

# DIOGEN



pro kultura magazin pro culture magazine

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Year IV - Issue Broj 37 July-August 2013



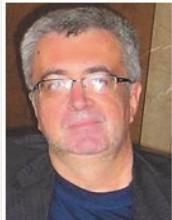
**Featuring artist:**

**Igor Lazić,**

**Bosnia and Herzegovina**

**DIOGEN pro culture magazine ...  
a month for DIOGEN artist ...  
and you ...**

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 Editor in chief (since establishment, September 2009)



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Deputy Editor in chief for  
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 cooperation with  
 magazines, Uzice,  
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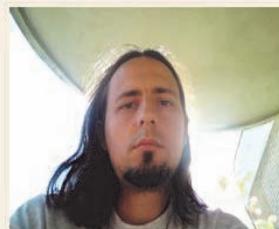
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*On the cover page art—photo art*  
 Igor Lazić, Bosnia and Herzegovina



ONLINE EDITION....ONLINE EDICIJA

***Patina mladosti***

Egzistencijalna potka svevremenske reflektiranosti unutar milenijskog iskustva kao odraz bića ovdašnjeg. Igor Lazić je budućnost sadašnjosti, opijen snagom boje sliči što stremi. Istovremeno, kao color that strives towards the image. At the same da zastane sa ciljem da surovo sirovim time, as it paused in order to, with brutally raw background, kroz crno-bijelu viziju, pripremi background, through the black-and-white vision, čuđenja vrijedne misli. Naše. O životu i djelu prepare wonder valuable thoughts. Our. Abouth the life and work of the personality. Of what? Osobnosti. Čega? Ljepote.

***Patina of the youth***

Existential weft of the timeless reflection within millennial experience as a image of the local being. Igor Lazic is the future of the present, intoxicated by the power of snagom boje sliči što stremi. Istovremeno, kao color that strives towards the image. At the same da zastane sa ciljem da surovo sirovim time, as it paused in order to, with brutally raw background, kroz crno-bijelu viziju, pripremi background, through the black-and-white vision, čuđenja vrijedne misli. Naše. O životu i djelu prepare wonder valuable thoughts. Our. Abouth the life and work of the personality. Of what? Of the beauty.

Nesputane mladosti koja živjeti traži. Kroz pokret, pogled, pojavnost. Tražeći vlastiti sklad manifestnog oblika estetike u etici opuštajućeg oblika fotografije. Ni jednoga trenutka prepuštajući se zanosu varljive opstojnosti, mladi autor kreira vodilje mogućih kreacija. Samo sa jednim oblikom svijesti, oprostite - odjeće modela, pred nas razastire mnoštvo višeslojnih karaktera, oprostite-osobnosti.

Njegovo činjenje je odraz libida stvarnosno mogućeg u susretu sa prirodnim prepostavkama otuđenja. Alijenacije? Da. Zbog čega? Sa ciljem traženja smisla u susretu prirode i osmišljenog oblika svijesti—humane. Sa ciljem pronalaženja sopstvenog odraza kreativnosti u karakterima njegovih fotografija. Sa ciljem konačnog susreta sa nutrinom vlastitog htijenja.

Unfettered youth who ask for living. Through the move, look, appearance. Seeking own harmony of the manifest forms of aesthetics in ethics of relaxing forms of photography. Not even for a moment leaving for the rapture of deceptive existence, the young author creates guidelines of possible creations. With only one form of consciousness - sorry, clothing of models, in front of us spreads the multitude of multilayered characters, sorry-personalities.

His act is a reflection of libido realistically possible in meeting the natural assumptions of alienation. Alienation? Yes. For what reason? With the aim of searching for meaning facing of the nature and thought-forms of human consciousness. With the aim of finding his own reflections of creativity in the characters of his photos. With a view to have final encounter with the inner self of his own volition.

Njegovo sivilo odraza u blještavilu boja i nije ništa drugo do vapaj, značajno uklješten između činiti i biti, stremiti i kreirati. Vapaj?

His gray of the reflection in glitter paint is nothing but cry, significantly trapped between doing and being, striving and creating. Cry?

Da, vapaj patine mladosti.

**Riječ urednika**

**Gl. i odg. urednik**  
**Sabahudin Hadžialić**  
**Juli/Srpanj– Avgust/Kolovoz 2013.**

**Editor's word**

**Editor in chief**  
**Sabahudin Hadžialić**  
**July/August 2013**

































*Biografija*

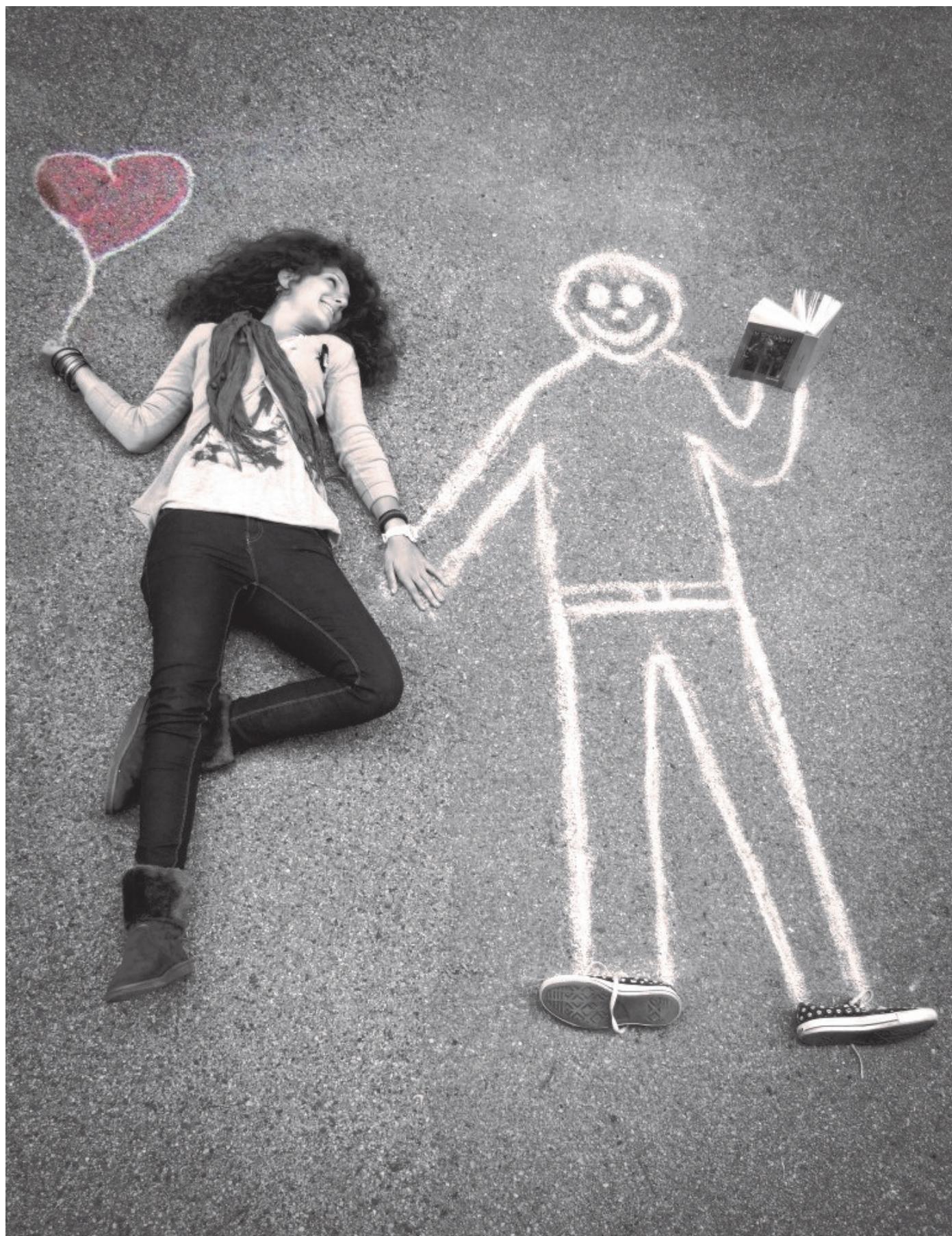
Igor Lazic, osamnaestogodisnji (18) fotograf iz Doboja, već dvije godine aktivno se bavi fotografijom. Pažnju javnosti privukao je pobedom na konkursu koji je raspisala Vlada Republike Srpske (Bosna i Hercegovina) na temu 'Prijatelji'.

