mehmed a. akšamija

alija akšamija

monografija arhivografije

monograph of archivography

tom I/volume I

pokrovitelj projekta / patron of the project

BANU
BOŠNJAČKA AKADEMIJA NAUKA I UMJETNOSTI
BOSNIAK ACADEMY OF SCIENCES AND ARTS

sarajevo, 2016.

MEHMED A. AKŠAMIJA: **ALIJA M. AKŠAMIJA – MONOGRAFIJA ARHIVOGRAFIJE** – TOM I

MEHMED A. AKŠAMIJA: **ALIJA M. AKŠAMIJA - MONOGRAPH OF ARCHIVOGRAPHY** - VOLUME I

MEHMED A. AKŠAMIJA:
Alija M. Akšamija - monografija arhivografije
TOM I

IZDAVAČ:
MEHMED A. AKŠAMIJA
Alipašina 45C, Sarajevo, Bosna i Hercegovina

POKROVITELJ PROJEKTA:
Bošnjačka akademija nauka i umjetnosti, **BANU**
Sarajevo, Bosna i Hercegovina

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MEHMED A. AKŠAMIJA:
Alija M. Akšamija - monograph of archivography
VOLUME I

PUBLISHER:
MEHMED A. AKŠAMIJA
Alipašina 45C, Sarajevo, Bosnia and Herzegovina

PATRON OF THE PROJECT:
Bosniak Academy of Sciences and Arts, BANU
Sarajevo, Bosnia and Herzegovina

FOR PUBLISHER:
Academician Muhamed FILIPOVIĆ

EDITET BY:
Professor Lemja CHABBOUH AKŠAMIJA, Ph.D.

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PROOFREADER BOSNIAN LANGUAGE:
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ENGLISH-LANGUAGE TEXT REVISION:
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LAYOUT AND DESIGN:
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REPRODUCTION OF THE IMAGE:
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DOCUMENTATION:
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Sloven MOSETTIG
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TISAK:
GRAFOTISAK Grude,
Bosna i Hercegovina

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PRINTED BY:
GRAFOTISAK Grude,
Bosnia and Herzegovina

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mehmed_aksamija@yahoo.com

CIP - Katalogizacija u publikaciji
Nacionalna i univerzitetska biblioteka Bosne i Hercegovine, Sarajevo

77 Akšamija A.M.
929 Akšamija A.M.(084)

AKŠAMIJA, Mehmed
Alija M. Akšamija : monografija arhivografije / Mehmed A. Akšamija ; [prijevod na engleski jezik Milica Babić ; repro-foto Ammar M. Akšamija]. - Sarajevo : autor, 2016. - 2 sv. : ilustr. ; 28 cm

Tekst na bos. i engl. jeziku.

Sadrži:
T. 1: 335 str. - Bibliografija: str. 334-335
T. 2: str: 344-743. - Bibliografija: str. 742-743

ISBN 978-9926-408-92-3

COBISS.BH-ID 23040518

940907052

mehmed a. akšamija

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sarajevo, 2016.

■ Ciklusi ***Portret oca*** i *Portret oca i majke* prvi put objavljeni u ovoj monografiji, nastali su tokom treće godine mog studija na FAMU* (Filmová a televizní fakulta Akademie múzických umění) u Prahi, u okviru obaveznih vježbi iz oblasti Specijalnih fotografskih postupaka, na temu: *Asocijacija/komparacija*. Portreti su nastali klasičnim foto-kemijskim postupcima obrade. Ciklus ***Iz ateljea moga oca***, Višegrad, 1978. nastao je kao dio slobodnog stvaralaštva, također na FAMU.

* **FAMU-AMU**, osnovana pri Akademiji izvedbenih umjetnosti u Prahi 1946/47. akademske godine i predstavljala je prvu od pet visokoškolskih ustanova nakon otvaranja u Moskvi, Berlinu, Rimu i Parisu. Osnivači ovog fakulteta su bili Karel Plicka, A.M. Brousil, Julius Kalas, Jaroslav Bouček... Od 1966. godine Ján Šmok uvodi novu disciplinu na FAMU – ***umjetničku fotografiju*** kao neovisnu disciplinu. Studijski program je koncipiran kao moderni komunikacijski sistem vizualnog jezika zasnovanog na kreativnom postupanju. Kreativno djelovanje se promatra ne samo iz tradicionalne tačke gledišta (teorija, tehnika, historija i estetika kreativnog djelovanja), nego i iz perspektive društvenih znanosti i raznih oblika primjene kreativnog djelovanja u suvremenom društvu.

Vidi: http://www.famu.cz/katedry-a-pracoviste/katedra-fotografie-kf/vse-o-kf/katedra-fotografie-zamereni-oboru-predpoklady-ke-studiu-technicke-vybaveni/?searchterm=katedra%20fotografie; 18.04.2013

■ Cycles ***Portraits of Father*** and ***Portraits of Father and Mother,*** published in this monograph for the first time, were taken during my third year of studies at FAMU * (Filmová a televizní fakulta Akademie múzických umění - Film and TV School of the Academy of Performing Arts) in Prague, within mandatory tutorials in the course *Special photographic processes*, on the theme: *Association/comparison*. The portraits were made using the classic photochemical processes. Cycle ***From My Father's Studio,*** Višegrad, 1978, was a result of freehand creations, also at FAMU.

* **FAMU-AMU**, established within Academy of Performing Arts in Prague in the 1946/47 academic year was the first higher-education institution after the establishment of those in Moscow, Berlin, Rome and Paris. The Faculty was founded by Karel Plicka, A.M. Brousil, Julius Kalas, Jaroslav Bouček ... In 1966, Ján Šmok introduced a new discipline at FAMU - ***artistic photography*** as an independent discipline. The study programme is conceived as a modern communication system of visual language based on creative activity. The creative activity is viewed both from the traditional viewpoint (theory, technique, history and aesthetics of creative activity), and from the perspective of social sciences and various forms of applying creative activity in modern society.

See: http://www.famu.cz/katedry-a-pracoviste/katedra-fotografie-kf/vse-o-kf/katedra-fotografie-zamereni-oboru-predpoklady-ke-studiu-technicke-vybaveni/?searchterm=katedra%20fotografie; 18/04/2013



Mehmed A. Akšamija: **PORTRET OCA – AKŠAMIJA ALIJAS NEPOZNATI DAGUERROTIPISTA**, Praha, 1976

Mehmed A. Akšamija: **PORTRAIT OF FATHER – AKŠAMIJA ALIAS UNKNOWN DAGUERREOTYPIST**, Prague, 1976

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Smjerni svjetlopisac Alija M. Akšamija

Nema ničega običnijeg i ničega tajnovitijeg od svanuća. Svijet koji je usnio, život koji se noću bio primirio i pritajio, probudi se i pokrene na prvu zraku iz velike sunčeve svjetiljke, čak i malko prije, sasvim pripravan i sviknut. Magija svjetlosti obnavlja se u osvit svakoga dana i povezuje sve šta jesmo, šta mislimo i šta smo mislili, povezuje sve fizičke i metafizičke razloge i uzroke.

Ovako lirski iskazano oduševljenje i strahopoštovanje prema svjetlosti, može se učiniti i pretjeranim, no, potvrda tog osjećanja i odnosa leži u sveprisutnosti svjetlosti. Od najranije mladosti čovječanstva, ova neuporediva pojava je bila predmet obožavanja i najčešći atribut božanstva. Prolazeći kroz prozore sinagoga, crkava i džamija, razgarajući boje vitraja na katedralama i pogađajući staklo monstrance, svjetlost vjerskim službenicima obavi barem pola zadaće.

Tokom ukupne povijesti čovjekova najvažnija pratilja bijaše svjetlost pripitomljene vatre. Vatre čije je porijeklo u munji ili u rastaljenom vulkanskom stijenju. Bez treperavog svjetla baklje ili lojanice, ne bi na svodovima pećina Lascaux i Altamira započela velika avantura umjetnosti.

Slikalo se uz svjetlo, ali zadugo ne i svjetlom.

Sunce je nadmoćno pokazivalo vještine maestralnog svjetlopisca, nanoseći patinu na bjelinu jelove daske i mliječnu površ isklesanog kamena, prevlačeći rumenilom plodove, izazivajući jesenji vatromet obojenog lišća... Konačno, uzrokujući smjenu dana i noći.

U sunčevoj raboti, egzaktno oko vidi cikluse grijanja i hlađenja, isparavanja i kondenzacije, te sudbonosni proces fotosinteze. Oko sklono umjetnosti vidi čudesan sklad oblika i boja, sa dûgom kao božanskim potpisom.

No, na povijest je moguće gledati samo egzaktnim okom.

Na valovima pozitivističke vjere u svemoć nauke i tehnike koji su zapljuskivali 19. stoljeće, zahvaljujući mnogim važnim tehnološkim pretpostavkama, dogodilo se i "otkriće" pisanja, crtanja, slikanja svjetlošću.

Dugo su slikarima, fizičarima i mađioničarima bile poznate mogućnosti naprave koju nazivamo *camera obscura*. Na zaslonu ove ***svjetlolovke***, slika je trajala koliko je trajalo svjetlo i nestajala s nestankom svjetla. Dvojica Francuza, Nicephore Niepce i Louis Daguerre, uspjeli su fotohemijskim postupkom *zamrznuti prizor* uhvaćen u tamnu komoru. Uspjeli su trenutak, časak učiniti trajnim.

Humble Heliographer, Alija M. Akšamija

Nothing is more common and nothing more mysterious than daybreak. The world that fell asleep, the life that calmed and was dormant, wakes up and stirs with the first ray from the sun's huge lantern, or even slightly before, completely ready and prepared. The magic of light repeats itself at each day's dawn and joins everything we are, everything we think and have thought about, and joins all physical and metaphysical reasons and causes.

Such lyrically expressed delight and veneration towards light may at times seem excessive; however, the proof of this feeling and relationship is the omnipresence of light. Since humanity's earliest days, this incomparable phenomenon has been the object of worship and the most frequent attribute of deities. Passing through the windows of synagogues, churches and mosques, igniting the colours of the stained-glass windows of cathedrals and hitting the glass of the monstrance, light completes at least half of the minister's task.

Throughout man's history, the light of the tamed fire has been man's most important companion. It is the fire that originated in lightning or melted volcanic rocks. Without the flickering light of a torch or tallow-candle, the great adventure of art on the vaults of Lascaux and Altamira caves would never have started.

People painted by light, though, for a long time, not also with light.

The sun was supremely showing its skills as master heliographer, coating the white fir planks and the milky surface of chiselled stone with patina, lining fruits with blush, causing autumn fireworks of coloured leaves and finally, leading to the alternation of day and night.

In the sun's activity, an exact eye sees cycles of heating and cooling, evaporation and condensation, and the decisive process of photosynthesis. An artistic eye sees the miraculous harmony of shapes and colours, with the rainbow as the divine signature.

However, history can be observed only with an exact eye.

In the wake of the positivistic trust in the omnipotence of science and technology that was spreading through the 19th century, and due to many important technological advancements, writing, drawing, and painting with light were invented.

Painters, physicists and magicians have long been familiar with the possibilities of a device

To je bio početak ere temeljitog i sveobuhvatnog dokumentiranja, početak razdoblja najpotpunijeg bilježenja događaja. Dakako, rafinirana svijest o ovom fenomenu, otvorila je neograničene prostore stvaralačkog rada. Umjetnost je natkrilila pragmu i jedan u osnovi tehnološki postupak podigla na razinu stvaralaštva.

Proteklo je stotinjak godina od otkrića fotografije do trenutka kada se sa ovom vještinom, tehnologijom i nadasve kreativnom disciplinom susreo mladi i radoznali Alija M. Akšamija, a proteklo je i bezmalo puno stoljeće od njegovog rođenja. To stoljeće, bremenito društvenim lomovima i pometnjama, sa kratkim predasima i rijetkim zavjetrinama, dobilo je u Aliji M. Akšamiji autentičnog i samosvojnog svjedoka, aktera i tumača. Ni podneblje, ni okolnosti, ni porodične prilike, nisu mu išle naruku. Radeći marljivo u pekarskoj radnji svoga oca svakodnevno je prisustvovao jednom od *običnih čuda,* svojevrsnoj životnoj liturgiji, pretvorbi brašna u hljeb. Prva iskustva sa svjetlopisom, Akšamija zahvaljuje dodiru sa fotografima strancima ili onima koji su učili i opremali se na strani. Njegova intimna odluka da se posveti ovoj zavodljivoj vještini bila je jedno, a patrijarhalna stvarnost i shvatanja njegovog oca, bili su nešto sasvim oprečno. Odgovoran, uredan i snažno privržen porodici, Akšamija se povinovao očevoj volji. Međutim, stvari su se promijenile nakon što je postao punoljetan. Nastupilo je vrijeme samostalnih odluka i samostalnog snošenja posljedica tih odluka. Slučaj iz registra *abrakadabra,* naime dobitak na lutriji, učinio je njegovu pobunu realnom. Tako je 1938. godine započela jedna uzbudljiva storija čiji protagonist je jedan između najznačajnijih stvaralaca u oblasti svjetlopisa u našem dijelu svijeta. Njegova životna i umjetnička sudbina, bezmalo cijelo jedno stoljeće, njiše se između svjetla i tame u fizičkom i estetskom, a između svjetlosti i mraka u društvenom smislu.

Tokom decenija rada, Alija Akšamija je uvodio inovacije otkrivajući goleme mogućnosti koje ova umjetnička disciplina posjeduje i na taj način se uvrstio u najuži krug velemajstora, poput Avedona, Karsha i inih.

Stvaralac koji je poznat u prvom redu po nesumnjivo najboljim portretima nobelovca Ive Andrića, zaslužio je da svjetlo bude usmjereno i na ostali izuzetno vrijedni dio njegovog opusa. Tog uistinu obimnog i teškog posla poduhvatio se niko drugi do njegov sin, profesor Likovne akademije u Sarajevu, Mehmed Akšamija, čovjek koji je u čaroliji svjetlopisa postigao najviše akademske stepene i neko ko najbolje poznaje djelo Alije M. Akšamije. Akšamiji mlađem bila je na raspolaganju ogromna arhiva njegovog oca. On je tu arhivu temeljito analizirao i komparirao sa relevantnim rezultatima postignutim u svjetskim razmjerima, ustanovivši da je Alija M. Akšamija u najužem krugu korifeja ***minimalizma*** u fotografiji. Glavni zadatak je bio predstaviti djelo i djelovanje Alije M. Akšamije i na naučnim principima arhivirati i urediti to djelo kao jedinstvenu bazu podataka, živ i poticajan zbir svjetlopisnih ostvarenja. Rezultat ovog napora jest izvrsna, iscrpna i povrh svega izuzetna monografija arhivografije, kojoj kao pozdrav upućujem ove redove.

■ Valerijan Žujo

known as *camera obscura.* On the screen of this *light-chaser,* the image lasted as long as the light, and disappeared with the light. Two Frenchmen, Nicephore Niepce and Louis Daguerre, managed to *freeze the scene* captured in the darkroom using a photochemical process. They managed to make a moment, an instant, permanent. It was the beginning of an era of thorough and comprehensive documentation, the beginning of a period of the most complete recording of events. The refined awareness of this phenomenon undoubtedly opened boundless spaces of creative activity. Art has surmounted pragmatism and has raised a basically technological process to the level of creativity.

Some hundred years had passed from the invention of photography to the moment when this skill, technology and, above all, creative discipline was first encountered by the young and inquisitive Alija M. Akšamija, and almost a century has passed since his birth. This century, burdened with social fractures and confusions and only short periods of respite, gained, in Alija M. Akšamija, an authentic and distinct witness, participant and interpreter. Neither his environment, nor circumstances, nor his family conditions played into his hands. Working hard in his father's bakery, he witnessed daily a *commonplace miracles,* a life *liturgy* of a kind, the transformation of flour into bread. Akšamija owes his first experiences with heliography to his encounters with photographers, foreigners or those who learned their trade and equipped themselves abroad. His intimate decision to devote himself to this alluring skill was one thing, and the patriarchal reality and his father's views something completely opposite. Being responsible, orderly, and strongly attached to his family, Akšamija obeyed his father's will. However, things changed when he came of age. The time came for independent decisions and for independently bearing the consequences of these decisions. A chance from the *abracadabra* register, i.e. a lottery prize, made his rebellion real. Thus, the year of 1938 marked the beginning of an exciting story, the hero of which is one of the most significant creators in the area of heliography in our part of the world. His life and artistic destiny, for almost a century, has swayed between light and dark in the aesthetic sense, and between brightness and darkness in the social sense.

During the several decades of his work, Alija M. Akšamija has introduced many innovations, discovering the enormous possibilities of this artistic discipline, and has thus joined the grandmasters, such as Avedon, Karsh and others.

An artist who is primarily known for undoubtedly the best portraits of Nobel Prize winner Ivo Andrić, also deserves the light to be focused on the remaining extremely valuable part of his opus. This extensive and difficult task was undertaken by his son, a professor at the Academy of Fine Arts in Sarajevo, Mehmed A. Akšamija, a man who has achieved the highest academic qualifications in the magic of heliography and who is the most familiar with Alija M. Akšamija's work. Akšamija Junior had his father's huge archives at his disposal. Having thoroughly analyzed the archives and compared them to relevant results achieved throughout the world, he has established that Alija M. Akšamija is one of the few coryphaei of ***minimalism*** in photography. The main task here is to present Alija M. Akšamija's works and practice and to use scientific principles to file and organize the works as a unique database, a vivid and inspiring aggregate of heliographic creations. The result of these efforts is a superior, comprehensive and, above all, beautiful monograph, which I greet with these lines.

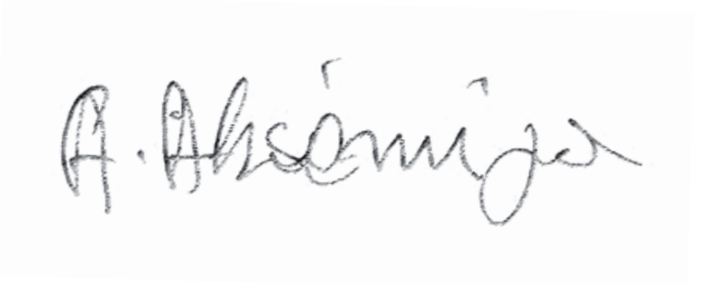
■ Valerijan Žujo



■ Ammar M. Akšamija: **PORTRET DEDE** – Sarajevo, 2008

■ Ammar M. Akšamija: **PORTRAIT OF GRANDFATHER** – Sarajevo, 2008

ali m. akšamija



ALIJA M. AKŠAMIJA

Ljudi koji su teško živjeli imaju izraženu osjetljivost za emotivnu dimenziju čovjekovog bića. Ako su umjetnici, to ostavi jasno uočljiv trag u njihovim djelima. U najkraćem, ove dvije rečenice iskazuju i sudbinu jednog bosanskog dječaka koji je 4. aprila 1919. godine, u gradiću Rogatici, prvi put udahnuo zrak, ali i vidio zraku. Prvi put se susreo sa pojavom svjetlosti, koja će u njegovom bivstvovanju postati i principom i alatkom. Njegova majka Adila, u balkanskim povijesnim i kalendarskim okvirima, pamtila je da je to bilo *godinu dana poslije ulaska Srbije u Bosnu, odnosno mjesec dana prije Jurjeva*[*1]. Taj dječak, Alija M. Akšamija, postao je, tokom svog bezmalo stotinu godina dugog života, vrhunski majstor onoga što nauka i struka označavaju kao ***fiksacija optičke slike foto-kemijskim transformativnim postupkom***[*2], a poznato je kao ***svjetlopis*** ili ***fotografija***. Alija M. Akšamija načinio je u svom radnom vijeku više od 750.000 svjetlopisnih negativa različitih formata. Ono o čemu nikada nije mislio kao o cilju i svrsi svog rada, uspjeh, ugled, autoritet i konačno slava, dolazilo je po logici imanentnoj ovom velikom stvaralačkom naporu.

U porodici sa šestero djece, koja je živjela skromno, Alija je, uz rad u pekari oca Mehage (Mehmeda), zarana pokazivao onu blagorodnu radoznalost i nestrpljivost u spoznavanju ljudi i svijeta. Svakodnevno prisustvujući magiji preobrazbe brašna u hljeb, maštao je o mnogo neobičnijoj i njemu nedostupnijoj preobrazbi svjetlosti u trajnu sliku. "Slikari," kako su u to vrijeme nazivani fotografi[*3], bili su uvažavani više od drugih zanatlija, jer je njihova vještina imala jasnu "umjetničku auru" i bila obavijena izvjesnom tajnovitošću. Fotografsko znanje su stekli u stranim zemljama, uređenijim i razvijenijim. Čarolija je počinjala u trenutku kada bi "slikar" prekrio kameru i svoju glavu crnom plahtom, a završavala nastajanjem svjetlopisa. Od bljeska do gotove slike na dlanu, odvijao se zagonetni ritual receptura i procedura, nalik na alkemiju. Svako, baš svako, je u ranoj mladosti bio očaran svjetlopisom, ali su krajnje rijetki oni u kojima je ta senzacija probudila i razgorjela dar i snažnu želju da se dostigne i nadmaši iskustvo drugih. Među tim malobrojnim je i Alija M. Akšamija.

On je nakon prvog impulsa koji ga je potakao na učenje i usavršavanje u svjetlopisu, shvatio da su okviri rogatičke *čaršije*[*4] preuski za njegov naum. Sa punoljetstvom, 1937. godine, Akšamija dolazi u Sarajevo, potpuno odlučan da pronikne koliko u tajne fotografske tehnologije toliko i u tajne "umjetnosti hvatanja i čuvanja slika". U poznate fotografske radnje Sarajeva ulazio je s

[*1] Zanimljivo je da su neke običaje vezane za hrišćanske pravoslavne blagdane držali i Bošnjaci, nekada i više od kršćana katolika. Tako katolici, za razliku od pravoslavaca, Jurjevdan nisu obilježavali nekim posebnim ustaljenim načinima, a Bošnjaci muslimani su ovaj dan proslavljali ne u kontekstu nekog vjerovanja već u kontekstu proljetnog buđenja prirode. Nekoliko dana prije Jurjeva (6. maja), sva djeca u dolini rijeke Rakitnice počela bi praviti trube i svirati u njih. Taj jednostavni i jednokratni muzički instrument zvani ***trubaljka***, napravljen od vrbove kore ili jasike, s piskom od lijeske ili oraha, čuo se sa svih rogatičkih okolnih brežuljaka, stvarajući tako, na jedan neobičan način, ugođaj proljetnog buđenja prirode.

[*2] U doktorskoj disertaciji, ponudio sam redefiniranje do tada postojeće terminologije unutar Teorije fotografskog medija, koja se u cilju uvođenja jednog drugačijeg pojmovnog sistema oslanja na Teoriju komunikacija. Ponuđena terminologija se bazira na poštovanju specifičnih izražajnih sredstava i mogućnosti samog medija, kao i na autohtonom karakteru kreativnog djelovanja u oblasti fiksacije optičke slike odgovarajućim transformativnim postupkom.

Vidi: Akšamija, A. Mehmed: ***Problematika svjesnog autorskog djelovanja u oblasti fiksacije optičke slike odgovarajućim transformativnim postupkom***; u: *Drugi stepen teorije poruke kao teorije fiksacije optičke slike – fotografije*; Disertacija, Praha, 1983.

[*3] Početkom 20. stoljeća prvi fotografski atelje u Rogatici imao je "slikar" Franc Franjo Jakusch, porijeklom Čeh, koji je 1910. godine otvorio i prvi hotel.



PORTRET ALIJE M. AKŠAMIJE – Atelier "F. Jakusch" u Rogatici, 1929

PORTRAIT OF ALIJA M. AKŠAMIJA – Atelier "F. Jakusch" in Rogatica, 1929

ALIJA M. AKŠAMIJA

People who have had a hard life have a pronounced sensitivity to the emotional dimension of the human being. If they are artists, this leaves a clearly visible trace in their works. These two sentences express in a nutshell the destiny of a Bosnian boy who, in the town of Rogatica, on April 4th, breathed in the air and saw a ray of light for the first time. It was his first encounter with the phenomenon of light, which was to become both a principle and a tool of his existence. His mother Adila noted that, in the context of the Balkan calendar and history, his birth day was *a year after Serbia entered Bosnia, and a month before St. George's Day*[*1]. Over his almost hundred-year long life, Alija M. Akšamija has become a first-rate master of what science and his profession classify as ***optic image fixation by photochemical transformative process***[*2], and what is more commonly known as ***heliography*** or ***photography***. In the course of his career, Alija M. Akšamija has made over 750,000 light-painting negatives of various formats. Although he did not strive for recognition, authority and, ultimately, glory, he gained all three because of the rigor of his thought process, immanent to his great creative effort.

In a frugal family of six children, while working in his father Mehaga's (Mehmed's) bakery, Alija showed a refined curiosity and an impatience for learning about people and the world. Witnessing the daily magic of the transformation of flour into bread, he dreamed of a far more unusual, and to him inaccessible, transformation, that of light into a lasting picture. "Painters", as photographers were called at the time[*3], were admired more than other craftsmen, since their skill had a clear "artistic aura" and was cloaked in a kind of mysteriousness. They had acquired their knowledge of photography in foreign countries that were better organised and more developed. The magic started at the moment when the "painter" would cover the camera and his head with a black sheet, and ended in the creation of a heliograph. From the flash to the finished picture on one's palm, an enigmatic rite of recipes and proceedings would go on, like alchemy. Everybody, every single human being, has been fascinated by heliography in their early youth, but in only a few has this sensation aroused and sparked both the talent and strong desire to reach and exceed other people's experience. Alija M. Akšamija is one of those few.

*1 Interestingly, some customs related to Orthodox Christian holidays were observed by Bosniaks as well, sometimes even more than by Roman Catholics. Thus Catholics, as opposed to the Orthodox, did not celebrate Saint George's Day in a particular, well-established manner, while Bosniak Muslims celebrated this day not in the context of a belief but rather in the context of the birth of nature in spring. A few days before Saint George's Day (May 6th), all the children in the Rakitnica river valley began making trumpets and playing them. This simple and disposable musical instrument called ***trubaljka***, made of willow bark or aspen, with the mouthpiece of hazel or walnut wood could be heard from all the hills surrounding Rogatica and in an unusual ways contributed to the mood of the birth of nature in spring.

*2 In my doctoral dissertation, I offered a redefinition of the previous terminology within the Theory of photographic medium. In order to introduce a different conceptual system, it rests upon the Theory of communications. The offered terminology is based on the compliance with the specific means and possibilities of expression of the medium itself, as well as on the autochthonous character of creative activity in the area of optic image fixation by the appropriate transformative process.

