

KAPI PROTIV ZABORAVA

KATALOG IZLOŽBE

DROPS AGAINST OBLIVION

THE CATALOGUE OF THE EXHIBITION

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Sarajevo, 2023.

Aida Abadžić Hodžić

**KUĆE KOJE GLEDAJU:
UZ CIKLUS CRTEŽA
HALILA TIKVEŠE
SA MOTIVIMA STOCA
I MOSTARA (1996-2023)**

Kada vas pogleda Buzaljka ili Đulhanuma kuća u Stocu, sa crteža Halila Tikveše, sa njihovih lica čitate patnju proživljenu tokom devedesetih godina prošlog stoljeća. Jer, pročelja tih kuća su poput ljudskih lica: na taj način ih crta i osjeća Halil Tikveša. Ona su živa i na svojim sprženim pročeljima nose sjećanja na proteklo vrijeme onako kao što se to čita sa dubokih bora na ljudskom licu ili na kori stoljetnih stabala.

Sve je u Halilovoj Hercegovini kamen: tvrdo se upisao u drevni Daorson u obližnjim Ošanićima, u utvrdu Vidoški nad Stocem, u plemenitaše sa Radimlje, Bolju-

**HOUSES THAT GAZE:
WITH A CYCLE OF
DRAWINGS BY HALIL
TIKVEŠA WITH MOTIFS
OF STOLAC AND
MOSTAR (1996 - 2023)**

When Buzaljka's or Đulhanuma's house in Stolac, from Halil Tikveša's drawings, gazes at you, what you can read on their faces is the suffering experienced during the nineties of the past century, because the front of those houses are like human faces: in this manner Halil Tikveša draws them and feels them. They are alive and on their scorched front they bear the memories of bygone times as it is read from the deep wrinkles on the human face or on the bark of centuries-old trees.

Everything in Halil's Herzegovina is like a stone: it was firmly inscribed in the ancient Daorson in nearby Ošanići, in the

na, Rotimlje i Hodova, uzidao u Inat ćupriju i u Starog, u debele hladovine Begovine. I taj kamen plemenito i dostojanstveno podnosi bol, onako kako je nekoć Winckelmann, u tijelu umirućeg Laokonta na mramornoj helenističkoj skulpturi, prepoznao u njegovoj prigušenoj patnji „plemenitu jednostavnost i mirnu veličinu“ antičkog naroda.

Izbijeni prozori k'o dvije prazne očne duplje, izbijena vrata k'o širom rastvorena usta u krik – na Kući na Pogledu. I duboka tama, kao mračno grotlo u najdubljem krugu Danteovog mračnog pakla: tako zjapi na Halilovom crtežu praznina na mjestu gdje je nekada, do boli, razapeo svoj tanki, elegantni luk Stari most u Mostaru. Tama koju više ne mogu zasvoditi preostali batrljci sa lijeve i desne obale. To tamno grotlo na crtežu stapa se sa planinom na čijem je vrhu križ koji u tom gluhom bezdanu ne može biti simbolom nade i spasenja. Ali, u tom mraku razaranja i uništenja, iza tih zloslutnih brda koja natkriljuju spaljeni grad, Tikveša rastvara zrake svjetla. I najednom se te ranjene kuće, obasjane suncem, čarolijom umjetničke preobrazbe, transformiraju u nježna i krhka tijela.

Rijetkim crtačkim umijećem, koristeći kredu, tuš i temperu, kolažirajući isječke

fortress of Vidoški over Stolac, in the nobles of Radimlja, Boljuna, Rotimlja and Hodovo, built in the Inat Ćuprija and in the Stari, in the deep shade of Begovina. And that stone nobly and with dignity endures pain, as Winckelmann once recognized, in the body of the dying Laocoon on the Hellenistic marble sculpture, the "noble simplicity and quiet grandeur" of the ancient people in his muffled suffering.

