

DIOGEN[©]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

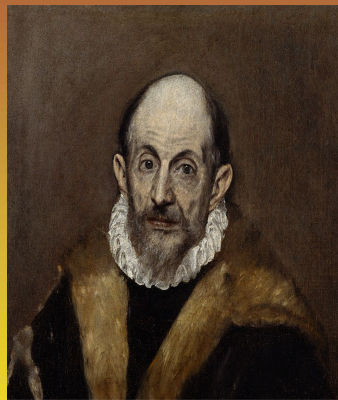
www.diogenpro.com

Year XIV - Issue Broj 134

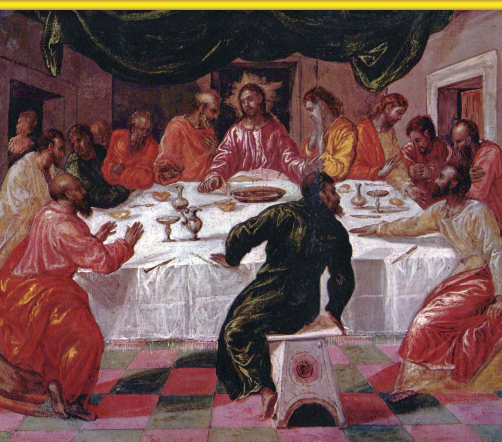
November 2022



El Greco
(Doménikos Theotokópoulos)
Greece - Spain



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





Prof. dr. and Dr. Honoris Causa
Sabahudin Hadžialić

Gl. i odg. urednik od 1.9.2009.g.

Sarajevo, Bosnia and Herzegovina

Editor in chief (since 1.9.2009)



Info: <http://sabahadzi.weebly.com/>

E-mail:

contact_editor@diogenpro.com

Mobile: +387 61 196 707

Goran Vrhunc, Zamjenik gl.i odg.urednika (MLADOST ŽIVJETI
TRAŽI- DIOGEN BUDUĆNOST); od 01.09.2010.g.,

Sarajevo, Bosna i Hercegovina



Deputy editor in chief (Youth is seeking for life- DIOGEN OF THE FUTURE). as of 01.09.2010

Info: <http://goranvrhunc.weebly.com/>

<http://www.diogenpro.com/diogenes-poetes-mladost-youth.html>

E-mail: youth.mladi@diogenpro.com

Mobile: +387 61 493 882

Deputy Editor in chief for International culture, art, science and education

(since 12.6.2014 -

with short brake during 2018 out of personal reasons)



Info: <https://petertase.com/>

Email: pmtase@gmail.com

Mobile: +1 414 544 - 0555



Prof. dr. Ljubica Vasić

Zamjenik gl. i odg

urednika za regionalnu

(Jugoistočna Evropa)

nauku

E-mail:

vasic_ljubica@yahoo.com

Redakcija / Editorial board



Copyright © 2018 Sabahudin Hadžialić & Peter Tase

Design: Sabi / Autors & Sabahudin Hadžialić

Design LOGO - getrhythm as of 1.7.2018

Design LOGO (2009 - 1.7.2018) - Stevo Bašara.

Freelance gl. i odg. urednik od / Freelance Editor in chief as of 2009:
 Sabahudin Hadžialić

All Rights Reserved. Publishers and owners: Peter Tase & Sabahudin Hadžialić
 Whitefish Bay, WI, United States of America

DioGen pro kultura magazin (Online)

ISSN 2296-0929

DioGen pro kultura magazin (Print)

ISSN 2296-0937

Library of Congress USA / Biblioteka - Knjižnica Kongresa SAD

Contact Editorial board E-mail: contact_editor@diogenpro.com;

Narudžbe/Order: <http://www.diogenpro.com/diogen-all-in-one.html>

Pošta/Mail BiH: Sabahudin Hadžialić, Grbavička 32, 71000 Sarajevo i/ili Dr. Wagner 18/II,
 70230 Bugojno, Bosna i Hercegovina

Pošta/Mail USA: Peter Tase, 5023 NORTH BERKELEY BLVD. WHITEFISH BAY, WI, 53217,
 USA

http://www.diogenpro.com/all-issues_svi-brojevi.html

Žarko Milenić, Zamjenik gl. i odg. urednika (Azija - Rusija & EU-Hrvatska) od 14.6.2014.,
(Rijeka-CRO, Brčko-BIH, Moskva-Russia)



Info: <http://diogenplus.weebly.com/zarko-milenic.html>

E-mail: euasia@diogenpro.com

Dr. hab. Dorota Siemieniecka, prof. UMK

Deputy Editor in chief for science since 1.4.2019

Torun, Poland



Info: <https://www.pedagogika.umk.pl/wydzial/pracownicy/?id=2727940>

E-mail: science@diogenpro.com

Mobile: +48 781 440 244

Prof.dr. Hristo Petreski, Zamjenik gl. i odg. urednika
(Makedonske refleksije) od 22.2.2014.
Skopje, Makedonija



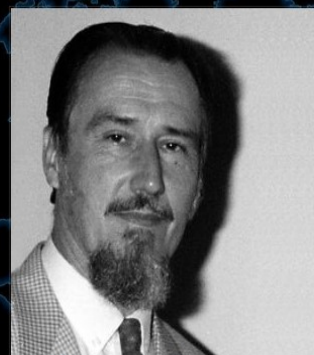
Deputy Editor in chief for
Macedonian reflections as of
22.2.2014 (Skopje, Macedonia)

Info: <http://www.diogenpro.com/makedonske-refleksije.html>

E-mail: feniksmk@hotmail.com



Stane Jagodich, multimedijalni umjetnik,
Zamjenik gl. i odg. urednika (Multimedia Art)
od 22.2.2014.
Ljubljana, Slovenija



fo: <http://www.diogenpro.com/stane-jagodich.html>

-mail: stane.jagodic@gmail.com





El Greco - Doménikos Theotokópoulos
(1.10.1541—7.04.1641
Greece - Spain

Biography (source: <https://www.britannica.com/biography/El-Greco>)

El Greco, byname of **Doménikos Theotokópoulos**, (born 1541, Candia [Iráklion], Crete—died April 7, 1614, Toledo, Spain), master of Spanish painting, whose highly individual dramatic and expressionistic style met with the puzzlement of his contemporaries but gained newfound appreciation in the 20th century. He also worked as a sculptor and as an architect.

Early life and works

El Greco never forgot that he was of Greek descent and usually signed his paintings in Greek letters with his full name, Doménikos Theotokópoulos. He is, nevertheless, generally known as El Greco (“the Greek”), a name he acquired when he lived in Italy, where the custom of identifying a man by designating country or city of origin was a common practice. The curious form of the article (*El*), however, may be the Venetian dialect or more likely from the Spanish.

Because Crete, his homeland, was then a Venetian possession and he was a Venetian citizen, he decided to go to Venice to study. The exact year in which this took place is not known; but speculation has placed the date anywhere from 1560, when he was 19, to 1566. In Venice he entered the studio of Titian, who was the greatest painter of the day. Knowledge of El Greco’s years in Italy is limited. A letter of November 16, 1570, written by Giulio Clovio, an illuminator in the service of Cardinal Alessandro Farnese, requested lodging in the Palazzo Farnese for “a young man from Candia, a pupil of Titian.” On July 8, 1572, “the Greek painter” is mentioned in a letter sent from Rome by a Farnese official to the same cardinal. Shortly thereafter, on September 18, 1572, “Dominico Greco” paid his dues to the guild of St. Luke in Rome. How long the young artist remained in Rome is unknown, because he may have returned to Venice, about 1575–76, before he left for Spain.

The certain works painted by El Greco in Italy are completely in the Venetian Renaissance style of the 16th century. They show no effect of his Byzantine heritage except possibly in the faces of old men—for example, in the *Christ Healing the Blind*. The placing of figures in deep space and the emphasis on an architectural setting in High Renaissance style are particularly significant in his early pictures, such as *Christ Cleansing the Temple*. The first evidence of El Greco’s extraordinary gifts as a portraitist appears in Italy in a portrait of Giulio Clovio and Vincentio Anastagi.

Middle years

El Greco first appeared in Spain in the spring of 1577, initially at Madrid, later in Toledo. One of his main reasons for seeking a new career in Spain must have been knowledge of Philip II’s great project, the building of the monastery of San Lorenzo at El Escorial, some 26 miles (42 km) northwest of Madrid. Moreover, the Greek must have met important Spanish churchmen in Rome through Fulvio Orsini, a humanist and librarian of the Palazzo Farnese. It is known that at least one Spanish ecclesiastic who spent some time in Rome at this period—Luis de Castilla—became El Greco’s intimate friend and was eventually named one of the two executors of his last testament. Luis’ brother, Diego de Castilla, gave El Greco his first commission in Spain, which possibly had been promised before the artist left Italy.