See: Akšamija, A. Mehmed: ***Problematika svjesnog autorskog djelovanja u oblasti fiksacije optičke slike odgovarajućim transformativnim postupkom;*** In: *Drugi stepen teorije poruke kao teorije fiksacije optičke slike – fotografije;* Doctoral dissertation, Prague, 1983.



PORTRET ALIJE M. AKŠAMIJE – Atelje "Foto Jović" u Sarajevu, 1939

PORTRAIT OF ALIJA M. AKŠAMIJA – "Foto Jović" studio in Sarajevo, 1939

velikim očekivanjima, spreman da puno radi i puno uči, pa i bez naknade, a naišavši uglavnom na nerazumijevanje i zatvorenost, izlazio razočaran.

Ipak, bio je primljen kod "Foto Jovića", u zgradi preko puta hotela "Central", na prvom spratu.

Fascinacija prostorom, rasvjetom, kamerama, laboratorijem bila je potpuna. Sve je izgledalo tako jednostavno, a očaravajuće. Na samom početku, dobio je radni zadatak da održava prostor. Konkretnog fotografskog djelovanja nije bilo ni na pomolu. Škrto sticanje znanja, koje je bilo zasnovano na gledanju bez ikakvih objašnjenja i pouka, plaćalo se svakodnevnim obavljanjem raznih poslova, osim onih *stručnih fotografskih.* Vapio je za objašnjenjem i dozvolom da sa objektiva velike studijske kamere za snimanje portreta vlastitom rukom skine kožni poklopac, pomjeri ga u stranu i polukružnim kretanjem ruke vrati u početnu poziciju, izbrojavši u sebi 21, 22. To bi značilo da je uradio prvo samostalno eksponiranje *fotografske emulzije,* u trajanju od dvije sekunde sa odgovarajućim otvorom "blende"*5, što je majstor Jović svakodnevno radio više puta pri standardno postavljenim rasvjetnim tijelima. Na njegovu žalost, to se nije desilo.

Tu je proveo nekoliko mjeseci, a onda je od oca u Rogatici pokušao dobiti saglasnost da nastavi sa onim što ga je u potpunosti zaokupilo. Osjećao je da je to njegov pravi život i strast za koju je bio spreman sve učiniti. Očevu saglasnost nije dobio, ali je, igrom slučaja 1938. godine, na lutriji dobio iznos od tada fantastičnih 1.000 dinara*6. Od tog novca mogao se u Sarajevu izdržavati godinu dana, međutim odlazak od kuće nije mu bio odobren.

U to vrijeme, kao član sokolske organizacije*7, dobio je poziv za odlazak na sokolsku smotru na

*4 **Čàršija** – *f* (pers.) *trgovačka četvrt grad, tržište, trg.* < tur. *çarşi* < pers. *čärsü* (pers. *čär* "četiri" + pers. *sü* "strana").

Riječ ***čaršija*** odavno je prisutna u bosanskome jeziku i književnosti i ujedno spada u karakterističnu leksiku bosanskog jezika. Često se govori: "Kako čaršija kaže", "Čaršija priča" itd. Dakle, ***čaršija*** se ne odnosi samo na fizičku lokaciju u gradu, nego kako objašnjava Alija Isaković i na "javno mnijenje određenih socioloških kategorija".

*5 U kolokvijalnoj komunikaciji, na ovim prostorima često su se koristili određeni tehnički izrazi izvedeni iz njemačkog jezika. Tako se za ***iris, diafragmu, zaslon,*** odnosno otvorenost objektiva koristila njemačka riječ "Blende" koja se na ovim prostorima izgovarala kao ***blenda***. Blenda ili mobilni otvor predstavlja mehanički sistem na objektivu kamere i ima ulogu da kontrolira količinu i ugao svijetla koji pada na površinu filma ili senzora. Kada je blenda otvorena, dolazi više svjetla pod širim uglom, a kada je pritvorena, dolazi manje svjetla pod užim (oštrijim) uglom, čime, se kontrolira i faktor željene oštrine na latentnoj slici koju dobijamo fiksacijom optičke slike odgovarajućim transformativnim postupkom.

*6 *[...] Krava je tada koštala oko 700 dinara, a kamera Leica sa tri objektiva koštala je 10.300 dinara, za što se mogla kupiti manja kuća. Film je koštao 12 dinara, a dnevnica fizičkog radnika u poljoprivredi bila je pet dinara ... koliko je koštao duhan, cigaret papir i šibica.*

Vidi: Panjeta, Almir: ***Alija Akšamija: Nikad za nagradu, samo za svoju dušu;*** Magazin Start, broj 252, od 05.08.2008, str. 48-49.







PRVI SVJETLOPISI:

SUŠAK – RIJEKA, 1938

– sačuvane kontakt kopije;
(A.M.A. ident. br. p od 2-4/38)
[Sačuvane kontakt kopije u vlasništvu Slovena Mosettinga, Split, Hrvatska]

FIRST HELIOGRAPHS:

SUŠAK-RIJEKA, 1938

– preserved contact prints;
(A.M.A. ident. no. p from 2-4/38)
[The preserved contact prints owned by Sloven Mosetting, Split, Croatia]

After the first impulse that urged him to study and advance his practice of heliography, he realized that the confines of the Rogatica *čaršija*[*4] were too narrow for his purpose. When he came of age, in 1937, Akšamija moved to Sarajevo, determined to fathom both the mysteries of the technology of photography and the mysteries of the "art of capturing and preserving pictures". He entered the well-known Sarajevo photography stores with great expectations, willing to work and study hard, even without compensation; but encountering lack of understanding and inaccessibility for the most part, he walked out in disappointment.

Nevertheless, he was accepted at the Foto Jović shop, situated on the first floor of the building opposite the “Central” Hotel.

He had a total fascination with space, lighting, cameras, laboratory. Everything looked so simple, yet intriguing. From the very start, he was given the task of maintaining the premises. Actual photographic work was nowhere in sight. His acquisition of this rare knowledge was based only on observation, without any explanation or instruction, and was paid for by the daily performance of various tasks - which included everything except tasks related to *professional photography.* He yearned for instruction, and for permission to take the leather cover off the lens of the big studio portrait camera with his own hand, to move it to the side and, with a semi-circular movement of his hand, to return it to the initial position, counting 21, 22 to himself. That would mean that he had completed his first independent exposure of *photographic emulsion,* for a two-second duration, with the appropriate aperture of the "blenda"[*5], which was performed by master Jović many times a day with standard set lighting equipment. Unfortunately, it was not to be.

He spent a few months in Sarajevo, and then tried to get the consent of his father in Rogatica to continue with what he had become fully absorbed in. He felt that it was his true calling, and it was a passion he would do anything for. He did not get the father's consent; however, in 1938, by a twist of fate he won a lottery prize of the then unbelievable amount of 1,000 dinars[*6]. On this money he could live in Sarajevo for a year; however, his leaving home was not approved.

At the time, as a member of the "Sokol" organization[*7], he was invited to participate in a Sokol meeting at Sušak (Rijeka). As they were travelling through Zagreb, Alija paid 800 dinars for a brand new, up to the minute model of the German photo camera *Agfa Isolette.* It was not easy to get a proper camera. There were a lot of limitations; supply was modest, financial resources scarce. Still, the choice was appropriate and what he wanted, as well as what he

*3 In the early 20th century, the first photographic studio in Rogatica was owned by the "painter" Franc Franjo Jakush, Czech by origin, who also opened the first hotel in 1910.

*4 **Čàršija** – *f* (Pers.) *commercial part of the town, marketplace, square.*
‹ Turk. *çarşi* ‹ Pers. *čärsü* (Pers. *čär* "fouri" + Pers. *sü* "side").

The word ***čaršija*** has been present in the Bosnian language and literature for a long time, and is part of characteristic Bosnian vocabulary. People often say: "As čaršija says", "Čaršija talks", etc. Thus, *čaršija* refers both to the physical location in a town and, as Alija Isaković explains, to the "public sentiment of certain sociological categories".

*5 In colloquial language, some technical terms derived from German were often used in these regions. Thus German word "Blende", which was pronounced ***blenda*** in these regions, was the term for iris, diaphragm, aperture stop, i.e. the opening of the lens diaphragm. ***Blenda***, or the mobile opening is a mechanical system on the camera lens and its role is to control the amount and angle of light that reaches the surface of film or sensor. When ***blenda*** is open, more light is allowed under a wider angle, and when it is half closed, less light enters under an acute angle. In this way, one can also control the factor of the desired sharpness on the latent image which we obtain in the optic image fixation using appropriate transformative process.

*6 *[...] At the time, a cow cost around 700 dinars, and a leica camera with three lenses cost 10,300 dinars - same as a smaller house. Film cost 12 dinars, and daily wages of a manual labourer in agriculture was five dinars ... as much as tobacco, cigarette paper and a box of matches.*

See: Panjeta, Almir: ***Alija Akšamija****: Nikad za nagradu, samo za svoju dušu;* Magazin Start, issue 252, of 05/08/2008, pp. 48-49.

*7 SOKOL, Sokol society - a very significant political and patriotic national association of the young, which promoted equality of all nations in the Kingdom of Serbs, Croats and Slovenes, and which had a decisive role in the young's leisure activities.
The first "Sokol" society was established by Miroslav Tirš, Ph.D., in Prague (The Czech Republic) on 16/02/1862, and the idea then spread across all the Slavic countries. "Sokol" societies were famous for their rallies, gymnastics and various social, healthcare, cultural and educational functions, which they performed through appropriate activities.

Sušaku (Rijeka). Put ih je vodio preko Zagreba, gdje je Alija za 800 dinara kupio novi, tek proizvedeni model njemačke fotografske kamere *Agfa Isolette*. Nije bilo lako nabaviti pravu kameru. Bijaše puno ograničenja; skromna ponuda, oskudna finansijska sredstva, itd. Ipak, izbor je bio odgovarajući i primjeren onome što je želio, kao i onome što je mogao platiti. Bio je to kompaktni, horizontalno sklopivi aparat, s kojim je bilo moguće napraviti dvanaest snimaka formata 6 x 6 cm. Kamera je imala objektiv *Agfa anastigmat Igestar* od 85 mm f/6,3. Uz kameru dobio je na poklon i priručnik, u kojem su bile obrađene osnove fotografske tehnologije i iskustva u dotadašnjoj fotografskoj praksi. Niko nije bio sretniji od njega... Posjedovao je kameru*[8], dovoljno filmova, kemikalije, te knjigu. U Zagrebu i na Sušaku izveo je prva samostalna eksponiranja na *emulziju osjetljivu na svjetlo*.

Nova kamera omogućavala mu je četiri snimka više od kamera koje su pravile snimke formata 6 x 9 cm, odnosno osam snimaka više ukoliko bi koristio adapter za format 4,5 x 6 cm. S druge strane, pošto nije imao novca za minimum laboratorijske opreme, zaključio je da bi tzv. *kontaktnim kopiranjem negativa* na papiru ipak mogao bez velikih troškova doći i do željene, opipljive i plošne vrijednosti fiksiranog svjetlosnog zapisa na papirnoj podlozi – svjetlopisa/fotografije. Maloformatna kamera 24 x 36 mm od 36 snimaka, za ovakav zahvat, nije dolazila u obzir.

*[7] **SOKOL**, Sokolsko društvo – vrlo značajna političko-patriotsko nacionalno udruženje mladih koje je propagiralo jednakost između svih naroda i narodnosti na prostoru Kraljevine Srba, Hrvata i Slovenaca, te imalo odlučujuću ulogu u provođrnju njihovog slobodnog vremena.
Prvo sokolsko društvo osnovao je doktor filozofije Miroslav Tirš, 16. februara 1862. godine u Prahi (Čehoslovačka), a zatim se ta ideja širi po svim slavenskim zemljama. Sokoli su bili poznati po sletovima, gimnastici i raznim oblicima svoje socijalne, zdravstvene, kulturne i pedagoške funkcije koje su se ostvarivale vršenjem odgovarajućih djelatnosti.

*[8] *[...] To je bilo vrijeme u kojem je bilo zanimljivo sve što je novo. Ako si imao loptu, bio si zanimljiv. Ja sam u svojoj 12. godini imao loptu i bio sam centar pažnje, a kamoli tad imati fotoaparat. Tad je bio doživljaj i vidjeti automobil ili ga dotaći rukom. Materijalna situacija je bila skučena, a tehnika skupa.*

Vidi: Panjeta, Almir: ***Alija Akšamija...***; str. 48-49.

[...] Imao sam 19 godina i to je bio vid momačkog života, da imaš fotoaparat, da slikaš i cure, da na sebe skreneš pažnju...

Vidi: Sejdić, Adnan: ***Alija Akšamija***; str. 1.
http://www.scribd.com/doc/137704221/Alija-Aksamija#scribd; 20.06.2013.





■ PRVI SVJETLOPISI:

ZAGREB, 1938
– sačuvana kontakt kopija zalijepljena na kartonu.*

ROGATICA, 1938
– sačuvana kontakt kopija zalijepljena na kartonu.**

■ FIRST HELIOGRAPHS:

ZAGREB, 1938
– preserved contact prints pasted on the cardboard*

ROGATICA, 1938
– preserved contact prints pasted on the cardboard**

* Posljednja faza izgradnje Doma likovnih umjetnosti kralja Petra I Velikog Osloboditelja, poznat i kao Meštrovićev paviljon ili Džamija u Zagrebu. [Sačuvani negativ i kontakt kopija u vlasništvu Slovena Mosettinga iz Splita; (A.M.A. Ident. br. p od 7/38)]

** Članovi rogatičkog sokolskog kluba gimnastičara; (A.M.A. Ident. br. p od 8/38)

* Final stage of the construction of Centre of Fine Arts of King Petar I Great Liberator, also known as Meštrović's Pavilion or Mosque in Zagreb. [The preserved negative and contact print owned by Sloven Mosetting of Split; (A.M.A. Ident. no. p 7/38)]

** Members of Rogatica "Sokol" gymnastics club; (A.M.A. Ident. no. p 7/38)

could afford. It was a compact, horizontally foldable device, which could take twelve photos of 6 x 6 cm format. The camera had the 85 mm f/6,3 *Agfa anastigmat Jgestar* lens. Along with the camera, he got a complimentary manual, which explained the basics of photography technology and past experiences in photographic practice. Nobody was happier than he was. He owned a camera[*8], enough film, chemicals, and the manual. In Zagreb and at Sušak he performed his first independent exposures on the *light-sensitive emulsion.*

The new camera allowed him to take four more photos than cameras taking the 6 x 9 cm format photos, and eight photos more if he used the adapter for the 4.5 x 6 cm format. On the other hand, since he did not have money for even the minimum of lab equipment, he thought that by the so-called ***contact copying of the negative*** on paper he could still achieve the desired, tangible surface value of the fixated heliograph on the paper background - a heliograph/photograph, without major expense. The small-format, 24 x 36 mm and 36-shot camera was out of the question for such an undertaking.

*[8] *[...] It was the time when everything that was new was interesting. If you had a ball, you were interesting. I had a ball when I was 12 and I was in the focus of attention. Imagine having a camera! At the time, seeing a car or touching it with you hand was an experience. Money was scarce and devices expensive.*

See: Panjeta, Almir: ***Alija Akšamija...***; pp. 48-49.

[...] I was 19 years old and it was part of young men's life – having the camera and photographing girls, in order to attract attention...

See: *Sejdić, Adnan:* ***Alija Akšamija****; p. 1.* http://www.scribd.com/doc/137704221/Alija-Aksamija#scribd; accessed on 20/06/2013.



■ **FOTOGRAFSKI PRIBOR KOJI JE AKŠAMIJA KORISTIO KRAJEM 30-IH GODINA PROŠLOG STOLJEĆA:**
kamera Agfa Isolette, Agfa Satino Brovira pozitiv papir, Kodakov minilab sa ramom za kontaktno kopiranje i Agfa Isopan crno-bijeli negativ film od 17 Dina

■ **PHOTOGRAPHIC EQUIPMENT USED BY AKŠAMIJA IN THE LATE 1930S:**
camera Agfa Isolette, Agfa Satino Brovira positive paper, Kodak minilab with frame for contact printing and Agfa Isopan black-and-white negative film of 17 DIN

Iz Sarajeva 1938/39

Povratak u Rogaticu značio je Akšamijin stvarni samostalni početak bavljenja onim, što danas, stručno nazivamo *fiksacijom optičke slike foto-kemijskim transformativnim postupkom.* Ovo djelovanje pratili su veliki troškovi i teškoće oko nabavke repromaterijala i kemikalija. Tada je u Rogatici snimio i prve portrete prijatelja iz svoje generacije. Stariji ljudi su izbjegavali fotografiranje, a o fotografiranju ženskih osoba nije bilo ni govora ... bio je to "šejtanski pos'o samo za ćafire"*[9]. Često je odlazio u Sarajevo i tamo snimao panorame i arhitekturu grada, život na trgovima i ulicama, ljude u narodnim nošnjama...*[10] U Sarajevu je vladala potpuno drugačija atmosfera. Ljudi su bili nekako slobodniji, topliji i nisu pokazivali odbojnost i nepovjerenje prema "slikaru namjerniku". Već tada je Alija M. Akšamija uspio definirati ciklus ***Iz Sarajeva 1938/39*** koji je, igrom slučaja, dijelom sačuvan u formi negativa i pozitiva, zahvaljujući tome što je neke on sam sačuvao, a neke njegovi poznanici kod kojih se ta dokumentacija nalazila.

Razdoblje nastanka Akšamijinog ciklusa ***Iz Sarajeva 1938-1939,*** u okvirima historijskog proučavanja geneze fiksacije optičke slike, može se označiti kao period formuliranja osnovnih ideja kreativnog djelovanja u ovoj oblasti u Bosni i Hercegovini*[11], odnosno u jugoslavenskim okvirima općenito. Motiv većine učesnika u navedenoj karakterizaciji, moguće je najjednostavnije opisati kao "težnju ka lijepoj slici," ka "svjetlopisnom djelu za izložbu". Otuda mnogi autori ove orijentacije, svjesno ili nesvjesno, daju prednost praksi izlaganja svjetlopisa na izložbama posvećenim "likovnim i umjetničkim djelima", zagovarajući tako, posredno, da mogući kriteriji vrednovanja budu "isti" i za slikarstvo i za fotografiju. Većina autora se još držala utvrđenih šablona i "slatkog tradicionalizma"*[12], posežući za efektima koji su bliski impresionističkom slikarstvu. Oni još nisu imali punu svijest o specifičnim izražajnim sredstvima i mogućnostima samog medija*[13].

Piktorijalizam u fotografiji ne umire sa svojim tvorcima...[14] Tokom tridesetih godina 20. stoljeća, on doživljava internacionalizaciju, koju je moguće identificirati u brojnim tada nastalim radovima, kako amaterskim, tako i profesionalnim*[15]. Istina, ovakvo autorsko poimanje i svjetlosno bilježenje, nije predstavljalo dominantan smjer u svijetu svijetlopisa, a nije ni odgovaralo potrebama i duhu vremena, pa je neminovno odbačeno kao preživjela forma kreativnog izražavanja. Na strani autora

*[9] **Šèjtan** (šèitan) *m* (jevr.) 1. *đavo, vrag.* 2. fig.: dovitljiv čovjek, obješenjak. < tur. *şeytan* < ar. *šāytān* < jevr. posredstvom etiopskog jezika.

Kafir (od arapskog *käfir*, mn. *kuffär;* na turskom, *kâfir;* u bosanskoj kolokvijalnoj upotrebi sreće se i oblik ***ćafir***) u islamu označava "nevjernika", tj. osobu koja nije musliman i ne slijedi islam kao religiju.

*[10] *[...] Kao mladom čovjeku, bile su mi interesantne i djevojke i društvo. S kamerom sam bio u nekom centru pažnje, oko mene su se, takorekuć, i lijepile. U Rogatici je 1939. oformljen 'domaćinski tečaj' koji je vodila jedna učiteljica koja je bila Jevrejka. Rogatički muslimani su dali dozvolu da cure idu na tečaj, ali pod uslovom da 'muška noga' ne prolazi u te njihove prostorije. Jedino je načelnik opštine smio tamo ući, i ja sa fotoaparatom... [...] Narod je također bio zanimljiv sa svojim nošnjama po kojima si moga prepoznati je li katolik, pravoslavac ili musliman, pa čak i to iz kojeg je kraja. Imao sam želju da sve to zabilježim. Pogotovu su me fascinirali stari ljudi sa turbanima i turskim nošnjama. Moj djed je imao turban, ali njega nikada nisam slikao, jer on to nije dozvoljavao. Nije se htio slikati iz vjerskih razloga, i zbog toga, između ostalog, i nema mnogo fotografija muslimana iz tog perioda.*

Vidi: Panjeta, Almir: ***Alija Akšamija...;*** str. 48-49.

*[11] Prva fotografska organizacija u Bosni i Hercegovini formirana je 22. oktobra 1910. godine pod nazivom "Udruženje fotografa Bosne i Hercegovine".

*[12] ***Vidi:*** B. M. (Bogdanović, M.): ***Izložba Beogradskog foto-kluba;*** Srpski književni glasnik, N.s. XXVIII, br. 2, Beograd, 1929., str. 158.

*[13] ***Vidi:*** Popović, Đ.: ***Tri izložbe;*** Pravda, 11. decembar 1936.

*[14] Garner, Ph.: ***La photographie et la cinema;*** u: *Les arts decoratifs 1890-1940;* Paris, 1986., str. 285.

*[15] Internacionalni pravac "umjetničke fotografije" zastupaju i domicilni časopisi, kao što su: ***Foto-revija, Fotografski pregled, Foto-amater,*** a od posebnog značaja je jugoslavensko izdanje revije ***Galerija,*** čija centrala u Beču objedinjuje redakcije u različitim gradovima Evrope.

From Sarajevo 1938/39

The return to Rogatica meant the beginning of Akšamija's true independent involvement in what we now professionally call the ***optic image fixation by transformative process***. The involvement was accompanied by huge costs and difficulties with obtaining primary materials and chemicals. At this time, in Rogatica, he took the first portraits of friends from his generation. This involved huge costs and difficulties with obtaining primary materials and chemicals. At this time, in Rogatica, he took the first portraits of friends from his generation. Older people avoided being photographed, and photographing women was out of the question; it was a *'šejtan's' business only for 'ćafirs'*[*9]. He often went to Sarajevo and while there he photographed the city panoramas and architecture, life in squares and streets, people in folk costumes and other typical scenes.[*10] The atmosphere of Sarajevo was entirely different. People were warmer and more broad-minded and did not show distrust and antipathy towards a "casual painter". Alija M. Akšamija had already managed to define his cycle ***From Sarajevo 1938/39***, which by mere chance has partly been preserved in the form of negatives and positives, since he kept some of them himself, while some were preserved by acquaintances who kept the documentation.

Within the historical context of the genesis of the optic image fixation, the period of Akšamija's ***From Sarajevo 1938-1939*** cycle can be considered as the period when the basic ideas of creative activity in this discipline were formulated in Bosnia and Herzegovina[*11], and in Yugoslavia in general. The impulse of most heliographers can be defined in simple terms as a striving towards "a beautiful picture", or a "heliographic work for an exhibition". Therefore many authors of such orientation, consciously or not, favoured the practice of exhibiting their heliographs at exhibitions dedicated to "visual art works", thus indirectly advocating possibly the "same" evaluation criteria for both painting and photography. Most authors of the time were still adhering to set forms and "sweet traditionalism"[*12], resorting to effects close to impressionist painting. They were not yet fully aware of the particular methods and possibilities of expression of the medium itself[*13].

*9 **Šèjtan** (šèitan) m (Heb.) 1. *devil.* 2. fig.: a resourceful person, rascal. ‹ Turk. *şeytan* ‹ Ar. *šäytän* ‹ Heb. through Ethyopian.

Kafir (from Arabic *käfir*, pl. *kuffär*; in Turkish, *kâfir;* in Bosnian colloquial use we also encounter the form ***ćafir***) In Islam, it is the word for "infidel", i.e. a person who is not Muslim and does not observe Islam as the religion.

*10 *[...] As a young man, I was interested in girls and company. Having a camera, I was in the focus of attention, girls were very attracted to me. In 1939, a course in 'domestic science' was introduced in Rogatica, run by a Jewish teacher. Rogatica Muslims permitted girls to attend the course, but under the condition that no 'male foot' step into their premises. The only men allowed to enter were head of municipality and myself, with the camera...*
[...] People were also interesting because of their costumes, because the costume could tell if someone was a Catholic, Orthodox or Muslim, even which neighbourhood he was from. I wanted to record everything. I was particularly fascinated with people with turbans and in turkish costumes. My grandfather had a turban, but I never took a photo of him because he did not allow me to. He did not want to be photographed for religious reasons and that is why there are not many photographs of Muslims from that period.

See: Panjeta, Almir: ***Alija Akšamija***...; pp. 48-49.

*11 The first photographic organization in Bosnia and Herzegovina was established on 22/10/1910, under the name "Association of Photographers of Bosnia and Herzegovina - Udruženje fotografa Bosne i Hercegovine".

*12 *See:* B. M. (Bogdanović, M.): ***Izložba Beogradskog foto-kluba;*** Srpski književni glasnik, N.s. XXVIII, no. 2, Belgrade, 1929, p. 158.

*13 *See:* Popović, Đ.: ***Tri izložbe;*** Pravda, 11/12/1936.

bilo je "koketerije sa slikarstvom", a u važnim državnim žirijima su sjedjeli mahom slikari, kipari, arhitekti, potom predstavnici planinarskih i turističkih društava, i tek pokoji autor fotograf.*[16]

Prevladavanjem isključivosti u težnji prema "umjetničkim ciljevima", ali i sasvim u duhu burnog međuratnog razdoblja, u svjetlopisu se javlja i jasno zanimanje autora za socijalne teme. Nastaje niz originalnih ciklusa reportažnog karaktera, koji u punom smislu riječi predstavljaju ***dokumentarnu fotografiju*** onog vremena. Nažalost, izgleda da su veoma brzo socijalne teme bile iscrpljene. Svijet se oporavljao od velike ekonomske krize. Umjesto socijalnog*[17], krajem tridesetih godina prošlog stoljeća, dolazi do tematiziranja nacionalnog. Selo postaje atraktivna tema. Opsjednuti zajedničkom težnjom prema "nacionalnom stilu"*[18], svi rade na sličnim motivima. Preferira se jednostavna i čista kompozicija *slikovnih rješenja.* Tadašnja društvena i politička kretanja hranila su se teorijskim postavkama temeljenim na ***tlu i krvi.*** Ne bijaše jasne granice između nacionalnog i nacionalističkog, te nacionalističkog i nacističkog. Na pomolu je bila nova svjetska katastrofa.