Najviše voli fotografisati ljude, a svoju kreativnost najvise ispoljava radeći modne editorijale. Iako još uvijek pohada gimnaziju u Doboju, ovom poslu je pristupio na vrlo ozbiljan i profesionalan način.

Ovaj mladi fotograf do sada je objavljivao u VOGUE (Italija), ReFoto (Srbija), Millennium Mag (New York), KEEL magazine (Arizona), 180 magazine (Kanada), RAGMAG (Srbija) i mnogim drugim.

Ono što ga najvise privlači jeste modna fotografija u kojoj ima svoj način izražavanja, potpunu slobodu i specifičan stil obrade, po kom bi volio postati prepoznatljiv.

**CV**

















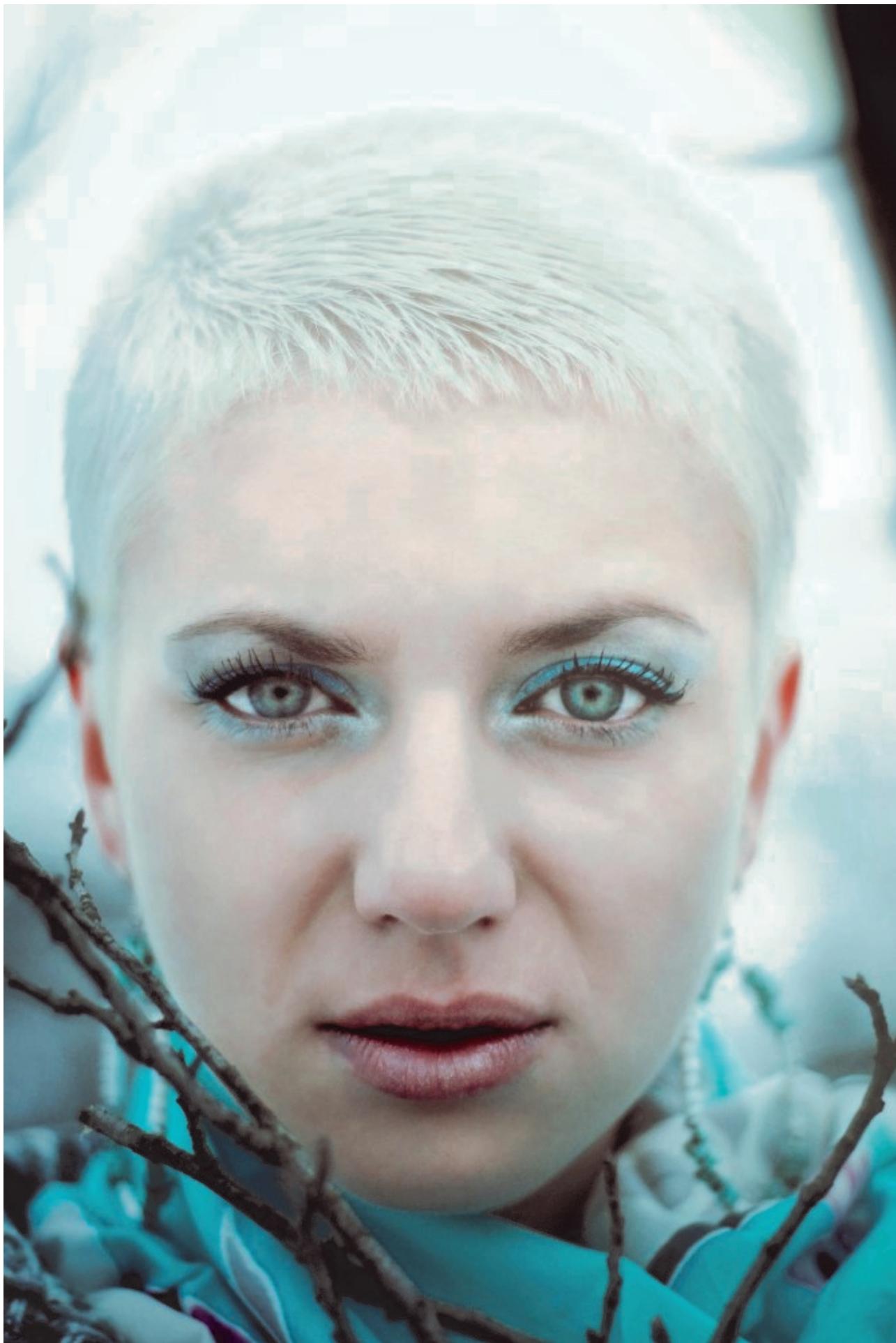


















**Sabahudin Hadžalić**

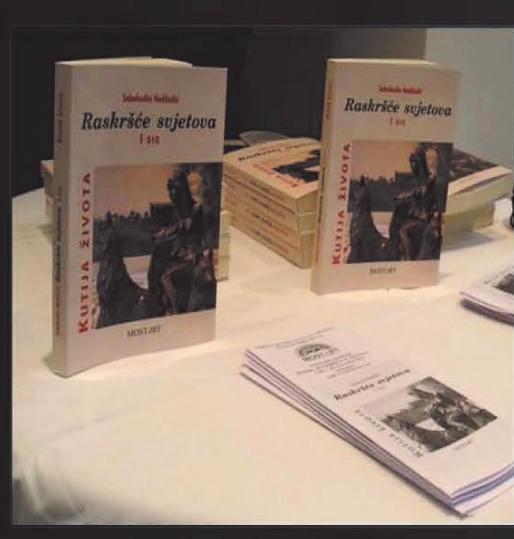
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# DIOGEN



pro kultura magazin pro culture magazine

[www.diogenpro.com](http://www.diogenpro.com)