In 1578 Jorge Manuel, the painter’s only son, was born at Toledo, the offspring of Doña Jerónima de Las Cuevas. She appears to have outlived El Greco, and, although he acknowledged both her and his son, he never married her. That fact has puzzled all writers, because he mentioned her in various documents, including his last testament. It may be that El Greco had married unhappily in his youth in Crete or Italy and therefore could not legalize another attachment.

EL GRECO

Biografía en cómic



Biography (source: <https://www.britannica.com/biography/El-Greco>)

For the rest of his life El Greco continued to live in Toledo, busily engaged on commissions for the churches and monasteries there and in the province. He became a close friend of the leading humanists, scholars, and churchmen. Antonio de Covarrubias, a classical scholar and son of the architect Alonso de Covarrubias, was a friend whose portrait he painted. Fray Hortensio Paravicino, the head of the Trinitarian order in Spain and a favourite preacher of Philip II of Spain, dedicated four sonnets to El Greco, one of them recording his own portrait by the artist. Luis de Góngora y Argote, one of the major literary figures of the late 16th century, composed a sonnet to the tomb of the painter. Another writer, Don Pedro de Salazar de Mendoza, figured among the most intimate circle of El Greco's entourage.

The inventories compiled after his death confirm the fact that he was a man of extraordinary culture—a true Renaissance humanist. His library, which gives some idea of the breadth and range of his interests, included works of the major Greek authors in Greek, numerous books in Latin, and others in Italian and in Spanish: Plutarch's *Lives*, Petrarch's poetry, Ludovico Ariosto's *Orlando Furioso*, the Bible in Greek, the proceedings of the Council of Trent, and architectural treatises by Marcus Vitruvius Pollio, Giacomo da Vignola, Leon Battista Alberti, Andrea Palladio, and Sebastiano Serlio. El Greco himself prepared an edition of Vitruvius, accompanied by drawings, but the manuscript is lost.

In 1585 and thereafter El Greco lived in the large, late-medieval palace of the Marqués de Villena. Although it is near the site of the now-destroyed Villena Palace, the museum in Toledo called the Casa y Museo del Greco ("Home and Museum of El Greco") was never his residence. It can be assumed that he needed space for his atelier more than for luxurious living. In 1605 the palace was listed by the historian Francisco de Pisa as one of the handsomest in the city; it was not a miserable ruined structure, as some romantic writers have presumed. El Greco surely lived in considerable comfort, even though he did not leave a large estate at his death.

El Greco's first commission in Spain was for the high altar and the two lateral altars in the conventual church of Santo Domingo el Antiguo at Toledo (1577–79). Never before had the artist had a commission of such importance and scope. Even the architectural design of the altar frames, reminiscent of the style of the Venetian architect Palladio, was prepared by El Greco. The painting for the high altar, *Assumption of the Virgin*, also marked a new period in the artist's life, revealing the full extent of his genius. The figures are brought close into the foreground, and in the Apostles a new brilliance of colour is achieved. The technique remains Venetian in the laying on of the paint and in the liberal use of white highlights; yet the intensity of the colours and the manipulation of contrasts, verging on dissonance, is distinctly El Greco. For the first time, the importance of his assimilation of the art of Michelangelo comes to the fore, particularly in the painting of the *Trinity*, in the upper part of the high altar, where the powerful sculptural body of the nude Christ leaves no doubt of the ultimate source of inspiration. In the lateral altar painting of the *Resurrection*, the poses of the standing soldiers and the contrapposto (a position in which the upper and lower parts of the body are contrasted in direction) of those asleep are also clearly Michelangesque in inspiration.

At the same time, El Greco created another masterpiece of extraordinary originality—the *Espolio* (*Disrobing of Christ*). In designing the composition vertically and compactly in the foreground he seems to have been motivated by the desire to show the oppression of Christ by his cruel tormentors. He chose a method of space elimination that is common to middle and late 16th-century Italian painters known as Mannerists, and at the same time he probably recalled late Byzantine paintings in which the superposition of heads row upon row is employed to suggest a crowd. The original altar of gilded wood that El Greco designed for the painting has been destroyed, but his small sculptured group of the *Miracle of St. Ildefonso* still survives on the lower centre of the frame.



Biography (source: <https://www.britannica.com/biography/El-Greco>)

El Greco's tendency to elongate the human figure becomes more notable at this time—for example, in the handsome and unrestored *St. Sebastian*. The same extreme elongation of body is also present in Michelangelo's work, in the painting of the Venetians Tintoretto and Paolo Veronese, and in the art of the leading Mannerist painters. The increased slenderness of Christ's long body against the dramatic clouds in *Crucifixion with Donors* foreshadows the artist's late style.

El Greco's connection with the court of Philip II was brief and unsuccessful, consisting first of the *Allegory of the Holy League (Dream of Philip II; 1578–79)* and second of the *Martyrdom of St. Maurice (1580–82)*. The latter painting did not meet with the approval of the king, who promptly ordered another work of the same subject to replace it. Thus ended the great artist's connection with the Spanish court. The king may have been troubled by the almost shocking brilliance of the yellows as contrasted to the ultramarine in the costumes of the main group of the painting, which includes St. Maurice in the centre. On the other hand, to the modern eye El Greco's daring use of colour is particularly appealing. The brushwork remains Venetian in the way that the colour suggests form and in the free illusionistic and atmospheric creation of space.

The *Burial of the Count de Orgaz (1586–88)* is universally regarded as El Greco's masterpiece. The supernatural vision of Gloria ("Heaven") above and the impressive array of portraits represent all aspects of this extraordinary genius's art. El Greco clearly distinguished between heaven and earth: above, heaven is evoked by swirling icy clouds, semiabstract in their shape, and the saints are tall and phantomlike; below, all is normal in the scale and proportions of the figures. According to the legend, Saints Augustine and Stephen appeared miraculously to lay the Count de Orgaz in his tomb as a reward for his generosity to their church. In golden and red vestments they bend reverently over the body of the count, who is clad in magnificent armour that reflects the yellow and reds of the other figures. The young boy at the left is El Greco's son, Jorge Manuel; on a handkerchief in his pocket is inscribed the artist's signature and the date 1578, the year of the boy's birth. The men in contemporary 16th-century dress who attend the funeral are unmistakably prominent members of Toledan society. El Greco's Mannerist method of composition is nowhere more clearly expressed than here, where all of the action takes place in the frontal plane.

Later life and works of El Greco

From 1590 until his death El Greco's painterly output was prodigious. His pictures for the churches and convents of the Toledan region include the *Holy Family with the Magdalen* and the *Holy Family with St. Anne*. He repeated several times the *Agony in the Garden*, in which a supernatural world is evoked through strange shapes and brilliant, cold, clashing colours. The devotional theme of *Christ Carrying the Cross* is known in 11 originals by El Greco and many copies. El Greco depicted most of the major saints, often repeating the same composition: St. Dominic, Mary Magdalen, St. Jerome as cardinal, St. Jerome in penitence, and St. Peter in tears. St. Francis of Assisi, however, was by far the saint most favoured by the artist; about 25 originals representing St. Francis survive and, in addition, more than 100 pieces by followers. The most popular of several types was *St. Francis and Brother Leo Meditating on Death*.

Two major series (*Apostolados*) survive representing Christ and the Twelve Apostles in 13 canvases: one in the sacristy of Toledo Cathedral (1605–10) and another, unfinished set (1612–14) in the El Greco House and Museum at Toledo. The frontal pose of the Christ blessing in this series suggests a medieval Byzantine figure, although the colour and brushwork are El Greco's personal handling of Venetian technique. In these works the devotional intensity of mood reflects the religious spirit of Roman Catholic Spain in the period of the Counter-Reformation. Although Greek by descent and Italian by artistic preparation, the artist became so immersed in the religious environment of Spain that he became the most vital visual representative of Spanish mysticism. Yet, because of the combination of these three cultures, he developed into an artist so individual that he belongs to no conventional school but is a lonely genius of unprecedented emotional power and imagination.



