmond-Emil Gotorb, Julijus von Hary, Richard Asman and so on. Artistically, their works are conventional and of little interest, but their documentary value is immense. After them came other foreign artists of greater interest, who contributed to the glossy magazine *Nada*, dealing with moral issues, entertainment and art, and the Sarajevo Artists' Club. It would be fair to say that the art of this period was descriptive of Bosnia, rather than in Bosnia. At that time young local artists went abroad for their training, to Zagreb, Belgrade, Vienna, Munich, Prague, Cracow, Budapest and Paris, where their style and techniques, as applied to the works on display in this exhibition, were formed by various influences.

The exhibition of Sarajevo in the Olden Days consists of four thematic groups: the *čaršija* and the mahallas with their lanes: crafts and shops; landscapes, views and panoramas; and portraits of people going about their daily lives. The works are all part of the Museum of Sarajevo's Art Collection, and range in date from the beginning of the Austro-Hungarian period (with the exception of William Holmes' watercolour, of which the Museum owns a lithograph) to the outbreak of World War II. The exhibition includes works by Gabrijel Jurkić, Ismet Mujezinović, Petar Šain, Petar Tiješić, Đoko Mazalić, Špiro Bocarić, Hinko Laas, Vilko Šeferov, Todor Švrakić, Roman Petrović and other artists from Bosnia and Herzegovina, together with a few foreign artists who either lived here for a while or settled here permanently. The selection of works was guided solely by the underlying concept of the exhibition – to display works showing Sarajevo and its surroundings in the past.

It remains to us to preserve, as a trust, the living memory of times past and of the city as it once was – bivaktila – if for no other reason than for those who are to come and who will perhaps love it more even than we do.

Hamdija Dizdar
Museum curator

BIOGRAFIJE
Biographies

Špiro Bocarić
(1876-1941)

Rođen 24. maja 1876. godine u Budvi. Školovao se u Budvi, Herceg-Novom, Dubrovniku i Veneciji. Pohađao je 1894. godine Studio Scuola Disegno, a 1895. godine upisao se na Regio Istituto di Belle Arti u Veneciji. Od 1897. do 1914. godine živio i radio u Sarajevu i povremeno u Mostaru, uglavnom kao slikar. Od 1914. do 1941. godine živio je u Banjaluci, gdje je 1930. godine postavljen za prvog upravnika Etnografskog muzeja Vrbaske banovine. Pored slikarstva i etnografskih istraživanja bavio se povremeno i novinarstvom. Ubijen u II svjetskom ratu jula 1941. godine.

Born in Budva on 24 May 1876, he was educated in Budva, Herceg-Nov, Dubrovnik and Venice, where he attended the Studio Scuola Disegno in 1894, enrolling the following year in the Regio Istituto di Belle Arti in Venice. Between 1897 and 1914 he lived and worked in Sarajevo, and from time to time in Mostar, mainly as a painter. From 1914 to 1941 he lived in Banja Luka, where he was appointed as director of the Ethnographic Museum of the Vrbas banate in 1930. In addition to his painting and ethnographic studies, he also dabbled in journalism. He was killed in July 1941, during World War II.

Vojo Hadžidamjanović
(1895-1988)

Rođen 11.02.1895. godine u Sarajevu. Studirao slikarstvo na Visokoj školi za likovne umjetnosti u Budimpešti kod profesora T. Zemplényi. Bio zatočen u Aradu (šest mjesec). Službovao kao profesor crtanja u Sarajevu, Mostaru i Trebinju. Umro je 1988. godine.

Born in Sarajevo on 11 February 1895, he studied painting at the Fine Arts Academy in Budapest under Professor T. Zemplényi. He was held for six months in Arad, an internment camp set up by Austria-Hungary in World War I. He taught drawing in Sarajevo, Mostar and Trebinje. He died in 1988.

Todor Janković
(1891-1936)

Rođen 07.03.1891. godine u Tmovu kod Sarajeva. Studirao na likovnoj akademiji u Zagrebu 1925-1927. godine. Od 1928. godine radi kao srednjoškolski nastavnik crtanja u Sarajevu. Slika pejzaže iz Sarajeva i okolice, portrete i mrtve prirode. Nakon prve samostalne 1930. godine redovno izlaze sa sarajevskim umjetnicima. Umro je 04.02.1936. godine.