Upravo tada počinje kreativno djelovanje novopečenog fotografa u Sarajevu Alije M. Akšamije. Sasvim nepoznat široj javnosti, javlja se ciklusom ***Iz Sarajeva 1938/39*** unoseći bitne promjene u strukturu svjetlopisnog djela. Njegovi radovi nastaju spontano, često i bez detalja o predmetu svjetlopisnog bilježenja. Ciklus je oslobođen artificijelnog, radovi su dio autorskog svjedočenja u vidu *autentičnih dokumenata o isječku*[19], a ne o *toku vremena.* On "prisvaja fotografirano" i postavlja sebe u određeni odnos prema svijetu što proizvodi *doživljaj spoznaje i osjećanje moći.* Akšamija nije tražio tajne; on je promatrao tipičnu realnost sarajevske čaršije, ali ju je atipično "zarobljavao" unutar vlastitih kompoziciono-sadržajnih elemenata.

Svjetlopis mu pruža priliku za doživljavanje autentičnog života, ali i za sticanje dojma da u tom životu učestvuje. Samim činom odabira sadržajnosti kadra i eksponiranja emulzije osjetljive na svjetlo on pridaje važnost umijeću djelovanja kao instrumentu poistovjećivanja sa tom zajednicom. Autor daje važnost ***slučajnom prolazniku*** i uvodi ga u polje "umjetničkog zanimanja". Akšamija nije toliko birao pojedince zbog njihovog tipološkog karaktera koliko je, sasvim ispravno, pretpostavljao da kamera prosto ne može a da ne razotkrije lica kao društvene maske. Svaki od *slučajnih prolaznika* bio je znak izvjesnog društvenog statusa ili profesije. Svi njegovi subjekti jesu izraz tadašnje društvene stvarnosti, ali i jasan rezultat vlastite kreativnosti. Njegov društveni uzorak obuhvata građane i seljake, hizmećarice*[20] i hanume*[21], soldate i Rome, besposlene i službenike... Akšamiju ovdje "odaje" njegov eklektički pristup. Neki svjetlopisi su uzgredni, ovlašni, naturalistički; drugi su naivni i nespretni, ali potpuno novog vizualnog karaktera. Svjedočimo o, na našim prostorima, rađanju karakteristične autorske forme u ovom mediju.

*[16] Na *Prvoj izložbi jugoslavenske fotografije* u februaru 1936. godine, u Umetničkom paviljonu "Cvijeta Zuzorić", u Beogradu članovi žirija bili su tri slikara, jedan vajar i dvojica arhitekata.

Vidi: Politika, 8. februar 1936.

*[17] ***Socijalnom fotografijom*** u tom periodu u Hrvatskoj se bavi Kamilo Bošnjak, Ignjat Habermüller, dr. Branko Kojić, Tošo Dabac, Milan Fizi, Ljubo Vidmajer, Oskar Grunwald, Marijan Szabo, Rikard Fuchc... Neki od njih su bili i članovi zagrebačke likovne grupacije ***Zemlja.*** U Srbiji je zapažen Vojislav Jovanović.
Kada je riječ o Bosni i Hercegovini, nažalost ne postoje pouzdani podaci o svjesnom autorskom djelovanju u ovoj oblasti.

Vidi: Grčević, Mladen: ***Počeci amaterske umjetničke fotografije u Zagrebu;*** u: *Zagrebačka fotografija,* Zagreb, 1978., str. 21; Todić, Milanka: Istorija srpske fotografije (1839-1940); Beograd, 1993., str. 82-86.

*[18] ***Nacionalni stil*** fotografskog poimanja između ostalih zastupali su: Tošo Dabac, Marijan Szabo, August Fejtić, Mario Medeotti, Vlado Cizelj, Mihajlo S. Petrović, Aleksandar Aca Simić...

Isto.

*[19] Favrod, S. H.: ***Reportage and Essay – Information and Interpretation;*** u: *Photography in Switzerland 1840 to today,* Curich, 1974., str. 164.

*[20] ***Hizmećarica*** – (ar. -pers.) ***služiteljka, kućna pomoćnica.***
< tur. ***hizmetkâr*** (č. hizmetkjar) od ***hizmet*** (služba) + pers. suf. ***-kâr.*** koji služi za građenje imenica koje znače zanimanje, neku radnju i sl.

*[21] ***Hanuma*** – (tur. -tatar.) ***muslimanska gospođa, odlučnija muslimanka;*** žena, supruga.

Pictorialism in photography does not die with its authors...[*14] During the 1930s, it underwent internalization, which can be identified in a number of works of the time, both amateur and professional[*15]. Indeed, such an authorial view and practice was not a prevailing trend in the heliography world, nor did it correspond to the needs and spirit of the time, and was thus inevitably rejected as an outlived form of creative expression. There was a degree of "flirting with painting" by authors, and major state jury panels were mostly composed of painters, sculptors, architects, as well as representatives of mountaineering and tourist societies, with only an occasional author-photographer.[*16]

By overcoming exclusivity in their aspiration towards "artistic goals", and fully in the spirit of the tumultuous period between the two wars, heliographers started showing a clear interest in social topics. A series of original cycles of reportage emerged, which represent the *documentary photography* of the time in the full sense of the term. Unfortunately, it seems that social topics were exhausted fairly quickly. The world was recovering from a great economic crisis. Instead of social topics[*17], the late 1930s saw the thematization of national ones. Rural themes became an attractive topic. Obsessed with the common striving for a "national style"[*18], everybody was working with similar motifs. A simple and clean composition of *visual solutions* was preferred. Social and political developments of the time fed on theoretical assumptions based on *soil and blood.* There was no clear border between national and nationalistic, between national and Nazi. A new world disaster was looming.

It was at that time that the creative activities of the newly-fledged Sarajevan photographer Alija M. Akšamija began. Completely unknown to the wider public, he first appeared on the scene with his cycle ***From Sarajevo 1938/39***. Akšamija introduced essential changes into the structure of a heliographic piece. His works are created spontaneously, frequently even without details of the heliographing subject. The cycle is free from anything artificial, his works are part of authorial testimony in the form of *authentic documents on a clipping*[*19], rather than the *course of time*. He "appropriates the photographed" and positions himself into a defined relationship with the world, which produces *an experience of cognition and a feeling of power.* Akšamija did not look for mysteries; rather, he observed the typical reality of the Sarajevo čaršija, but "captured" it atypically within elements of his own composition and content.

Heliography gave him the opportunity to experience authentic life, as well as to gain the impression of participating in this life. By the very act of selecting the contents within the frame and the light-sensitive emulsion exposure, he attaches importance to the art of action

*[14] Garner, Ph.: ***La photographie et la cinema;*** in: *Les arts decoratifs 1890-1940;* Paris, 1986, p. 285.

*[15] International trend of "artistic photography" was also advocated by local journals such as: *Foto-revija, Fotografski pregled, Foto-amater*. Besides, Yugoslav edition of *Galerija* review, whose Vienna-based head office united editorial boards in various European cities was also very significant.

*[16] At the *First Exhibition of Yugoslav Photography* in the Art Pavilion "Cvijeta Zuzorić" in Belgrade, in February 1936, judges were three painters, one sculptor and two architects.

See: Politika, 8/2/1936.

*[17] ***Social photography*** was the subject of interest of Kamilo Bošnjak, Ignjat Habermüller, dr. Branko Kojić, Tošo Dabac, Milan Fizi, Ljubo Vidmajer, Oskar Grunwald, Marijan Szabo, Rikard Fuchc, etc., who lived in Croatia. Some of them were also members of Zagreb-based group Zemlja. In Serbia, Vojislav Jovanović was a notable representative of this genre. With respect to Bosnia and Herzegovina, unfortunately, there are no reliable data on creative authorial activity in this area.

See: Grčević, Mladen: ***Počeci amaterske umjetničke fotografije u Zagrebu;*** in: *Zagrebačka fotografija*, Zagreb, 1978, p. 21; Todić, Milanka: Istorija srpske fotografije (1839-1940); Belgrade, 1993, pp. 82-86.

*[18] ***National style*** of photographic understanding was, among others, advocated by: Tošo Dabac, Marijan Szabo, August Fejtić, Mario Medeotti, Vlado Cizelj, Mihajlo S. Petrović, Aleksandar Aca Simić...

Ibid.

*[19] Favrod, S. H.: ***Reportage and Essay – Information and Interpretation;*** in: *Photography in Switzerland 1840 to today*, Zurich, 1974, p. 164.



AGFINO
priručno manuelno pomagalo za određivanje ekspozicije i radne blende u odnosu na osjetljivost filma i uvjete koji vladaju na sceni

AGFA
manual aid for determining exposure and aperture compared to film sensitivity and conditions in the scene

U svjetskim razmjerima, pojava neposredno snimljenih scena iz svakodnevnog života, čiji je začetnik Erich Salomon*[22], potpuno će promijeniti kriterije autorskog vrednovanja u oblasti fiksacije optičke slike.

Akšamija ne insistira na reproduciranju neke nadrealne pejzažne atmosfere, posebnih štimunga, niti pažljivom kompozicijom zlatnog reza potvrđuje nazore svojih prethodnika. Određeni vid takve potvrde možemo naći samo u jednom dijelu snimljenih panorama i veduta, koje su zadovoljavale konvencionalne kriterije za štampanje razglednica. Očito je pokušavao pronaći i dodatni izvor prihoda.

U okviru ciklusa u kojem je tretirao ***slučajne prolaznike***, atipičnim kompozicionim rješenjima dolazi do prijatnih i toplih svijetlo-tamnih tonova, danas u bljedunjavim sepia tonalitetima na bromosrebrenom papiru. Osnovna vrijednost njegovog autorskog rukopisa je u obrađenoj temi i sadržajnoj vrijednosti svakodnevnih događaja u sarajevskoj čaršiji i mahalama*[23]. Objektiv kamere usmjerio je prema nepoznatim građanima Sarajeva, smatrajući ih vrijednim pažnje. Uglavnom je riječ o građanima srednjeg društvenog sloja i ljudima pridošlim iz okolnih ruralnih sredina. Među njima ne pronalazimo one koji pripadaju elitnoj društvenoj kategoriji. Akšamija svojim izborom iskazuje snažnu solidarnost sa ljudima bez realnih šansi u okvirima nepravednog društva.

Njegovu pažnju privlači narodna, popularna kultura, u prvom redu scene s Baščaršije*[24], slučajni prolaznici, ulični prodavači, osobe u narodnim nošnjama i one odjevene po posljednjoj modi, nosači, automehaničari, Romi, potom scene mahalskog života, svadbi i ispraćaja umrlih... On ih neposredno bilježi ne upuštajući se u njihovo tumačenje, ali se u njegovom karakterističnom pristupu i lociranju aktera unutar kompozicionog rješenja propratne forme osjeća snažan emotivni odnos prema fotografiranim osobama. Kada snima osobe u narodnim nošnjama, Akšamija ne insistira samo na vizualnoj zanimljivosti tradicionalne, ručno šivene i ukrašene odjeće. On s mnogo kreativnog žara uspostavlja i kontakt između *akcentualnih formi* i *propratnog urbanog konteksta*, kao i njihovog odnosa sa slučajnim prolaznicima u pozadini. Izražajnu mogućnost *oštrih* naspram *neoštrih* partija koristi veoma suptilno, u smislu pozicioniranja primarnog u odnosu prema sekundarnom. Ovakav karakter autorskog rukopisa ne objašnjava ništa, on samo potvrđuje određeni vizualni utisak između pridošlih i domicilnih ljudi na čaršiji.

Glavne aktere locira čas na lijevu, čas na desnu stranu kadra, rjeđe centralno, a u nekim slučajevima oni dodiruju jednu od strana ili čak dijelom izlaze iz aktualnog kompozicionog rješenja. Uvid u sačuvanu dokumentaciju, potvrđuje da je riječ o svjesnom i namjernom lociranju aktera na ovakav način, a ne o slučajnom rezultatu "amaterske greške". Ovakav sistem lociranja zadržaće i u kasnije nastalim ciklusima u Rogatici i Višegradu.

*[22] **Erich Salomon** (1886 - 1944), njemački Jevrej, fotoreporter poznat po fotografijama iz, do tada, nedostupnih diplomatskih i pravnih krugova, kao i po korišćenju inovativne metode za fiksaciju optičke slike....
Počevši od 1928. godine, Salomon je radio za *Berliner Zeitung Illustrirte* kao fotograf. Snimio je sam čin potpisivanja Kellogg-Briand Pakta 1928., i jedan je od dvojice koji je fotografirao sjednice Vrhovnog suda SAD-a.
Svojim višejezičnim sposobnostima i osmišljenim prikrivanjem vlastite vokacije, došao je do radova koji su dokumentarnu fotografiju podigli na pijedestal kreativnosti, a njegov ugled bio je zapažen kako u Evropi tako i u SAD-u.
Život je okončao u logoru Auschwitz.

*[23] ***Mahala*** *– dio grada ili sela, gradska četvrt.*
< tur. mahalle < ar. *mähallä.*

*[24] ***Bàš-čaršija***, ***Bäščaršija***, ***Baščàršija*** *f* (tur.-pers.) *ime jednog dijela čaršije u Sarajevu, glavna čaršija.*
< tur. *başçarşi (baş-çarşi) 'glavna čaršija'.*



A. M. AKŠAMIJA
u "Bugattiju" pored svratišta
u blizini Rogatice, 1939

A. M. AKŠAMIJA
in "Bugatti" by an inn
near Rogatica, 1939



A. M. AKŠAMIJA
u "Subaru Legacy", Sarajevo, 2015

A. M. AKŠAMIJA
in "Subaru Legacy", Sarajevo, 2015

as an instrument of one's identification with the community. The author attaches importance to a ***casual passer-by*** and introduces him into the field of "artistic interest". Akšamija did not select individuals because of their typological character; rather, he rightly presumed that the camera cannot help revealing faces as social masks. Each *casual passer-by* was a symbol of a given social status or profession. All his subjects are the expression of the social reality of the time, as well as a clear result of his own creativity. His social sample includes city-dwellers and villagers, *hizmećaricas*[*20] and *hanumas*[*21], soldiers and Romani people, idlers and clerks. Akšamija is here "betrayed" by his eclectic approach. Some heliographs are incidental, cursory, naturalistic; others are naive and awkward, but of a completely new visual character. This was the birth of the characteristic authorial form in this medium in this part of the world.

On the world scale, the appearance of scenes shot directly from daily life, pioneered by Erich Salomon[*22], would entirely change the criteria of authorial evaluation in the area of optic image fixation.

Akšamija does not insist on reproducing a surreal landscape atmosphere or special moods, nor does he use the careful golden section ratio to support his predecessors' views. A certain degree of this support can be found only in some of the photographed panoramas and vedute, which satisfied the conventional criteria for postcard printing. He was obviously trying to find an additional source of income.

Within the cycle dealing with *casual passers-by*, atypical compositional solutions lead to agreeable and warm light-dark shades present in the pallid sepia tints on the bromine-silver paper. The fundamental value of his authorial signature lies in the topic treatment and content of daily happenings in Sarajevo's *čaršija* and neighbourhoods[*23]. He directed his camera lens toward the ordinary inhabitants of Sarajevo, considering them worth the attention. These were mainly members of the middle class and newcomers from the surrounding rural environments. Among his subjects we do not find people who belong to the élite social class, and with this deliberate choice, Akšamija expresses his strong sense of fellowship with those without realistic chances in an unjust society.

His attention is drawn by popular folk culture, primarily scenes from Baščaršija[*24], casual passers-by, street vendors, people in folk costumes as well as those dressed in the latest fashion, porters, car mechanics, Romani people, then scenes from the *mahala* life, weddings, and funerals, bidding farewell to the dead. He simply records them, without attempting to interpret them; however, in his characteristic approach and positioning of the characters within the compositional

*20 ***Hizmećarica*** – (Ar.-Pers.) *female servant, maid.*
‹ Turk. *hizmetkâr* (pron. *hizmetkjar*) from *hizmet* (service) + Pers. suf. *-kâr*. which serves for building nouns that denote a profession, activity, etc.

*21 ***Hanuma*** – (Turk.-Tatar.) *Muslim lady, determined Muslim woman*; woman, wife.

*22 **Erich Salomon** (1886 - 1944), German Jew, a photo-reporter famous for his photographs of diplomatic and legal circles, previously inaccessible, and for the use of innovative method of optic image fixation....
From 1928, Salomon worked for *Berliner Zeitung Illustrirte* as a photographer. He photographed the very act of signing the Kellogg-Briand Pact in 1928, and is one of the two photographers who photographed sessions of the Supreme Court of the USA. Using his multilingual abilities and resourceful concealing of his profession, he managed to create works that raised documentary photography to the pedestal of creativity, and his reputation was recognized both in Europe and in the USA.
His life ended in the Auschwitz concentration camp.

*23 ***Mahala*** *- part of a town or village, town neighbourhood.*
‹ Turk. *mahalle* ‹ Ar. *mähallä.*

*24 ***Bàš-čaršija***, ***Bäščaršija***, ***Baščàršija*** *f* (Turk.-Pers.) *name of a part of Sarajevo 'čaršija', main 'čaršija'.*
‹ Turk. *başçarşi (baş-çarşi) 'main čaršija'.*



A. M. AKŠAMIJA
pored "Opel Olympia Rekorda"
na novoizgrađenoj cestovnoj trasi
od Višegrada prema Ustipači, 1961

A. M. AKŠAMIJA
next to his "Opel Olympia Rekorda"
on a newly-constructed road
from Višegrad towards Ustiprača, 1961

Duboko razumijevanje za čovjeka Akšamija pokazuje i kod snimanja težaka, nosača, koji s nestrpljenjem iščekuju novog poslodavca. Iz autentičnosti lica iščitavamo iskreno nezadovoljstvo pojedinaca vlastitim statusom u društvu, izraubovanog tijela i skromne garderobe, u borbi za preživljavanje. Posebno mu je bio zanimljiv ulični život prodavača, zanatlija, slučajnih prolaznika, seljaka, kao i život ljudi po sarajevskim mahalama i kraj njihovih kuća. Ulazak nepoznatih i u avliju*[25], a kamoli u kuću, bio je gotovo isključen. Kolorit gradske sredine upotpunjavale su osobe iz okolnih sela. Međutim, najemotivniji odnos je vidljiv prema ženama, kako onim koje su pristale na snimanje tako i onim kojima to nije bilo po volji. Razlog za to leži u tadašnjim društvenim normama i zazoru od slobodnijeg snimanja žena u rogatičkoj i općenito bosanskoj čaršiji.

Sudeći po relativno skromnom broju sačuvanih fotografija i negativa, ciklus ***Iz Sarajeva 1938/39*** je realiziran pasionirano i sistematski sa tematskim usmjerenjem na svakodnevicu sarajevske čaršije i mahala. Ovaj ciklus je od velikog značaja za bosanskohercegovačku, odnosno jugoslavensku povijest fotografije, jer je riječ o jedinstvenim radovima iz tog vremena, ne zbog same tematike, već karakterizacije svjesnog autorskog pristupa. Po vizualnoj strukturi i konstruktivno-kompozicijskim elementima, ta djela su jedinstvena u smislu upotrebe izražajnih elemenata i mogućnosti ovog medija. Akšamijini radovi u okviru ciklusa ***Iz Sarajeva 1938/39*** svjedoče o osobenosti autorskog pristupa, odnosno autonomnosti vlastitog rukopisa i izabranih tematskih ciklusa. Vođen stvaralačkom potrebom za dokumentiranjem scena iz života tadašnjeg Sarajeva i njihovom transformacijom u jezik svjetlopisa, Akšamija, u svakom rezultatu tog nastojanja, iskazuje snažnu autorsku individualnost.

Vidljivo je da je riječ o monopolu oka spram pikturalne imaginacije. Ovakva okolnost postala je Akšamijinom zamkom, a u njegovoj recepciji i angažmanu, izuzetnom prilikom za osobni iskaz i kreativni angažman. On polazi od čovjekovog lica, te velike tajne. Svjetlopisima prikazuje nijanse različitih tradicija ovdašnjih naroda, ali u isti mah i njihovu očiglednu sličnost i bliskost. Sve je zaustavljeno u prirodnim, nepatvorenim odnosima.

Alija M. Akšamija je kreativac koji je, za relativno kratak vremenski period, ostavio autentično autorsko svjedočenje o Sarajevu iz vremena neposredno pred Drugi svjetski rat. Očito je da ga je ovaj medij "uzeo pod svoje" i da je, veoma brzo, shvatio njegove čari i mogućnosti te se "uključio" u njemu nepoznate svjetske trendove. No, ostaje i činjenica da su mobilizacija i rat zatvorili knjigu ovog autorskog ciklusa na njegovoj veoma uspješnoj stranici.

*[25] ***Avlija*** – *dvorište, ograda, zid oko kuće ili dvorišta* (tur. *avlu* ili od grč. *avli*). Topološko značenje ove riječi je fleksibilno. *Avlija* je mjesto iz kojeg je moguće pristupiti svim sadržajima bosanskog urbanog i ruralnog domaćinstva.

[...] Kad god prolazim pored stare kuće nekadašnjeg komšije iz mog djetinjstva i visokih taraba, sa kojim je ograđena njegova avlija, sjećanja me vraćaju u moje djetinjstvo. Naviru sjećanja i na druge stare kuće i njihove avlije popločane riječnim bijelim i šarenim kamenjem. Tim čistim prostorom širio se miris ruža, behara, zumbula, zambaka, kadifica i drugog cvijeća. Zelena trava i crveni cvjetići izbijali su između oblog kamenja koji nikada nisu bili zalijevani betonom...

Vidi: Subašić S. Hasan: ***Nema više starih avlija***; on-line dostupno na http://kadslikegovore.blogspot.com/2011/01/nema-vise-starih-avlija.html; 20. 06.2013.



Mehmed A. Akšamija:
PORTRET OCA – AKŠAMIJA ALIAS ROBERT CORNELIUS, Praha, 1976

Mehmed A. Akšamija:
PORTRAIT OF FATHER – AKŠAMIJA ALIAS ROBERT CORNE LIUS, Prague, 1976

*[25] ***Avlija*** *– yard, fence, wall around the house or yard* (Turk. *avlu* or from Gk. *avli*). Topological meaning of the word is flexible. *Avlija* is a place from which it is possible to enter all parts of a Bosnian urban or rural household.

[...] Whenever I pass by the old house of my childhood neighbour and its high fences around the yard, memories take me back to my childhood. I remember other old houses and their 'avlijas' paved with white and multi-coloured pebbles from the river. Scents of roses, blossom, hyacinths, lilies and other flowers spread across these clean spaces. Green grass and red flowers sprouted between pebbles that were never fastened with concrete...

See: Subašić S. Hasan: ***Nema više starih avlija***; online available at http://kadslikegovore.blogspot.com/2011/01/nema-vise-starih-avlija.html; accessed on 20/06/2013.



Mehmed A. Akšamija:
PORTRET OCA —
AKŠAMIJA ALIAS JEAN GABRIEL EYNARD,
Praha, 1976

Mehmed A. Akšamija:
PORTRAIT OF FATHER —
AKŠAMIJA ALIAS JEAN GABRIEL EYNARD,
Prague, 1976

solution of the accompanying form one can feel a strong emotional relationship towards the photographed persons. When he photographs people in folk costumes, Akšamija does not insist only on the visual curiosity of the traditional hand-sewn and ornamented clothes. With great creative fervour, he also relates *accentual forms* to the *accompanying urban context*, as well as their relationship to casual passers-by in the background. He uses the expressive possibility of *sharp* against *non-sharp* parts very subtly, in terms of positioning the primary compared to the secondary. This characteristic of his authorial signature explains nothing; it only confirms a particular visual impression between the newly-arrived and the settled people in *čaršija*.

Akšamija positions his main characters sometimes on the left, sometimes on the right side of the frame, but rarely in the middle, and in some cases they touch one of the sides or are even partly off, outside the composition. Preserved documentation confirms that it was a conscious, intentional choice to position the characters in such a way, rather than the accidental result of an "amateur mistake". He would repeat this way of positioning his subjects in his later cycles in Rogatica and Višegrad as well.

Akšamija also shows a profound understanding for the human being when photographing farm labourers and porters, eagerly waiting for a new employer. In their faces we read the authenticity of the individuals' deep dissatisfaction with their own status in society, with their toil-worn bodies and modest clothes, in their struggle for survival. He took a special interest in the lives of street vendors, craftsmen, casual passers-by, villagers, as well as in the life of the people of the Sarajevo *mahalas* and their houses. For a stranger to enter even the *avlija*[*25], let alone the house, was almost out of the question. The colouring and tone of the town setting was complemented by people from surrounding villages. One can, however, observe that he related emotionally most to women, both to those who agreed to be photographed and those who objected to it. The reason for this can be found in the social norms of the time, and scruples about freely photographing women in Rogatica and generally in the Bosnian *čaršija*.

Judging by a comparatively modest number of preserved photographs and negatives, the cycle ***From Sarajevo 1938/39*** was created both systematically and with passion, and was thematically focused on the daily life of Sarajevo's *čaršija* and *mahalas*. The cycle is extremely significant in the history of Bosnian-Herzegovinian, as well as Yugoslav photography, as these are unique works of their time, due both to their topics and to the character of the conscious authorial approach. In their visual structural and compositional elements the works are unique in terms of the utilization of the expressive elements and possibilities of the medium.



■ SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI Ia, 1938

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 180 x 180 mm. arhivirano u obliku kopije i digitalnog zapisa;

(A.M.A. ident. br. p 9/38)

■ SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY Ia, 1938

preserved in the form of positive on bromide-silver paper, format 180 x 180 mm. stored in the form of print and digital record;

(A.M.A. ident. no. p 9/38)



GULIJEVO
priručno tabelarno pomagalo
za određivanje ekspozicije
i radne blende

"GULI"
accessory tabular aid for
determining exposure
value and aperture

Akšamija's works of the ***From Sarajevo 1938/39*** cycle are evidence of a distinctive authorial approach, i.e. an autonomous individual signature with selected thematic cycles. Driven by a creative need for documenting scenes from Sarajevo life of the time and transforming them into the language of heliography, Akšamija reveals a powerful authorial individuality in each piece in this endeavour.