Biography (source: <https://www.britannica.com/biography/El-Greco>)

Several major commissions came El Greco's way in the last 15 years of his life: three altars for the Chapel of San José, Toledo (1597–99); three paintings (1596–1600) for the Colegio de Doña María de Aragon, an Augustinian monastery in Madrid; and the high altar, four lateral altars, and the painting *St. Ildefonso* for the Hospital de la Caridad at Illescas (1603–05).

Extreme distortion of body characterizes El Greco's last works—for example, the *Adoration of the Shepherds*, painted in 1612–14 for his own burial chapel. The brilliant, dissonant colours and the strange shapes and poses create a sense of wonder and ecstasy, as the shepherd and angels celebrate the miracle of the newly born child. In the unfinished *Vision of St. John*, El Greco's imagination led him to disregard the laws of nature even more. The gigantic swaying figure of St. John the Evangelist, in abstractly painted icy-blue garments, reveals the souls of the martyrs who cry out for deliverance. In like manner, the figure of the Madonna in the *Immaculate Conception* (1607–14), originally in the Church of San Vicente, floats heavenward in a paroxysm of ecstasy supported by long, distorted angels. The fantastic view of Toledo below, abstractly rendered, is dazzling in its ghostly moonlit brilliance, and the clusters of roses and lilies, symbols of the Virgin's purity, are unalloyed in their sheer beauty.

In his three surviving landscapes, El Greco demonstrated his characteristic tendency to dramatize rather than to describe. The *View of Toledo* (c. 1595) renders a city stormy, sinister, and impassioned with the same dark, foreboding clouds that appear in the background of his earlier *Crucifixion with Donors*. Painting in his studio, he rearranged the buildings depicted in the picture to suit his compositional purpose. *View and Plan of Toledo* (1610–14) is almost like a vision, all of the buildings painted glistening white. An inscription by the artist on the canvas explains quite fancifully that he had placed the Hospital of San Juan Bautista on a cloud in the foreground so that it could better be seen and that the map in the picture shows the streets of the city. At the left, a river god represents the Tagus, which flows around Toledo, a city built on rocky heights. Although El Greco had lived in Italy and in Rome itself, he rarely used such classical Roman motives.

The one picture by El Greco that has a mythological subject, so dear to most Renaissance artists, is the *Laocoon* (1610–14). For ancient Troy he substituted a view of Toledo, similar to the one just discussed, and he displayed little regard for classical tradition in painting the highly expressive but great, sprawling body of the priest.

Although El Greco was primarily a painter of religious subjects, his portraits, though less numerous, are equally high in quality. Two of his finest late works are the portraits of *Fray Felix Hortensio Paravicino* (1609) and *Cardinal Don Fernando Niño de Guevara* (c. 1600). Both are seated, as was customary after the time of Raphael in portraits presenting important ecclesiastics. Paravicino, a Trinitarian monk and a famous orator and poet, is depicted as a sensitive, intelligent man. The pose is essentially frontal, and the white habit and black cloak provide highly effective pictorial contrasts. Cardinal Niño de Guevara, in crimson robes, is almost electrical in his inherent energy, a man accustomed to command. El Greco's portrait of *Jeronimo de Cevallos* (1605–10), on the other hand, is most sympathetic. The work is half-length, painted thinly and limited to black and white. The huge ruff collar, then in fashion, enframes the kindly face. By such simple means, the artist created a memorable characterization that places him in the highest rank as a portraitist, along with Titian and Rembrandt.

No followers of any consequence remained in Toledo after El Greco's death in 1614. Only his son and a few unknown painters produced weak copies of the master's work. His art was so personally and so highly individual that it could not survive his passing. Moreover, the new Baroque style of Caravaggio and of the Carracci soon supplanted the last surviving traits of 16th-century Mannerism.

PARIS PHOTO



From 10 to 13 November at the Grand Palais Ephemere
The opening and preview will take place on Wednesday, November 9th, 2022.

Paris Photo is the most important photography fair in the world and this year Photon Gallery is participating for the fourth time. This year we will be presenting at the main sector, at booth **A27**, with six photo artists, whose photo works show the diversity of Central European photography spanning several decades.

It is a great honor to present two internationally recognized representatives of the Czech photographic avant-garde from the first half of the century - **Jaroslav Rössler** and **Jaromir Funke**. **Vladimir Birgus** is known for his specific subjective documentary approach, while **Roberto Kusterle**, **Stane Jagodič**, and **Branko Lenart** have derived from broader neo-avantgarde tendencies in post-war art, also revealing rather diverse creative approaches and strategies. Photon Gallery will also present books and special editions of the aforementioned artists at the stand, and we are also preparing a special event with prof. Vladimir Birgus, a renowned author and expert in Central European photography.

GALERIJA PHOTON NA SEJMU PARIS PHOTO 2022

Od 10. do 13. novembra v Grand Palais Ephemere

Otvoritev in predpremiere bosta v sredo, 9. novembra 2022.

Paris Photo je najpomembnejši fotografski sejem na svetu in Galerija Photon na njem letos sodeluje že četrtoč. Letos se bomo predstavili v glavnem sektorju, na **stojnici A27**, s šestimi fotografskimi umetniki, katerih fotografska dela kažejo raznolikost srednjeevropske fotografije v razponu nekaj desetletij.

V veliko čast nam je, da lahko na Paris Photo predstavljamo dva mednarodno priznana predstavnika češke fotografske avantgarde iz prve polovice stoletja - to sta **Jaroslav Rössler** in **Jaromir Funke**. **Roberto Kusterle**, **Stane Jagodič** in **Branko Lenart** s svojimi opusi zaznamujejo srednjeevropsko povojno avtorsko fotografijo. Izhajajo iz širše neoavantgardne umetnosti, kažejo pa precej raznolike ustvarjalne pristope in strategije. Galerija Photon bo na stojnici predstavljala tudi knjige in posebne edicije omenjenih avtorjev, v sodelovanju s češkim kulturnim centrom pa pripravljamo pogovor s prof. **Vladimirjem Birgusom**, priznanim strokovnjakom za srednjeevropsko fotografijo.





