Born in Tmova near Sarajevo on 7 March 1891, he studied at Art School in Zagreb from 1925 to 1927, and from 1928 taught drawing at secondary-school level in Sarajevo. He painted landscapes in and around Sarajevo, portraits and still-lives. Following his first solo exhibition in 1930, he exhibited regularly with other Sarajevo artists. He died on 4 February 1936.

Gabrijel Jurkić
(1886-1974)

Rođen 24.03.1886. godine u Livnu. 1902. godine i dobio stipendiju od Zemaljske vlade za polazak u Tehničku srednju školu u Sarajevu. Po njenom završetku, godine 1906. otišao je u Zagreb i postao dak umjetničke škole. Bio jedan od prvih učenika novoosnovane Privremene škole za umjetnost i obrt u Zagrebu. Godine 1908. primljen je na Akademiju likovnih umjetnosti u Beču, na kojoj je i završio studije na opštem slikarskom odjeljenju (1908-1909), te se povratio studiju „umjetnosti bosanske istorije“. Godine 1911. nastanio se u Sarajevu. U Sarajevu boravi do 1956. godine, kada seli u Livno (franjevački samostan Gorica). Umro je 25.02.1974. godine.

Born in Livno on 24 March 1886. In 1902 the Provincial Government awarded him a scholarship to attend Secondary Technical School in Sarajevo. On graduating in 1906 he went to Zagreb, where he attended art school. He was one of the first pupils in the newly-formed Provisional Arts and Crafts School in Zagreb. In 1908 he was accepted at the Fine Arts Academy in Vienna, where he studied in the department of painting (1908-1909), studying the "art of Bosnian history." In 1911 he settled in Sarajevo, where he lived until his move to the Franciscan monastery of Gorica in Livno 1956. He died on 25 February 1974.

Špiro Bocarić

Vojo Hadžidamjanović

Todor Janković

G. Jurkić

Danijel Kabiljo Danilus
(1894-1944)

Rođen u Sarajevu 1894. godine. Počinje slikati još u ranoj mladosti. Studirao slikarstvo (poslije prvog svjetskog rata) u Zagrebu, Beču i Minhenu. Godine 1926. se vraća u Sarajevu, gdje 1928. godine, priređuje prvu samostalnu i jedinu samostalnu izložbu. Učestvovao na grupnim izložbama sarajevskih umjetnika 1931., 1932. i 1933. godine. Godine 1941. odveden u logor Stara Gradiška i Jasenovac, gdje je i ubijen 1944. Njegovi radovi su posthumno uključivani u mnoge studijske izložbe i stalne postavke Umjetničke Galerije BiH i Muzeja Sarajeva.

Born in Sarajevo in 1894, he began painting while still a boy. After World War I he studied painting in Zagreb, Vienna and Munich. In 1926 he returned to Sarajevo, where he held his first and only solo exhibition in 1928. He also showed his works in group exhibitions by Sarajevo artists, in 1931, 1932 and 1933. In 1941 he was taken to concentration camps in Stara Gradiška and Jasenovac, where he was killed in 1944. His works were included posthumously in numerous study exhibitions and permanent displays in the Art Gallery of BiH and the Museum of Sarajevo.

K. Danilus

I. I. Kirchner

Bio je slikar amater. Došao je u Bosnu kao štapiski oficir austro-ugarske vojske 1878. godine. Obradivao je razne motive iz starog Sarajeva. Muzej Sarajeva posjeduje njegovu bilježnicu sa crtežima ulica i veduta tadašnjeg grada i tipova ljudi. Kirchner je izdao i jednu manju knjižicu pod naslovom Bosna u slici i riječi: „Bosnian in Bild und Wort“ sa 20 vlastitih pericrteža, koji se odnose na Bosanski Brod i Sarajevo. Crteži su kvalitetni i imaju u sebi nešto više nego ilustracija. U posjedu Muzeja grada Sarajeva ima više Kirchnerovih radova.

Kirchner was an amateur artist, who came to Bosnia in 1878 as an officer in the Austrian military command. His subjects included various scenes of old Sarajevo. The Museum of Sarajevo owns his notebook with drawings of streets and views of the town, as well as various types of people. Kirchner also published a booklet entitled Bosnian in Bild und Wort (Bosnia in Images and Words), with twenty of his own pen-and-ink drawings of Bosnian Brod and Sarajevo. The drawings are well executed and have a quality that goes beyond mere illustration. The Museum of Sarajevo has several of Kirchner's works.