Year IV - Issue Broj 36 June 2013



**Featuring artist:**  
**Tatjana Bešić Nastić**  
**Montenegro**

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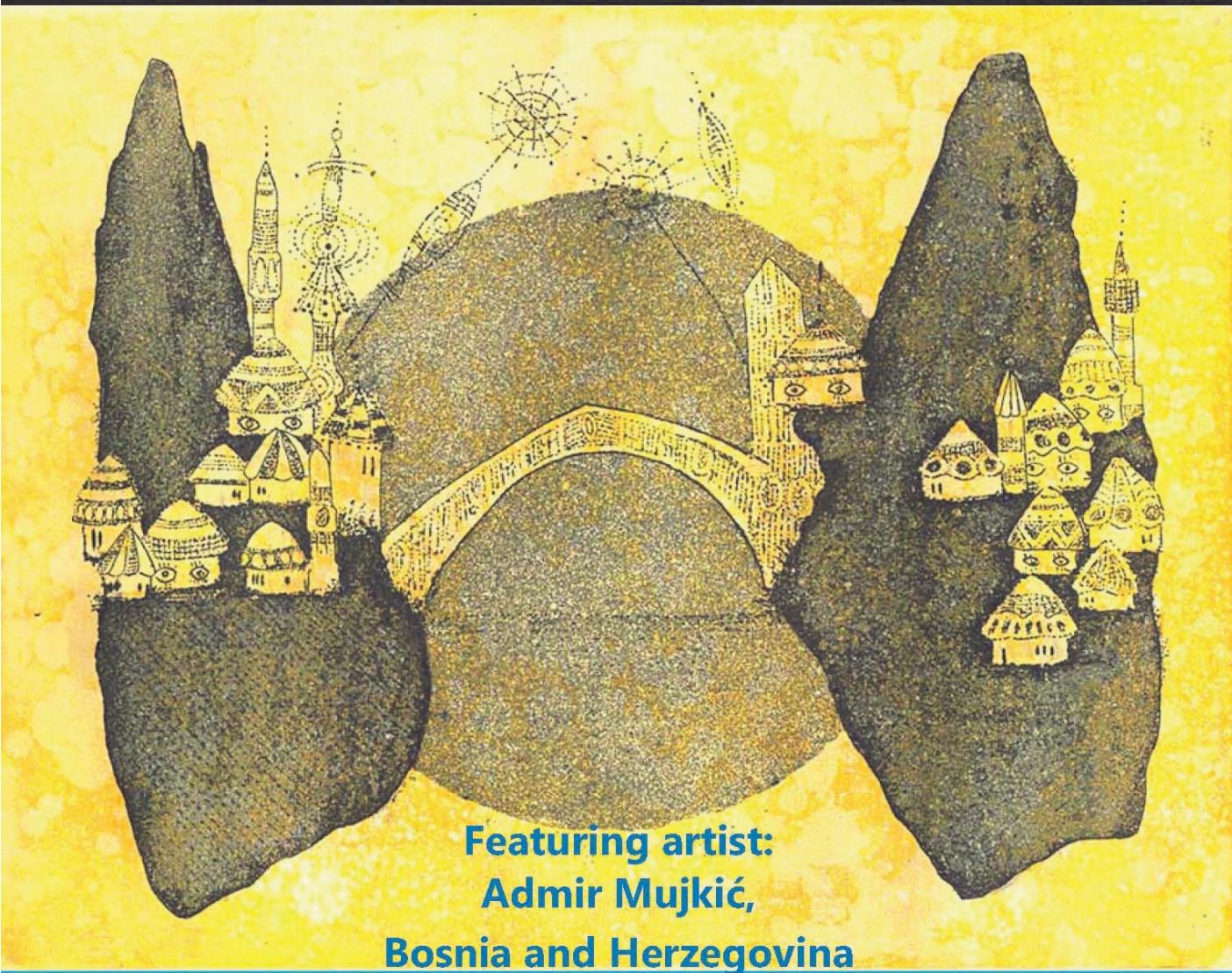
# DIOGEN



pro kultura magazin pro culture magazine

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Year IV - Issue Broj 34 April 2013



Featuring artist:  
**Admir Mujkić,**

**Bosnia and Herzegovina**

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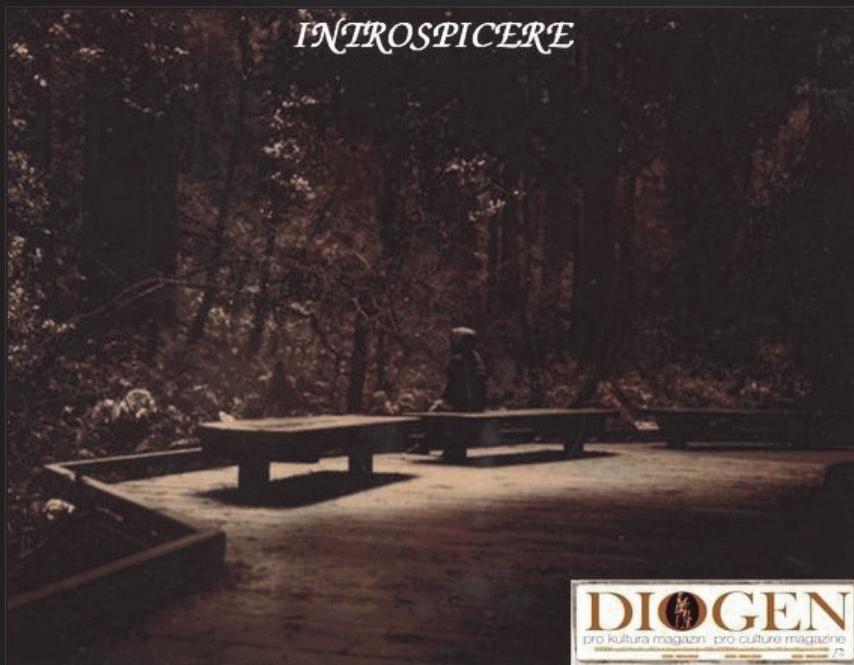




*DIOGEN pro kultura magazin vam predstavlja....*

*DIOGEN pro culture magazine presents to you*

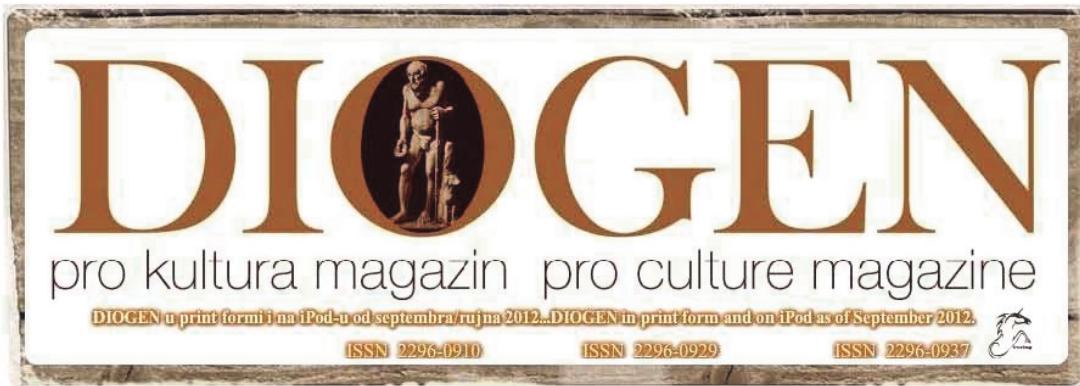
### *INTROSPICERE*



**DIOGEN**  
pro kultura magazin pro culture magazine



**Sabahudin Hadžialić,  
Sarajevo, Bosna i Hercegovina**



**Sabahudin Hadžialić**

### **Totalitet kreacije**

*Angažirana umjetnost kao alternativa...*

Angažirana umjetnost je sublimacija društvenog uticaja, sopstvene pojavnosti, ali i *inner soul* pretpostavki egzistencijalnog uskrsnuća humanosti<sup>1</sup> *par excellance*.