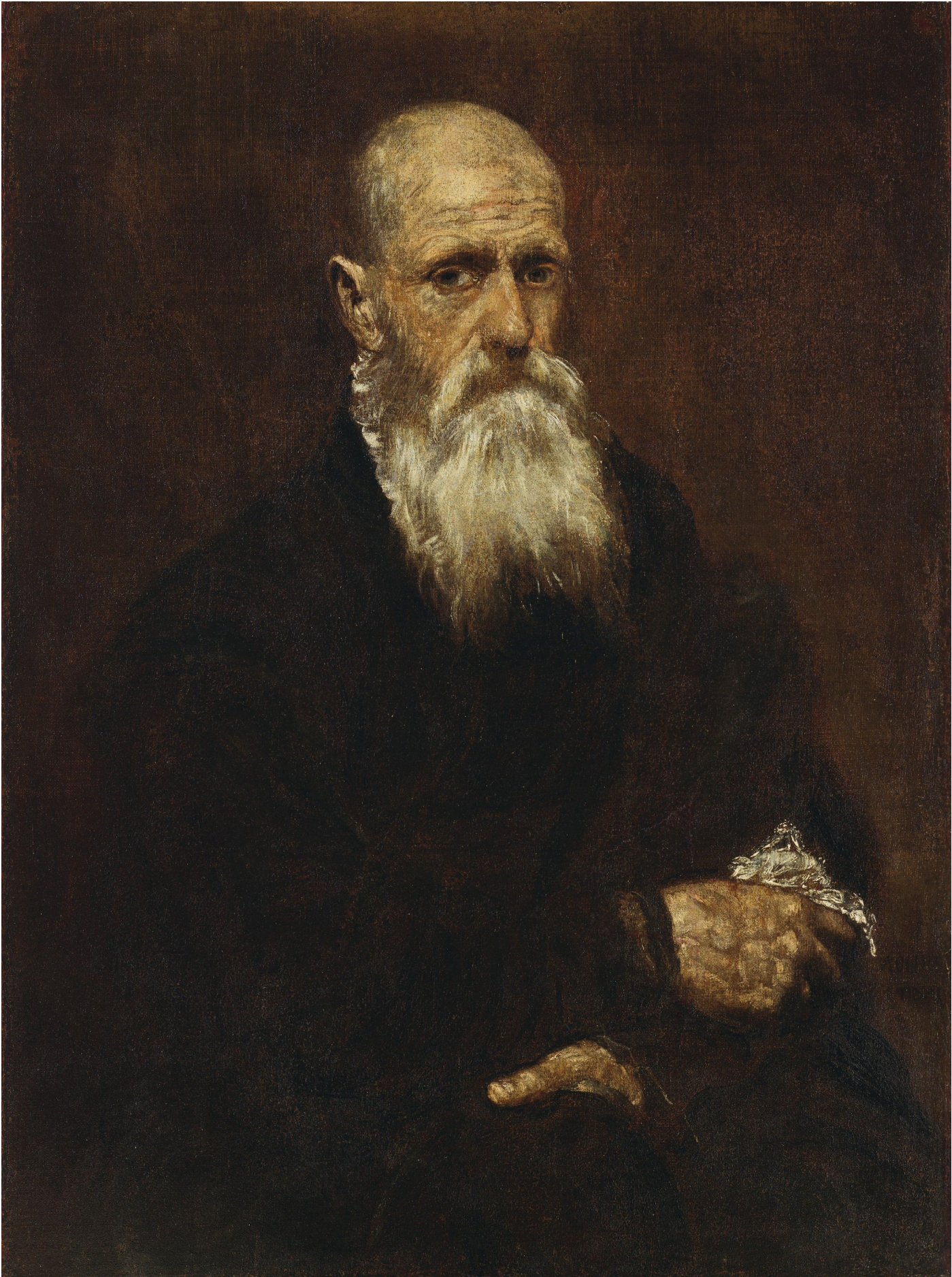




































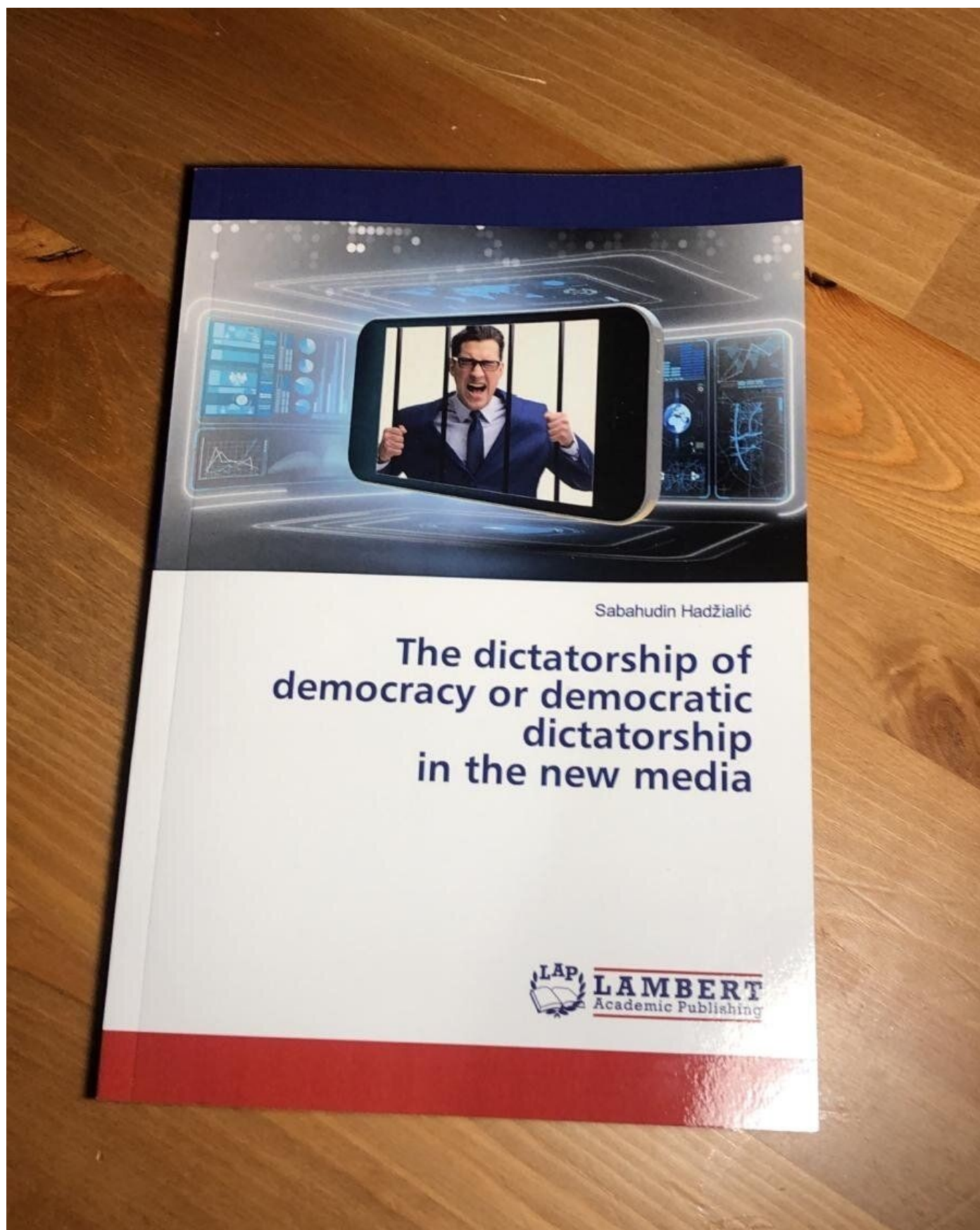










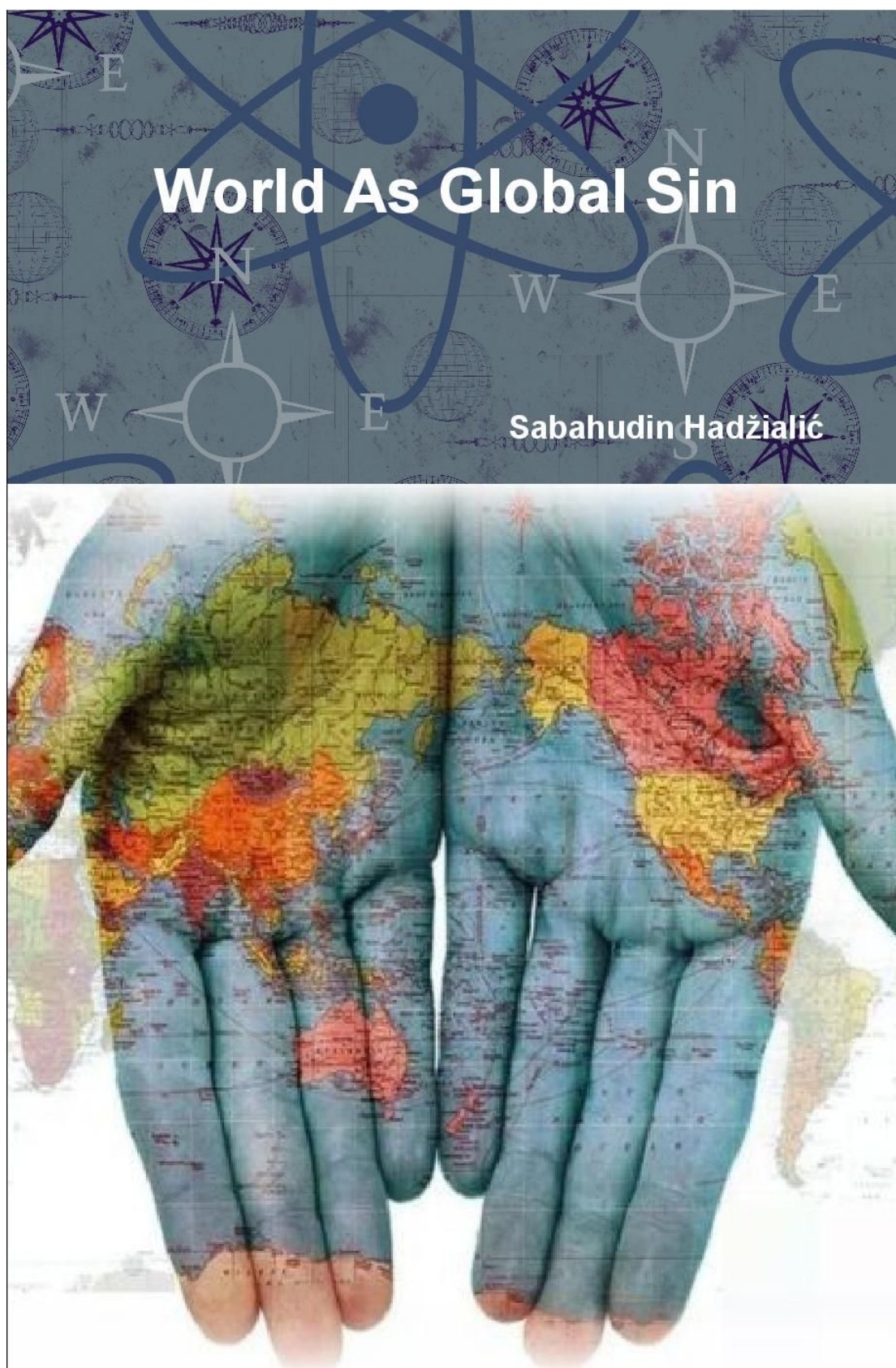


Publisher - Lambert Academic Publishing, Germany & Latvia, July 2019

More info about author here: <http://sabahadzi.weebly.com>

Order1: https://www.amazon.com/dictatorship-democracy-democratic-new-media/dp/3659537071/ref=sr_1_1?keywords=9783659537073&qid=1563972489&s=gateway&sr=8-1