Windows taken out by force stand like two empty eye sockets, doors taken out by force like a mouth wide open and screaming – on *Kuća na Pogledu*. And deep darkness, like a dark hole in the deepest circle of Dante's dark hell: so the emptiness gapes open in Halil's drawing at the place where he once, to the point of pain, stretched his thin, elegant arch, the Old Bridge in Mostar. The darkness over which the remaining stumps from the left and right banks can no longer arch. That dark hole in the drawing merges with the mountain on top of which there is a cross, which in that deaf abyss cannot be a symbol of hope and salvation. However, in that darkness of devastation and destruction, behind those ominous hills that overhang the burnt city, Tikveša dissolves the rays of light. And suddenly those wounded houses upon which the sun shines, by the mag-

iz novina, kao komadiće zlatne game, Tikveša gradi gusta tkanja u kojima iz dubokih tamnina isijavaju prodori svjetlosti. Na kući Salke Brzine (tuš i kreda, 2000), potpuno razrušenoj i obezglavljenoj, Tikveša na praznim otvorima na kojima su nekoć bili prozori, zaustavlja treperavu sunčevu svjetlost koju gradi gustim potezima bijele krede. Tako gradi i bjeline nišana ispred pustog džamijskog trijema; nišana koji su oduvijek poput cvijeća bili raštrkani po baštama i isprepleteni sa životom.

Rijetko ko u savremenoj umjetnosti Bosne i Hercegovine sa toliko znanja i umijeća suvereno koristi različite materijale, tehnike i medije, prelijevajući se iz crteža, slikarstva i grafike u prostorne asemblaže i instalacije kao što to može Halil Tikveša, i upravo iz tog temeljnog znanja u svemu tome ostaje neke lakoće, razigranosti i šarma. I ljepote. I onda kada su to ruine, u njih Tikveša upiše poetiku života: blizu točkova SFOR-ovog kamiona, ispred Đulhanumine kuće, čitamo filigranske natpise na arebici, detalje biljnih ornamenata sličnih onima u Sultan Selimovoj džamiji u Stocu, tlocrt grada kroz koji teče svjež Bregava i novinski isječak sa tekstom o tome, kao i onaj šaljivi o dunderima i doksatima na suncu ili tek krhotinu teksta sa riječima „ljubav“ i „smrt“ iznad grafita

ic of artistic transformation, are transformed into tender and fragile bodies.

With rare drawing prowess, using chalk, ink and tempera, making collages from clippings from newspapers, like pieces of golden gamma, Tikveša builds dense textures where the penetrating light radiates from deep darkness. On the house of Salko Brzina (ink and chalk, 2000), completely destroyed and decapitated, Tikveša stops the flickering sunlight on the empty openings where windows once were, which he builds with thick strokes of white chalk. Thus he also builds the white *nishans* (gravestones) in front of the desolate porch of the mosque; nishans that have always been scattered in gardens and intertwined with life like flowers.

Rarely does anyone in the contemporary art of Bosnia and Herzegovina with so much knowledge and prowess on an unparalleled scale use different materials, techniques and media, flowing smoothly from drawing, painting and graphics into spatial assemblages and installations as Halil Tikveša can do, and it is exactly from this fundamental knowledge that some lightness, playfulness and charm remain in all of this. And beauty too. And then when they are in ruins, Tikveša inscribes

crveno-bijelih šahovnica. Pažljivo i dugo-trajno treba gledati Halilove crteže: to su gusti prepleti sjećanja, intime, boli, patnje i nade.

Ove kuće koje gledaju su, kako ih je Halil nazvao, poput kapi protiv zaborava. Poklonjene, kao vakuf zbirci Gazi Husrev-begove biblioteke u Sarajevu, kao kapitalnom mjestu znanja i čuvanja sjećanja, jedinstveni su ciklus u savremenoj bosanskohercegovačkoj umjetnosti snagom i ljepotom svoga izraza i dostojanstvenom odlukom umjetnika.

U Sarajevu, 11.07.2023.

the poetics of life in them: near the wheels of the SFOR truck, in front of Đulhanuma's house, we read filigree inscriptions in Arebica script, details of plant ornaments similar to those in Sultan Selim's Mosque in Stolac, a plan of the city through which the fresh Bregava River flows and a newspaper clipping with a text about it, as well as a humorous one about *dunjers* (unqualified workers) and *doksats* (protruding parts usually on the front of the house) in the sun or just a fragment of text with the words "love" and "death" above red and white chequered graffiti. Halil's drawings should be looked at in a careful and lasting manner: those are the dense interweaving of memory, intimacy, pain, suffering and hope.

These houses that gaze are, as Halil called them, like drops against oblivion. They are a gift, as an endowment to the collection of Gazi Husrev-beg's Library in Sarajevo, as a capital place of knowledge and preservation of memory, a unique cycle in the contemporary Bosnian-Herzegovinian art with the strength and beauty of their expression and the dignified decision of the artist.