### *Društveni uticaj*

Društveni uticaj proizvodi višestruke refleksije unutar angažirane umjetnosti. Pogotovo ako se to realizira u duboko podijeljenom društvu kao što je Bosna i Hercegovina. Na jednoj strani imamo pojavnu sposobnost umjetnosti poistovjećivanja sa etnicitetom, okruženjem i poslušnošću<sup>2</sup>. Na drugoj strani mosta<sup>3</sup> se nalazi sasvim druga krajnost isključivosti, anarhizma i nepoštovanja<sup>4</sup> svega što dolazi sa druge obale. No, i na samom mostu se nalazi nešto što zaista može biti istinska angažirana umjetnost sa jednakim otklonom i od lijeve i desne opcije. Mogli bi to nazvati *građanskim osvještenjem kritičkog opserviranja realiteta*. Razložna kreacija mogućih modaliteta drugoga i drugaćijeg može se

<sup>1</sup> „Za Zenona iz Kitije, koji je za Edvina Bevana bio više prorok nego filozof, Dobro je ono što čoveka čini nezavisnim od spoljašnjih okolnosti. Jedino je Dobro unutar čoveka. Čovekova volja je izvorište njegovog dostojanstva i njegove potpunosti. Ukoliko pripremi svoju volju na sve što sudbina može da mu doneše, biće spašen, zaštićen od svih napada spoljnog sveta. Kako svetom vlada Bog, ili prirodni zakon, odnosno razum – budući da priroda u čoveku postaje razum – ovo je ono pravilo koje Trelč naziva *apsolutnim* prirodnim zakonom.“ Luj Dimon „Ogledi o individualizmu“ (str.46. IK Clio, Beograd, Srbija, 2004.)

<sup>2</sup> Što i nije ništa drugo do rastvoreni oblik poistovjećenja sa moćnim i jakim vlastodršcem koji je vladao prostorima ex-Yu u periodu 1918-1992

<sup>3</sup> ...preko nemirne vode

<sup>4</sup> sve što kažu „desni“ mi na „lijevoj“ obali isključujemo kao **nonsens sublimaris**

pronaći u pronalaženju formule koja ni jednoga trenutka neće isključivati kvalitet nauštrb kvantita, ali ni *vice versa*. Kako sve navedeno i uobičiti? Najsloženije stvari su u biti najjednostavnije.

Na sljedeći način –

1. Ne isključujući odraz korijena postanka, a uključujući otisak neposrednog komuniciranja.
2. Transparentošću sopstvenog poslanja u susretu sa ogoljenom biografijom realiteta.
3. Uzdržavanjem od nepotizma, nacionalne i gender isključivosti.
4. Naglašavanjem sopstvenih mana kao prepostavki mogućih rješenja – poboljšanjem vlastitog bića društvo sadržajnjim činimo.
5. Nemržnjom kao osnovnom prepostavkom za početno razumijevanje a u kasnijem koraku i bliskošću istovjetnih nakana.
6. Shvatanjem da na duge staze opšte dobro dobija dok pojedinačna dobrobit kratko traje.
7. Otvorenim oblikom komunikacije sa jasnim prepostavkama činjenja usmjerenim konačnoj istini – građani su ljudi na prvom mjestu, a iza toga Bošnjaci (Muslimani), Srbi i Hrvati.

### *Individualnost nauštrb konformizma<sup>5</sup>*

Ako pogledamo suštinu identifikacije na ovim prostorima, ona je uvijek težila zadržavanju tradicionalnih oblika svijesti. Čak i u umjetnosti. Nove vizije su teško pronalazile put do „očiju posmatrača“, ali su uvijek i bile revolucionarne, u skladu sa vremenom i načinom pojave istih. Nedostatak je uvijek bio – neobrazovanost većine manipulisane od strane otuđene manjine, bez obzira bila ona<sup>6</sup> klerikalna ili svjetovna. Čak ako bi i dolazilo do određenih „revolucionarnih“ promjena unutar umjetnosti, ona je uvijek bila kontrolisana i usmjeravana od strane upravo te manjine. No, individualnost nauštrb konformizma se nije jednom pokazala kao

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<sup>5</sup> 1. *Ne isključujući odraz korijena postanka, a uključujući otisak neposrednog komuniciranja.*

<sup>6</sup> manjina

*kreativnost interakcije* za nas, ovdje i sada. I, naravno da je izuzetan uticaj na umjetnost izvršen od strane vladajućih ideologija<sup>7</sup> u proteklih više stotina godina<sup>8</sup> na našim prostorima, ali je upravo individualnost, posebnost svakoga od angažiranih umjetnika nadrasla mediokritetstvo služanjstva pokušavajući donijeti nove vidike unutar sivila svakodnevnice. Kako? Interakcijom identiteta ni jednoga trenutka ne zaboravljujući odakle su došli, bez prestanka putujući sferama sopstvenih nadanja. Ta interakcija identiteta (ljudska, povjesna, duhovna) je stvorila preduslove za stvaranje umjetnosti koja je pomjerala granice ljudske svijesti, ali i realiteta.

### ***Transparentnost kao pretpostavka individualiteta<sup>9</sup>***

Promišljanje o otvorenosti<sup>10</sup> u Bosni i Hercegovini XXI vijeka je potpuno istovjetna viđenju navedenog u prethodnim vijekovima/stoljećima. Uvijek je cilj zadržati za sebe, pod izlikom privatnosti, sve one tajne koje nas čine više životnjama, nego ljudima. Ljudi, pak, s druge strane, žele transparentnošću izbjegći konformizam koji se kod jednog broja Bošnjaka (oprostite, Muslimana) iskazuje u kontradikciji da zbog vlastite vjere ne žele postavljati umjetničke slike<sup>11</sup> na zidove svojih stanova i kuća, dok istovremeno postavljaju jelke<sup>12</sup> za novogodišnje praznike. Dakle, možemo li biti transparentni u utakmici života bivajući angažiranim samo u umjetnosti, dok s druge strane opstajemo samo kao obični poslušnici? Ne možemo, jer tada ni umjetnost više nije svjesnost sopstvenog

<sup>7</sup> Vladajuće ideologije

<sup>8</sup> I danas je itekako prisutan

<sup>9</sup> 2. *Transparentošću sopstvenog poslanja u susretu sa ogoljenom biografijom realiteta.*

<sup>10</sup> Tačnije: transparentnosti

<sup>11</sup> Primjer Islama: „Zabrana figurativne umjetnosti u islamu, zabrana slika u islamu, utjecala je i ima odlučujući utjecaj na razvoj islamske umjetnosti ili umjetnosti u islamu uopće. Nije važno koliko kvalitativno i kvantitativno taj razvoj utječe na razvoj umjetnosti, važan je njegov utjecaj. Ipak, ova zabrana postavlja mnogo pitanja koja su do danas nerazjašnjena: da li uopće ima smisla slikati prirodu i čemu to vodi? Da li je vrijeme koje je na to potrošeno samo vrijeme lične zabave ili vodi nekom rezultatu? Da li fraza slika govori više od hiljadu riječi može nešto i slijepom čovjeku reći? Ne, mnogo važnija je, po vjerovanju muslimana, po kur'anskoj Objavi, riječ, sticanje znanja (čak i onog uz pomoć slika) i samim tim spoznaja, u nama samima, Allaha, dž.š., i tim putem prikazivanja duhovnih slika koje može vidjeti i slijep čovjek: Mi ćemo im pružati dokaze Našu u prostranstvima svemirskim, a i u njima samim, dok im ne bude sasvim jasno da je Kur'an istina. A zar nije dovoljno to što je Gospodar tvoj o svemu obaviješten? (Kur'an, sura Fussilet, 53. ajet).“ Dr. Almir Ibrić – Izvor: [http://www.bilderverbot-islam.com/zasto\\_islam\\_zabranjuje\\_figurativnu\\_umjetnost.htm](http://www.bilderverbot-islam.com/zasto_islam_zabranjuje_figurativnu_umjetnost.htm)

<sup>12</sup> Izvor: <http://www.islambosna.ba/forum/islam/jedno-malo-pitanje!/?wap2> – AbdulFaatir: „Kićenje jelke je praznik nevjernika, i muslimanima nije dozvoljeno da ga upražnjavaju, jet to predstavlja oponašanje nevjernika“.

poslanja, već poruka objedinjujućeg negativnog kolopleta stavova, ali ne naših, već onih drugih. Konformističkih. Jedini izlaz je transparentnost, jačajući na taj način individualitet kvaliteta naspram kolektiviteta osrednjosti. Porukom i djelom, iznad svega.