Order 2: <https://www.morebooks.de/store/gb/book/the-dictatorship-of-democracy-or-democratic-dictatorship-in-the->



Publisher - EURASIA REVIEW (USA), 2018

More info about author here: <http://sabahadzi.weebly.com>

....and order your copy here:

e-book - https://www.amazon.com/s/ref=nb_sb_noss?url=node%3D154606011&field-keywords=sabahudin+hadzialic

print copy: <http://www.lulu.com/shop/sabahudin-had%C5%BEiali%C4%87/world-as-global->

DIOGEN[©]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

www.diogenpro.com

Year XIII - Issue Broj 127

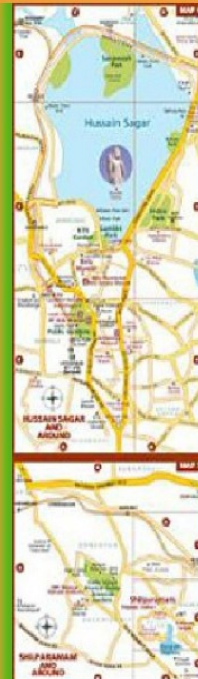
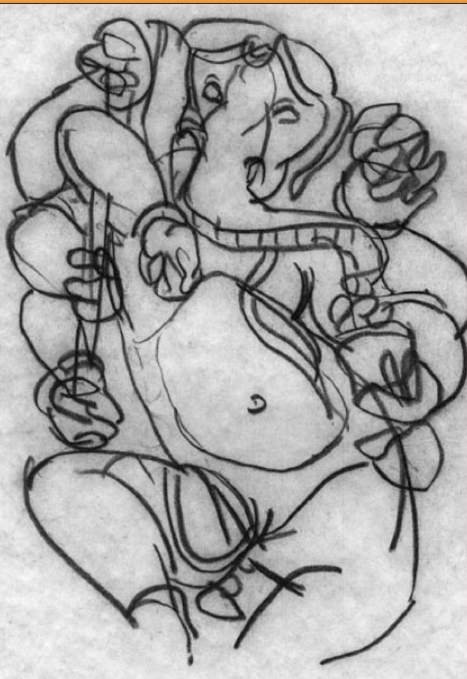
March 2022

क ख ग घ ङ
 च छ ज झ ञ
 ट ठ ड ढ ण
 त थ द ध न
 प फ ब भ म
 य र ल व
 श स ष ह ळ
 क्ष ज्ञ श्र
 अ इ उ ऊ ए

Mahendra Patel
India



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



DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

www.diogenpro.com

Year XIV - Issue Broj 133

October 2022



Stevo Basara
Canada




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



**REZULTATI SELEKCIJE DO
01.10.2022.**

Media partner

<https://vivaba.com/>
Submit on  FilmFreeway

**VIVA FILM FESTIVAL 8
OKTOBAR 2022.**

SARAJEVO . KAKANJ . VAREŠ . VIŠEGRAD . BIJE LJINA . LUKAVAC . MOSTAR . LJUBUŠKI . VITEZ . BIHAĆ . PRIJEDOR . ORAŠJE . GORAŽDE
KLADANJ . VISOKO . BOSANSKI PETROVAC . PRNJAVOR . JAJCE . KONJIC . LIVNO

Jedan festival – Svi gradovi

DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

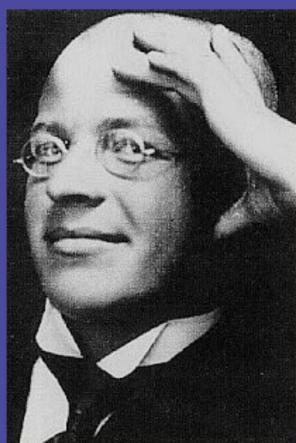
www.diogenpro.com

Year XII - Issue Broj 122

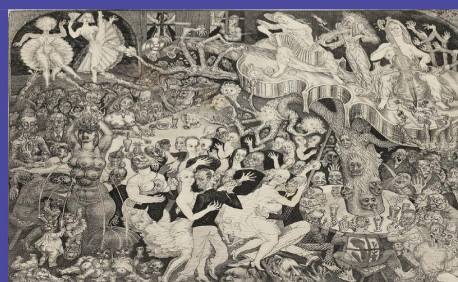
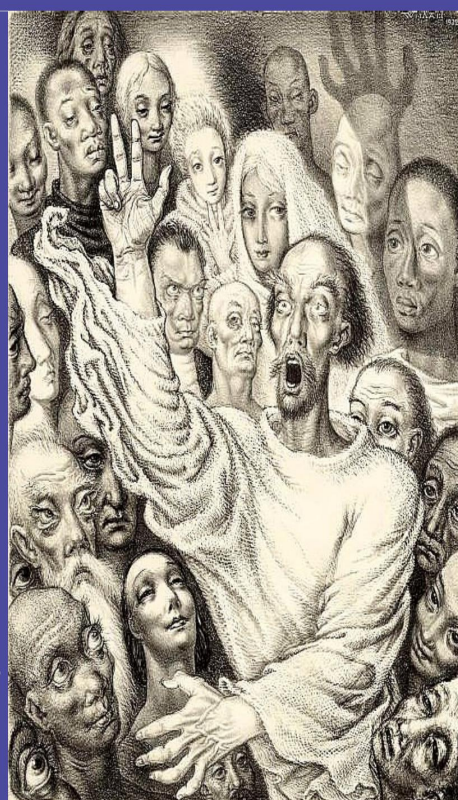
September 2021



Eduard Wiiralt
Estonia



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



VIVA FILM FESTIVAL 7th

22nd - 26th September 2021

Sarajevo . Kakanj . Vareš . Višegrad . Bijeljina . Lukavac . Mostar . Ljubuški . Vitez . Bihać . Prijedor . Orašje . Goražde . Kladanj . Visoko .
Bosanski Petrovac . Prnjavor