J. I. Kirchner

Ludvig Kuba
(1863-1956)

Češki slikar i melograf. Rođen 1863. godine u Podebradima. Muziku je učio u Orguljankoj školi u Pragu i Učiteljskoj školi u Kutnoj Gori, a slikarstvo na Akademiji u Pragu, Parizu i Minhenu. U Bosnu je došao 1892. godine. Primio ga je Kosta Herman. Odmah mu je dao dozvolu za rad na prikupljanju melografskog materijala, preporuku da mu se izade u svakom pogledu ususret i putne troškove uz obaveznu da svoje radove objavljuje u Glasniku Zemaljskog muzeja. Kubina saradnja u „Nadi“ trajala je od 1894-1903. godine. Umro je 1956. godine u tadašnjoj Češkoslovačkoj.

Czech painter and composer of music, born in Podebrady in 1863, he studied music at the Organ School in Prague and the Teacher Training College in Kutná Hora, and painting at art schools in Prague, Paris and Munich. He came to Bosnia in 1892, and was engaged by Kosta Herman, who immediately issued him with a permit to compile a collection of folk songs and related material, and a recommendation that he be provided with every facility and with his travel costs, subject to his publishing his works in the Journal of the Provincial Museum (now the National Museum of Bosnia and Herzegovina). Kuba was a contributor to Nada from 1894 to 1903. He died in 1956 in what was then Czechoslovakia.

K. Kuba

Hinko Laas
(1899-1975)

Rođen 1899. godine u Sarajevu. Nižu školu je učio u Slavonskoj Požezi, a zanatsku školu u Sarajevu. Slikarsku akademiju je završio u Zagrebu. Putovao je u Beč, Laipcg i Prag, izlagaao u Sarajevu 1932, 1933, 1934 i 1935. godine. Pohadao privatnu školu Karla Mjčića (1915-1917). Radio kao slikar u pozorištu. Umro je 16.09.1975. godine u Wasserburgu.

Born in Sarajevo in 1899, he attended primary school in Slavonika Požega and vocational school in Sarajevo before graduating from art school in Zagreb. He travelled to Vienna, Leipzig and Prague. He exhibited in Sarajevo in 1932, 1933, 1934 and 1945. He attended Karlo Mjčić's private school from 1915 to 1917, and worked as a theatre painter. He died in Wasserburg on 16 September 1975.

H. LAAS

Đoko Mazalić
(1888-1974)

Rođen 23. aprila 1888. godine u Bosanskoj Kostajnici. Studirao na Umjetničkoj akademiji u Budimpešti (1910-1914). Sa završetkom I svjetskog rata vraća se u Sarajevo i nastavlja sa radom. Od 1923-1945 godine radi kao nastavnik crtanja u gimnaziju u Sarajevu. Povećano boravi u Beogradu (1927-1928). Pored rada u gimnaziji (1923-1945), (1946-1953) te Galeriji, objavljivao je i naučne radove o ikonama i tehnološki starih ikonopisa, pisao članke i prikaze izložbi. Bavio se restauriranjem i konzerviranjem starih slika, ikona i umjetničkih predmeta. Radio u Zavodu za zaštitu spomenika kulture. Umro je 1974. godine u Sarajevu.

Born in Bosanska Kostajnica on 23 April 1888. Mazalić studied at the Art Academy in Budapest from 1910 to 1914. After World War I came to an end he returned to Sarajevo and continued working. From 1923 to 1945 he taught drawing at the Grammar School in Sarajevo, with a short period (1927-1928) in Belgrade. As well as teaching at the Grammar School from 1923 to 1945 and 1946 to 1953, and running the Art Gallery, he also published scholarly works on icons and the techniques of the old icon painters, and wrote articles and reviews of exhibitions. He was involved in the restoration and conservation of old paintings, icons and objets d'art. He also worked for the Institute for the Protection of Cultural Monuments. He died in Sarajevo in 1974.

Mazalić

Karlo Mijić
(1887-1964)

Rođen 07.02.1887. godine u Bileći. Školovao se u Beču, Pragu i Münchenu, gdje je 1909. godine završio studije slikarstva. Zemaljska vlada ga je potom poslala u Beč, u školu umjetničkih zanata kako bi preuzeo vodstvo Škole umjetničkih zanata u Sarajevu. Godine 1914. zaposlio se kao pomoćni učitelj crtanja u Srednjoj tehničkoj školi, gdje je radio sve do svog preseljenja u Zagreb 1938. godine, u kojem je živio i radio kao profesor Državne srednje tehničke škole, nivoje grupe „Četvorica“, godine 1935. osnovao je grupu „Knji“. Umro je 05.02.1964. godine u Zagrebu.