### ***Angažirani umjetnik nije nacionalni umjetnik već umjetnik nacija<sup>13</sup>***

Ljudskost u umjetnosti se ogleda u iskrenosti, jednakosti, multi-identitetu, i gender otvorenosti. Sve drugo je zamajavanje i dokazivanje upravo činjenice da, kada u umjetnosti stvaramo iskrene slike svijeta u sebi i oko sebe, ne možemo biti do kraja iskreni ako i sopstvenim poslanjem ne činimo da izbjegnemo licemjerstvo koje se reflektira u nepotizmu. Koji, mi to željeli ili ne, dolazi sam po sebi ako smo iole priznati umjetnici unutar životnog poslanja. Angažirani umjetnik nije nacionalni umjetnik, već on uvijek mora biti umjetnik nacija. Jer, u drugačijem obliku nije angažirani umjetnik. I ne može se boriti za jednakost polova i roda ako podržava isključivosti kod gender i polne nomenklature.

### ***Mane kao prednosti<sup>14</sup>***

Angažirani umjetnik se nikada ne smije predati zaobilaženju sopstvenih mana, ma koliko to bolno bilo<sup>15</sup>.

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<sup>13</sup> 3. Uzdržavanjem od nepotizma, nacionalne i gender isključivosti.

<sup>14</sup> 4. Naglašavanjem sopstvenih mana kao prepostavki mogućih rješenja – poboljšanjem vlastitog bića društvo sadržajnijim činimo.

<sup>15</sup> Viktor Dundović, pisac i publicista: "Kritički i preispitivački nastrojen prema svima drugima kao i njihovim postupcima, ali isto tako iskreno i samokritički nemilosrdan i prema sebi samom, dakle, ne štedeći ni sebe ni druge bez obzira na cijenu i posljedice, ostajući jedino dosljedan i vjeran svojoj misiji angažiranog pisca i intelektualca pa makar to bio i Sizifov posao ipak je vrijedilo pokušati biti modernim Prometejem koji se stalno zamjera bogovima sa Olimpa a boreći se i žrtvujući za boljšak onih običnih i smrtnih ljudi." Naglašeno 16.5.2013.g. (Bugojno, Bosna i Hercegovina) na predstavljanju I dijela trilogije – romana RASKRŠĆE SVJETOVA, naziva KUTIJA ŽIVOTA, Sabahudina Hadžalića.

### ***Konsensualnost je alternativa<sup>16</sup>***

Konsensualni oblik svijesti je za Bosnu i Hercegovinu, kada je u pitanju i angažirana umjetnost, jedini izlaz. Poštovanje drugog i drugačijeg nije samo u negaciji kvalitetnog drugog već i u kreiranju multi-identiteta na osnovu kvaliteta drugoga i drugačijeg. I naušrb, zašto da ne, sopstvenog mono-identiteta, ako u sagledavanju sveobuhvatnosti poslanja, shvatimo kako je interakcija ne samo izlaz već i vodilja ka preuzimanju pozitivnih refleksija drugoga i drugačijeg.

### ***Angažirana umjetnost za opšte dobro<sup>17</sup>***

Ali ne kao angažirani umjetnik za opšte dobro naušrb pojedinačne slobode. Individualna sloboda je prepostavka slobodnog društva. Kolektivitet, bez obzira zvali ga mi nacionalnim, liberalnim, vjerskim ili bilo kojim drugim, negira individualnost sa ciljem kontrole od strane otuđenih centara moći unutar samog društva<sup>18</sup>. Opšte dobro se može realizirati samo kroz individualne napore usmjereni opštem<sup>19</sup> ali bez preuzimanja kontrole nad opštim dobrom od strane udruženih konglomerata pojedinačnih nakana. Angažirana umjetnost je usmjerena opštem dobru samo ako vlastitim prikazivanjem aktuelne stvarnosti utiče na mijenjanje svijesti da manipulacija, licemjerstvo, konformizam i isključivost nisu dio atara ovdašnjih.

### ***Multi-identitet kao nadgradnja mono-identiteta<sup>20</sup>***

Obzirom da se u demokratskim društvima vlast može definisati kao „vladavina slobodno izabralih predstavnika naroda“<sup>21</sup>, u tom slučaju građani, kao osnovni dio

<sup>16</sup> 5. Nemržnjom kao osnovnom prepostavkom za početno razumijevanje a u kasnijem koraku i bliskošću istovjetnih nakana.

<sup>17</sup> 6. Shvatanjem da na duge staze opšte dobro dobija dok pojedinačna dobrobit kratko traje.

<sup>18</sup> Juna mjeseca 2013.g. sastanak Bilderberg grupe u Votfordu, Engleska...Juna mjeseca 2013.g. sastanak G8 u Sjevernoj Irskoj (Lough Erne)...Juna mjeseca odluka USA da pomogne sa naoružanjem pobunjenicima u Siriji, a Rusije da pomogne vladajućem režimu u Siriji. „Teorije zavjere ne postoje, ali što djeluju, djeluju.“ (S.H.)

<sup>19</sup> općem

<sup>20</sup> Otvorenim oblikom komunikacije sa jasnim prepostavkama činjenja usmjerenim konačnoj istini – građani su ljudi na prvom mjestu, a iza toga Bošnjaci (Muslimani), Srbi i Hrvati<sup>20</sup>.

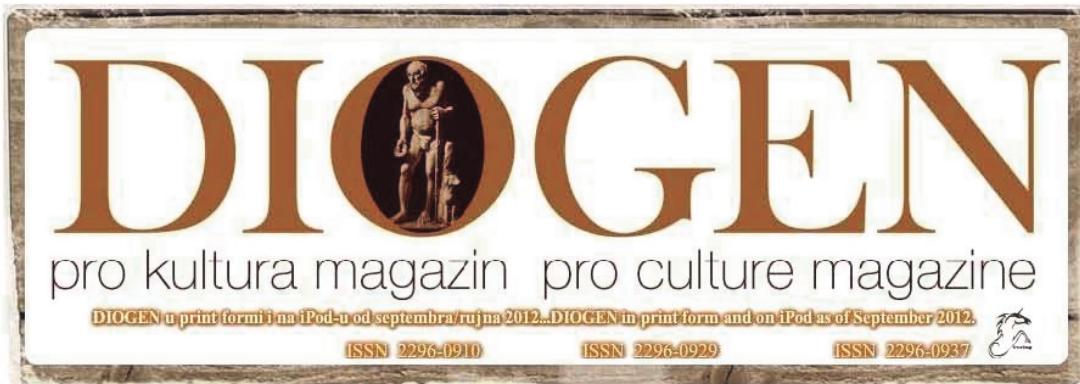
<sup>21</sup> Arnold Lajphart „Modeli demokratije“, str. 75 (Izdavač službeni list SCG, Beograd, CID, Podgorica, 2003.g.)

pretpostavki kreacije naroda države sekularnih težnji i uobličavanja jesu i moraju biti činilac integracije unutar interaktivnog oblika mogućih alternativa svijesti. Angažirani umjetnik-građanin u sebi sadrži multi-identitet kao nadgradnju mono-identiteta koji dobija pripadnošću ovoj ili onoj naciji, vjeri, rasi, genderu. To je za angažiranog umjetnika jedini i nadasve inspirativni cilj -pomoći građaninu<sup>22</sup>, kako bi, unutar totalne kreacije sopstvenog bića, stvorio društvo dobrih namjera. Za sve, prije svega, građane, a iza toga i narode ovdašnje. To je jedini izlaz iz ove „baruštine“<sup>23</sup> svijesti i pojavnosti kojom hodimo a zovemo je Bosnom, i Hercegovinom.