MEDIA PARTNER
DIOGEN pro culture magazine

<https://vivaba.com/>

One Festival – All Cities

DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

www.diogenpro.com

Year XII - Issue Broj 119

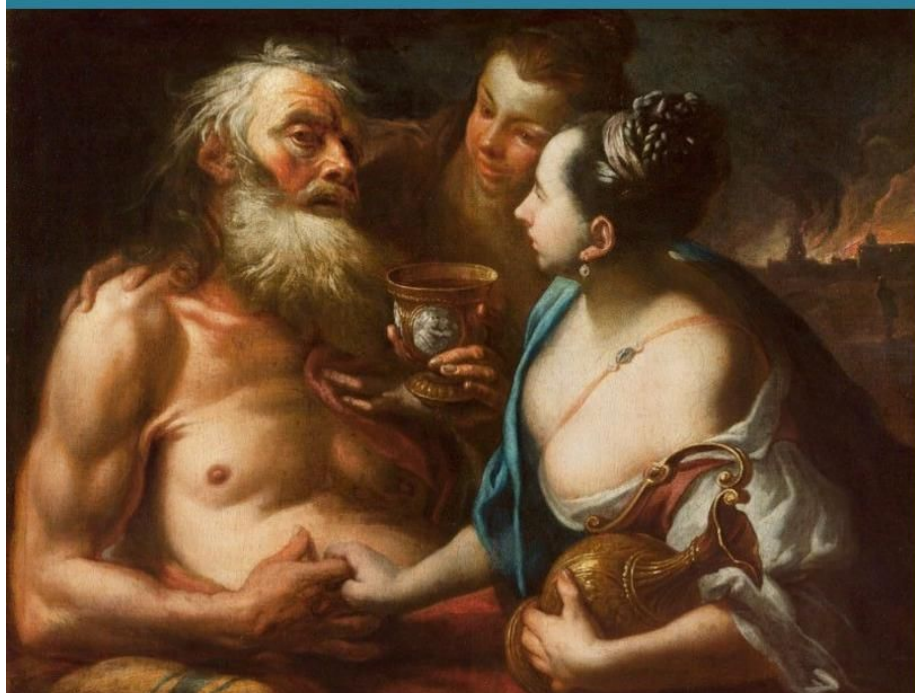
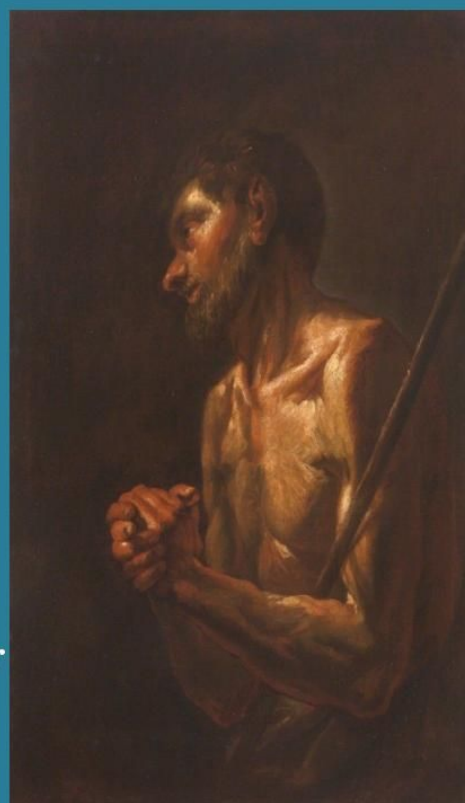
May 2021



Petr Brandl
Czech Republic



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



DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

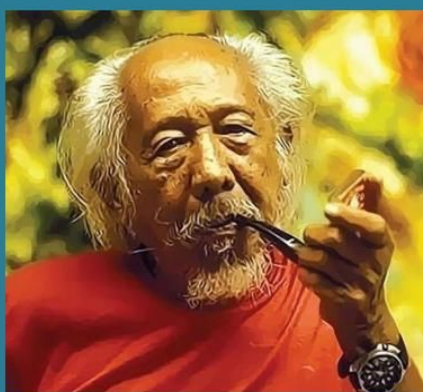
www.diogenpro.com

Year XII - Issue Broj 118

April 2021



Affandi Koesoema
Indonesia



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



The Devil's Playground



by

Sabahudin Hadžialić

translated from Bosnian, Serbian,
Croatian, and Montenegrin

TRANSCENDENT ZERO PRESS

Purchase your copy of the book of selected poems here through click on AMAZON

Љубица Васић
АМЕРИЧКИ ПОСТВИЈЕТНАМСКИ МУШКИ ИДЕНТИТЕТ



Црвена линија

Љубица Васић

АМЕРИЧКИ ПОСТВИЈЕТНАМСКИ МУШКИ ИДЕНТИТЕТ

Крагујевац 2018

Izdavač – Filološko-umetnički fakultet, Univerzitet u Kragujevcu, Srbija, 2018.g.

Više informacija o knjizi iz pera recenzenta:

<http://www.diogenpro.com/medij-komunikacija-sociologija-filozofija-knjiga.html>

Narudžba 1: <https://www.korisnknjiga.com/americki-postvijetnamski-muski-identitet-naslov-194216>

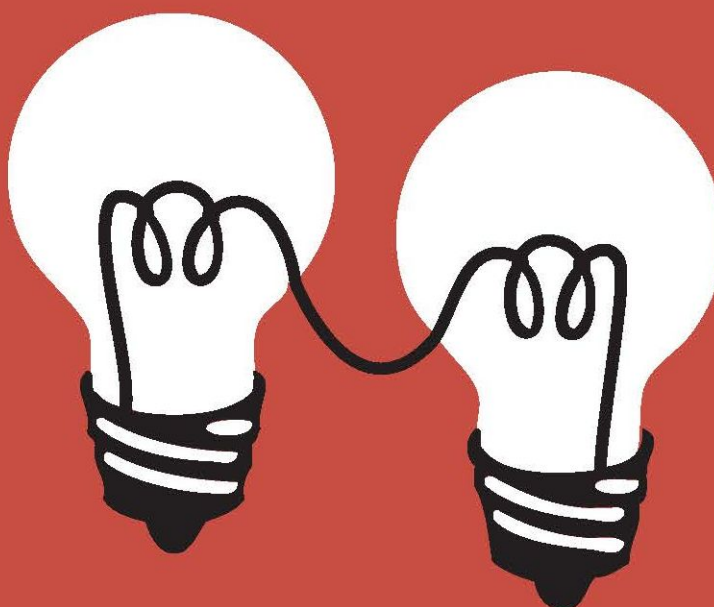
Narudžba 2:

https://www.delfi.rs/knjige/168589_americki_postvijetnamski_muski_identitet_knjiga_delfi_knjizare.html

INTRODUCTION TO SOCIAL INNOVATION

EDITED BY GILBERTO MARZANO
AND MIROSŁAW GREWIŃSKI

MIMESIS
INTERNATIONAL



More info about authors [here](#)and order your copy [here](#)

Eurasia Review

Media Literacy and Media Ethics, the only way out

**Assoc. Prof. Dr. & Dr. Honoris Causa
Sabahudin Hadžialić
USA, 2019**

Publisher - EURASIA REVIEW (USA), October 2019

More info about author here: <http://sabahadzi.weebly.com>

....and order your copy here:

e-book - [https://www.amazon.com/Media-Literacy-Ethics-only-way-](https://www.amazon.com/Media-Literacy-Ethics-only-way-ebook/dp/B07ZM3XVKW/ref=sr_1_1?keywords=Sabahudin+Hadzialic&qid=1572290998&s=amazon-devices&sr=8-1)

[ebook/dp/B07ZM3XVKW/ref=sr_1_1?keywords=Sabahudin+Hadzialic&qid=1572290998&s=amazon-devices&sr=8-1](https://www.amazon.com/Media-Literacy-Ethics-only-way-ebook/dp/B07ZM3XVKW/ref=sr_1_1?keywords=Sabahudin+Hadzialic&qid=1572290998&s=amazon-devices&sr=8-1)

print copy: <http://www.lulu.com/shop/sabahudin-had%C5%BEiali%C4%87/media-literacy-and-media-ethics-the-only-way-out/paperback/product-24293931.html>

DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

www.diogenpro.com

Year XII - Issue Broj 117

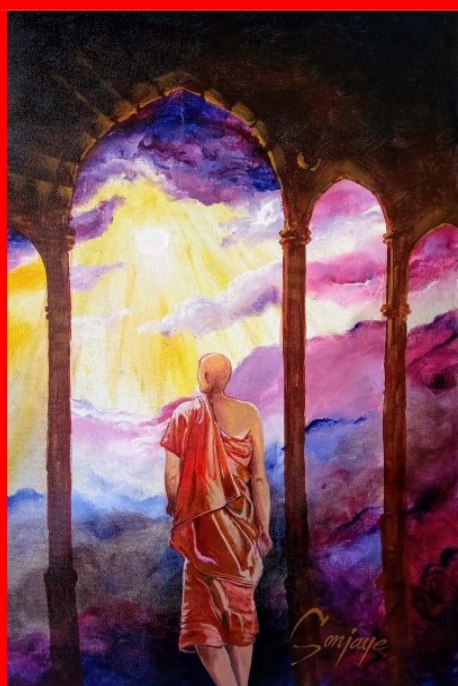
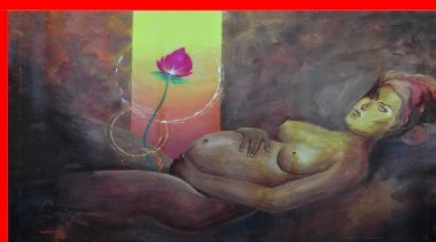
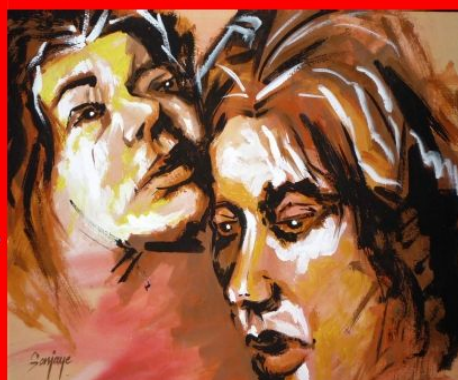
March 2021



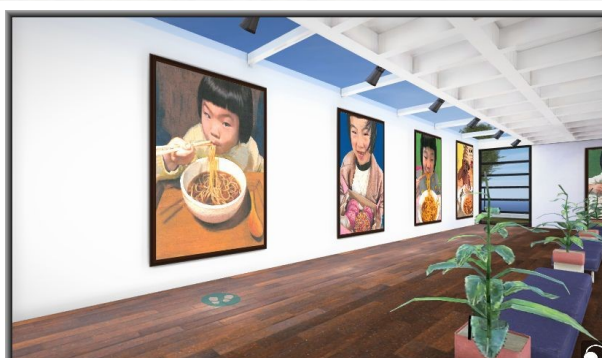
*Kala Ratn Sonjaye Maurya
India*



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



DIOGEN pro culture online museum



Just click on the photos above....