In Sarajevo, July 11, 2023

Šesnaest umjetničkih radova sa motivima ratom razrušenog Mostara i Stoca, Halil Tikveša realizirao je u periodu od oktobra 1996. do februara 2000. godine i odlučio je iste pokloniti Gazi Husrev-begovoj biblioteci u Sarajevu.

Ovaj jedinstveni ciklus u savremenoj bosanskohercegovačkoj umjetnosti bit će izložen u foajeu Gazi Husrev-begove biblioteke u Sarajevu u periodu od 7. jula do 21. augusta 2023. godine, a potom će postati dijelom stalnog, umjetničkog fundusa Biblioteke.

Halil Tikveša created sixteen works of art with motifs of war-torn Mostar and Stolac between October 1996 and February 2000 and decided to donate them to Gazi Husrev Beg's Library in Sarajevo.

This unique cycle in the contemporary Bosnian- Herzegovinian art will be exhibited in the foyer of Gazi Husrev Beg's Library in Sarajevo from July 7 to August 21, 2023, and will then become part of the Library's permanent art collection.



Spaljena Begovina u Stocu
Tuš, kreda, kolaž, 2000.

Burnt Begovina in Stolac
Ink, chalk, collage, 2000



Kuća na Cernici u Mostaru
Tuš, kreda, 1997.

House on Cernica in Mostar
Ink, chalk, 1997



Nova pravoslavna crkva u Mostaru
Crtež kredom, 1997.

New Orthodox Church in Mostar
Chalk drawing, 1997



Portal u Mostaru
Crtež kredom, 1997.

Portal in Mostar
Chalk drawing, 1997



Panorama Mostara
Crtež kredom, 1997.

Panorama of Mostar
Chalk drawing, 1997



Kuća Salke Brzine u Stocu
Tuš, kreda, 2000.

Salko Brzina's House in Stolac
Ink, chalk, 2000



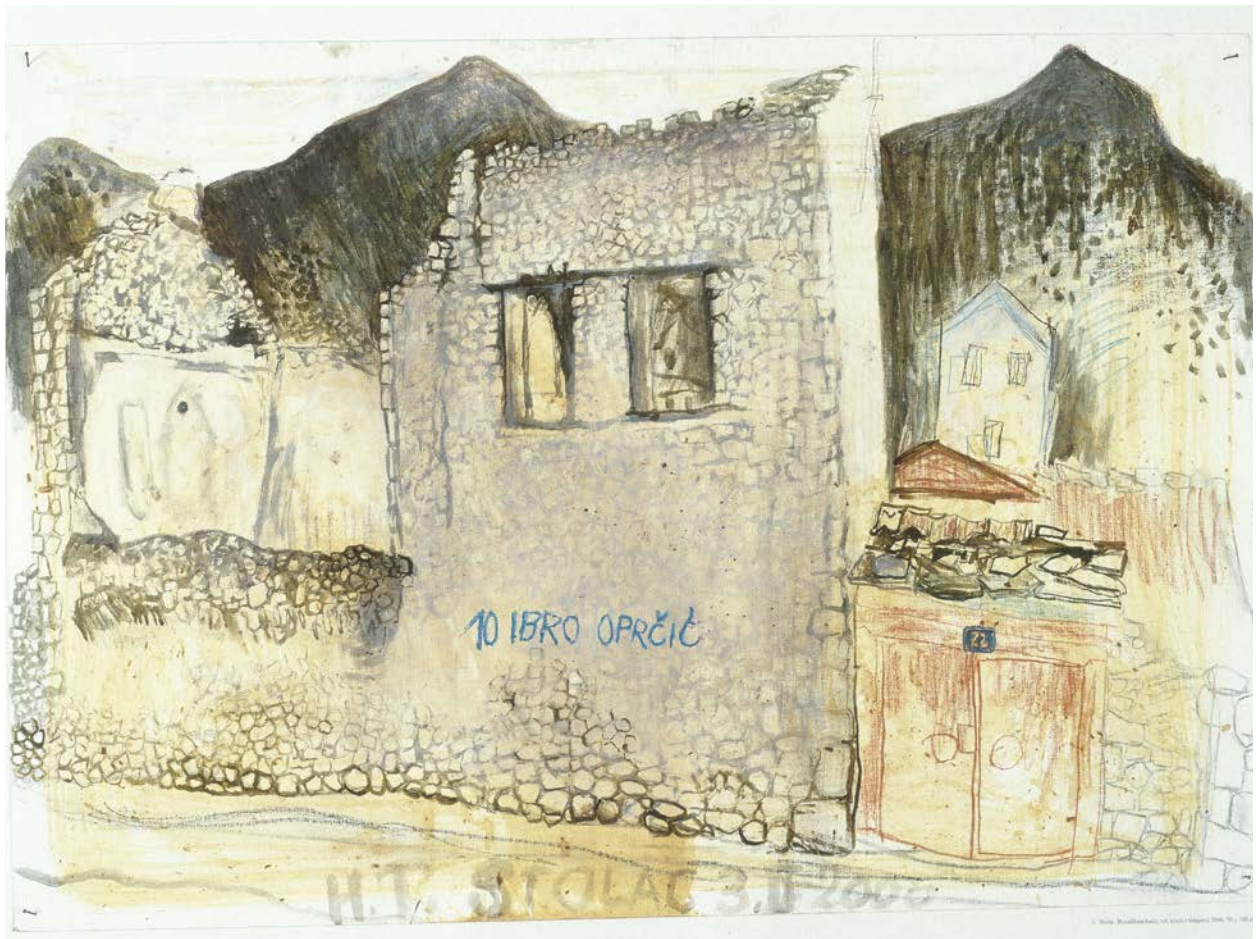
Panorama Mostara
Crtež kredom, 1996.