This is evidently a matter of the monopoly of the eye versus the pictorial imagination. This fact became Akšamija's trap and, with his receptiveness and involvement, an extraordinary opportunity for personal expression and creative involvement. His starting point is the human face, the great mystery. With his heliographs he shows the different shades of local peoples' traditions, as well as their obvious similarity and closeness at the same time. Everything is frozen in natural, true relations.

Alija M. Akšamija is a creative person who, in a relatively short period of time, left an authentic authorial testimony of Sarajevo at the time immediately before World War II. The medium obviously "took hold of him"; he very quickly understood its charm and "joined" the world trends, albeit unknown to him. However, the fact also remains that war and mobilization closed the book of this authorial cycle at the height of its success.





SARAJEVSKI CIKLUS 1938/39
SLUČAJNI PROLAZNICI NA PERIFERIJI II–III, 1938
– sačuvane kontakt kopije 60 x 60 mm.
(A.M.A. ident. br. p 4 i 5/38)

SARAJEVO CYCLE 1938/39
CASUAL PASSERS-BY ON THE OUTSKIRTS II-III, 1938
- preserved contact prints 60 x 60 mm.
(A.M.A. ident. no. p 4 and 5/38)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI IIa, 1938

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 180 x 180 mm. arhivirano u obliku kopije i digitalnog zapisa;

(A.M.A. ident. br. p 11/38)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IIa, 1938

preserved in the form of positive on bromide-silver paper, format 180 x 180 mm. stored in the form of print and digital record;

(A.M.A. ident. no. p 11/38)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI IIIa, 1938

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 180 x 180 mm. arhivirano u obliku kopije i digitalnog zapisa;

(A.M.A. ident. br. p 10/38)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IIIa, 1938

preserved in the form of positive on bromide-silver paper, format 180 x 180 mm. stored in the form of print and digital record;

(A.M.A. ident. no. p 10/38)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI IVa, 1938

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 180 x 180 mm. arhivirano u obliku kopije i digitalnog zapisa;

(A.M.A. ident. br. p 12/38)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IVa, 1938

preserved in the form of positive on bromide-silver paper, format 180 x 180 mm. stored in the form of print and digital record;

(A.M.A. ident. no. p 12/38)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI Va, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 180 x 180 mm. arhivirano u obliku kopije i digitalnog zapisa;

(A.M.A. ident. br. p 4/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY Va, 1939

preserved in the form of positive on bromide-silver paper, format 180 x 180 mm. stored in the form of print and digital record;

(A.M.A. ident. no. p 4/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI VIa, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 180 x 180 mm. arhivirano u obliku kopije i digitalnog zapisa;

(A.M.A. ident. br. p 3/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY VIa, 1939

preserved in the form of positive on bromide-silver paper, format 180 x 180 mm. stored in the form of print and digital record;

(A.M.A. ident. no. p 3/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI XIIIa, 1939

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku pozitiva i negativa, kao i digitalnog zapisa;
(A.M.A. ident. br. p/n 11/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY XIIIa, 1939

preserved in the form of negative and positive on bromide-silver paper,
format 180 x 180 mm.
stored in the form of negative, positive and digital record;
(A.M.A. ident. no. p/n 11/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI Xa, 1939

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku negativa i pozitiva, kao i digitalnog zapisa;
(A.M.A. ident. br. p/n 8/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY Xa, 1939

preserved in the form of negative and positive on bromide-silver paper,
format 180 x 180 mm.
stored in the form of negative, positive and digital record;
(A.M.A. ident. no. p/n 8/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI XIa, 1939

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku negativa i pozitiva, kao i digitalnog zapisa;
(A.M.A. ident. br. p/n 9/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY XIa, 1939

preserved in the form of negative and positive on bromide-silver paper,
format 180 x 180 mm.
stored in the form of negative, positive and digital record;
(A.M.A. ident. no. p/n 9/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI IXa, 1938

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 240 x 240 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 14/38)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IXa, 1938

preserved in the form of positive on bromide-silver paper,
format 240 x 240 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 14/38)



SARAJEVSKI CIKLUS 1938/39

ISPRED BOSANSKE KAHVE, 1938

sačuvano u obliku negativa,
format 240 x 240 mm.
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 15/38)

SARAJEVO CYCLE 1938/39

BEFORE BOSNIAN COFFEE, 1938

preserved in the form of negative,
format 240 x 240 mm.
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 15/38)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI VIIa, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 7/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY VIIa, 1939

preserved in the form of positive on bromide-silver paper,
format 180 x 180 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 7/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI VIIIa, 1939

sačuvano u obliku negativa,
format 180 x 180 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. n 13/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY VIIIa, 1939

preserved in the form of negative,
format 180 x 180 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. n 13/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNE PROLAZNICE NA PERIFERIJI, 1939

sačuvano u obliku negativa i pozitiva na
bromosrebrenom papiru,
format 240 x 240 mm.
arhivirano u obliku negativa, kopije,
i digitalnog zapisa;
(A.M.A. ident. br. p/n 12/39)

SARAJEVO CYCLE 1938/39

CASUAL FEMALE PASSERS-BY ON THE OUTSKIRTS, 1939

preserved in the form of negative and
positive on bromide-silver paper,
format 240 x 240 mm.
stored in the form of negative, print
and digital record;
(A.M.A. ident. no. p/n 12/39)



SARAJEVSKI CIKLUS 1938/39

DŽENAZA/SAHRANA, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 180 x 180 mm. arhivirano u obliku kopije i digitalnog zapisa;

(A.M.A. ident. br. p 17/39)

SARAJEVO CYCLE 1938/39

JANAAZA/FUNERAL, 1939

preserved in the form of positive on bromide-silver paper, format 180 x 180 mm. stored in the form of print and digital record;

(A.M.A. ident. no. p 17/39)



SARAJEVSKI CIKLUS 1938/39

IZ MAHALE II, 1939

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku negativa i kopije, kao i digitalnog zapisa;
(A.M.A. ident. br. p/n 13/39)

SARAJEVO CYCLE 1938/39

FROM 'MAHALA' II, 1939

preserved in the form of negative and positive on bromide-silver paper,
format 180 x 180 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 13/39)



SARAJEVSKI CIKLUS 1938/39

IZ MAHALE IV, 1939

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 300 x 300 mm.
arhivirano u obliku negativa i kopije, kao i digitalnog zapisa;
(A.M.A. ident. br. p/n 14/39)

SARAJEVO CYCLE 1938/39

FROM 'MAHALA' IV, 1939

preserved in the form of negative and positive on bromide-silver paper,
format 300 x 300 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 14/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNA PROLAZNICA U MAHALI I, 1939

sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije
i digitalnog zapisa;
(A.M.A. ident. br. p 15/39)

SARAJEVO CYCLE 1938/39

CASUAL FEMALE PASSER-BY IN 'MAHALA' I, 1939

preserved in the form of positive on
bromide-silver paper,
format 180 x 180 mm.
stored in the form of print
and digital record;
(A.M.A. ident. no. p 15/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNE PROLAZNICE U MAHALI II, 1939

sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije
i digitalnog zapisa;
(A.M.A. ident. br. p 16/39)

SARAJEVO CYCLE 1938/39

CASUAL FEMALE PASSER-BY IN 'MAHALA' II, 1939.

preserved in the form of positive on
bromide-silver paper,
format 180 x 180 mm.
stored in the form of print
and digital record;
(A.M.A. ident. no. p 16/39)



SARAJEVSKI CIKLUS 1938/39

TEŽACI I, 1938

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 120 x 120 mm.
arhivirano u obliku kopije, negativa i digitalnog zapisa;
(A.M.A. ident. br. n/p od 16/38)

SARAJEVO CYCLE 1938/39

WAGEWORKERS I, 1938

preserved in the form of negative and positive on bromide-silver paper,
format 120 x 120 mm.
stored in the form of print, negative and digital record;
(A.M.A. ident. no. n/p of 16/38)



SARAJEVSKI CIKLUS 1938/39

TEŽACI II, 1938

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 120 x 120 mm.
arhivirano u obliku kopije, negativa, i digitalnog zapisa;
(A.M.A. ident. br. n/p od 17/38)

SARAJEVO CYCLE 1938/39

WAGEWORKERS II, 1938

preserved in the form of negative and positive on bromide-silver paper,
format 120 x 120 mm.
stored in the form of print, negative and digital record;
(A.M.A. ident. no. n/p of 17/38)



SARAJEVSKI CIKLUS 1938/39

TEŽACI III, 1938

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 120 x 120 mm.
arhivirano u obliku kopije, negativa, i digitalnog zapisa;
(A.M.A. ident. br. n/p od 18/38)

SARAJEVO CYCLE 1938/39

WAGEWORKERS III, 1938

preserved in the form of negative and positive on bromide-silver paper,
format 120 x 120 mm.
stored in the form of print, negative and digital record;
(A.M.A. ident. no. n/p of 18/38)



SARAJEVSKI CIKLUS 1938/39

TEŽACI IV, 1938

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije, negativa, i digitalnog zapisa;
(A.M.A. ident. br. n/p od 19/38)

SARAJEVO CYCLE 1938/39

WAGEWORKERS IV, 1938

preserved in the form of negative and positive on bromide-silver paper,
format 180 x 180 mm.
stored in the form of print, negative and digital record;
(A.M.A. ident. no. n/p of 19/38)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI XIVa, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 300 x 300 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 18/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY XIVa, 1939

preserved in the form of positive on bromide-silver paper,
format 300 x 300 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 18/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI XVa, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 240 x 240 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 19/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY XVa, 1939

preserved in the form of positive on bromide-silver paper,
format 240 x 240 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 19/39)



SARAJEVSKI CIKLUS 1938/39

AUTOMEHANIČARI, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 300 x 157 mm. arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. IDENT. br. p 20/39)



■ SARAJEVO CYCLE 1938/39

CAR MECHANICS, 1939
preserved in the form of positive on
bromide-silver paper,
format 300 x 157 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 20/39)



SARAJEVSKI CIKLUS 1938/39

VATROGASCI I, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 90 x 90 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 24/39)

SARAJEVO CYCLE 1938/39

FIREFIGHTERS I, 1939

preserved in the form of positive on bromide-silver paper,
format 90 x 90 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 24/39)



SARAJEVSKI CIKLUS 1938/39

VATROGASCI II, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 120 x 120 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 25/39)

SARAJEVO CYCLE 1938/39

FIREFIGHTERS II, 1939

preserved in the form of positive on bromide-silver paper,
format 120 x 120 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 25/39)





NA PRETHODNOJ STRANICI:

■ SARAJEVSKI CIKLUS 1938/39

SARAJEVSKI ROM, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru, format 220 x 122 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 21/39)

Slučajni prolaznici u pokretu

Od prvih pokušaja fiksacije optičke slike prošlo je više od dvije hiljade godina. Iza nas je i dvije stotine godina povijesti fiksacije optičke slike foto-kemijskim transformativnim postupkom.*[26] Tokom tog dugog razdoblja, stvaralačka nastojanja kreativaca u ovoj oblasti bila su, s jedne strane usmjerena prema tehnološkim postupcima fiksacije, a s druge zaokupljena odabirom modela, odnosno situacija koje će se primjenom odgovarajućih transformativnih postupaka naći na "slici koja visi na zidu". *Daguerotipia* je podsticala portretiranje i preuzimala primat od medija minijaturnog slikarstva. *Cianotipia* je bila izvrstan izbor za botaničke informativne studije. *Meka,* difuzna oštrina postizala se *platinastom formom fiksacije optičke slike.*[*27] Napretkom tehnoloških postupaka i usavršavanjem opreme, autori su svojim objektivom osvajali sve širi prostor za kreativno djelovanje. Mada je od samih početaka primjene fiksacije optičke slike započela i diferencijacija između pragmatičnog i "umjetničkog", između fotografije kao primijenjene vještine sa velikim dokumentarnim mogućnostima i svjetlopisa kao "umjetničkog izraza", taj proces, zbog prirode ovog medija, još nije okončan.

Fotografija kao ***dokument*** ima ulogu predstavljanja određene situacije koja je u korelaciji s "istinom i tačnošću". Mogućnost direktne komunikacije, i relativno uvjerljivo vizualno opisivanje događaja, u sferi interesovanja posjednika kamere, doveli su do toga da reputacija tačnosti bude dovedena do apsurda.

Sa pojmom "dokumentarna fotografija" susrećemo se tek tokom 30-ih godina 20. stoljeća. Tada su snimane scene iz života ruralnog i urbanog stanovništva, u nadi da će snimljeni materijal poslužiti provođenju socijalnih reformi. Međutim, sadržajna vrijednost ***dokumentarne fotografije*** je neograničena: ona se ne može vezati samo za obrede i slavlja, živa i radna okruženja, katastrofe i prirodne nepogode, urbanu i ruralnu sredinu, te široku skalu ljudskih emocija i međuljudskih odnosa. Najuspješniji autorski poduhvati u ovoj oblasti otkrivaju nam dragocjene informacije o našem svijetu, a naše mišljenje o specifičnom načinu upotrebe izražajnih sredstava ovog medija usmjeravaju ka novim saznanjima i mogućnostima.

Svjedoci smo da je klasična terminologija u okvirima fiksacije optičke slike odgovarajućim transformativnim postupcima promijenila i sebe i opisne pojmove različitih oblika kreativnog djelovanja, te je postala suštinski ograničavajuća i realno neodgovarajuća. Riječi kao "prava"[*28],

*[26] ***Camera Obscura*** je optički uređaj koji projektira sliku okolice na mat-šajbu (zamućeno staklo). Prvobitno je korištena za manuelno opcrtavanje projektirane optičke slike. Predstavlja izum koji je doveo do ***fiksacije optičke slike manuelnim transformativnim postupkom*** – crtež.

Jednu od prvih *camera obscura*, kakvu mi danas poznajemo, konstruirao je naučnik Abu Ali al-Hasan ibn al-Haitham, rođen u Basri (965-1039) na Zapadu poznat kao ***Alhacen*** ili ***Alhazen.*** Provodio je eksperimente iz praktične optike, te ih opisao u svojoj knjizi ***De Aspectibus*** koja predstavlja najstariji sačuvani dokument o ovom tehnološkom pomagalu. Ova knjige je bila i prvi prijevod iz ove oblasti na latinskom jeziku. U širim naučnim krugovima Alhazen se smatra za znanstvenika koji je zapadnom civilizacijskom krugu objasnio kako se slika u ***cameri obscuri*** formira po analogiji u ljudskom oku. Na osnovu svojih zapažanja, naučno je obrazložio i izveo linearnost svjet losti.

Sredinom 16. stoljeća, zahvaljujući ***cameri obscuri*** autori su bili fascinirani optičkim slikama kao produktima transformativnih postupaka manuelnog opcrtavanja (Leonardo di ser Piero da Vinci...); doprinijela je razumijevanju geometrijske perspektive (s jedne tačke gledišta) razvijene tokom renesanse, kao i obnovi klasične kulture.

Nakon što je u okviru ovako djelotvoranog procesa paus ili namašteni papir zamijenjen emulzijom osjetljivom na svjetlo, 1839. godine svjedočimo o ***fiksaciji optičke slike foto-kemijskim transformativnim postupkom*** – ***svjetlopis***, ***fotografija***.

*[27] ***Daguerotipia*** je prvi oblik svjetlopisnog procesa foto-kemijske fiksacije optičke slike odgovarajućim tehnološkim postupkom. ***Slika*** je, posredstvom kamere, proizvođena u formi direktnog pozitiva na ploči od posrebrenog bakra. Louis J. M. Daguerre je ponudio prvu sveobuhvatnu tehnološku definiciju ovog postupka. Ova tehnika fiksacije bila je u upotrebi oko 20 godina, od 1839. do oko 1860.

Cianotipia je fotografski proces koji je bio baziran na dvije kemikalije – amonijevom fericitratu ($C_6H_8O_7 \cdot nFe \cdot nH_3N$) i kalijevom fericijanidu ($C_6FeK_3N_6$), te je davao cijan – plavo zabojenje fotografije u pozitivu. Korištena je za kopiranje negativa velikog formata, odnosno litografskih filmova, ili za preslikavanje predmeta postavljenih direktno na papir, znači za izradu ***fotograma.***

Tehnike izrade svjetlopisa koje su se koristile na prelazu iz 19. u 20. stoljeće (pokret piktorijalizma) pripadaju plemenitim tehnikama tiska. ***Plemenite tehnike tiska*** uključuju ***gumeni tisak, uljni tisak, pigmentni tisak, karbonski tisak, fotogravuru, platinasti tisak...***

*[28] Termin "**prava fotografija**" (engl. *rights photos*) korišten je za karakterizaciju kreativnog djelovanja Petera Henry Emersona i njegovih suvremenika. Prema tom pristupu, svjetlopis kreiran u cilju da se ne izgubi vlastiti integritet ne bi se trebalo miješati sa nečim što njemu po izvornoj izražajnosti ne pripada. Sugeriran je prestanak "natjecanja" sa stilovima u slikarstvu.

ON THE PREVIOUS PAGEE:

■ SARAJEVO CYCLE 1938/39

SARAJEVO ROMANY, 1939
preserved in the form of positive on bromide-silver paper, format 220 x 122 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 21/39)

Casual Passers by in Motion

Over two thousand years have passed since the first attempts to fixate the optic image. Two hundred years of the history of optic image fixation by photochemical transformative process are also behind us.*[*26] Over this long time span, authors' creative endeavours in this area have been, on the one hand, focused on the technological processes of fixation and, on the other, occupied with the selection of models, i.e. situations that would be found on the "picture hanging on the wall" due to the use of appropriate transformative processes. *Daguereotype* encouraged portrait taking and overtook the lead from miniature painting. *Cyanotype* was an excellent choice for informative botanical studies. The *soft*, diffuse sharpness was achieved by *platinum-based form of optic image fixation*.*[27] Due to the advance of technological processes and the improvement of equipment, authors were conquering an increasingly wider space with their lenses for their creative activities. Although the very beginnings of the use of optic image fixation was accompanied by the differentiation between the pragmatic and the "artistic", between photography as an applied skill with great documentary possibilities and heliography as an "artistic expression", the process has not yet ended due to the nature of this medium.

A photograph as a *document* has the role of presenting a given situation which correlates with "truth and accuracy". The possibility of direct communication and a relatively convincing visual description of an event which is interesting for the camera owner led to the absurd reputation of accuracy.

The term “documentary photography” appeared as late as the 1930s. It was the time of photographing scenes from the lives of rural and urban populations, in the hope that the photographed material would help the implementation of social reforms. However, the contentual value of the *documentary photograph* is boundless: it is not only related to rites and celebrations, living and working environments, disasters and natural elements, the urban and rural environment, and the wide range of human emotions and relations among people. The most successful authorial undertakings in this area reveal precious information about our world, and guide our understanding regarding the unique way the medium can be used as a means of expression, revealing new insights and possibilities.

We are witnesses to the fact that the classic terminology within optic image fixation by

*26 ***Camera Obscura*** is an optical device that projects the image of environment on the blurred glass. It was originally used for manual tracing of the projected optic image. It is the invention that led to the optic image *fixation by manual transformative process* - drawing.

One of the first camerae obscurae that we know today was designed by scientist Abu Ali al-Hasan ibn al-Haitham, born in Basra (965-1039), known as *Alhacen* or *Alhazen* in the West. He conducted experiments in practical optics and described them in his book *De Aspectibus*, which is the oldest preserved document about this technological aid. This book was also the first translation into Latin in this area. Wider scientific circles regard Alhazen as a scientist who explained, to Western civilization, how the image in *camera obscura* is formed by analogy to the human eye. Based on his observations, he scientifically explained and derived the linearity of light.

In the mid 16th century, owing to the *camera obscura*, authors were fascinated with optic images as products of transformative processes of manual tracing (e.g. Leonardo di ser Piero da Vinci); it contributed to the understanding of geometrical perspective (from one point of view) developed during Renaissance, as well as to the renewal of classical culture.

After the tracing or greasy paper was replaced with light-sensitive emulsion in such an efficient process, in 1839 we witnessed the *optic image fixation by photochemical transformative process* - ***heliography***, ***photography***.

*27 ***Daguerreotype*** is the first form of the heliographic process of photochemical optic image fixation by appropriate technological process. By means of the camera, the *image* was produced in the form of direct positive on a silver coated copper plate. Louis J. M. Daguerre offered the first comprehensive technological definition of this process. This fixation technique was used for about twenty years, from 1839 to 1860.

Cyanotype is a photographic process that was based on two chemicals - ammonium iron (III) citrate ($C_6H_8O_7 \cdot nFe \cdot nH_3N$) and potassium ferricyanide ($C_6FeK_3N_6$), and that produced cyan-blue tone of photograph in the positive. It was used for printing "large" format negatives, i.e. lithographic films, or for copying objects placed directly onto paper, i.e. for making *photograms*.

Techniques of making heliographs that were used at the turn of the 20th century (pictorialism movement) belong to the refined printing techniques. The ***refined printing techniques*** include *gum print, oil print, pigment print, carbon print, photogravure and platinum print.*

"tradicionalna"*29 ili "dobra"*30 ("umjetnička fotografija") postale su potpuno neadekvatne. Pojam "dokumentarno" vrlo često se krivo tumači i često miješa sa svojim bliskim terminom, "fotožurnalizam"*31. Pošto ne postoji općeprihvaćena definicija za ono što se podrazumijeva pod terminom "dokumentarna fotografija"*32, navest ćemo nekoliko stavova i mišljenja za označavanje one sadržajne vrijednosti koja bi se mogla svrstati u tu terminološku kategoriju.

*Dokumentarni pristup je kreativni tretman stvarnosti*33, zapravo, *dokumentarna fotografija uključuje svaku temu na ovom svijetu - bila ona dobra ili loša ili... Ipak, još imam prilike vidjeti lijepu fotografiju koja nije dobar dokument*34. Fotografija nije ono što je fotografirano. To je nešto drugo. To je nova činjenica.*35 Upravo sam pokušavao shvatiti ono što sam gledao sve vrijeme, dok nisam otkrio da to nije bilo potrebno. Ako je neki predmet tamo, pa šta ako je tamo?*36 Sve fotografije su tačne. Nijedna od njih nije istina.*37 Tražeći istinu, ponekad nađemo ljepotu.*38 Kad sam lažem, ja sam bliže istini nego što su to dokumentarne fotografije.*39 Fotografija je stvarno zarobljeno iskustvo, a kamera je idealna ruka svijesti u gramzivom raspoloženju.*40 Iako fotografija ne može lagati, lažljivac može fotografirati.*41*

Roy Stryker*42 tvrdi kako je *dokumentarna fotografija istina*43, odnosno *zaleđeni vremenski trenutak.*44 Vidljivo je da ova tvrdnja zanemaruje mogućnost *manipulacije,* pa se neminovno pitamo da li je i ***dokumentarna fotografija,*** također, uz mnoge predrasude manipulativna kao što to mogu biti npr. i književnost i slikarstvo? Pogled na definiciju "dokumentarizma" kao cjeline i pojedine aspekte njegovog razvoja u 30-im godinama prošlog stoljeća, može nam pomoći da dođemo do nekih odgovora na ova pitanja.

William Stott tvrdi kako je dokumentarni izraz 30-ih godina prošlog stoljeća u Americi objedinjavao *dvije vrste dokumentarnog pristupa.*45 Prvi oblik je sadržavao dokumentarna *svjedočenja* koja su korištena u funkciji službenih informacija i imao je mali kulturni značaj, ali je bio u funkciji realnog fotografskog odslika date situacije bez akcentiranja stava (izraza) autora. U ovakvom pristupu možemo govoriti o ***svjesnom kreativnom djelovanju informativnog karaktera.***

Analizirajući dodatne izvore, susrećemo se i sa konstatacijama kako je informativni karakter *dokumentarog djelovanja naoko hladan, ali posjeduje sposobnost da ispriča priču na vizualno moćan i ekonomičan način.*46 Prikaz stvarnog fotografskog svijeta ima za cilj da komunicira sa nečim od značaja, putem upućivanja komentara koji će biti razumljivi promatraču.*47 Dokumentarna fotografija se odnosi na područje popularnog oblika fotografije u kojem se slike koriste kao povijesni dokumenti... Jednostavno rečeno, ova škola fotografije koristi slike kao dokumentirani dokaz o određenoj situaciji... Često, dokumentarna fotografija ima tendenciju da se šokantno, groteskno, živo i intenzivno dokaže kao tačka istinitosti i ujedno bude odgovarajući medij za dočaravanje određenih emocija promatraču...*48*

*29 "**Tradicionalna fotografija**," u smislu idejne (tematske) i tehnološke varijante, sa pojavom i upotrebom različitih oblika odgovarajućih transformativnih postupaka više ne može sadržavati istu karakterizaciju kao što je sadržavala na svom početku.

*30 Termin "**dobra umjetnička fotografija**," u smislu idejnog i tehnološkog kvaliteta, kao i specifičnosti autorskog pristupa, upotrebljavan je za kvalifikaciju i vrednovanje amaterskog djelovanja u okviru Foto saveza Jugoslavije – FSJ sve do 90-ih godina prošlog stoljeća.

*31 ***Fotožurnalizam*** je poseban oblik novinarstva (prikupljanje, uređivanje i prezentiranje vijesti – materijala za objavljivanje ili emitiranje) koji stvara vizualne i tekstualne informacije sa ciljem da se ispriča priča. Fotožurnalizam se razlikuje od ostalih bliskih grana fotografije (kao što su ***dokumentarna fotografija, socijalno-dokumentarna fotografija, fotografija ulice ili celebrity fotografija***) po sljedećim osobinama:
- **pravovremenosti** - kontekst vremenske ograničenosti objavljivanja slikovnih i tekstualnih zapisa događaja;
- **objektivnosti** - situacija implicira pošten i precizan prikaz događaja;
- **narativnosti** – kombiniranje slikovnih i tekstualnih vijesti o istom događaju.

Fotožurnalista djeluje i kao pisac (novinar) i kao fotoreporter; stoga se i fotožurnalizam može definirati kao namjensko fotografsko djelovanje koje se nalazi u vezi sa tekstualnim sadržajem. Tako se, preko medija, prenosi kompletna slikovno-tekstualna informacija o aktualnom događaju ili događanju.

*32 Jedna od definicija glasi: ***Dokumentarna fotografija se odnosi na područje fotografije u kojima se 'slike' koriste kao povijesni dokumenti; To su fotografije čija je glavna svrha zapis mjesta, osoba(e), ili događaja; Snimanjem takvih fotografija osigurava se evidencija društvene i političke situacije s ciljem prenošenja informacija.***

Documentary photography; preuzeto 21.06.2007., sa http://en.mimi.hu/photography/documentary_photography.html.