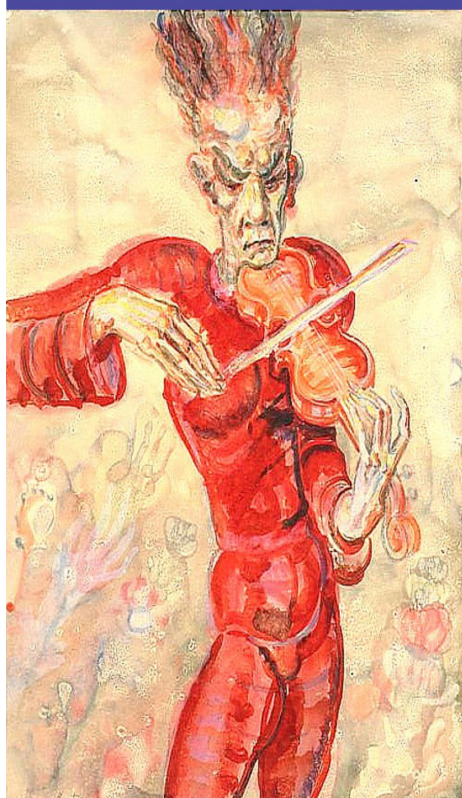
DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

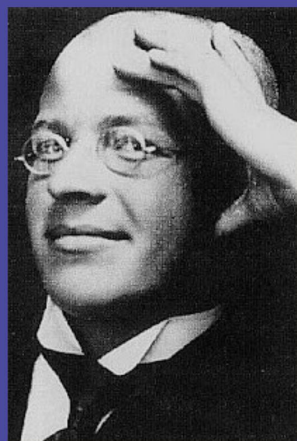
www.diogenpro.com

Year XII - Issue Broj 122

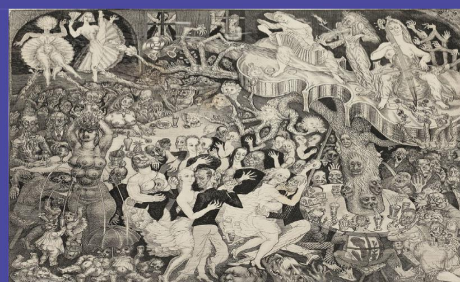
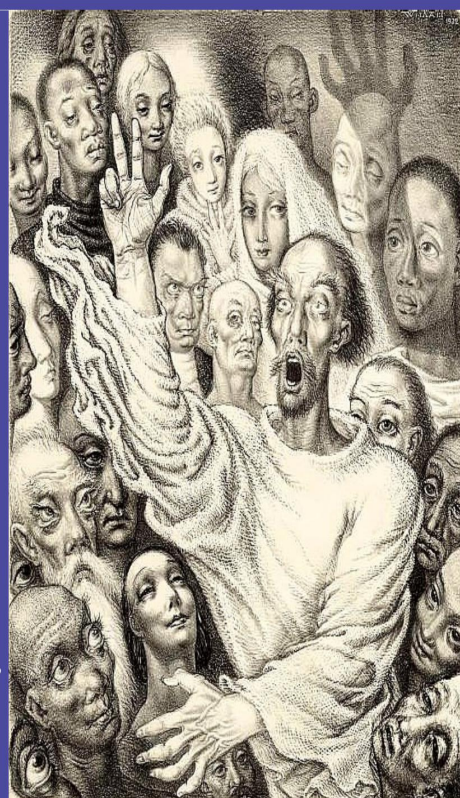
September 2021



Eduard Wiiralt
Estonia



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



VIVA FILM FESTIVAL 7th

22nd - 26th September 2021

Sarajevo . Kakanj . Vareš . Višegrad . Bijeljina . Lukavac . Mostar . Ljubuški . Vitez . Bihać . Prijedor . Orašje . Goražde . Kladanj . Visoko .
Bosanski Petrovac . Prnjavor

MEDIA PARTNER
DIOGEN pro culture magazine

<https://vivaba.com/>

One Festival - All Cities

DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

www.diogenpro.com

Year XII - Issue Broj 112

October 2020



*Francisco José de Goya y
Lucientes*
Spain



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



Media partner

One festival - All cities


vivaba.com

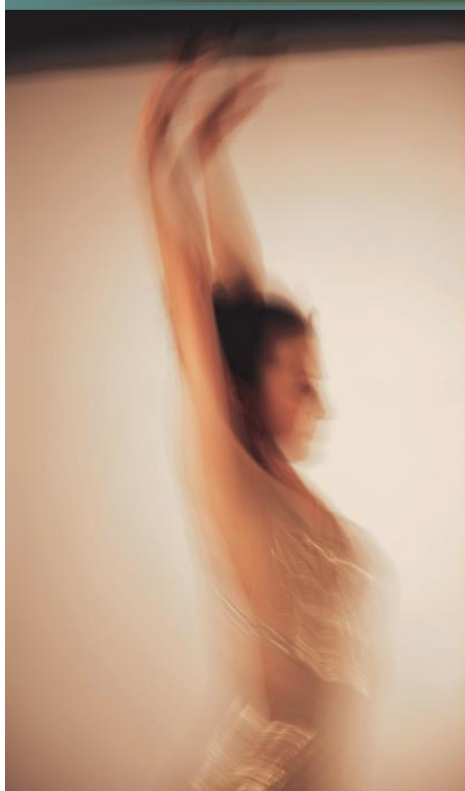
DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