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<sup>22</sup> kao građanin-angažirani umjetnik

<sup>23</sup> Prof.dr. Hidajet Repovac – izrečeno na sesiji Kruga 99, 23.6.2013.g u Sarajevu



**Sabahudin Hadžialić**

### **Totality of creation**

*Engaged art as an alternative ...*

Engaged art is the sublimation of social influence, its own appearance, but also of inner soul of the assumptions of existential resurrection of humanity<sup>1</sup> *par excellence*.

### *The social impact*

Social influence produces multiple reflections within the engaged art. Especially if it is implemented in a deeply divided society such as Bosnia and Herzegovina. On one side we have a phenomenal ability of the arts to identify itself with ethnicity, environment and obedience<sup>2</sup>. On the other side of the *bridge*<sup>3</sup> is quite the other extreme of exclusivity, anarchism and disregarding<sup>4</sup> of everything that comes from

<sup>1</sup> "For Zeno from Kitia, who was for Edwin Bevan more a prophet than a philosopher, it is the Good what makes a human independent from external circumstances. The Good is only within human. Human will is the source of his dignity and his completeness. Insofar as he prepares his will on whatever fate may bring him, will being saved, protected from all attacks from outside world. Having in mind that God governs the world, or natural law, in other words- nous/reason - because the nature in human becomes a reason/nous - this is the rule what Trelič calls absolute natural law. "Louis Dimon "Essays on individualism "(p.46. IK Clio, Belgrade, Serbia 2004).

<sup>2</sup> Which is nothing else than the dissolved form of identification with a powerful and strong president/ruler, who ruled the territories of ex-Yugoslavia in the period 1918-1992

<sup>3</sup> Over troubled water

<sup>4</sup> everything what say "right ones", we on "left" bank excludes as **nonsense sublimaris**

the other bank. But, even on the same *bridge* there is something that can really be a true engaged art with equal deflection from the left and from the right option. We could call it *a civic awakening of critical observation of reality*. Reasonably creation of possible modalities of another and different can be found in finding of a formula that will not in one moment exclude quality at the expense of quantity, but not *vice versa* either. How all of the mentioned to shape up? The most complex things are in the essence the simplest.

As follows -

1. Without prejudice to reflection of the roots of foundation, and including a vestige of brusque communication.
2. Through transparency of the own mission in the meeting with the naked biography of the reality.
3. Abstention from nepotism, ethnic and gender exclusions.
4. Emphasizing of the own flaws as assumptions of the possible solutions – through the improving of the own being we make society substantial.
5. Through non-hatred as a basic assumption for initial understanding and in a later stage even the closeness of identical intentions.
6. Understanding that in the long term common good gains while individual benefit has a short duration.
7. Through the open form of communication with clear assumptions of doing directed towards the ultimate truth - the citizens are the people on first place, and after that the Bosniaks (Muslims), Serbs and Croats.

### ***Individuality at the expense of conformity<sup>5</sup>***

If we look at the substance of the identification within these areas, it always aspired to retain traditional forms of consciousness. Even in the arts, also. New visions are hard to find its way to the "eye of the beholder", but have always been revolutionary, in accordance with the timing and manner of appearance of the same phenomenon. Imperfection has always been - illiteration of majority manipulated

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<sup>5</sup> 1. Without prejudice to reflection of the roots of foundation, and including a vestige of brusque communication.

by the side of alienated minority, regardless of whether this<sup>6</sup> were clerical or secular. Even if it comes to the some "revolutionary" changes in the art, it has always been controlled and directed by mentioned minorities. But individuality in spite of conformity has not proved just only once as an interaction of creativity for us, here and now. And, of course, that the remarkable influence on the art have been made by the ruling ideology<sup>7</sup> within the past several hundred years<sup>8</sup> in our area, but it is precisely individuality, uniqueness of each of the engaged artists transcended mediocrity of serving trying to bring new horizons in the grayness of everyday life. How? Through the interaction of identity, not for one moment forgetting where they came from, constantly traveling over the spheres of their own hopes. This interaction of identities (human, historical, spiritual) has created the preconditions for the creation of art that were shifting boundaries of human consciousness, but of the reality as well.

### *Transparency as a prerequisite for individuality<sup>9</sup>*

Rethinking about openness<sup>10</sup> in Bosnia and Herzegovina of XXI century is completely identical vision of mentioned in the preceding centuries. Always has been aim to keep for ourselves, under the guise of privacy, the secrets that make us more animals than humans. Humans, however, on the other hand, desire to avoid conformism with transparency that within a certain number of Bosniaks (sorry, Muslims) expressed in contradiction that because of their own faith do not want to post paintings<sup>11</sup> on the walls of their apartments and houses, while at the same time

<sup>6</sup>minority

<sup>7</sup>plural

<sup>8</sup>Today very much present as well

<sup>9</sup>2. *Through transparency of the own mission in the meeting with the naked biography of the reality.*

<sup>10</sup>To be more precised: transparency

<sup>11</sup>Example of Islam: "The prohibition of figurative art in Islam, bans paintings in Islam, influenced and has a decisive influence on the development of Islamic art, or art in Islam at all. No matter how qualitatively and quantitatively this development affects the development of the arts, it is important its influence. However, this prohibition raises many issues that are unresolved to this day, that is it even makes sense to paint nature and where it takes us? Is it time that is spent on it only for personal entertainment or leads to a result? Does the phrase - picture says more than a thousand words – can say to a blind man something? No, much more important is, according to the belief of Muslims, according to Quran, the words, the acquisition of knowledge (even the one with the help of image/painting) and thus knowledge, in ourselves, Allah, and through this way of displaying spiritual images/paintings which can be seen by the blind man: We will show them Our signs in the vastness of space, and in them themselves also, until it becomes clear that the Quran is true. Is it not enough that your Lord of yours have been informed about everything? (Qur'an, Surah Fussilat, verse 53). "Dr. Almir Ibrić - Source: [http://www.bilderverbot-islam.com/zasto\\_islam\\_zabranjuje\\_figurativnu\\_umjetnost.htm](http://www.bilderverbot-islam.com/zasto_islam_zabranjuje_figurativnu_umjetnost.htm)

raise up Christmas trees<sup>12</sup> for New Year holidays. So, can we can be transparent in the game of life by being engaged only in the arts, while on the other hand we survives only as an ordinary dociles? We can not, because then no longer art is awareness of the own mission, but just the message of unifying negative bundle of attitudes, and not ours, but those that belongs to others. Conformist kind. The only way out is transparency, thereby strengthening the quality of individuality versus collective of mediocrity. Through the message and acts, above all else.