Born in Bileća on 7 February 1887. He was trained in Vienna, Prague and Munich, where he completed his art studies in 1909. The Provincial Government then sent him to Vienna, to the School of Arts and Crafts, so as to become head of the School of Arts and Crafts in Sarajevo. In 1914 he took a job teaching drawing at the Secondary Technical School, where he worked until 1938, when he moved to Zagreb. There he taught at the national Secondary Technical School. In 1929 he was one of the founders of the Group of Four, and in 1935 he founded the art group known as the Circle. He died in Zagreb on 5 February 1964.

K Mijić

Ismet Mujezinović
(1907-1984)

Rođen u Tuzli 02.12.1907. godine. Učio gimnaziju u Tuzli, Sarajevu i Beogradu. Studirao na Akademiji likovnih umjetnosti u Zagrebu (1925-1929). Nakon diplomiranja specializirao fresko-slikarstvo. Sa početkom II svjetskog rata odlazi u partizane gdje je i dočekao kraj rata. Poslije rata po povratku u Sarajevo (1945-1953) postaje jedan od osnivača i prvih profesora Srednje škole primijenjenih umjetnosti, te osnivača ULUBiHA i Bosnafilma. Godine 1953. preselio u Tuzlu. Bio redovan član ANUBiH-a. Umro je u Tuzli 1984. godine.

Born in Tuzla on 2 December 1907, he received his grammar-school education in Tuzla, Sarajevo and Belgrade, followed by studies at the Fine Arts Academy in Zagreb from 1925 to 1929. After graduating, he specialized in fresco painting. He returned to Sarajevo after the war, living there from 1945 to 1953, and was one of the founders and first teachers of the Secondary School of the Applied Arts and founder of the Artists' Society of Bosnia and Herzegovina and Bosnafilm. He moved to Tuzla in 1953. He was a full member of the Academy of Sciences and Arts of Bosnia and Herzegovina. He died in Tuzla in 1984.

Ismet

Roman Petrović
(1896-1947)

Rođen je 01.10.1896. godine u Donjem Vakufu. Osnovnu školu je učio privatno a gimnaziju u Mostaru i Sarajevu. Godine 1913. primljen je na Likovnu akademiju u Petrogradu – Rusija (kod lije Rjepina - velikog ruskog slikara realiste). Iste godine prelazi u Krakov, zatim u Petrograd (1914-1915), da bi diplomirao u Budimpešti 1917. godine. Poslije završenih studija, vraća se u Sarajevo gdje živi i sa kraćim prekidima radi 30 godina. Umro je u Sarajevu 1947. godine.

Born in Donji Vakuf on 1 October 1896. In 1913, after private education followed by Grammar School in Mostar and Sarajevo, he was admitted to Art School in Petrograd, Russia, under Ilya Repin, a leading Russian realist painter. That same year he moved to Cracow and then to Zagreb (1914-1915), graduating in Budapest in 1917. On completion of his studies he returned to Sarajevo, where he lived and, with only brief interruptions, worked for thirty years. He died in Sarajevo in 1947.

Petrović

Atanasije Popović
(1885-1948)

Rođen 30.01.1885. godine u Trebinju. U svom rodnom mjestu uči osnovnu, a zatim i trgovačku školu. Kad mu je bilo 25 godina Popović odlazi na školovanje u Beč. Akademiju je završio 1914. godine. Tokom I svjetskog rata je u Beču više puta izlagao. Iakođer je izlagao u Dubrovniku, Sarajevu, Beogradu, Zagrebu, Osljeku, Karlovcima i po drugim mjestima. Po završetku I svjetskog rata 1918. godine se vraća nakratko u Đakovo, gdje mu je živjela porodica. Godine 1920. seli u Dubrovnik, gdje živi i radi kao nastavnik. Umrlo je u Dubrovniku 1948. godine.

Born on 31 January 1885 in Trebinje, where he attended primary and business school. At the age of 25 he went to Vienna to study art, graduating from the Academy in 1914. He exhibited several times in Vienna during World War I, and also exhibited in Dubrovnik, Sarajevo, Belgrade, Zagreb, Osijek, Karlovci and elsewhere. In 1918, after World War I ended, he returned briefly to Đakovo, where his family were living, moving to Dubrovnik in 1920, where he worked as a teacher. He died in Dubrovnik in 1948.