*33 Grierso, John: ***Documentary in a post modern era***; objavljeno 30.03.2006., preuzeto 12.07.2008. sa: http://photo.net/street-documentary-photography-forum/00FqcA.

*34 Abbott, Berenice: ***Universal Photo Almanac***; 1951; preuzeto iz: Creative Camera, novembar 1974., str. 365.

*35 ***Winogrand, Garry***; preuzeto 25.02.2009., sa http://photo.net/street-documentary-photography-forum/007viW; postavljeno 8.04.2004.

*36 ***Walker, Evans***; preuzeto 25.02.2009., sa http://photo.net/street-documentary-photography-forum/007viW; postavljeno 8.04.2004.

*37 ***Avedon, Richard***; preuzeto 25.02.2009., sa http://photo.net/street-documentary-photography-forum/007viW; postavljeno 8.04.2004.

*38 ***Lisette, Model***; preuzeto 25.02.2009., sa http://photo.net/street-documentary-photography-forum/007viW?start=10, postavljeno 9.04.2004.

*39 ***Stano, Tono***; preuzeto 25.02.2009., sa http://www.photoquotes.com/PopularQuotes.aspx?TagName=documentary.

appropriate transformative processes changed both itself and the descriptive terms for various forms of creative activity, and that it has become essentially restrictive and actually inappropriate. Words such as "right"[*28], "traditional"[*29] or "good" ("artistic photograph")[*30] (have become completely inappropriate. The concept "documentary" is very often misinterpreted and is frequently confused with the close term, "photojournalism"[*31]. Since there is no generally accepted definition of what is implied by the term "documentary photography"[*32], we will quote a few views and opinions on designating the contentual value that could be classified in this terminological category.

Documentary is the creative treatment of actuality[*33], actually, documentary pictures include every subject in the world - good, bad, indifferent. I have yet to see a fine photograph which is not a good document[*34]. *The photograph isn't what was photographed. It's something else. It's a new fact.*[*35] *I used to try to figure out precisely what I was seeing all the time, until I discovered I didn't need to. If the thing is there, there it is.*[*36] *All photographs are accurate. None of them is the truth.*[*37] *We search for truth, sometimes we find beauty.*[*38] *When I lie, I am closer to the truth than documentary photography.*[*39] *Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood.*[*40] *While photographs may not lie, liars may photograph.*[*41]

Roy Stryker[*42] claims that *documentary photography is the truth*[*43], i.e. a *frozen moment of time*.[*44] This claim clearly ignores the possibility of *manipulation*, and we inevitably wonder if *documentary photography* is also manipulative, with a great deal of bias, in the same way as e.g. literature and painting can be? A glance at the definition of "documentality" as a whole and at certain aspects of its development in the 1930s can help us find some answers to these questions.

William Stott claims that documentary expression of the 1930s in the USA united *two kinds of documentary approach*.[*45] The first form included documentary *proofs* that were used as official information and had negligible cultural significance, but rather served as a realistic photographic portrayal of a given situation without accenting the author's view (expression). We can call such an approach *conscious creative activity of an informative character*.

When analyzing additional sources, we also encounter claims that the informative character of *documentary work is ostensibly dispassionate, with an ability to tell a story in a visually powerful and economic way.*[*46] *Presentation of the actual photographic world is aimed at communicating something significant, by giving comments that will be understandable for the viewer.*[*47] *Documentary photography refers to the area of photography in which pictures are used as historical documents ... In simple terms, this school of photography uses pictures as documented evidence of a particular*

[*28] Term "**right photos**" was used to describe the creative activity of Peter Henry Emerson and his contemporaries. According to this approach, a heliograph created in order to avoid losing its own integrity should not be confused with something that does not belong to it by the original expression. They suggested the cessation of "competition" with styles in painting.

[*29] Upon the emergence and use of different forms of appropriate transformative processes, "**traditional photography**", as a conceptuoal (thematic) and technological variant, can no longer include the same characterization as it had in its beginnings.

[*30] With respect to conceptuoal and technological quality, and a specific authorial approach, the term "**proper artistic photograph**" was used to qualify and evaluate amateur activity within Photographic Association of Yugoslavia (FSJ) until the 1990s.

[*31] ***Photojournalism*** is a special form of journalism (collecting, editing and presenting news - materials for publishing or broadcasting) which creates visual and textual information aimed at telling a story. Photojournalism differs from other related branches of photography (such as *documentary photography, social documentary photography, street photography or celebrity photography*) by the following features:
• **timeliness** - the context of time limitation in publishing pictorial or textual records of events;
• **objectivity** - the situation implies an honest and accurate presentation of an event;
• **narrativity** – combining pictorial and textual news on the same event.

A photojournalist is both a writer (journalist) and a photo-reporter; therefore photojournalism can be defined as the targeted photographic activity which is related to textual content. In this way media convey comprehensive pictorial and textual information about a current event or happening.

[*32] Some definitions say as follows: *Documentary photography is a branch of photography which uses 'pictures' as historical documents. These are photographs whose main goal is to provide a record of place, person(s) or an event. The taking of photographs to provide a record of social and political situation with the aim of conveying information.*

Documentary photography; taken from: http://en.mimi.hu/photography/documentary_photography.html; accessed on 21/06/2007.

[*33] Grierso, John: ***Documentary in a post modern era***; posted on: 30/03/2006, taken from: http://photo.net/street-documentary-photography-forum/00FqcA; accessed on: 12/07/2008

[*34] Abbott, Berenice: ***Universal Photo Almanac***; 1951; taken from: Creative Camera, November 1974, p. 365.

[*35] ***Winogrand***, ***Garry***; taken from: http://photo.net/street-documentary-photography-forum/007viW, posted on: 08/04/2004; accessed on: 25/02/2009.

[*36] ***Walker***, ***Evans***; taken from: http://photo.net/street-documentary-photography-forum/007viW; posted on: 08/04/2004; accessed on 25/02/2009.

[*37] ***Avedon***, ***Richard***; taken from: http://photo.net/street-documentary-photography-forum/007viW; posted on: 08/04/2004; accessed on: 25/02/2009.

Drugi oblik postupanja ima izraženiju artističku i humanističku dimenziju dokumentarnog, sa težištem na *emocijama* i većim učinkom na promatrača. Artistički pristup proizilazio je iz svjesne upotrebe specifičnih izražajnih mogućnosti samog medija. *Dokument, kada je human*, navodi Stott, *suprotnog je karaktera od službenog; on nije objektivan, i u osnovi je duboko ličan*[*49] i pripada oblasti specifičnog i svjesnog autorskog djelovanja u ovom mediju. Autorsko djelovanje kao ***svjesno kreativno djelovanje emotivnog karaktera*** zasigurno spada u navedenu drugu skupinu i stoga ostavlja prostor za interpretaciju i manipulaciju sa ciljem povećanja emotivne napetosti i nesigurnosti. Lica aktera u smislu pozicioniranih akcentualnih formi, prostori na sceni u funkciji odgovarajućih popratnih formi, međusobni odnosi više aktera i dopunskih formi... maksimalno bivaju dovedeni u određene osmišljene odnose koji definiraju karakteristični autorski rukopisi pojedinih autora.

Tokom prve polovine 20-og stoljeća, na balkanskim prostorima, Alija M. Akšamija je bio među prvima koji su pokušavali da svjesno kreativno djelovanje u okviru ***dokumentarne fotografije*** dobije odgovarajuće mjesto među priznatim kreativnim formama, a koji nose zajednički imenitelj **"umjetnost"**[*50]. Iz autorskog revolta protiv oponašanja slikarskih žanrova koju su sugerirali zagovornici tradicionalnog pristupa i čuvari takozvane "dobre, umjetničke fotografije," Akšamija, uz svjesnu upotrebu izražajnih mogućnosti svjetlopisa, stvarnost oblikuje u nešto specifično i ukazuje na relativnu slabost ovog medija kao prenosnika *informativne istine.* Emotivna, odnosno ***subjektivna istina*** njegov je cilj.

U ciklusu ***Iz Sarajeva 1938/39*** Akšamija je inicirao novi vid autorskog *prosvjetljenja* i kritičkog odnosa prema realnom svijetu s ciljem boljeg razumijevanja svjetlopisnog medija i trasiranja mogućeg novog oblika izražajnosti. Kvalitet njegovog autorskog pristupa, uz punu svijest o svrsi i karakteru tog djelovanja, bio je na najvišoj artističkoj razini. Njegova briga o specifičnoj kreativnosti bila je bliska Stieglitzovom larpurlartističkom konceptu *(Art for art's sake)*[*51], koji je, između ostalog, propagirao uvažavanje autorskog djelovanja kao što je *dokumentarno stvaralaštvo emotivnog karaktera.*

U Akšamijinoj dokumentaciji koja se odnosi na kraj tridesetih godina 20-og stoljeća, u okviru ciklusa ***Slučajni prolaznici u pokretu,*** nailazimo potvrdu svjesne autorske upotrebe specifičnih izražajnih mogućnosti. Riječ je o ispitivanju i vizualizaciji pokreta, posredstvom odgovarajućeg otvora blende i trajanja ekspozicije. Ovakav način *zamrzavanja* pokreta proizveo je nove estetske učinke. *Istine* koje se mogu prikazati u izdvojenom trenutku, koliko god značajne ili inovativne bile, nalaze se u vrlo tijesnoj vezi sa potrebama promatrača da razumije ono što vidi. Suprotno vladajućim pristupima i preporukama, sposobnost autora da, uz odgovarajuću svjesnu upotrebu izražajnih sredstava i mogućnosti, stvarnost pretvori u nešto *lijepo,* dolazi od relativne slabosti fotografije

[*40] ***Sontag, Susan;*** preuzeto 25.02.2009., sa http://www.scribd.com/doc/944168/Susan-Sontag-Quotes; postavljeno 10.02.2008.

[*41] ***Hine, Lewis (1909);*** preuzeto 25.02.2009., sa http://photo.net/street-documentary-photography-forum/007viW; postavljeno 8.04.2004.

[*42] Roy Emerson Stryker (1893-1975) bio je američki ekonomist, vladin službenik i fotograf. Vodio je odjel Farm Security Administration (FSA) za vrijeme Velike depresije i pokretanja dokumentarnog fotografiranja za potrebe FSA.

[*43] "**Istina**" je prediktivna vrijednost. U navedenoj konkretnoj konstataciji, imamo do te mjere izraženu istinu o nečemu da možemo tačno predvidjeti šta se može dogoditi. Nauka nam nudi mnogo istina ovog karaktera, u obliku predvidljivih tehnoloških moći i drugih verzija znanja. Međutim, razumijevanje ***fotografskih istina,*** kao i svih drugih *istina,* ovisi o shvaćanju kulture, vjerovanju, povijesti i univerzalnim aspekatima ljudske prirode. Ipak, *fotografska istina* je principijelno utemeljena na konstataciji da je fotografija savršen medij koji se karakterizira dokumentarnošću mehaničko-optičke prirode, te ona bez ikakvog razblaživanja osigurava tačnu repliku predmetnih vrijednosti.

[*44] Anderson, James C., ed. Stryker, Roy: ***The Humane Propagandist;*** u: *Stott;* Louisville, University of Louisville, 1977., str. 14.

[*45] Stott, William: ***Documentary Expression and Thirties America;*** Chicago, The University of Chicago Research Press, 1986., str. 6.

[*46] Batchen, Geoffrey: ***For the Record;*** u: *Photofile 58,* Australija, decembar 1999., str. 34.

[*47] ***Documentary Photography;*** Time-Life Books, USA, 1971.

[*48] ***Vidi:*** www.photography.com/articles/taking-photos/documentary-photography/; Preuzeto 13 jula 2009.

[*49] Stott, William: ***Documentary Expression ...***, str. 7.

[*50] Definicija termina "**umjetnički**" (engl. *artistic*) po Emersonu: ***Riječ koju fotografi često zloupotrebljavaju. Kada se odnosi na osobu, ona označava nekoga ko je obučen za bavljenje umjetnošću, a kada se odnosi na djelo, ona iskazuje utisak koji djelo ostavlja kao proizvod umjetnikovog djelovanja, i ovo fotografi ne smiju zaboraviti, kao ni to da je umjetnik obučen za bavljenje umjetnošću. Ovoga posebno moraju biti svjesni oni koji sebe nazivaju 'umjetnicima-fotografima,' što god pod tom složenicom podrazumijevali. Fotografi moraju sačekati da ih drugi nazovu umjetnicima, i tek onda kada umjetnici fotografa nazovu bratom-umjetnikom, onda će fotograf tu titulu i zaslužiti, ali ne prije toga. Isto tako, moraju se uzdržavati od nazivanja stvari umjetničkim ili neumjetničkim, jer ne smijemo zaboraviti da ako neko ove riječi koristi, on mora posjedovati znanje o umjetnosti.***

Emerson, P.H.: ***Naturalistic Photography for Students of the Arts (1889);*** London, S. Low, Marston, Searle & Rivington, University of California Libraries, USA, 2007, str. 18.

[*51] **Art for art's sake - *Umjetnost radi umjetnosti*** je uobičajeni engleski prijevod francuskog slogana,

*38 ***Lisette**, **Model***; taken from: http://photo.net/street-documentary-photography-forum/007viW?start=10, posted on: 09/04/2004; accessed on: 25/02/2009.

*39 ***Stano**, **Tono***; taken from: http://www.photoquotes.com/PopularQuotes.aspx?TagName=documentary; accessed on: 25/02/2009.

*40 ***Sontag**, **Susan***; taken from: http://www.scribd.com/doc/944168/Susan-Sontag-Quotes, posted on: 10/02/2008; accessed on: 25/02/2009.

*41 ***Hine**, **Lewis (1909)***; taken from: http://photo.net/street-documentary-photography-forum/007viW; posted on: 08/04/2004; accessed on: 25/02/2009.

*42 **Roy Emerson Stryker** (1893 – 1975) was an American economist, government official and photographer. He was the head of the Farm Security Administration (FSA) during the Great Depression and launched the documentary photography movement for FSA needs.

*43 "**Truth**" is a predictive value. In an actual statement, we have expressed the truth about something to the degree to which we can accurately predict what can happen. Science offers many *truths* of such nature, in the form of predictable technological powers and other versions of knowledge. However, the understanding of **photographic truths**, and of all the other truths, depends on the understanding of culture, on beliefs, history and universal aspects of human nature. Still, the *photographic truth* is generally based on the statement that photography is the perfect medium which is characterized by the documentality of mechanical and optical nature, and that it ensures the correct replica of objective values, without any diluting.

*44 Anderson, James C., ed. Stryker, Roy: ***The Humane Propagandist***; in: Stott; Louisville, University of Louisville, 1977, p. 14.

*45 Stott, William: ***Documentary Expression and Thirties America***; Chicago, The University of Chicago Research Press, 1986, p. 6.

*46 Batchen, Geoffrey: ***For the Record***; in: *Photofile 58*, Australia, December 1999, p. 34.

*47 ***Documentary Photography***; Time-Life Books, USA, 1971.

*48 ***See:*** www.photography.com/articles/taking-photos/documentary-photography/; accessed on: 13/07/2009.

*49 Stott, William: ***Documentary Expression*** …, p. 7.

*50 Definition of term "**artistic**" according to Emerson: *A word greatly misused by photographers. When applied to a person, it means one trained in art, and when applied to a work, it means leaving the impression of an artist's handiwork; and this photographers should not forget, neither should they forget that an artist has been trained in art. This should especially be borne in mind by those who dub themselves "artists-photographers", whatever they may mean by that compound. Photographers should wait for other people to call them artists, and artists call a photographer a brother artist, he will probably deserve the title, and not before. In the same way they should refrain from calling things artistic or Inartistic, for it must be remembered that to use these words aright implies that the speaker possesses a knowledge of art.*

situation ... Oftentimes, pictures taken in the vein of documentary photography tend to be shocking, grotesque, vivid and intense to prove a point and evoke a viewer's emotion...[48]

The second form involves a more prominent artistic and humanist dimension in the documentary, with a focus on *emotions* and a stronger effect on the viewer. The artistic approach resulted from the conscious use of the particular expressive possibilities of the medium itself. *A document, when human,* Stott says, *is the opposite of the official kind; it is not objective but thoroughly personal*[49] and belongs to the area of the distinctive and conscious authorial activity in this medium. Authorial activity as the *conscious creative activity of an emotional character* certainly belongs to the second described group and therefore leaves space for interpretation and manipulation aimed at increasing emotional tension and uncertainty. Characters' faces as distinctively positioned accentual forms, spaces in the scene that make up the corresponding accompanying forms, the interaction between several figures and additional forms ... are as much as possible brought into particular, well-conceived relations that define the characteristic authorial signatures of individual authors.

During the first half of the 20th century, Alija M. Akšamija was one of the first in the Balkans who were attempting to ensure that the conscious creative activity within *documentary photography* obtained its proper place among the recognized creative forms with the common denominator 'art'[50]. Out of the authorial rebellion against emulating painting genres suggested by the advocates of a traditional approach and guardians of the so-called "good, artistic photography" Akšamija, together with his conscious use of heliography's expressive possibilities, shaped reality into something distinctive and pointed to the relative weakness of the medium as a vehicle of *informative truth*. His goal was the emotional, i.e. *subjective truth*.

In his cycle ***From Sarajevo 1938/39*** Akšamija initiated a new form of authorial *enlightenment* and a critical view of the actual world in order to better understand the heliographic medium, and paved the way for the possibility of a new form of expression. The quality of his authorial approach, together with his full awareness of the purpose and character of the activity, was at the highest artistic level. His concern for uniqueness in creativity was close to Stieglitz's concept of *Art for art's sake*[51], which, among other things, advocated the recognition of authorial activity, such as *documentary creation of emotional character*.

In Akšamija's documents pertaining to the late 1930s, within the cycle ***Casual Passers-by in Motion***, we find evidence of the conscious authorial use of distinctive expressive possibilities. This refers to the exploration and visualization of motion by means of the appropriate '*blenda*'

kao prenosnika istine. Akšamija nije prihvatao aktualno prikrivanje konfuzije oko "istine i ljepote" koja je ležala u osnovi svjetlopisnog poduhvata. Prkoseći *vremenu i prostoru,* nastavljao je stvarati svjetlopise osoba, istovremeno prisutnih i odsutnih. Razumijevanje medija bilo je od ključne važnosti za njegovo kreativno djelovanje pa je, samim tim, koristio vještine "lomljenja ustaljenih kalupa" i otvarao puteve u istraživanju drugih mogućnosti.

U svjetskim okvirima, ovaj vid svjesnog svjetlopisnog bilježenja javlja se sa osnivanjem grupe *Fotoforum* i pokreta *Subjektivne fotografije* (*Subjektive Photographie*) – skupina avangardnih autora koja je, između ostalog, prihvatila prethodno razvijene izražajne mogućnosti ovog medija na Bauhausu*[52] i načela pokreta *Nove objektivnosti* (*Neue Sachlichkeit*). Njen osnivač i glavni protagonist bio je profesor Otto Steinert*[53]. Težnja članova grupe Fotoforum bila je usmjerena ka pronalaženju novih oblika svjetlopisnog kreativnog djelovanja, čija je značajka autorska subjektivnost, a ne objektivnost.

Osobeni autorski izraz Alije M. Akšamije rezultat je subjektivnog tumačenja odgovarajuće predmetne vrijednosti koja se nalazi u sferi njegovih interesa. Upotrebom specifičnih izražajnih mogućnosti, Akšamija nadilazi stvarnu predmetnu vrijednost, pozivajući promatrače da tumače ponuđeni vizualni doživljaj proizvedenog i da se o njemu izjasne. Na taj način, Akšamija trasira osobni pristup i razvija autorski rukopis, pri čemu svrha ne leži samo u potrebi za samoizražavanjem, već i u traganju za pojavama koje se nalaze u vanjskom svijetu, a prosječnom ljudskom oku i iskustvu nisu dostupne.

U to vrijeme, autori su se držali *replikacije činjenica* na svjetloosjetljivoj emulziji pomoću objektiva. Akšamija je bio među onima koji su, upotrebom izražajnih mogućnosti, pokušavali promijeniti svojstva "slike," ističući njenu subjektivnu prirodu. Za razliku od onih koji su nastojali pokazati *šta je stvarno*, Akšamija je pokazivao *kako on to svjetlopisno vidi.*

Svjetlopis je u osnovi objektivan medij u rukama kreativca koji je, dakako, subjektivan. Stoga je to medij simboličke prirode, i postaje *locus* nastajanja i *umjetničkih djela* i naučnih teorija. Ima i onih koji smatraju da je *objektivnost* u suprotnošću sa *subjektivnošću,* kao i onih drugih koji zastupaju stanovište kako se subjektivnost, koja svjetlopis zapravo čini "umjetnošću", ne može izbjeći. Ipak, pojednostavljeno se može kazati da je *osjećaj* koji imamo mjera "umjetničkog utjecaja svjetlopisa". Ukoliko svjetlopis, pored svih ostalih potrebnih elemenata, posjeduje i *neuhvatljivu kvalitetu bez imena* (novootkrivene efekte) ili *značajne forme*, može se smatrati "umjetničkim djelom".

Alija M. Akšamija je na takav način razmišljao i ekspermentirao, s bitnom napomenom da je on tako radio u periodu kasnih 30-ih i od ranih 60-ih godina prošlog stoljeća. Da, skoro petnaestak godina prije Otta Steinerta, Petera Keetmana, Siegfrieda Lauterwassera, Wolfganga Reisewitza, Tonia Schneidera i Ludwiga Windstossera, i uporedo s njima.*[54]

s početka 19. stoljeća, ***l'art pour l'art***, te izražava filozofiju koja je ***sama vrijednost umjetnosti,*** a jedina ***prava umjetnost*** je odvojena od bilo kakve didaktičke, moralne ili utilitarne funkcije. Takva djela su ponekad opisana kao ***autotelik,*** odnosno ***svrha*** (koja) postoji sama za sebe, od grčke riječi "**autoteles**", ***(potpuno u sebi)*** i predstavlja koncept koji je proširen spajanjem ***unutarnje-režije*** ili ***samo-motiviranih*** ljudska bića. Latinska verzija ove fraze, ***Ars gratia artis***, koristi se kao slogan filmske kompanije ***Metro-Goldwyn-Mayer.***

*[52] **Bauhaus**, umjetnička škola u Weimaru (Njemačka), čiji je cilj bio povezivanje kreativnih disciplina s društvom i premošćivanje jaza između "likovnih i primijenjenih umjetnosti". "Umjetnost" više nije bila samoj sebi svrha, već je ljudima omogućivala bolji i lakši život. Fotografija, pored slikarstva, kiparstva, umjetničkih zanata i industrijskog dizajna postaje ravnopravan i respektabilan kreativni medij. U ovoj školi, prvi put u povijesti je institucionalno konkretizirana sinteza kreativnosti i tehnologije, gde je tehnologija konačno realizirana u svojem dvojnom značenju – narativno i proizvodno. Dakle, Bauhaus je prvi put izvršio sintezu čoveka s tehnologijom, modernom masovnom proizvodnjom svakodnevnih stvari, naukom i kreativnošću, i to na ravnopravnim osnovama. Možda je ovime "umjetnost" izgubila svoju auru, kako nas u svojoj teoriji upozorava Walter Benjamin, gdje moderna tehnologija repeticijom uništava neponovljivost "umjetničkog djela", ali olakšava svakodnevni život običnom čovjeku iz mase.

Svjetlopisna slika prodire u svakodnevicu, postaje svima dostupna i prestaje time biti svojstvo izoliranih i posvećenih mjesta. Njena opća dostupnost, u početku preko novinskih fotografija, ilustracija i plakata, omogućava uživljavanje u svijet slike, objektivizaciju vlastitih fantazija, ali i prodor slike u privatni svijet, njegovu redefiniciju i novu organizaciju u skladu sa (poželjnim) slikama koje se nude promatraču.

Vidi: Benjamin, W.: ***Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit***; Frankfurt am Main; Suhrkamp 1980, str. 431–469.

*[53] **Oto Steinert**, po obrazovanju liječnik i jedini član ***Fotoforuma*** bez profesionalnog fotografskog obrazovanja, radio je kao portretni fotograf nakon Drugog svjetskog rata u Saarbrückenu, u Njemačkoj. Po osnivanju Fotoforuma 1951. godine, organizira prvo javno prikazivanje **subjektivne fotografije** u Saarbrückenu. Izloženo je više od 700 fotografija kreativaca iz cijelog svijeta, koji su tražili promjene u načinu viđenja svjetlopisa. Prva Fotoform izložba održana je 1950. u Kölnu, na sajmu ***Photokine*** (tada ***Foto-Kino sajmu***), naglašavajući apstraktane vizualne oblike izvedene iz uzoraka pronađenih u prirodi uz pomoć manipulacije u tamnoj komori. Grupa Fotoforum 1958. godine prestaje djelovati i postojati.

*[54] Navedeni autori bili su članovi grupe ***Fotoforum*** od 1949. do 1958. godine.

Emerson, P.H.: ***Naturalistic Photography for Students of the Arts (1889)***; London, S. Low, Marston, Searle & Rivington, University of California Libraries, USA, 2007, p. 18

*51 **Art for art's sake** - is the usual English translation of French slogan from the early 19th century, *l'art pour l'art*, and expresses the philosophy that the intrinsic value of art, and the only true art, is divorced from any didactic, moral or utilitarian function. Such works are sometimes described as *autotelic*, as a *purpose which exists only for itself*, from the Greek word 'autoteles' (*complete in itself*), a concept that was expanded to embrace the *inner-directed* or *self-motivated* human beings. The Latin version of this expression, *Ars gratia artis*, is used as a motto by the film company *Metro-Goldwyn-Mayer*.

*52 **Bauhaus**, an art school in Weimar (Germany), founded with a goal to bring together creative disciplines and society and bridge the gap between "fine and applied arts". "Art" was no longer the purpose to itself, but it rather enabled people to lead better and easier lives. Besides painting, sculpture, artistic crafts and industrial design, photography becomes an equal and respectable creative medium. This school was the first in history to institutionally achieve the synthesis of creativity and technology, where technology is ultimately materialized in its dual meaning - narrative and productive one. Thus, Bauhaus was the first to achieve the synthesis between man and technology, the modern mass production of everyday objects, science and creativity, on the equal footing. In doing so, "art" may have lost its aura, as Walter Benjamin warns us in his theory, since modern technology and its reproduction destroy the inimitability of a "work of art", though it makes the common man's life easier.

Heliography penetrates the daily life, becomes accessible to everybody and thus stops being a feature of isolated and sacred places. Its general accessibility, first through newspaper photographs, illustrations and posters, allows identification with the world of the image, objectivization of one's own fantasies, as well as the penetration of picture in the private world, the latter's redefinition and new organization in line with (desired) images that are offered to the viewer.