### ***Engaged artist is not a national artist but the artist of nations<sup>13</sup>***

Humanity in the arts is reflected in the honesty, equality, multi-identity, and gender openness. Everything else is obstruction and proving just the fact that, when we are creating in the art candid pictures of world within and around us, we can not be completely honest if we do not do within our own mission to avoid hypocrisy, which is reflected in nepotism. Which one, we like it or not, it comes by itself if we're even recognized artists within the life mission. Engaged artist is not a national artist, but he always has to be an artist of the nations. Because, in a different form he/she is not engaged artist. And can not fight for gender equality and gender if supports exclusions of gender and gender nomenclature.

### ***Disadvantages as advantages<sup>14</sup>***

Engaged artist must never surrender to the bypass of his/her own faults, no matter how painful it is<sup>15</sup>.

<sup>12</sup> Source: <http://www.islambosna.ba/forum/islam/jedno-malo-pitanje!/?wap2> - AbdulFaatir "Decorating the Christmas tree is a holiday of infidels and Muslims are not allowed to go ahead/to practice that anyway, because it is imitating of the infidels."

<sup>13</sup> 3. Abstention from nepotism, ethnic and gender exclusions.

<sup>14</sup> 4. Emphasizing of the own flaws as assumptions of the possible solutions – through the improving of the own being we make society substantial.

<sup>15</sup> Viktor Dundović, writer and publicist, "A critical and questioning leaning toward all others and their actions, but also honest and self-critical and merciless toward himself, therefore, not sparing himself or others regardless of the cost and consequences, remaining the only consistent and true to his mission of engaged writer and intellectual, even if it is a Sisyphean task is still worth trying to be modern Prometheus who is constantly criticize the gods of Olympus and fighting and sacrificing for the betterment of those ordinary and mortal human." Underlined on

***Consensuality is the alternative<sup>16</sup>***

Consensual form of consciousness is for Bosnia and Herzegovina, when it comes to engaged art as well, the only way out. Respect for others is not just in the non-denial of quality of others but also in the creation of another multi-identity based on the quality of other and different. And despite that, why not, of the own mono-identity, if in reviewing the comprehensiveness of mission, we understand how the interaction is not only way out but also guiding towards taking of the positive reflections of other and different one.

***Engaged art for the common good<sup>17</sup>***

But not as engaged artist for the common good at the expense of individual freedom. Individual freedom is a precondition of a free society. Collectivity, regardless of whether we call it national, liberal, religious or any other, denies individuality in order to control by alienated centers of power within the society itself<sup>18</sup>. Common good can be realized only through individual efforts targeting general/common, but without taking control over the common good by the side of associated conglomerates of individual intentions. Engaged art is directed towards common good only if through its own showing of actual reality on impacts the changing of the minds that manipulation, hypocrisy, conformism and exclusions are not part of the local districts.

<sup>16</sup> 5.2013.g. (in Bugojno, Bosnia and Herzegovina) atg the presentation of the Fisrt part of the trilogy - the novel - CROSSROADS OF THE WORLDS, titled BOX OF LIFE, by Sabahudin Hadzilic.

<sup>16</sup> 5. Through non-hatred as a basic assumption for initial understanding and in a later stage even the closeness of identical intentions.

<sup>17</sup> 6. Understanding that in the long term common good gains while individual benefit has a short duration.

<sup>18</sup> In June 2013 meeting of the Bilderberg Group in Votford, England ... In June 2013 G8 meeting in Northern Ireland (Lough Erne) ... In June decision of USA to help with arms rebels in Syria, and Russia to help the ruling regime in Syria. "Conspiracy theories does not exist, but it works, it works." (S.H.)

*Multi-identity as an upgrade of the mono-identity<sup>19</sup>*

Given that in democratic societies, power can be defined as a "rule of freely elected representatives of the people<sup>20</sup>", in this case, the citizens, as a basic part of the assumptions of creations of nations of the state with secular aspirations and shaping up are are and should be a factor in the integration of interactive forms of possible alternativeto the consciousness. Engaged artist-citizen incorporates multi-identity as upgrade of mono-identity which gets through belonging to this or that nation, religion, race, and gender. It is for engaged artist only and the very inspirational goal-to help citizen<sup>21</sup> in order, within the total creation of its own being, creates the society of good intentions. For all, first and foremost, citizens, and after that, for the local people-nations, here. This is the only way out of this "swamp" of consciousness and manifestation thrhough which we walk and call it Bosnia, and Herzegovina.

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<sup>19</sup> 7. Through the open form of communication with clear assumptions of doing directed towards the ultimate truth - the citizens are the people on first place, and after that the Bosniaks (Muslims), Serbs and Croats.

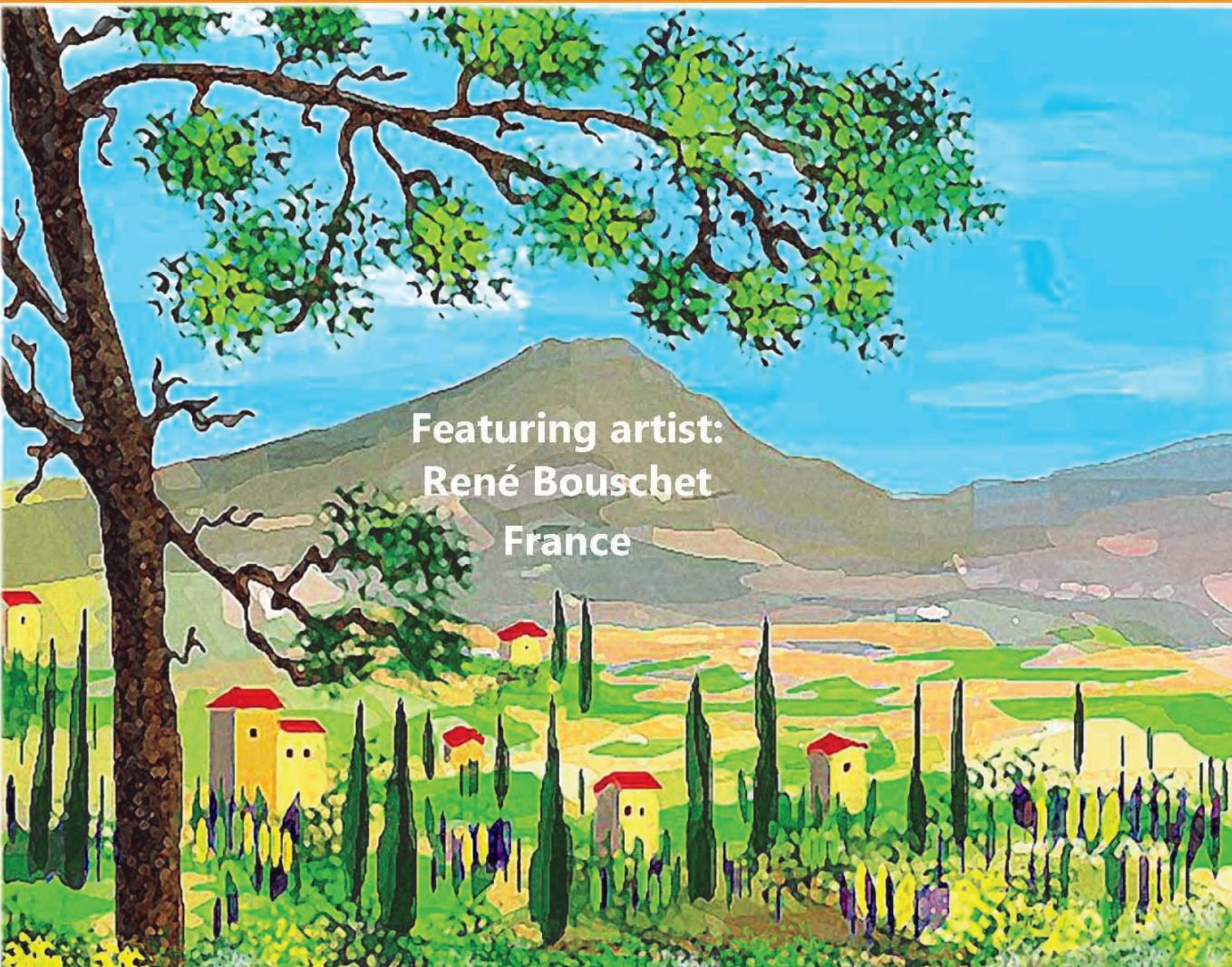
<sup>20</sup> Arnold Lajphart "Models of Democracy," p. 75 (Publisher's official list SCG, Belgrade, CID, Podgorica, 2003)  
<sup>21</sup> as citizen. engaged artist