Panorama of Mostar
Chalk drawing, 1996



Musala u Mostaru
Crtež kredom, 2000.

Musala in Mostar
Chalk drawing, 2000



Stolac
Tuš, tempera, 2000.

Stolac
Ink, tempera, 2000



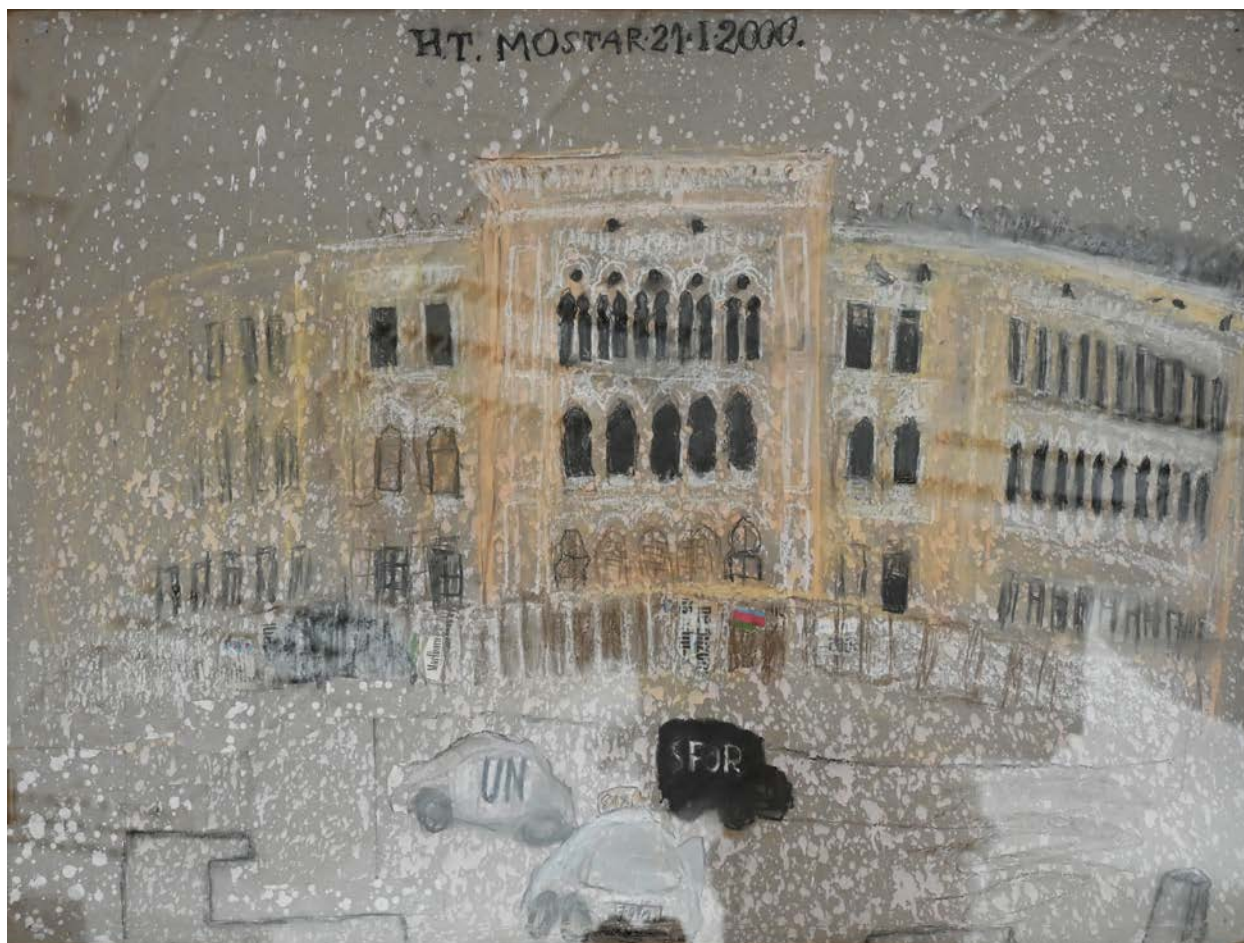
Lakišića džamija u Mostaru
Crtež kredom, 1997.