See: Benjamin, W.: Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit; Frankfurt am Main; Suhrkamp 1980, pp. 431–469.

*53 **Oto Steinert**, a medical doctor by education and the only member of *Fotoforum* without professional education in photography, worked as a portrait photographer in Saarbrücken, Germany, after World War II. Upon establishing Fotoforum in 1951, he organized the first public exhibition of **subjective photography** in Saarbrücken. The exhibition presented over 700 photographs by artists from around the world, who searched for changes in views on heliography. The first Fotoform exhibition took place in Köln in 1950, at Photokine fair (*Foto-Kino fair at the time*), and it placed emphasis on abstract visual forms derived from samples found in nature by means of manipulation in the darkroom. The Fotoforum group wound down their activity and existence in 1958.

opening and exposure duration. Such a way of *freezing* movements produced new aesthetic effects. *Truths* that can be presented in an isolated moment, however significant or innovative they may be, are very closely related to the viewer's need to understand what he sees. Contrary to the prevailing approaches and recommendations, the author's ability to transform reality into something *beautiful*, by means of a suitable conscious use of the means and possibilities of expression, results from the relative weakness of photography as a vehicle of truth. Akšamija did not accept the practice of the time, of hiding the confusion surrounding "truth and beauty", which was the basis of a heliographic undertaking. Challenging *time* and *space*, he kept creating heliographs of persons, present and absent, at the same time. Understanding the medium was crucial for his creative activity, and he consequently used his skills of "breaking well-established moulds" and opened avenues for exploring other possibilities.

On the world scale, this form of heliography emerges with the foundation of the *Fotoforum group* and the *Subjective Photography* (*Subjektive Photographie*) movement – a cluster of avant-garde authors who, among other things, adopted the previously developed expressive possibilities of the medium at Bauhaus*52 and principles of the *Neue Sachlichkeit* (*New Objectivity*) movement. Its founder and main protagonist was Otto Steinert*53. The *Fotoforum group* aspired to find new forms of heliographic creative activity, with subjectivity, rather than objectivity, being its distinctive feature.

Alija M. Akšamija's distinct authorial expression results from the subjective interpretation of the corresponding subject within the sphere of his interests. Using distinctive expressive possibilities, Akšamija transcends the actual subject, invites viewers to interpret the offered visual experience produced, and speak their mind about it. In this way, Akšamija marks out an individual approach and develops his authorial signature, the purpose of which is not merely the need for self-expression but also the search for phenomena that are found in the outer world, although they are not accessible to the average human eye and experience.

At the time, authors adhered to the *replication of facts* on the light-sensitive emulsion using a lens. Akšamija was one of those who used expressive possibilities in order to attempt to change the features of a "picture", by highlighting its subjective nature. As opposed to those who strived to show *what is real*, Akšamija was showing *how he sees it heliographically*.

Heliography is basically an objective medium in the hands of a creative person who is, of course, subjective. It is therefore a medium of symbolic nature, and has become a locus around which are created both "works of art" and scientific theories. Some believe that

Djelovanjem ovih autora, svjetlopis, do tada kao prvi i jedini značajan doprinos *sinteze nauke i umjetnosti,* posredstvom specifičnih izražajnih sredstva i mogućnosti pronalazi svoj *raison d'etre,* kao što su to mnogo ranije ostvarili ostali kreativni mediji.*[55] U kameri su imali najpouzdaniju pomoć na početku *objektivne vizije,* koju su pretakali u *optičku istinu* i moguću *subjektivnu poziciju.*[56] Nisu željeli da se izražavaju *direktno,* bez tehničkih pomagala, već samo preko optike, fizičkih i kemijskih procesa... Doživljavali su tu vrstu *predaje* i *odbacivanja* subjekata, objekata, predmeta... odbijanja od sebe, kao određeni vid radosti koji ih je opčinjavao u ovom mediju.*[57] Ipak, uprkos svom tom odbacivanju, njihovo autorstvo nadvladava sve prepreke, negativne i pozitivne kritičke konotacije, podređenost drugim medijima, itd.

Na tragu ovih razmatranja, možemo se složiti sa Robertom Demachyem da [...] *ne postoji ni čestica umjetnosti u najljepšim scenama prirode. Umjetnost je samo čovjek, on je subjektivan, a ne objektivan.*[58] Jer [...] *izuzev iskustva subjekta, nema ništa, pa opet ništa, pa opet ništa, do golog ništavila...* kako je tvrdio Alfred North Whitehad[59].

U dokumentaciji ciklusa ***Slučajni prolaznici u pokretu*** pronalazimo manji obim realiziranih i sačuvanih svjetlopisa ovog usmjerenja iz tog perioda i više njih iz kasnijih vremena. U kontaktu s autorom saznajemo da ih je bilo mnogo više i da je on na tome radio relativno dugo, ali da je taj dio dokumentacije uništen rušenjem njegovog ateljea u Višegradu[60]. Spoznaje i iskustva o kojima je riječ, Akšamija nije mogao steći ni na jednoj izložbi aktualnih slikara i grafičara, kao ni u ateljeima poznatih sarajevskih fotografa. Radio je u uvjerenju da je to oblik kreativnog djelovanja koji je samoreflektirajući, a koji se oslanja više na promatračevu interpretaciju i njegovo vizualno iskustvo, a manje na aktualnu predmetnu vrijednost koju je bilježio. Njegove kolege su tada, a i mnogo kasnije, takve efekte smatrali "amaterskim greškama". Jednostavno nisu shvatali mogućnost autorskog izjašnjavanja i rada drugačijeg od onog aktualnog i uobičajenog. Akšamija je težio provociranju i pobuđivanju novog *iskustva* kod promatrača i "prisiljavao" ih na moguće tumačenje autorske individualnosti, i na prihvatanje reflektirajućih doživljaja i interpretacija koje u realnom svijetu nisu mogli vidjeti.

U ovom kontekstu, *subjektivno* kod Alije M. Akšamije u ciklusu ***Slučajni prolaznici u pokretu*** znači njegovu spremnost da zanemari tehničke i estetske konvencije takozvane "prave i dobre umjetničke fotografije". Akšamija posredstvom kamere fiksira optičke slike konkretne stvarnosti koja se nalazi ispred objektiva. Ipak, njegovi konačni svjetlopisni rezultati predstavljaju *apstraktnu ideju* i bez posteriornih intervencija, ali uz svjesno korištenje specifičnih izražajnih mogućnosti svojstvenih mediju. Ukratko, to je onaj oblik koji Roger Scruton u svom pristupu naziva "logičnom fotografijom"*[61]

*[55] ***Vidi:*** Strand, Paul: ***Photography;*** u: *Jonathan Green: Camera Work, A Critical Anthology,* str. 326.

*[56] ***Vidi:*** Moholy-Nagy, Laszlo: ***Painting, Photography, Film;*** 1925., reprint 1969.; Citiran u: Charles Traub, The New Vision, str. 28.

*[57] ***Vidi:*** Brassai, citiran u: Hill P. i Cooper T.: ***Dialogue with Photography;*** Aperture, New York, 1982, str. 40-41.

*[58] Demachy, Robert: ***On the Straight Print;*** u: *Jonathan Green, Camera Work, A Critical Anthology,* Aperture, New York, 1973, str. 119.

*[59] Whitehead, North Alfred: ***Process and Reality: An Essay in Cosmology*** (1929); korigirana edicija, The Free Press, New York, 1979, str. 167.

*[60] Bahatošću i indolentnim ponašanjem, višegradski vlastodršci su 1957. godine dozvolili potkopavanje temelja Alijinog ateljea, što je prouzrokovalo rušenje skoro polovine objekta. Sa jedne strane postojao je "viši društveni ineres" da se tu, pored ateljea na jednom uskom prostoru, izgradi nova zgrada za stanovanje radničke klase, čemu se Akšamija nije protivio, ali ih je molio da osiguraju od rušenja njegov objekat, i s druge strane privatni objekat prema kojem nisu imali nikakvog odnosa. Naravno do osiguranja od rušenja Akšamijinog ateljea nije došlo, i uslijedio je sam čin rušenja. Kada je to sve vidio – uništen atelje, oštećenu opremu, razbacane negative, dokumentaciju... Alija je imao gotovo isti osjećaj kakav je imao kada je posjetio izgorjelu i srušenu kuću u Rogatici u toku Drugog svjetskog rata, samo što je ovaj put doživio i srčani udar.

*[61] Scruton, Roger: ***Photography and Representation;*** u: *The Aesthetic Understanding.* London, Routledge, 1983., str. 103-114.



Mehmed A. Akšamija: **PORTRET OCA – AKŠAMIJA ALIAS NEPOZNATI AUTOR**, Praha, 1976

Mehmed A. Akšamija: **PORTRAITS OF FATHER – AKŠAMIJA ALIAS UNKNOWN AUTHOR**, Prag, 1976

*54 The listed authors were members of the *Fotoforum group* from 1949 - 1958.

*55 ***See:*** Strand, Paul: ***Photography***; in: *Jonathan Green: Camera Work, A Critical Anthology*, p. 326.

*56 ***See:*** Moholy-Nagy, Laszlo: ***Painting, Photography, Film***; 1925, reprint 1969; quoted in: Charles Traub, The New Vision, p. 28.

*57 ***See:*** Brassai, quoted in: Hill P. and Cooper T.: ***Dialogue with Photography***; Aperture, New York, 1982, pp. 40-41.

*58 Demachy, Robert: ***On the Straight Print***; in: *Jonathan Green, Camera Work, A Critical Anthology,* Aperture, New York, 1973, p. 119.

*59 Whitehead, North Alfred: ***Process and Reality: An Essay in Cosmology*** (1929); corrected edition, The Free Press, New York, 1979, p. 167.





PORUŠENI atelje u Višegradu, 1957

DEMOLISHED studio in Višegrad, 1957

objectivity is opposed to *subjectivity*, while others hold that subjectivity, which actually makes heliography an "art" cannot be avoided. Still, in simple terms it can be claimed that the *feeling* we have is a measure of the "artistic impact of heliography". If a heliograph, among all the other necessary elements, also possesses that *elusive quality without a name* (newly-discovered effects) or *significant form*, it can be regarded as a "work of art".

It was in this way that Alija M. Akšamija reasoned and experimented, with the crucial observation that he did so in the late 1930s and from the early 1960s. Yes, almost fifteen years before Otto Steinert, Peter Keetman, Siegfried Lauterwasser, Wolfgang Reisewitz, Toni Schneider and Ludwig Windstosser, as well as alongside with them.*54

Thanks to these authors' activities, heliography, previously the first and only significant contribution to the *synthesis between science and art*, finds its *raison d'etre* through the use of distinctive means and possibilities of expression, which had been achieved by other creative media far earlier.*55 The camera was their most reliable aid to the beginning of *objective vision*, which they converted into the *optic truth* and possible *subjective position*.*56 They did not want to express themselves *directly*, without technical aids, but only through optics, the physical and chemical processes. They were experiencing this kind of *submission to* and *abnegation of* subjects, objects, things; abnegating them from themselves, as a sort of joy that fascinated them in this medium.*57 Still, despite all the abnegations, their authorship overcame all the obstacles, negative and positive critical connotations, submission to other media, etc.

Along these lines of reasoning, we may agree with Robert Demachy that *[...] there is not a particle of art in the most beautiful scene of nature. The art is man's alone, it is subjective and not objective.*58 Since *[...] apart from the experience of subjects, there is nothing, nothing, nothing, bare nothingness*, as was claimed by Alfred North Whitehead*59.

Among the documents of the ***Casual Passers-by in Motion*** cycle, we find a small number of produced and preserved heliographs of this nature from that period and several more from later times. In our communication with the author, we learned that there used to be many more and that he was working on them for a fairly long time, but that this part of the documents was destroyed when his studio in Višegrad was demolished*60. Akšamija could not acquire the knowledge and experience that we have discussed from any exhibition of painters and graphic artists of the time, nor in well-known Sarajevan photographers' studios. He was doing what he did, convinced that it was a form of creative activity that is self-reflecting, and that rests upon the viewer's interpretation and his visual experience rather than on the actual

i gdje je teško otkriti šta je bio model za određeni svjetlopis, iako postoji uzročan odnos između onoga što je svjetlopisno zabilježeno i same *slike.* U takvim situacijama, konačni produkt kreativnog djelovanja ne predstavlja fragment stvarnog svijeta već *imaginarnu temu* obilježenu samo ovom mediju svojstvenim izražajnim mogućnostima. Svjesna kreativna autorska kombinatorika Alije M. Akšamije u okviru ciklusa ***Slučajni prolaznici u pokretu,*** prenosi nam apstraktne ideje i emocije. Svjesno autorsko djelovanje, kao produkt određenog kreativnog stava zasnovanog na upotrebi specifičnih izražajnih sredstava, stvara vizualne metafore koje daju smisao i izvan same slike – *površinu ljepote.* Po svoj prilici, to je ono što čini razliku između ***informativnog*** i ***emotivnog pristupa***[*62] u obradi određene teme, ono što razlikuje *zanatski* od *umjetničkog pristupa.*



Otto Steinert: **HAZARDERSKI ISKORAK, POZIV** i **DJELO TURISTA** (1950)

Otto Steinert: **RISK-TAKING STEP AHEAD, CALL** and **TOURISTS' WORK** (1950)



Alija M. Akšamija: **AUTOPORTRET U KRUGU PORODICE** (1960)

Alija M. Akšamija: **SELF-PORTRAIT IN THE FAMILY CIRCLE** (1960)

Alija M. Akšamija: **PLES** (1958)

Alija M. Akšamija: **DANCE** (1958)

[*62] ***Vidi:*** Šmok, Ján: ***Za tajomstvom fotografie;*** Martin: Osveta, 1975.; Šmok, Ján: ***Za tajomstvami fotografie;*** 2. izdanje. Martin: Osveta, 1982.

Jan Šmok (1921–1997), češki i slovački fotograf, teoretičar medija, predavao na FAMU u Prahi. 1975. godine inicirao je ustoličenje samostalne katedre fotografije iz Kabineta umjetničke fotografije na AMU–FAMU. Autor je mnogih ozbiljnih studija i članaka o teoriji fotografije, filma i televizije, koji su na kraju doveli do formulacije njegovog vodećeg teorijskog rada, ***Opća teorija komunikacija – angelmatika.*** Bio je popularan ali strog učitelj, koji je u svojim predavanjima i skriptama neumorno branio ***fotografiju kao zasebnu vrstu kreativnog izražavanja,*** ali i karizmatski vođa koji je uspostavio Odjel za fotografiju liberalne kreativne atmosfere.

Od mnogobrojnih publikacija izdvajamo: ***An Introduction into the Theory of Photographic and Cinematographic Image;*** Praha, 1996.; ***Teorie skladby fotografického obrazu;*** FPF SU, Opava, 1994. (Skripta ITF); ***Design of the Cinematographic Image;*** Custom Academic Publishing Company and Columbia College, Chicago, 1993.; ***Teorie a skladba;*** Pražská fotografická škola, Praha, 1992, 1997. (Skripta PFŠ); ***Úvod do teorie fotografie;*** Pražská fotografická škola, Praha, 1989. (Skripta PFŠ); Itd.

subject value he recorded. At the time, as well as much later on, his colleagues considered such effects as "amateur mistakes". They simply did not understand the possibility of authorial expression and work that was different from the current and usual. Akšamija was striving to provoke and arouse a new experience in viewers and "forced" them to make possible interpretations of authorial individuality and accept the reflective experiences and interpretations which they could not see in the actual world.

In this context, in Alija M. Akšamija's cycle ***Casual Passers-by in Motion***, the *subjective* implies his willingness to ignore the technical and aesthetic conventions of the so-called "proper and good artistic photograph". By means of the camera, Akšamija fixates optic images of the reality which is there in front of the lens. Still, his ultimate heliographic results represent an *abstract idea*, one without subsequent interventions, though with the conscious use of the distinctive expressive possibilities typical of the medium. Briefly, it is the form that Roger Scruton, in his approach, calls "logical photography"*61 where it is difficult to reveal what the model for a given heliograph was, even though there is a causal relationship between what has been heliographically recorded and the *picture* itself. In such situations, the ultimate product of creative activity does not represent a fragment of the actual world but rather an *imaginary topic* marked by expressive possibilities characteristic only for this medium. Alija M. Akšamija's conscious authorial combinations within the ***Casual Passers-by in Motion*** cycle convey abstract ideas and emotions. The conscious authorial activity, as a product of a particular creative view based on the use of a unique means of expression creates visual metaphors that give meaning beyond even the picture itself - *the surface of beauty*. In all likelihood, it is what makes the difference between an *informative and emotional approach*[*62] in treating a particular theme, and what distinguishes the *artisanal* from the *artistic approach*.

[*60] Due to their arrogance and indolence, Višegrad authorities allowed the digging underneath the foundations of Alija's studio, which resulted in the destruction of almost half of the building. On the one hand, it was done for a "higher social interest" in constructing a new residential dwelling for the working class, in a narrow space next to the studio. Akšamija was not against it but asked them to secure his studio against demolition. On the other hand, the studio was a privately-owned facility which they did not care for in the least. Naturally, nobody secured Akšamija's studio and it therefore collapsed. When Alija saw the scene - the destroyed studio, damaged equipment, scattered negatives and documents, he had almost the same feeling as he had when he visited his burnt down and demolished house in Rogatica during World War II; the only difference was that this time he had a heart attack.

[*61] Scruton, Roger: ***Photography and Representation***; in: *The Aesthetic Understanding*. London, Routledge, 1983, pp. 103-114.

[*62] ***See:*** Šmok, Ján: ***Za tajomstvom fotografie***; Martin: Osveta, 1975; Šmok, Ján: ***Za tajomstvami fotografie***; 2nd edition. Martin: Osveta, 1982.

Jan Šmok (1921-1997), a Czech and Slovak photographer, media theoretician, taught at FAMU in Prague. In 1975, he initiated the establishment of an independent Department of Photography instead of the previous Artistic Photography Office at AMU-FAMU. He is the author of a number of serious studies and papers about the theory of photography, film and television, which ultimately resulted in the formulation of his leading theoretical work, *General Theory of Communication - Angelmatics*. He was a popular though strict teacher, and at his lectures and in his writings he relentlessly defended photography as a separate kind of creative expression. He was also a charismatic leader who founded the Photography Department with a liberal and creative atmosphere.

Out of his numerous publications, we would like to single out the following ones: ***An Introduction into the Theory of Photographic and Cinematographic Image***; Prague, 1996.; ***Teorie skladby fotografického obrazu***; FPF SU, Opava, 1994. (Skripta ITF); ***Design of the Cinematographic Image***; Custom Academic Publishing Company and Columbia College, Chicago, 1993.; ***Teorie a skladba***; Pražská fotografická škola, Prague, 1992, 1997. (Skripta PFŠ); ***Úvod do teorie fotografie***; Pražská fotografická škola, Prague, 1989. (Skripta PFŠ); etc.



■ SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI U POKRETU I, 1939

sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 19/39)

■ SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IN MOTION I, 1939

preserved in the form of positive on
bromide-silver paper,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 19/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI U POKRETU III, 1939

sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 60 x 60 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 22/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IN MOTION III, 1939

preserved in the form of positive on
bromide-silver paper,
format 60 x 60 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 22/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI U POKRETU IV, 1939

sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 90 x 90 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 72/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IN MOTION IV, 1939

preserved in the form of positive on
bromide-silver paper,
format 90 x 90 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 72/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI U POKRETU V, 1939
sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 23/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IN MOTION V, 1939
preserved in the form of positive on
bromide-silver paper,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 23/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI U POKRETU VI, 1939

sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 24/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IN MOTION VI, 1939

preserved in the form of positive on
bromide-silver paper,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 24/39)



SARAJEVSKI CIKLUS 1938/39

SLUČAJNI PROLAZNICI U POKRETU VII, 1939

sačuvano u obliku pozitiva na
bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 25/39)

SARAJEVO CYCLE 1938/39

CASUAL PASSERS-BY IN MOTION VII, 1939

preserved in the form of positive on
bromide-silver paper,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 25/39)





NA PRETHODNOJ STRANICI:

SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA XXVI, 1939
sačuvano u obliku negativa,
format 220 x 122 mm (negativ 60x60 mm).
arhivirano u obliku negativa i digitalnog zapisa;
(A.M.A. ident. br. n 26/39)

Panorame i vedute Sarajeva

Otvorenog srca i uma, s ciljem da postigne efekat zaustavljenog vremena, Akšamija se okrenuo licu Sarajeva. Tako su nastale njegove panorame i vedute grada, koji će trajno ostati njegovom fascinacijom. Njegovi radovi panoramskog karaktera važna su povijesna svjedočanstva o Sarajevu iz kasnih 30-ih godina prošlog stoljeća. Neki snimci iz tog fonda su, kao razglednice, opće poznati. Ako zanemarimo konvencionalne snimke, dio opusa Alije M. Akšamije koji prezentiramo u ovoj studiji su radovi koji svjedoče o izrazito kreativnom i samosvojnom djelovanju ovog velikog, dobronamjernog i skromnog fotografa.

Ovaj segment svog rada Akšamija je započeo usmjeravajući pažnju prema pojedinim dijelovima grada i njegove okoline, odabirući neuobičajene pozicije i pod različitim svjetlosnim uvjetima, u različita godišnja doba. Prva snimanja obavljao je u jesenjem, a druga zimskom periodu, precizno se pridržavajući pozicija, uglova i doba dana, odabranih kod prvobitnih bilježenja. Eksperimentirao je s upotrebom žutog, oranž ili crvenog filtera (za crno-bijelo svjetlosno bilježenje), da bi akcentirao atmosferu. Stabilnost kamere omogućavao je improvizirani stativ tronožac, jer odgovarajući profesionalni tada još nije posjedovao. U konceptualnom smislu, na papir sa emulzijom od srebrenog bromida postavljao je jedan svjetlopis naspram drugog, u vidu *diptiha.* Ovakvim postupkom htio je postići efekat *stereofotografije**[63], bez uobičajenih pomagala. Bila je to vizualna sinteza kompoziciono istih, ali različitih sadržajnih pojavnosti, bez efekta trodimenzionalnosti.

Iako nije posjedovao uređaj za gledanje stereofotografija, kojim bi provjerio koju vrstu trodimenzionalnih efekata je dobio, vjerovao je da će i bez konkretnog efekta trodimenzionalnosti ukazati na *novu komparativnu vrijednost* svjetlosnog bilježenja.

Uredno je zapisivao vlastita zapažanja, elemente, vremenske uvjete, upotrijebljene otopine za tehnološku obradu negativa, trajanje procesa razvijanja i karakter tog procesa. Masnom bojom

*63 ***Stereo fotografija*** je tehnika bilježenja svjetlosnog zapisa kojom se pomoću para dvodimenzionalnih slika stvara dojam trodimenzionalnosti. Ova metoda stara je gotovo kao i klasična fiksacija optičke slike, no od svojeg vrhunca početkom dvadesetog stoljeća marginalizirana je kao kuriozitet, te se tek u novije vrijeme ponovo vraća u ***svijet umjetnosti*** u obliku trodimenzionalnih filmova i televizije.



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA, IZ VIŠEGRADSKE KAPIJE, 1939
sačuvano u obliku kontakt kopije,
format 60x60 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 60/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE, FROM VIŠEGRAD GATE, 1939
preserved in the form of contact print,
format 60 x 60 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 60/39)

ON THE PREVIOUS PAGE:

■ SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE XXVI, 1939
preserved in the form of negative,
format 220 x 122 mm (negative 60x60 mm).
stored in the form of negative and digital record;
(A.M.A. ident. no. n 26/39)

Sarajevo Panoramas and Vedute

With open heart and mind, and with the aim of achieving the effect of frozen time, Akšamija turned to the visage of Sarajevo. This is how he created his panoramas and vedute of the city, which was to remain his lasting fascination. His works of panoramic character are important testimonies to the Sarajevo of the late 1930s. Some shots from this group are generally considered picture postcards. If we ignore the conventional shots, the component of Alija M. Akšamija's opus that we present in this study are works that bear witness to the extremely creative and distinctive activity of this great, benevolent and modest photographer.

Akšamija started this segment of his work by focusing his attention on certain parts of the city and its surroundings, selecting unusual positions, under different light conditions, in different seasons. He would take his first shots in autumn, and the next in winter, accurately adhering to the positions, angles and times of day selected in the initial shooting. He experimented with the use of yellow, orange or red filters (for black-and-white heliographing), in order to accentuate the atmosphere. Camera stability was ensured by a makeshift tripod, since he did not yet own a proper professional one. Conceptually, he placed one heliograph against another on paper with silver-bromide emulsion, in the form of a *diptych*. With this process, he wanted to achieve the effect of *stereophotography*[*63], without the usual aids. It was a visual synthesis of manifestations with the same composition but different content, without the three-dimensional effect.

Although he did not have a device for looking at stereophotographs, which could be used to check which kind of three-dimensionality he had obtained, he believed that even without the actual three-dimensionality effect he would demonstrate the *new comparative value* of heliographing.

[*63] ***Stereo photography*** is a technique of heliographing which creates the impression of three-dimensionality by means of a pair of two-dimensional images. The method is almost as old as the classic optic image fixation; however, after its climax in the early 20th century it was marginalized as a curiosity, and has returned to the *world of art* only recently, in the form of 3D films and television.

označavao je pozicije na terenu sa kojih su svjetlosna bilježenja obavljena. Kada je riječ o panoramskom snimanju, ovako je postupao do kraja osmdesetih godina prošlog stoljeća. Zahvaljujući Akšamijinoj pedantnosti i upornosti, postoje pisane bilješke i pozicionirana odgovarajuća mjesta za snimanje mnogih gradova u Bosni i Hercegovini i tadašnjoj Jugoslaviji. Precizno je utvrdio, za određene gradove ili krajeve, kada je moguće obaviti kvalitetno svjetlosno bilježenje uz dobijanje odgovarajućih efekata. Često je napominjao: *Najbolji vremenski uvjeti su poslije padavina, a kada progrije sunce. Tada je atmosfera najčistija, a dubina kadra i slikovna čitljivost svih objekata na sceni maksimalna. Obično su prisutni i prelijepi oblaci na nebu. Nažalost, to je izvodljivo samo u mjestu gdje si nastanjen, a za ostala mjesta moraš imati sreće ili se pridržavati onih mojih zapisa kako ne bi trošio vrijeme u iščekivanju.*

Pored konvencionalnog prisupa, kojim je mogao zaraditi*64, nastojao je uraditi i nešto drugačiju dokumentaciju "za sebe," ostavljajući vlastiti pečat i u ovom žanru...