# DIogen

pro kultura magazin pro culture magazine

[www.diogenpro.com](http://www.diogenpro.com)

Year IV - Issue Broj 31 February 2013



Featuring artist:  
René Bouschet  
France

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pro kultura magazin pro culture magazine

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Year IV - Issue Broj 30 Januar/January 2013



**Featuring artist:**  
**Roman Kissiov**  
**Bulgaria**

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pro kultura magazin pro culture magazine

[www.diogenpro.com](http://www.diogenpro.com)

Year III - Issue Broj 28 Decembar/December 2012

**Featuring artist:**  
**Naida Halilović**  
**Bosnia and Herzegovina**



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# DI GEN

pro kultura magazin pro culture magazine

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Issue No 3.

Godišnjak/Annual 21.3.2013



i/and II dio/part

"Mislio sam da sam zaboravio, ali ništa se izgleda ne zaboravlja, sve se vraća iz zaključanih pretinaca, iz mraka tobožnjeg zaborava, i sve je naše što smo mislili da je već ničije, ne treba nam, a stoji pred nama, svjetluca svojim bivšim postojanjem, podsjećajući nas i ranjavajući. I sveteći se zbog izdaje. Kasno je, sjećanja, uzalud se javljate, beskorisne su vaše nemoćne utjehe i podsjećanja na ono što je moglo da bude, jer što nije bilo, nije ni moglo da bude. A uvijek izgleda lijepo ono što se nije ostvarilo. Vi ste varka koja rada nezadovoljstvo, varka koju ne mogu i ne želim da otjeram, jer me razoružava i tihom tugom brani od patnje."

Meša Selimović, Derviš i smrt

"I thought I had forgotten, but nothing seems to be forgotten, everything is coming back from locked compartments, from the darkness of alleged oblivions, and all belongs to us what we thought that belongs to nobody, and we do not need it, and stands in front of us us, flashing with its former existence, reminding and wounding us. And through the revenge for treason. It's late, memories, vain to answer, useless are your weak consolations and reminders on what could be, because who have not been, it could not be. And always looks nice what did not happen. You are a delusion that generates dissatisfaction, delusion which I can not and I do not want to send away, because it disarm me and with quiet sadness defend from suffering."

Meša Selimović, Death and the Dervish

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pro kultura magazin pro culture magazine

[www.diogen.weebly.com](http://www.diogen.weebly.com)

Year III - Issue Broj 26 Oktobar/October 2012

**Featuring artist:**  
**Stane Jagodič,**  
**Slovenia**



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SVI DRUGI SU DOBRI, MI SMO DRUGAČJI!



ALL OTHERS ARE GOOD, WE ARE DIFFERENT!

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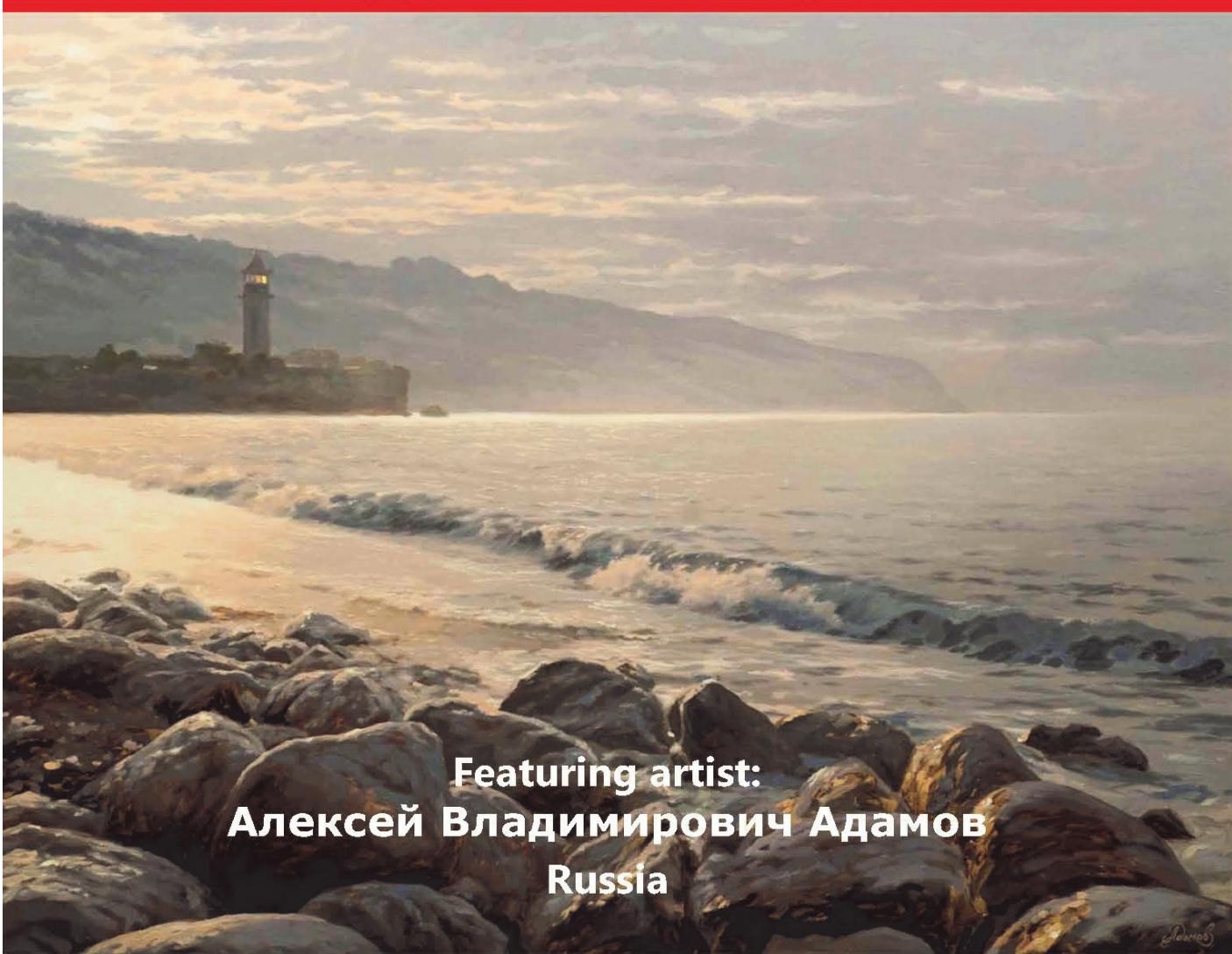
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Year IV - Issue Broj 33 March 2013



Featuring artist:  
**Алексей Владимирович Адамов**  
Russia

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# Igor Lazić

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