Lakišića Mosque in Mostar
Chalk drawing, 1997



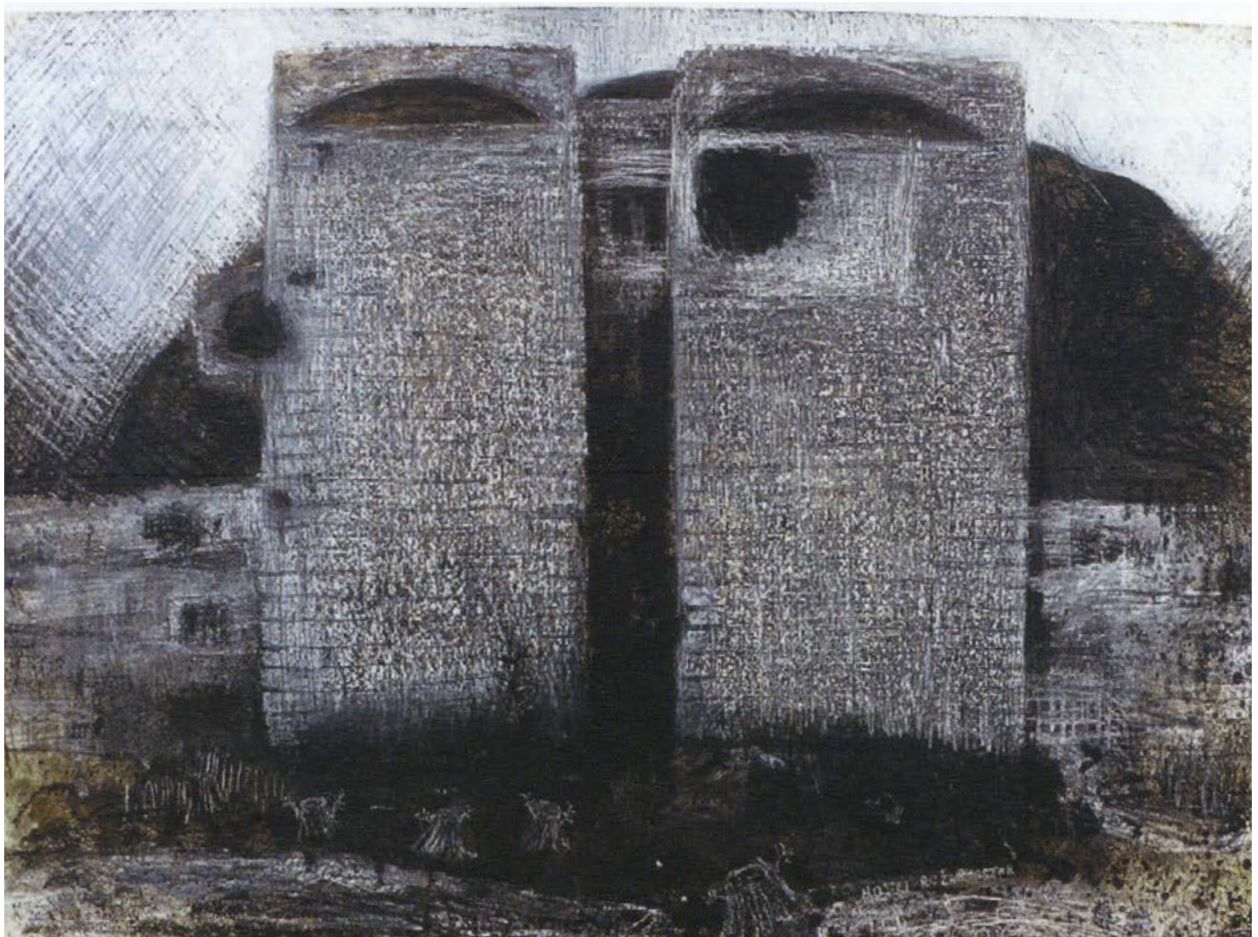
Hotel Neretva u Mostaru
Crtež kredom, 2000.