Bio je opčinjen Vijećnicom i pogledima na Sarajevo sa neuobičajnih pozicija. Za snimanje je koristio razne konstrukcije (skele, merdevine...), penjao se na krovove kuća, ulazio u tuđe stanove izvinjavajući se i objašnjavajući ljudima šta mu je cilj. Nije mu bilo teško da danima dolazi na lokaciju i analizira poziciju i svjetlosne uvjete. Pravio je samo jedan snimak, rijetko dva ili više. Repromaterijal je bio skup i nedostupan.

Akšamija je želio pokazati svoje Sarajevo kao jedan vid specifičnog dramatičnog pogleda s izrazitom plastičnošću i dinamičnošću. Isticao je složenu strukturu sarajevske arhitektonske monumentalnosti, od malih čardaka, među rogovima pokrivenih šindrom, do većih porodičnih kuća s verandama, od čvrstih višekatnica za stanovanje do zgrada gradske uprave, od džamija i Sahat-kule*65 pa do tornjeva Pravoslavne crkve i katoličke Katedrale. Nije težio vizualnom senzacionalizmu; stvarao je svjetlopisne senzacije s najvišim emotivnim nabojem. Bilježio je svjetlom obasuto Sarajevo, kao da je bura na pomolu. Njegove panorame su usredsređene na dominantne gradske repere, ne zanemarivajući čitljivost periferije. Neke od njih nisu oslobođene efemernih detalja. Neprestano je bio u potrazi za postojanošću, savršenstvom, skladom i različitošću koja karakterizira sarajevsko jedinstvo. Svojim znanjem, strašću i osobitim estetskim senzibilitetom razvio je osebujan autorski rukopis i u ovom žanru. Naslonjen na klasična kompoziciona "pravila," pronalazio je posebne stajne tačke na kojima je čekao savršene svjetlosne uvjete. Iz tog perioda ostavio nam je aktualnu arhitektonsku strukturu grada i okoline, fotografije karakterističnih zdanja naslijeđa.

Poput velikog češkog i slovačkog fotografa Karela Plicke*66, Akšamija je na sofisticiran način uspio dovesti u sklad estetske mogućnosti monumentalnosti i fascinantnu prirodnu rasvjetu.

Poznato nam je kako se u ranoj moderni, od renesanse do početka industrijske revolucije,

*64 Akšamija je, 12.12.1939. godine, prodao Zemaljskom muzeju u Sarajevu 54 negativa sa motivima panorama i veduta grada Sarajeva.

*65 ***Sahat-kula,*** sât-kula *f* (ar.) toranj na kome se nalazi sat. < tur. ***saat kulesi***, izft.

*66 **Karel Plicka** (1894-1987), nacionalni umjetnik tadašnje Čehoslovačke, profesor i jedan od osnivača čuvene FAMU u Prahi. Između ostalog, poznat je po izvanrednim snimcima grada Prahe. Njegovi radovi su štampani u mnogim monografijama.



EKSPOMETAR - priručno manuelno pomagalo za određivanje ekspozicije i radne blende u odnosu na osjetljivost filma i uvjete koji vladaju na sceni

EXPOSURE METER - a manual aid for determining the exposure and aperture size compared to film sensitivity and conditions in the scene

*64 On 12/12/1939, Akšamija sold 54 negatives with motifs of Sarajevo panoramas and vedute to the National Museum in Sarajevo.

*65 Sahat-kula, sât-kula *f* (Ar.) clock tower . ‹ Turk. saat kulesi, izft.



Mehmed A. Akšamija:
PORTRET OCA I MAJKE – AKŠAMIJA ALIAS THOMAS BAKER,
Praha, 1976

Mehmed A. Akšamija:
PORTRAITS OF FATHER AND MOTHER – AKŠAMIJA ALIAS THOMAS BAKER,
Prague, 1976

He neatly recorded his own observations, elements, weather conditions, solutions used for the technological processing of negatives, duration of the development process and the character of the process. He used oil paint to mark positions in the field from which he performed the heliographing. In the case of panoramic photographing, he used this approach until the end of the 1980s. Owing to Akšamija's meticulousness and persistence, there are written notes and positions of suitable places for photographing many towns in Bosnia and Herzegovina and former Yugoslavia. He accurately determined, for some towns or regions, when it was possible to take a high-quality photograph and obtain the appropriate effects. He would often point out: *The best weather conditions are times after precipitation, when the sun appears. The atmosphere is then the cleanest, and the depth of frame and pictorial readability of all objects in the scene are at their maximum. Usually, there are also beautiful clouds in the sky. Unfortunately, this is feasible only where you live, and as for other spots you must either be lucky or adhere to these recordings of mine in order not to waste time waiting.*

Besides the conventional approach, which could earn him some money*64, he was trying to make somewhat different documents "for himself", leaving his own stamp on this genre.

He was fascinated by the Town Hall and views of Sarajevo from unusual positions. In order to take his shots, he used various structures (scaffoldings, ladders), climbed house roofs, entered other people's flats, apologizing and explaining to them what he wanted. He did not find it difficult to come to a locale for days and analyze the position and light conditions. He would take only one shot, rarely two or more. Primary materials were expensive and inaccessible.

Akšamija wanted to show his Sarajevo as a form of unique, dramatic view with prominent plasticity and dynamism. He highlighted the complex structure of the architectural monumentality of Sarajevo, from small gazebos among shingle-covered roofs, to larger family houses with verandas, from sturdy residential high-rises to municipal administration buildings, from mosques and *Sahat-kula**65 to the towers of the Orthodox church and Catholic cathedral. He did not strive towards visual sensationalism; rather, he was creating heliographic sensations with the highest emotional charge. He photographed light-showered Sarajevo, as if a storm were looming. His panoramas focus on the dominant town landmarks, without ignoring the readability of its outskirts. Some of them are not free from ephemeral details. He was continuously searching for the stability, perfection, harmony and variety that characterized the unity of Sarajevo. Thanks to his knowledge, passion and peculiar aesthetic sensitivity, he developed a distinctive authorial signature in this genre as well. Relying upon the "rules" of

čovjekov položaj sustavno mijenjao od prethodne krutosti i stroge feudalne hijerarhije u pravcu definiranja novih građanskih vrijednosti. "Slike" takve stvarnosti su teatar i gipsani anđeli, dok su u drugom poretku i razdoblju industrijske revolucije to statična (fotografija) i kinetička slika (film). Ograničenja ubrzano nestaju serijskim umnožavanjem (tisak), tehnologija počinje proizvoditi i umnožavati identična bića, stvari i znakove/simbole. Ovoj ubrzanoj *demokratizaciji slike* 50-ih godina prošlog stoljeća u velikoj mjeri počinju da doprinose i razglednice gradova.

Upravo u tom kontekstu, 60-ih godina prošlog stoljeća, u vlastitoj produkciji Akšamija je izrađivao razglednice, a svoje dijapozitive sa motivima gradskih sredina i prirodnih bogatstava Bosne i Hercegovine ustupao Turističkom savezu BiH i OZEBiH-u, za identičnu namjenu.*67 Bio je među prvima u tadašnjoj Jugoslaviji koji je samostalno obrađivao Agfine i Kodakove negative, pozitiv i diapozitiv materijale u boji.*68 Stalno je istraživao i ulagao u nove tehnologije. Tako je, sredinom 70-ih godina prošlog stoljeća, opremio i moderni crno-bijeli i kolor laboratorij za tehnološku varijantu negativ-pozitiv.

Jedna od ključnih prednosti razglednica – *mehanički generiranih slika* je njihova dostupnost, o kojoj je na tako upečatljiv način govorio Walter Benjamin.*69 Turistička razglednica – *slika* prodire u svakodnevicu, postaje svima dostupna i prestaje time biti svojstvo izoliranih i posvećenih mjesta. Njena opća dostupnost, u početku preko novinskih fotografija, ilustracija i plakata, omogućavala je uživljavanje u *svijet slike*, objektivaciju vlastitih fantazija, ali i prodor *slike* u privatni svijet, njegovu redefiniciju i novu organizaciju u skladu sa (poželjnim) slikama koje su ponuđene promatraču.

*67 **OZEBIH,** vodeća marketinška agencija koja se nalazila u Sarajevu, s atraktivnom ponudom marketinških usluga, od izrade vizualnog identiteta, štampe, zakupa medija, pa sve do upravljanja marketinškim kampanjama.

*68 Nekako tih 60-ih godina, poznati novinar i karikaturista Adi Mulabegović, prilikom posjete Višegradu, zaustavio se u Akšamijinom ateljeu. Požalio se kako u Sarajevu nije mogao razviti diapozitiv film koji je snimio prilikom boravka u Španjolskoj, pa je upitao da li je to moguće u ovom ateljeu. Akšamija je odgovorio potvrdno. U prvi momenat, od velikog iznenađenja Adi nije mogao da u to povjeruje. Kasnije je tu dogodovštinu više puta prepričavao u *Collegium Artisticumu* (Sarajevo) na redovnim druženjima sa prijateljima za velikim okruglim stolom (u društvu je obično bio sa Vladom Brankovićem, Alijom Kučukalićem, Mladenom Kolobarićem, Ivanom Štrausom, Bracom Kosovcem, Fuadom Hadžihalilovićem, Bracom Alikafićem...).

[...] Možete zamisliti u Sarajevu to nije bilo moguće, a kod Akšamije u Višegradu, danas sam predao film a sutra sam dobio uokvirene diapozitive, ponosno je isticao Adi.

*69 ***Vidi:*** Benjamin, W.: ***Das Kunstwerk im ...;*** str. 431–469.



Mehmed A. Akšamija: **PORTRET OCA – AKŠAMIJA ALIAS EDWARD STEICHEN**, Praha, 1976.

Mehmed A. Akšamija: **PORTRAIT OF FATHER – AKŠAMIJA ALIAS EDWARD STEICHEN**, Prague, 1976.

classic composition he could find special standing points where he waited for perfect light conditions. From this period, he left us the architectural structure of the city and its surroundings of the time, photographs of the characteristic edifices of its heritage.

Like the great Czech and Slovak photographer Karel Plicka[*66], Akšamija managed to harmonize the aesthetic possibilities of monumentality and fascinating natural lighting in a sophisticated way.

We know that in early modernism, from the Renaissance to the beginning of the industrial revolution, the human position systematically changed from its previous rigidness and strict feudal hierarchy towards the direction of defining new civil values. The "images" of the previous reality included the theatrical, like decorative plaster angels, while those of the other order, the period of industrial revolution, included static (photography) and kinetic pictures (film). Limitations soon disappeared due to serial multiplication (print), technology started to produce and multiply identical beings, things and signs/symbols. In the 1950s, this accelerated picture *democratization* was greatly aided by picture postcards of cities.

It was in this context that, in the 1960s, Akšamija was making picture postcards of his own production, and he gave away his transparencies with motifs of the urban environments and natural resources of Bosnia and Herzegovina to the Tourism Association of BiH and OZEBiH, for the same purpose.[*67] He was one of the pioneers in former Yugoslavia who independently processed Agfa and Kodak colour negatives, positives and transparency materials.[*68] He was continuously researching and investing in new technologies. Thus, in the mid 1970s, he equipped a modern black-and-white and colour laboratory for the technological negative-positive variant.

One of the crucial advantages of picture postcards, *mechanically generated pictures*, is their accessibility, which was so impressively described by Walter Benjamin.[*69] A tourist postcard - *picture* penetrates daily life, becomes accessible to all and thus stops being a feature of isolated and sacred places. Its general accessibility, initially via newspaper photographs, illustrations and posters, allowed identification with the *picture's world*, objectivization of one's own fantasies, as well as penetration of the *picture* into the private world, and the latter's re-definition and new organization in line with the (desired) pictures offered to the viewer.

[*66] **Karel Plicka** (1894-1987), a national artist of former Czechoslovakia, professor and one of the founders of famous FAMU in Prague. Among other things, he was famous for his outstanding photographs of the city of Prague. His works were published in many monographs.

[*67] **OZEBIH**, a leading marketing agency that was based in Sarajevo, with attractive offer of marketing services, from designing visual identity, print, media buying, all the way to managing marketing campaigns.

[*68] In the 1960s, the famous journalist and caricaturist Adi Mulabegović, dropped in Akšamija's studio during his visit to Višegrad. He complained of not being able to develop a reversal film that he had used during his visit to Spain, and asked if it could be done in this studio. Akšamija replied affirmatively. At first, Adi was so surprised that he could not believe what he was hearing. Later on he recounted this anecdote many times in *Collegium Artisticum* (Sarajevo), at regular get-togethers with his friends around a large round table (he was typically in the company of Vlado Branković, Alija Kučukalić, Mladen Kolobarić, Ivan Štraus, Braco Kosovac, Fuad Hadžihalilović, Braco Alikafić, etc.).

[...] Can you imagine, it was impossible to do it in Sarajevo, and at Akšamija's in Višegrad, I handed in the film today and got the mounted slides the next day, Adi proudly recounted.

[*69] ***See:*** Benjamin, W.: ***Das Kunstwerk im*** ...; pp. 431–469.



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – ŠEHER-ČEHAJINA ĆUPRIJA I/II, 1939

sačuvano u obliku negativa – diptih, format 180 x 180 mm (negativ 60x60), arhivirano u obliku negativa i digitalnog zapisa;
(A.M.A. ident. br. n 29-30/39)



SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - ŠEHER-ČEHAJA'S BRIDGE I/II, 1939
preserved in the form of negative - diptych, format 180 x 180 mm (negative 60x60), stored in the form of negative and digital record;
(A.M.A. ident. no. n 29-30/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – KAFANA I VIDIKOVAC NA BABIĆA BAŠČI I/II, 1939.

sačuvano u obliku negativa – diptih,
format 180 x 180 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 31-32/39)



■ SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE -
TAVERN AND GAZEBO AT BABIĆA BAŠČA I/II, 1939
preserved in the form of negative - diptych,
format 180 x 180 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 31-32/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – SARAJEVSKA VIJEĆNICA I/II, 1939

sačuvano u obliku negativa – diptih, format 180 x 180 mm (negativ 60x60), arhivirano u obliku negativa i digitalnog zapisa;

(A.M.A. ident. br. n 37-38/39)



■ SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - SARAJEVO TOWN HALL I/II, 1939
preserved in the form of negative - diptych,
format 180 x 180 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 37-38/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – SARAJEVSKA VIJEĆNICA III, 1939

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 180 x 180 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 40/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE – SARAJEVO TOWN HALL III, 1939

preserved in the form of positive on bromide-silver paper,
format 180 x 180 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 40/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – SARAJEVSKA VIJEĆNICA IV, 1939

sačuvano u obliku negativa,
format 180 x 180 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 42/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - SARAJEVO TOWN HALL IV, 1939

preserved in the form of negative,
format 180 x 180 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 42/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – SARAJEVSKA VIJEĆNICA V, 1939

sačuvano u obliku negativa,
format 300 x 300 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 45/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - SARAJEVO TOWN HALL V, 1939

preserved in the form of negative,
format 300 x 300 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 45/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – SARAJEVSKA VIJEĆNICA VI, 1939

sačuvano u obliku negativa,
format 300 x 300 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 47/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE – SARAJEVO TOWN HALL VI, 1939

preserved in the form of negative,
format 300 x 300 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 47/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – OD BEGOVE DO BRDO DŽAMIJE, 1939

sačuvano u obliku negativa,
format 300 x 300 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 56/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE – FROM BEY'S MOSQUE TO BRDO MOSQUE, 1939

preserved in the form of negative,
format 300 x 300 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 56/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – BEGOVA DŽAMIJA I KATEDRALA SRCA ISUSOVA, 1939

sačuvano u obliku negativa,
format 300 x 300 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 59/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE – BEY'S MOSQUE AND CATHEDRAL OF JESUS' HEART, 1939

preserved in the form of negative,
format 300 x 300 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 59/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – BEGOVA DŽAMIJA I SAHAT KULA, 1939

sačuvano u obliku negativa, format 300 x 300 mm (negativ 60x60), arhivirano u obliku negativa i digitalnog zapisa;

(A.M.A. ident. br. n 64/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - BEY'S MOSQUE AND SAHAT KULA, 1939

preserved in the form of negative, format 300 x 300 mm (negative 60x60), stored in the form of negative and digital record;

(A.M.A. ident. no. n 64/39)



SARAJEVSKI CIKLUS 1938/39

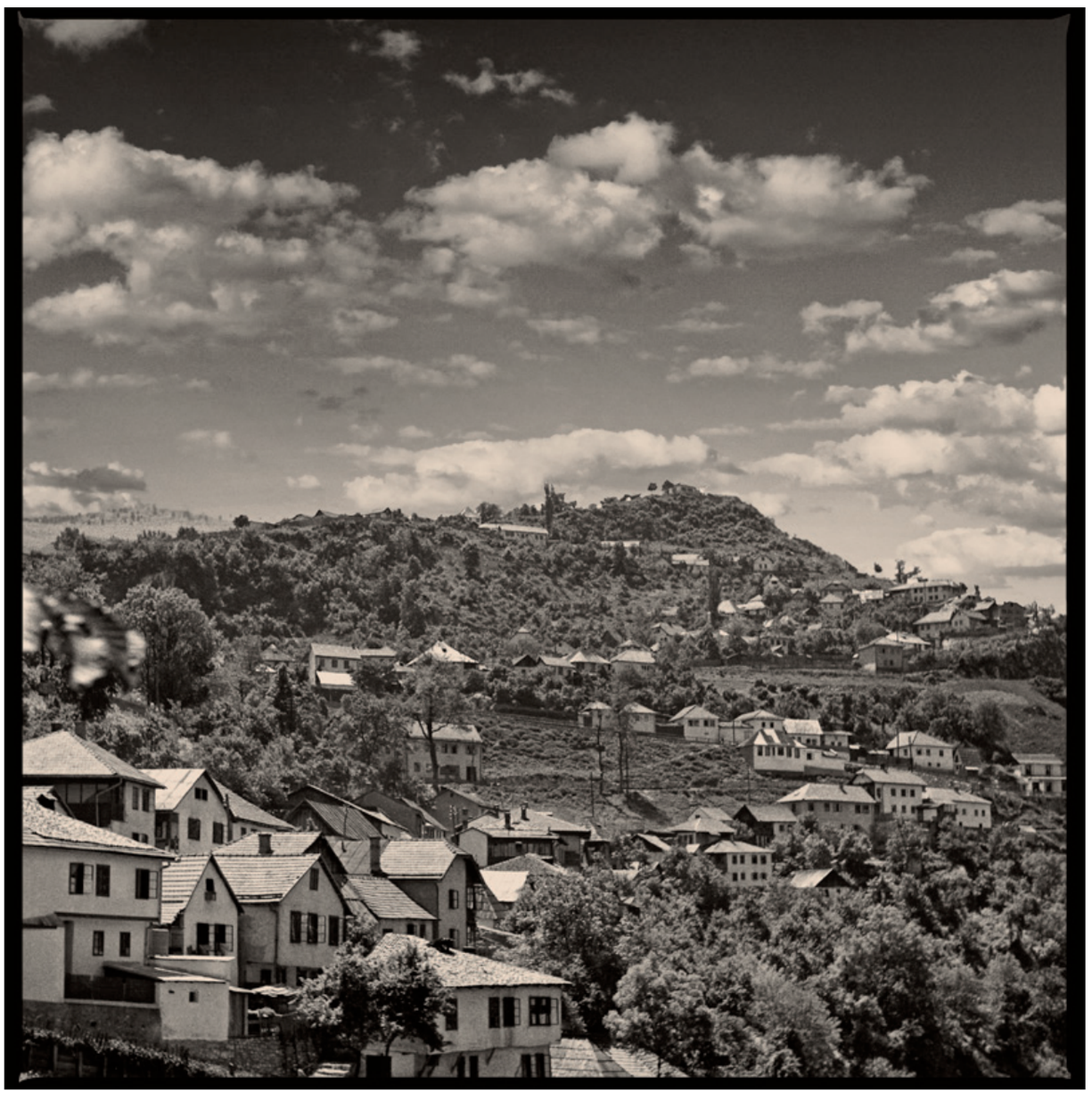
PANORAME I VEDUTE SARAJEVA – ČEKREKČINA, ČARŠIJSKA I BEGOVA DŽAMIJA, 1939

sačuvano u obliku negativa,
format 300 x 300 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 67/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - ČEKREKČINA, ČARŠIJA MOSQUE AND BEY'S MOSQUES, 1939

preserved in the form of negative,
format 300 x 300 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 67/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – NASELJE MAHMUTOVAC, 1939

sačuvano u obliku negativa,
format 300 x 300 mm (negativ 60x60),
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 73/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - MAHMUTOVAC NEIGHBOURHOOD, 1939

preserved in the form of negative,
format 300 x 300 mm (negative 60x60),
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 73/39)



SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – VRATNIK, 1939
sačuvano u obliku negativa,
format 300 x 300 mm (negativ 60x60),
arhivirano u obliku negativa i digitalnog zapisa;
(A.M.A. ident. br. n 83/39)

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - VRATNIK, 1939
preserved in the form of negative,
format 300 x 300 mm (negative 60x60),
stored in the form of negative and digital record;
(A.M.A. ident. no. n 83/39)

NA SLJEDEĆOJ STRANICI:

SARAJEVSKI CIKLUS 1938/39

PANORAME I VEDUTE SARAJEVA – BAŠČARŠIJA (DŽAMIJE, "TEMPL" SINAGOGA, SABORNA CRKVA, KATEDRALA SRCA ISUSOVA...), 1939
sačuvano u obliku negativa,
format 220 x 122 mm (negativ 60x60),
arhivirano u obliku negativa i digitalnog zapisa;
(A.M.A. ident. br. n 71/39)

ON THE NEXT PAGE:

SARAJEVO CYCLE 1938/39

SARAJEVO PANORAMAS AND VEDUTE - BAŠČARŠIJA (MOSQUES, 'TEMPL' SYNAGOGUE, ORTHODOX CATHEDRAL, CATHEDRAL OF JESUS' HEART ...), 1939
preserved in the form of negative,
format 220 x 122 mm (negative 60x60),
stored in the form of negative and digital record;
(A.M.A. ident. no. n 71/39)











ROGATICA

DJEVOJKE ISPRED AVLIJSKIH VRATA, 1939

sačuvano u obliku pozitiva,
format 90 x 90 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 3/39)

ROGATICA

GIRLS IN FRONT OF 'AVLIJA' DOOR, 1939

preserved in the form of positive,
format 90 x 90 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 3/39)

Na prethodnoj stranici: **ROGATIČKA MAHALA**, 1938

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 400 x 210 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 91/39)

On the previous page: **ROGATICA 'MAHALA'**, 1938

preserved in the form of positive on bromide-silver paper,
format 400 x 210 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 91/39)



ROGATICA

U AVLIJI, 1939

sačuvano u obliku pozitiva,
format 90 x 90 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 4/39)

ROGATICA

IN 'AVLIJA', 1939

preserved in the form of positive,
format 90 x 90 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 4/39)



ROGATICA

IZ ČITAONICE, 1939

sačuvano u obliku pozitiva,
format 120 x 120 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 6/39)

ROGATICA

FROM THE READING ROOM, 1939

preserved in the form of positive,
format 120 x 120 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 6/39)



ROGATICA

TRGOVCI, 1938

sačuvano u obliku pozitiva, format 120 x 120 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 6/38)

ROGATICA

MERCHANTS, 1938

preserved in the form of positive, format 120 x 120 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 6/38)

Rogatica 1947-1970
Portreti povratnika 1946-1948

U januaru 1940. godine, Alija je bio mobiliziran kao redov vojnik sa službom u Banjoj Luci. U borbama kod Gračanice 1941. godine zarobili su ga Nijemci i deportirali u logor u Doboju. Sticajem okolnosti uspio je da pobjegne iz zarobljeništva i dođe u Sarajevo, potom u Rogaticu, gdje je od majke saznao za svirepo ubistvo oca*[70]. U nastojanju da skrbi o porodici, kao najstariji potomak, zaposlio se kao gradski električar.

Ubrzo, 1943. godine, četnici su ga, sa ostalim bošnjačkim obiteljima, na bešćutan način prognali iz Rogatice preko željezničke stanice u Mesićima*[71] u pravcu Sarajeva. Jedini prtljag bila mu je kamera! Kao najstariji od djece, brinuo je o majci, sestrama i braći. U tim teškim vremenima patnje, straha i neizvjesnosti, valjalo je u Sarajevu osigurati minimum sredstava za život. Smješteni su u kuću stare sarajevske porodice Kemura, a za hranu se Alija snalazio kako je znao i umio. U međuvremenu, kao član ilegalnog pokreta NOB-a*[72] uspio se zaposliti u firmi "Rivolta". Ipak, krajem decembra 1943. godine, u želji da dođe do negativa i kontakt-kopija koje je bio ukopao u trap*[73] i uz temelje porodične kuće, napušta teško dobijeni posao i vraća se u Rogaticu, koja je tada bila pod ustaškom okupacijom. Na mjestu gdje im je stajala kuća bilo je zgarište. Od njegovih negativa i kontakt-kopija skrivenih u staklenim teglama, u kojima se nekada nalazila kemikalija *metol*[74], ne bijaše ni traga. Uspio je pronaći samo dijelove tegli na tom mjestu. Međutim, dio dokumentacije koji je sklonio u trap pored kuće ostao je dobro sačuvan. Razočaran gubitkom negativa, kontakt-kopija, kao i ostatka skromne fotografske opreme i repromaterijala, kriomice, u ranim jutarnjim satima snima sablasne vedute spaljenog i razorenog grada.

Vraća se i nastavlja sa ilegalnim radom, povremenim snimanjem gradskih veduta i raznih događaja u okupiranom Sarajevu*[75]. Nakon oslobođenja ne prihvata ponudu Komande grada Sarajeva da nastavi školovanje, što je trebala biti nagrada za njegov ilegalni rad u toku rata. Briga za obitelj bila je jača. Godine 1950. vanredno je položio ispite srednjoškolskog nivoa za oblast fotografije.

*[70] Njegov otac Mehmed, zvani Mehaga, 1941. godine izbjegao je u Foču (Bosna i Hercegovina), gdje ga četnici zarobljavaju i ubijaju ispod mosta na rijeci Ćehotini.

Vidi: Muftić, Hakija: ***Fragmenti života;*** Sarajevo, 2009., str. 42-44.