www.diogenpro.com

Year XII - Issue Broj 110

July/August 2020



Anna Shumanskaia
Russia & France



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



Media partner

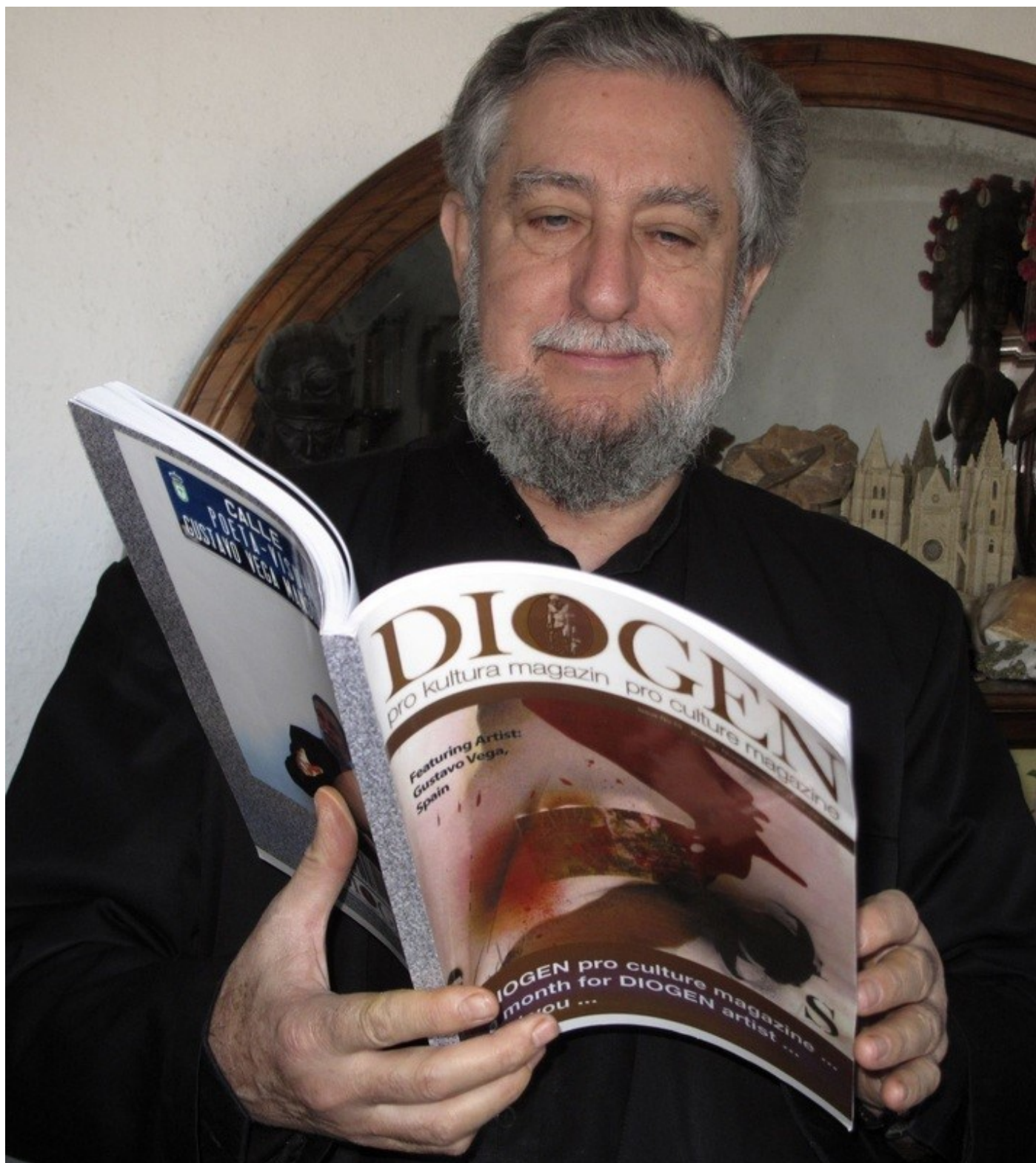
VIVA FILM FESTIVAL 6

vivaba.com

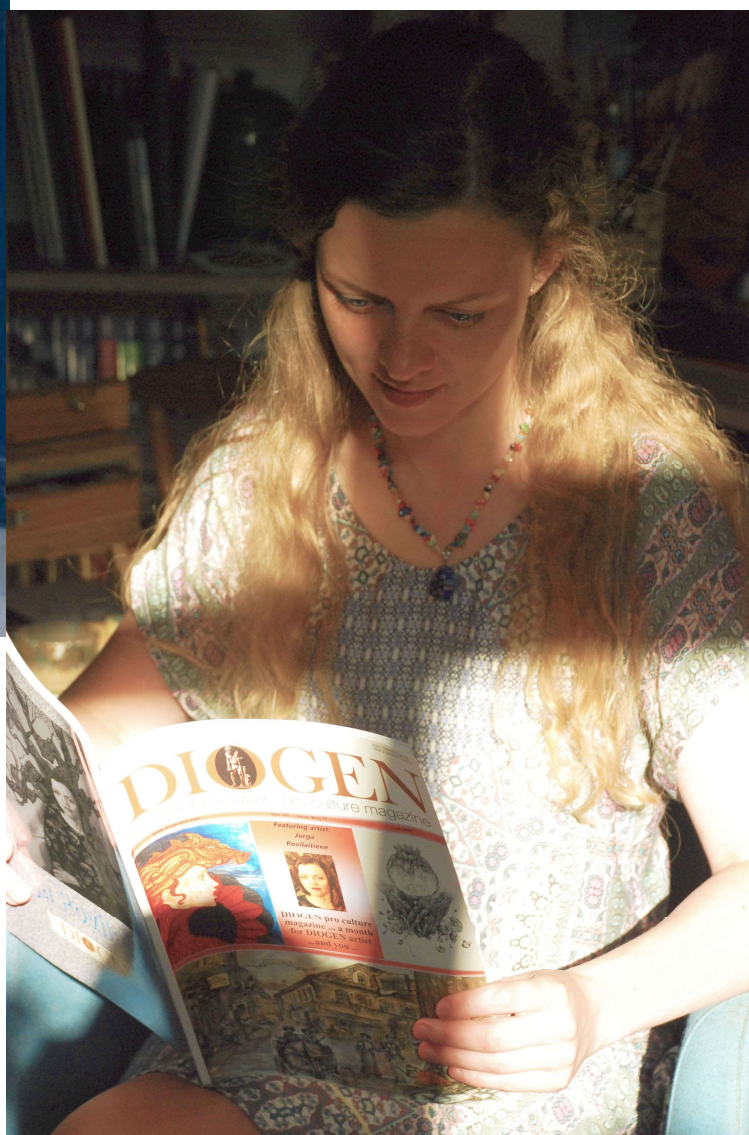
16.-20. septembar 2020.

*Jedan festival - Svi gradovi
One festival - All cities*

Sarajevo . Kakanj . Vareš . Višegrad . Bijeljina . Lukavac . Mostar . Ljubuški . Vitez . Bihać . Prijedor . Orašje . Goražde . Kladanj . Visoko
Bosanski Petrovac . Prnjavor







DIOGEN[®]

PRO KULTURA MAGAZIN
CULTURE MAGAZINE

www.diogenpro.com

Year XI - Issue Broj 100

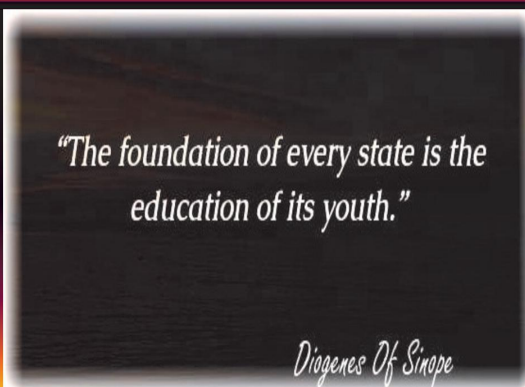
September 2019

100

We are celebrating the ART
through 100 issues



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



VIVA FILM FESTIVAL 5

18 - 22ND SEPTEMBER 2019

SARAJEVO . KAKANJ . VAREŠ . LUKAVAC . MOSTAR . BIJELJINA . LJUBUŠKI . VITEZ . BIHAĆ . PRIJEDOR . ORAŠJE . KREŠEVO . GORAŽDE
KLADANJ . VISOKO . BOSANSKI PETROVAC . JAJCE . BUSOVAČA...

ONE FESTIVAL - ALL CITIES

<http://www.diogenpro.com>

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 101 - May 10, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 102 - May 10, 2011



Featuring Artist: **Saba Wornio**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 103 - May 10, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

NOVOGODIŠNJE / SPECIALNO IZDANJE / NEW YEAR EVE SPECIAL EDITION
Issue No. 104 - Dec 31, 2010



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 105 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 106 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 107 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

SPECIALNO ELEKTRONSKO IZDANJE / SPECIAL ONLINE EDITION
Issue No. 108 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 109 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 110 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 111 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 112 - Jan 1, 2011



Featuring Artist: **PABLO PICASSO**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 113 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 114 - Jan 1, 2011



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 115 - Jan 1, 2011



Featuring Artist: **Majed Motallebi, Iran**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 116 - Jan 1, 2011



Featuring Artist: **Barbara Bračun, Croatia**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 117 - Jan 1, 2011



Featuring Artist: **Gustavo Vega, Spain**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 118 - Jan 1, 2011



Featuring Artist: **Zoran Spasojević, Serbia**

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

DIOGEN
pro kultura magazin pro culture magazine

NOVOGODIŠNJE / SPECIALNO IZDANJE / NEW YEAR EVE SPECIAL EDITION
Issue No. 119 - Dec 31, 2010



Featuring Artist: **Marcel Boudier**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 120 - Jan 1, 2011



Featuring Artist: **Majo Damilović, Srbija**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 121 - Jan 1, 2011



Featuring Artist: **Petar Plemestović, Austria**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 122 - Jan 1, 2011



Featuring Artist: **Petar Plemestović, Austria**

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

DIOGEN
pro mladost kultura magazin pro youth culture magazine

Issue No. 123 - Jan 1, 2011



Featuring Artist: **Petar Plemestović, Austria**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 124 - Jan 1, 2011



Featuring Artist: **Petar Plemestović, Austria**

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

DIOGEN
pro kultura magazin pro culture magazine

Issue No. 125 - Jan 1, 2011



Featuring Artist: **Petar Plemestović, Austria**

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

El Greco

 **IOGEN**®
PRO KULTURA MAGAZIN
CULTURE MAGAZINE