ATT.

Petar Šain
(1885-1965)

Rođen 04.07.1885. u Mostaru. Osnovnu školu pohađa u Banjaluci (1892-1896), a Gimnaziju u Mostaru (1897-1900). Učio je litografski zanat kod Rožnakovskog u Zagrebu u periodu 1900-1903. godine. Zatim je dvije godine proveo na Grafičkom institutu u Beču, i boravio u Minhenu (1904-1905), a onda u ateljeu Alfonsa Muche u Parizu (1905-1906). Radio je i kao crtač u Geografskom institutu u Beču u periodu 1906-1909. Od 1909. do 1913. godine studirao je skulpturu i slikarstvo na Akademiji likovnih umjetnosti u Minhenu. Umrlo je u Sarajevu 22.06.1965. godine.

Born in Mostar on 4 July 1885, he attended primary school in Banja Luka (1892-1896) and Grammar School in Mostar (1897-1900). He studied lithography under Rožnakovski in Zagreb from 1900 to 1903, followed by two years at the Graphics Institute in Vienna, and a period in Munich (1904-1905), before working in Alphonse Mucha's studio in Paris (1905-1906). He also worked as a draughtsman in the Geographical Institute in Vienna from 1906 to 1909. From 1909 to 1913 he studied sculpture and painting at the Fine Arts Academy in Munich. Died in Sarajevo on 22 June 1965.

P. ŠAIN

Vilko Šeferov
(1895-1974)

Rođen u Mostaru 21.03.1895. godine. Završio osnovnu školu i 6 razreda realke u Sarajevu. U jesen 1912. godine je otišao u Beograd i upisao se u Umjetničku školu u klasi prof. Vladimira Bećica. Studirao na Umjetničkoj akademiji u Budimpešti (1913-1918). Jedan je od osnivača ULUBIH-a. U to vrijeme učestvovao je na svim kolektivnim izložbama u Sarajevu a imao je i nekoliko samostalnih izložbi. Od 1924. godine živio je i radio u Zagrebu. Kratko je boravio i stvarao u SAD (1951-1952) i Egiptu (1962). Umrlo je 1974. godine u Zagrebu.

Born in Mostar on 21 March 1895, he attended primary school and six grades of General Grammar School in Sarajevo. He went to Belgrade in the summer of 1912, where he enrolled in Art School under Professor Vladimir Bečić. He then studied at the Fine Arts Academy in Budapest (1913-1918). In 1918 he returned to Sarajevo via Zagreb. He was one of the founders of the Artists' Association of Bosnia and Herzegovina. He also took part in all the collective exhibitions in Sarajevo, as well as holding a number of solo exhibitions. From 1924 on he lived and worked in Zagreb, also spending a short time in the USA (1951-1952) and in Egypt (1962). He died in Zagreb in 1974.

V. Šeferov

Roman Petrović
(1896-1947)

Rođen 31.01.1906. godine u Kozicama kod Stolca. U njegovoj porodici njegovao drvenostolarski zanat. Osnovnu školu završava u Trebinju i Crmčiciu. Umjetničko školovanje započinje 1922. godine u Državnoj tehničkoj školi u Sarajevu (odsek građevinsko-arhitektonski). Nedugo zatim prelazi u Drugu mušku gimnaziju. Godine 1925. odlazi u Beograd na Kraljevsku umjetničku školu koju završava 1929. godine. Od 1930. radi kao privremeni učitelj crtanja u Prvoj muškoj gimnaziji u Sarajevu. Poslije puta u Pariz 1939. godine, odlazi živjeti dvije godine u Ohrid. Od 1945. godine živio i radio u Beogradu. Umrlo je u Stockholmu 21.05.1960. godine. Sahranjen u Beogradu.

Born in Kozice near Stolac on 31 January 1906 to a family of wood-carvers. He attended primary school in Trebinj and Crmčić, and began his art training in 1922 at the National Technical College in Sarajevo (specializing in civil engineering and architecture). He soon moved to the Second Boys' Grammar School, and in 1925 he went to Belgrade to study at the Royal School of Art, from which he graduated in 1929. From 1930 he worked as a supply teacher of drawing in the First Boys' Grammar School in Sarajevo. After moving to Paris in 1939, he spent two years living in Ohrid. From 1945 he lived in Belgrade. He died in Stockholm on 21 May 1960, and was buried in Belgrade.