Neretva Hotel in Mostar
Chalk drawing, 2000



Gimnazija u Mostaru
Kreda, tempera, 2000.

Gymnasium in Mostar
Chalk, tempera, 2000



Hotel Ruža u Mostaru
Crtež kredom, 1996.

Ruža Hotel in Mostar
Chalk drawing, 1996



Karadoz-begova džamija u Mostaru
Tuš, tempera

Karadoz-beg's Mosque in Mostar
Ink, tempera



Banja u Mostaru
Crtež kredom, 1997.

Bathhouse in Mostar
Chalk drawing, 1997



Donja Mahala, Mostar
Tuš, kreda, 1997.

Donja Mahala, Mostar
Ink, chalk, 1997



HALIL TIKVEŠA

(1935, Šurmanci, Bosna i Hercegovina)

Diplomirao je 1961, a magistrirao 1964. godine na Akademiji likovnih umjetnosti u Beogradu. Na Akademiji lijepih umjetnosti u Varšavi proveo je jedan semestar 1969. godine.

Od 1976. do odlaska u penziju, 2000. godine, radio je kao profesor na predmetu grafika-crtanje na Akademiji umjetnosti u Novom Sadu. Od 2001. do 2010. godine bio je gostujući profesor na Akademiji likovnih umjetnosti u Sarajevu. Od 2013. godine je u statusu profesora emeritusa Univerziteta u Novom Sadu.

He graduated in 1961 and received his master's degree in 1964 from at the Academy of Fine Arts in Belgrade. At the Academy of Fine Arts in Warsaw he spent one semester in 1969. At the Academy of Fine Arts in Warsaw he spent one semester in 1969.

From 1976 until his retirement in 2000, he worked as a professor of graphics and drawing at the Academy of Arts in Novi Sad. From 2001 to 2010, he was a visiting professor at the Academy of Fine Arts in Sarajevo. Since 2013, he has had the status of Emeritus Professor at the University of Novi Sad.

Izlaže od 1962. godine crteže, slike, grafike, kolaže, asamblaže i objekte. Samostalno je izlagao više od 100 puta. Učestvovao je na međunarodnim izložbama i bijenalima: Krakov (1966. i 1968), Bradford (1968. i 1982), Lugano (1968), Pariz (1968), Sao Paolo (1969), Berlin (1970), Aleksandrija (1970), Fredrikstad (1980. i 1982), Biela (1973. i 1983), Ivaskila (1975), Heidelberg (1979), Bon Skur (1982), Citadela (1979), Ljubljana (1971, 1973, 1975, 1977, 1981, 1985, 1987), Ankara (1986), Kioto (1987), New Delhi (1988)...

Dobitnik je više od 25 nagrada. Živi i radi u Beogradu, Sarajevu i Blacama.

He has been exhibiting drawings, paintings, graphics, collages, assemblages and objects since 1962. He exhibited independently more than 100 times. He participated in international exhibitions and biennials: Krakow (1966 and 1968), Bradford (1968 and 1982), Lugano (1968), Paris (1968), Sao Paolo (1969), Berlin (1970), Alexandria (1970), Fredrikstad (1980 and 1982), Biela (1973 and 1983), Ivaskila (1975), Heidelberg. (1979), Bon Skur (1982), Citadel (1979), Ljubljana (1971, 1973, 1975, 1977, 1981, 1985, 1987), Ankara (1986), Kyoto (1987), New Delhi (1988) ...

He won more than 25 awards. He lives and works in Belgrade, Sarajevo and Blace.