Roman Petrović

Todor Švrakić
(1882-1931)

Rođen 10.03.1882. godine u Prijedoru. Poslije završene osnovne škole ide na terzijski zanat, ali ga nedugo zatim napušta i odlazi u Beograd gdje izučava slikarstvo u Umjetničko-zanatlijskoj školi. Završivši školu Švrakić provodi neko vrijeme u Beču, odakle odlazi na dalje školovanje u Prag. U Sarajevu 1911. godine otvara slikarsku školu, prvu te vrste u Bosni i Hercegovini. 1912. godine radi kao nastavnik crtanja u Prvoj muškoj gimnaziji u Sarajevu. Tokom I svjetskog rata interniran je u Arad gdje je bio do 1916. godine, kada se vraća u Bosnu. Radio kao nastavnik crtanja u Tuzlanskoj gimnaziji, a potom u Sarajevu. Umro je 05.12.1931. godine u Sarajevu.

Born in Prijedor on 10 March 1882. After leaving primary school he began training as a tailor, but soon gave it up and went to Belgrade, where he studied painting at the Arts and Crafts School. After graduating from the school, Švrakić spent some time in Vienna before moving to Prague. In 1911 he opened his own school of painting in Sarajevo, the first of its kind in Bosnia and Herzegovina. In 1912 he taught drawing in the First Boys' Grammar School in Sarajevo. During World War I he was interned in Arad until 1916, when he returned to Bosnia. He taught drawing in the Tuzla Grammar School and then in Sarajevo. He died in Sarajevo on 5 December 1931.

Тодор Швракић

Petar Tijesić
(1888-1978)

Rođen 06.09.1888. godine u Sarajevu. Slikarstvo uči dvije godine (1906-1907) u Sarajevu kod Jana Karela Janovskog, sljedeće godine (1908-1909) kod Sefera u Beču, zatim na Akademiji u Krakovu (1909-1914) kod profesora: T. Aksemtovića, V. Vajsa, L. Vičulikovskog, J. Pankievića. U Parizu boravi 1925. godine. Pored slikarstva bavio se scenografijom (scenograf u Narodnom pozorištu u Sarajevu) i pedagoškim radom (kao nastavnik crtanja u Sarajevu i Mostaru od 1914-1918. Imao je privatnu slikarsku školu (1920-1923). Umro je u Sarajevu 1878. godine.

Born in Sarajevo on 6 September 1888, he studied painting for two years (1906-1907) in Sarajevo under Jan Karel Janovski, followed (1908-1909) by further studies under Sefer in Vienna, and then at the Academy in Cracow (1909-1914), under professors T. Aksemtović, V. Vajs, L. Vičulovski and J. Pankiević. He spent 1925 in Paris. As well as painting, he was involved in stage design (working as scenographer in the National Theatre in Sarajevo) and teaching (as drawing master in Sarajevo and Mostar, from 1914 to 1918. He had his own private school of painting from 1920 to 1923. He died in Sarajevo in 1978.

Петар Тјесић

Slavko Tomerlin
(1892-1981)

Rođen u Kešincima kraj Đakova 02.03.1892. godine. Školovao se na Vitoj školi za umjetnost i umjetnički obit u Zagrebu 1908-1912. Pohadao Akademiju u Pragu (V. Bukovac, F. Žemitek). Samostalno izlagao u Osijeku, Zagrebu, Karlovcu, Varaždinu, Sisku. Umro je Zagrebu 26.01.1981. godine.

Born in Kešinci near Đakovo on 2 March 1892, he attended the Senior Arts and Crafts School in Zagreb from 1908 to 1912, and the Prague Academy (under V. Bukovac and F. Žemitek). He held solo exhibitions in Osijek, Zagreb, Karlovac, Varaždin and Sisak. He died in Zagreb on 26 January 1981.

Славко Томерлин

Johan Varone
(1832-1910)

Johan Varonne, Giovanni Varone je rođen 1832. godine u Bellizione. Studirao je slikarstvo u Beču, gdje se nastanio poslije puta po austrijskim Alpima. Priпада grupi malih majstora. Radio je pejzaže i istorijske predjele više dokumentarnog karaktera. Umro je 1910. godine.

Giovanni (Johann) Varone was born in Bellizzone in 1832, he studied painting in Vienna, where he settled after travelling through the Austrian Alps. He is one of a number of minor artists, and specialized in landscapes and historical scenes of a documentary nature. He died in 1910.

Јохан Вароне

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