*[71] Dolaskom u Mesiće primijetio je veliki broj ljudi koji nisu mogli da uđu u već formiranu kompoziciju voza, kao i četiri do pet slobodnih teretnih vagona van formirane kompozicije. Kod mašinovođe, Alija je insistirao na priključenju i tih vagona kako bi i svi preostali mogli da se prebace do Sarajeva. Mašinovođa je svoje neprihvatanje dodatnih vagona obrazložio time što nije imao dovoljno vode u lokomotivi kako bi došao do željezničke stanice Prača, gdje je postojala pumpa za napajanje vodom. Alija mu je predložio da organizira ljude sa kantama za vodu i da iz rijeke Prače, sistemom iz ruke u ruku, dopreme potrebnu vodu do lokomotive. Mašinovođa je tu ideju prihvatio, Alija je organizirao donošenje vode, vagoni su uključeni u kompoziciju i sve izbjeglice iz Rogatice i okoline prebačene su za Sarajevo.

Isto: str. 61.

*[72] Pojam "**Narodnooslobodilačka borba**" (NOB) uglavnom se koristio kao sinonim za "**Narodnooslobodilački rat**" (NOR) na području Jugoslavije. Komunistička partija Jugoslavije (KPJ) koristila je taj termin od početka ustanka, 1941., a može se reći da je ***borba*** širi pojam od ***rata.***
U doba komunističke vlasti Socijalističke Jugoslavije, termin "narodnooslobodilački rat" imao je naravno apriorno pozitivno značenje, a "socijalistička revolucija" smatrala se epohalnim historijskim progresom koji se ne može dovesti u sumnju. Objektivno, možemo govoriti o historijskim dešavanjima koja nazivamo "Narodnooslobodilačka borba" za vrijeme Drugog svjetskog rata, te "socijalistička revolucija" za vrijeme rata i poslije njega, a subjektivno, o ovim dešavanjima se izriču ponekad dijametralno suprotni vrijednosni stavovi.

*[73] ***Trap*** je korišten za čuvanje korjenastog povrća, obično napravljen u dvorištu, i to na malo povišenom dijelu. Iskopavanjem jarka oko određene površine zemlje (cca 1,5 m²), dobiva se osnova trapa na koju se stavlja slama debljine cca 20 cm. Zatim se preko te površine postavlja konstrukcija od pruća, koja se prekriva slamom i zatrpava zemljom. Na prednjoj strani ostavlja se otvor za pristup sadržaju trapa.

Rogatica 1947-1970
Portraits of Returnees 1946-1948

In January 1940, Alija was mobilized as a private on duty in Banja Luka. In combat near Gračanica in 1941 he was captured by the Germans and sent to a concentration camp in Doboj. By some coincidence, he managed to escape from captivity and get to Sarajevo, and then to Rogatica, where he learned from his mother about the cruel murder of his father*70. Trying to provide for his family, as the oldest child, he got a job as a town electrician.

Shortly afterwards, in 1943, *chetniks* displaced him from Rogatica, together with other Bosniak families, via the railway station in Mesići*71 in the direction of Sarajevo. His only baggage was his camera! As the eldest child, he took care of his mother, sisters and brothers. In these dire times of suffering, fear and uncertainty, he had to supply the minimum means of livelihood in Sarajevo. They found accommodation in the house of an old Sarajevo family, the Kemuras, and Alija obtained food as best he could. In the meantime, as a member of the NOB underground movement*72 he managed to find a job in the Rivolta company. Still, in late December 1943, wishing to recover the negatives and contact prints he had buried in a root cellar*73 and close to the foundations of the family house, he left his hard-won job and returned to Rogatica, which was occupied by *ustashas* at the time. At the site of the house, he found only cinders. His negatives and contact prints, hidden in glass jars which had contained the chemical *Metol*74, were nowhere to be found. He managed to find only pieces of the jars at the site. However, the documents that he had hidden in the root cellar next to the house remained well preserved. Disappointed at the loss of the negatives, contact prints and the rest of his modest photographic equipment and primary materials, he secretly photographed the ghastly vedute of the burnt-down and destroyed town, in the early morning hours.

He returned and went on with his underground activity, occasionally photographing city vedute and various happenings in occupied Sarajevo*75. Upon liberation, he refused the offer

*70 In 1941, his father Mehmed, called Mehaga, fled to Foča (Bosnia and Herzegovina), where *chetniks* arrested him, and killed him under the bridge across the Ćehotina river.

See: Muftić, Hakija: ***Fragmenti života***; Sarajevo, 2009, pp. 42-44.

*71 When he came to Mesići, he saw a large number of people who could not get on the already formed train, and four or five freely standing goods wagons. Alija asked the engine-driver to connect the free wagons as well, so that everybody could be transported to Sarajevo. The engine-driver did not agree, with the excuse that he did not have enough water in the engine to reach Prača railway station, which had the water pump. Alija suggested organizing people with pails of water, who could carry the necessary water from the Prača river to the engine, by the "from-hand-to-hand" system. The engine-driver agreed with the idea, Alija organized the bringing of water, the wagons were connected to the train and all the refugees from Rogatica and its surroundings were transported to Sarajevo.

Ibid: p. 61.

*72 The term "**People's Liberation Fight**" (NOB) was mainly used as a synonym for "**People's Liberation War**" (NOR) in Yugoslavia. The Communist Party of Yugoslavia (KPJ) used the term from the beginning of rebellion in 1941, and one could also claim that *fight* is a broader term than *war*.

While the communist party was in power in the Socialist Yugoslavia, term "people's liberation war", naturally, had an *a priori* positive meaning, and the "socialist revolution" was considered the historic progress that cannot be doubted. Objectively, we certainly witnessed historical events that are named "people's liberation fight" during World War II, and the "social revolution" during the war and after it; subjectively, these events are described with sometimes sharply opposed value judgements.

*73 ***Root cellar*** was used for keeping root vegetables. It was typically built in the yard, at a somewhat elevated spot. By digging a ditch round a defined surface of earth (cca 1.5m²), the basis of the root cellar was obtained. It was covered with cca 20 cm layer of hay, which was then covered with a structure of wickers, which was in turn covered with hay and then with earth. On the front side, an opening would be left for the access to the root cellar content.



ROGATICA

ŽENSKA ZABAVA, 1939

sačuvano u obliku pozitiva,
format 120 x 120 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 24/39)

ROGATICA

FEMALE PARTY, 1939

preserved in the form of positive,
format 120 x 120 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 24/39)



■ ŽELJEZNIČKA STANICA U MESIĆIMA

IZBJEGLICE IZ ROGATICE I, 1943

sačuvano u obliku negativa,
format 180 x 180 mm.
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 8/43)

■ RAILWAY STATION IN MESIĆI

REFUGEES FROM ROGATICA I, 1943

preserved in the form of negative,
format 180 x 180 mm.
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 8/43)



■ ŽELJEZNIČKA STANICA U MESIĆIMA

IZBJEGLICE IZ ROGATICE II, 1943

sačuvano u obliku negativa,
format 180 x 180 mm.
arhivirano u obliku negativa i
digitalnog zapisa;
(A.M.A. ident. br. n 6/43)

■ RAILWAY STATION IN MESIĆI

REFUGEES FROM ROGATICA II, 1943

preserved in the form of negative,
format 180 x 180 mm.
stored in the form of negative and
digital record;
(A.M.A. ident. no. n 6/43)



ROGATICA

PORUŠENA ROGATIČKA ČARŠIJA,
1.01.1944

sačuvano u obliku negativa i pozitiva,
format 120 x 120 mm.
arhivirano u obliku negativa,
kopije i digitalnog zapisa;
(A.M.A. ident. br. n/p 4/44)

ROGATICA

DEMOLISHED ROGATICA ČARŠIJA,
01/01/1944

preserved in the form of negative and positive,
format 120 x 120 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. n/p 4/44)





NA PRETHODNOJ STRANICI:

ROGATICA

PANORAMA CENTRALNOG DIJELA ROGATICE, 1.01.1944

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 220 x 114 mm (negativ 60x60),
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. n/p 1/44)



ROGATICA

ROGATIČKE MAHALE, 1.01.1944.

sačuvano u obliku pozitiva na bromosrebrenom papiru,
format 120 x 120 mm.
arhivirano u obliku pozitiva i digitalnog zapisa;
(A.M.A. ident. br. p 2-5/44).

ROGATICA

ROGATICA 'MAHALAS', 01/01/1944

preserved in the form of positive on bromide-silver paper,
format 120 x 120 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 2-5/44)

*74 ***Metol*** (***Elon,*** kemijski spoj s nazivom monometil-p-aminofenol hemisulfat) (sumarno: $[HO-C_6H_4NH_2(CH_3)]HSO_4$) jedna od osnovnih razvijačkih supstanci koja se upotrebljavala, obično zajedno sa hidrohinonom, za pripravljanje otopine razvijača koji su korišteni za tehnološku obradu negativa i pozitiva.

*75 Po oslobođenju Sarajeva, na zahtjev Komande grada, predao im je kompletnu fotodokumentaciju snimljenu u ratu. Po Akšamijinom prisjećanju, ***[...] radilo se o dvadesetak rol filmova,*** što je činilo više od 200 negativa formata 6x6 cm, na kojima je bilježio razna događanja u gradu od 1943. do 1945. godine. Nažalost, ti materijali nikada nisu vraćeni. Pošto u tim vremenima nije imao mogućnost kopiranja negativa, ostajemo uskraćeni za te vizualne informacije.
Filmove za snimanje nabavljao je po visokim cjenama preko fotografskog ateljea "Halačević" i "Šeher".



AKŠAMIJA (prvi desno – čuči)
u Rogatici 1939. sa prijateljima

AKŠAMIJA (first on the right - squats)
in Rogatica with friends, 1939

ON THE PREVIOUS PAGE:

■ ROGATICA

PANORAMA OF THE CENTRAL PART OF ROGATICE, 01/01/1944
preserved in the form of negative and positive on bromide-silver paper, format 220 x 114 mm (negative 60x60), stored in the form of print and digital record;
(A.M.A. ident. no. n/p 1/44)

by the Sarajevo City Command to continue his education, which was offered as a reward for his underground activity during the war. Concern for his family was stronger. In 1950, he passed high school level exams in the area of photography.

Upon his return to Rogatica, he built a new house in the central part of the town, albeit with many difficulties. Until 1952, in the reconstruction and construction period, he refused the offered position of director of a newly-established enterprise, since he believed he was not qualified enough, and did various jobs (truck driver, car mechanic, electrician on the construction of Mesići water power plant), providing for his family and collecting money for buying the necessary additional photographic equipment. Alija M. Akšamija had a clear goal: he proposed to the town officials to open a "state-owned photo studio" with his equipment. They wholeheartedly embraced the idea, primarily for pragmatic reasons. Reconstruction and normalization required personal documents, all sorts of identity cards, etc. Thus, Rogatica was one of the first small towns in east Bosnia that acquired a state-owned photography studio*76.

Although, in this period, he held a variety of jobs in order to make a living for his family and himself, he never neglected heliography. In the 1946-1952 period, he began work on the cycle ***Rogatica 1947-1980*** and completed the cycles ***Portraits of Returnees 1946-1948*** and ***Casual Passers-by I*** (*1948-1952*).

Within his cycles ***Rogatica 1947-1980*** and ***Portraits of Returnees 1946-1948*** he documents some current events in these areas, with the identical authorial signature that he had established in the cycle ***From Sarajevo 1938/39***, though now far more confidently and expressively. Akšamija was still fascinated with the human face. Man is the focus of attention: sometimes with difficulties and problems, looking for a way out, at other times with celebratory solemnity, such as at the youth field-day on the occasion of the Youth Day*77. As opposed to the Sarajevo cycle, priority is given to men, though he does not neglect women. With these works, the author provides testimonies to the lives, problems and festivities of the citizens of Rogatica in the days of post-war reconstruction.

Besides his participation in the reconstruction of war-destroyed Rogatica in various roles (as a truck driver, car mechanic, electrician), Akšamija allows us an experience of participation through his own heliography. A heliograph is not only the result of an encounter between an event and an author; heliography is an event by itself, with indubitable implications. It repeatedly confirms that a heliograph is the result both of certain events and of involvement in them. A photograph and its author are not mere witnesses; they are also participants.

*74 ***Metol*** (*Elon*, a chemical compound named monomethyl-p-aminophenol hemisulfate) (formula: $[HOC_6H_4NH_2(CH_3)]HSO_4$), one of the basic developing agents which was utilized, typically together with hydroquinone, for preparing the developer solution used for technological processing of negatives and positives.

*75 Upon the liberation of Sarajevo, Akšamija handed all photographic documents he had taken during the war to the City Command, upon their request. As he remembers, [...] there were about 20 roll films, which made up over 200 negatives of 6x6 cm format, where he recorded various events in the city from 1943 to 1945. Unfortunately, these materials were never returned to him. Since he was not able to make prints of negatives at the time, we remain deprived of this visual information.

He purchased films for photographing at high prices through photo studios "Halačević" and "Šeher".

*76 Photo studio in Rogatica was situated in the Tabhane neighbourhood.

*77 During the four Yugoslav decades (1945-1988), people celebrated the official Josip Broz Tito's birthday on May 25th every year. From 1957, it was known as the Youth Day, and in the period from 1981 to 1988 the event was named "Tito lives after Tito". The central event of this symbolic holiday of the socialist concept of brotherhood and unity was a rally at the JNA (Yugoslav People's Army) stadium in Belgrade. Before the central event, all towns and villages organized their own, though far more modest events, which were preceded by carrying, handing over and sending off the Baton of Youth.



■ **ALIJA M. AKŠAMIJA** (desno) sa prijataljima, prije progona iz Rogatice 1943

■ **ALIJA M. AKŠAMIJA** (on the right) with friends before displacement from Rogatica in 1943

Po povratku u Rogaticu, uz velike teškoće podiže novu kuću u središnjem dijelu grada. Do 1952. godine, u vremenu obnove i izgradnje, odbija ponuđeno mjesto direktora novoosnovanog poduzeća, jer je smatrao da nema odgovarajuće kvalifikacije, te obavlja razne poslove (vozač kamiona, automehaničar, električar na izgradnji hidrocentrale Mesići...), izdržavajući porodicu i prikupljajući novac za kupovinu neophodne dodatne fotografske opreme. Alija M. Akšamija imao je jasni cilj: nadležnim gradskim rukovodiocima u Rogatici predlaže da sa svojom opremom otvori Državni atelje za fotografiju. Oni tu ideju objeručke prihvataju, rukovodeći se u prvom redu pragmatičnim razlozima. Za obnovu i normalizaciju neophodna su bila lična dokumenta, razne iskaznice, itd... Tako je Rogatica, među prvim manjim gradovima u Istočnoj Bosni, dobila fotografski atelje u državnom vlasništvu*[76].

Iako je u tom periodu obavljao mnoge poslove kako bi obezbijedio egzistenciju svojoj porodici i sebi, bavljenje svjetlopisnim bilježenjem nije zanemarivao. U periodu 1946-1952. godine započinje rad na ciklusu ***Rogatica 1947-1980*** i u potpunosti realizira cikluse ***Portreti povratnika 1946-1948*** i ***Slučajne prolaznike I*** *(1948-1952).*

U okviru ciklusa ***Rogatica 1947-1980*** i ***Portreti povratnika 1946-1948*** dokumentira neka aktualna zbivanja na tim prostorima, identičnim autorskim rukopisom koji je uspostavio u ciklusu ***Iz Sarajeva 1938/39,*** ali sada puno sigurnije i izražajnije. Akšamija je i dalje fasciniran ljudskim licem. Čovjek je u centru pažnje. Jednom sa mukom i problemima iz kojih traži izlaz, drugi put slavljenički ozbiljan na omladinskoj smotri povodom Dana mladosti*[77]. Za razliku od sarajevskog ciklusa, ovdje primat daje muškarcima, ali ne zanemaruje ni žene ni djecu. Ovim radovima, autor svjedoči o životu, problemima i proslavama građana Rogatice u danima poslijeratne obnove.

Pored toga što je u obnovi ratom uništene Rogatice učestvovao u raznim ulogama (kao šofer kamiona, automehaničar, električar...), Akšamija posredstvom vlastitog svjetlopisa omogućava doživljaj prisustvovanja. Svjetlopis nije samo rezultat susreta između nekog događaja i autora; svjetlopisno bilježenje je događaj po sebi i to sa nesumnjivim implikacijama. On nam nanovo potvrđuje da svjetlopis nije samo slijed određenih događaja, nego i umiješanosti u njima. Fotografija i njen autor nisu samo puki svjedoci, nego i akteri. Autor, u momentima nastajanja snimaka, vlastite osjećaje u datoj situaciji artikulira pomoću funkcionalne intervencije kamerom, uz upotrebu specifičnih izražajnih mogućnosti koje mu ovaj medij pruža.

Sveprisutnost kamere ubjedljivo naznačava da se vrijeme sastoji od zanimljivih događaja, događaja koje vrijedi svjetlopisno zabilježiti. Zauzvrat, to olakšava da osjetimo kako svakom događaju, kada jednom započne, bez obzira na njegov moralni karakter, treba dozvoliti da se okonča – da bi moglo nastati nešto drugo, svjetlopis[78]

*[76] Fotografski atelje u Rogatici bio je smješten u naselju Tabhane.

*[77] Tokom četiri jugoslavenske decenije (1945-1988), svakog 25. maja proslavljao se službeni rođendan Josipa Broza Tita, koji je od 1957. godine bio poznat kao "Dan mladosti," da bi od 1981. do 1988. manifestacija nosila naziv "I poslije Tita – Tito". Centralni događaj ovog simboličnog praznika socijalističkog koncepta bratstva i jedinstva, predstavljao je slet na stadionu JNA u Beogradu, a u svim naseljenim mjestima prije centralne svečanosti odigravao se sličan, samo mnogo skromniji događaj kome je prethodilo nošenje, predaja i ispraćaj Štafete mladosti.

*[78] Sontag Susan: ***Eseji o fotografiji;*** Beograd, 1982., str. 22.



ALIJA M. AKŠAMIJA (desno)
kao mobilizirani vojnik
Kraljevine Jugoslavije u Banjoj Luci 1940.

ALIJA M. AKŠAMIJA (on the right)
as a mobilized soldier of theKingdom
of Yugoslavia in Banja Luka, 1940

*78 Sontag Susan: ***Eseji o fotografiji***; Belgrade, 1982, p. 22.



ALIJA M. AKŠAMIJA
kao pripadnik NOB–a – portret iz vojničke knjižice 1945

ALIJA M. AKŠAMIJA
as a member of NOB - portrait from military record, 1945



ALIJA M. AKŠAMIJA
kao pripadnik Armije Republike Bosne i Hercegovine – portret iz vojničke knjižice 1993

ALIJA M. AKŠAMIJA
as a member of the Army of the Republic of Bosnia and Herzegovina - portrait from military record, 1995

At the moment of taking a shot, the author articulates his own feelings in the given situation through the functional intervention with his camera, using the distinctive expressive possibilities provided by the medium.

The omnipresence of the camera convincingly suggests that time consists of interesting events, events that are worth recording heliographically. In return, this makes it easier for us to feel that each event, once it starts, regardless of its ethical character, should be allowed to proceed to the end - in order to allow the emergence of something else, a heliograph.[*78]

Akšamija's heliographs give these events a kind of immortality and importance, which they would not have without this action. While actual people were working on the reconstruction of their demolished houses, participating in celebrations, rallies, getting married, educated and getting "accelerated" schooling, the author stood behind his camera, creating tiny elements of another world: the *picture world*, which would outlive both himself and all of us. Viewed from another angle, the cycle also bears witness to mortality, destruction, painstaking toil, rapture and joy, youth and old age, the character of the social system, and even to changes in the portrait subjects and their environment. It is by freezing these *clippings* with people in space and time, *signs* of their ups and downs, glory and improprieties, that the cycle bears witness to relentless transience. The need for *visual truth* of the time is confirmed by Akšamija's heliographs, as well as by experiences that are reinforced by the act of looking at them, within the aesthetic and ethical views of us as viewers. Owing to a print from the *world of truth*, marked by his own authorial signature, we gain real or seeming knowledge which evokes empathy with the characters in their dramatic happenings.

Alija M. Akšamija, a man of *captured sun ray and darkroom*, with laboratory dishes filled with chemical solutions and pails of water he would bring from the public fountain, "cast an artist's net" into the material world of daily life. The viewer of his works cannot help noticing his huge creativity as well as the powerful effect of his works' documentality, which are the author's irrefutable contribution to the history of visual representation.

At that moment of Balkan history, heliography could be viewed as a distinctive successor of the early modernist idea of *picture* and its aesthetics. The *picture* can here be understood as an aesthetically shaped notion that possesses allure and strives towards the autonomy of aesthetic experience. A heliograph becomes the generator of *reality*, whereby its credibility is still based on its presumed mimetic character. On the other hand, it is in this possibility to generate new realities that heliography brings to life the fundamental principle of the modern idea of "art" - *autonomy*.

Akšamijini svjetlopisni zapisi daju tim događajima neku vrstu besmrtnosti i važnosti, koju bez tog čina ne bi imali. Dok su ti stvarni ljudi radili na obnovi svojih porušenih kuća, učestvovali u proslavama, mitinzima, ženili se i udavali, obrazovali se i "ubrzano" školovali... autor je stajao iza svoje kamere, stvarajući sićušne elemente jednog drugog svijeta: *svijeta slike* koji će nadživjeti i njega i sve nas. S druge strane promatrano, ovaj ciklus svjedoči i o smrtnosti, razaranju, mukotrpnom radu, ushićenju i radosti, mladosti i starosti, karakteru društvenog sistema..., pa i o mijenama portretiranih osoba i njihove okoline. Upravo zamrzavanjem ovih *isječaka* sa ljudima u prostoru i vremenu, znakova njihovih uspona i padova, slave i nedoličnosti, ciklus svjedoči o neumoljivoj prolaznosti. Potreba za *vizualnom istinom* tog vremena potvrđena je Akšamijinim svjetlopisima, kao i doživljajima koji su pojačani činom njihovog gledanja, a u okviru estetskih i etičkih stavova nas kao promatrača. Zahvaljujući otisku iz *svijeta istine*, obilježenom vlastitim autorskim rukopisom, dolazimo do stvarnih ili prividnih saznanja koja u nama izazivaju saosjećanje sa akterima u njihovim dramatičnim događajima.

Alija M. Akšamija, čovjek *uhvaćene svjetlosne zrake i tamne komore,* sa laboratorijskim posudama napunjenim kemijskim rastvorima i kantama vode koju donosi sa javne česme, "zabacio je mrežu" stvaraoca u materijalni svijet svakodnevice. Promatraču njegovih radova ne izmiče njegova ogromna kreativnost kao i snažni efekat dokumentarnosti njegovih djela, čime autor pruža neosporni doprinos povijesti vizualane reprezenacije.

U tom momentu na ovim balkanskim prostorima, svejtlopis bi se mogao promatrati kao svojevrsni nasljednik rane modernističke ideje o *slici* i njenoj estetici. *Sliku* ovdje možemo shvatiti kao estetski oblikovanu predstavu koja posjeduje zavodljivost i koja stremi ka autonomiji estetskog doživljaja. Svijetlopis postaje generator *stvarnosti,* pri čemu se njegova vjerodostojnost i dalje bazira na njegovom pretpostavljenom mimetičkom karakteru. Sa druge strane, svjetlopisno bilježenje, baš u toj mogućnosti da generira nove realnosti, realizira bazični princip moderne ideje o "umjetnosti" – *autonomiju.*

Međutim, *autonomna slika* (tzv. "umjetnička fotografija") koja se propagira posredstvom Foto saveza, od samih početaka organiziranog djelovanja*[79], vrši veoma važnu društvenu i političku funkciju. Autonomna slika FSJ, odnosno Narodne tehnike, već na samom tom početku, bila je podrška novoj, "radničkoj klasi i poštenom građanstvu" kao onima koji definitivno preuzimaju društvenu moć nakon oslobodilačkog rata i uporedo izvedene socijalne revolucije*[80]. Upravo iz težnje za legitimacijom moći i konstruiranjem utilitarnih društvenih i političkih narativa, nastaju i jedne od kultnih manifestacija izlaganja "umjetničkih fotografija"*[81] na regionalnom, republičkom, saveznom i internacionalnom*[82] nivou. Na primjeru osnivanja *Salona fotografije* vidimo kako je

*[79] **Foto savez Jugoslavije** (FSJ) predstavljao je krovnu organizaciju svih fotoklubova širom Jugoslavije. Bila je to organizacija koja je vlastitim normama, manje ili više, davala pogrešnu sliku o svjesnom autorskom djelovanju i kreativnom postupanju u ovoj oblasti.

Prve izložbe fotografije u poslijeratnom razdoblju organizirane su 1948. godine. Foto-amateri su se okupljali oko organizacije ***Narodne tehnike*** koja je doprinosila kako podizanju tehničke kulture u narodu tako i međusobnom upoznavanju i zbližavanju fotografa amatera i fotogrupa iz svih krajeva zemlje. Iste godine osnovan je ***Savezni odbor Jugoslavije za fotoamaterstvo*** koji će, 1949. godine, prerasti u ***Foto savez Jugoslavije.*** Analogno Foto savezu Jugoslavije osnovani su po pojedinim Republikama i republički fotosavezi, a po većim naseljenim mjestima i gradovima fotoklubovi.

*[80] Po uputstvima trebalo je slaviti radna dostignuća i uspjehe novoga društva ali pri tome ***[...] prekinuti s preživelim i starim shvatanjima umetnosti radi umetnosti, radom bez sadržaja, sladunjavim i nerealnim prikazima, traženjem efekata radi efekata. Fotografija treba da bude verni izraz gigantskih napora naših naroda u izgradnji novog i srećnijeg života.***

Vidi: Lozić, Vlatko: ***Socijalistički realizam u hrvatskoj fotografiji;*** preuzeto sa: http:// fotografija.hr/zagreb-izlozba-fotografija-socijalistički-realizam-u-hrvatskoj-fotografiji/; od 8.10.2012.

*[81] Postojali su mnogi oblici fotografskog organiziranja u Jugoslaviji poslije Drugog svjetskog rata. Pored osnivanja klubova, zbirki, galerija, pokretanja izložbi, izdavačke djelatnosti, pisanja fotografske literature inicirane su popularne tribine, predavanja, kursevi ili animacije fotografskog života. Najreprezentativniju izlagačku formu imali su ***Saloni fotografije*** u Beogradu i Zagrebu, kao i izložbene postavke "Čovjek i more" u Zadru, "Zlatno oko" u Novom Sadu, "Čelik i nafta" u Sisku...

*[82] Jugoslavija je, preko Foto saveza, pristupila grupi deset zemalja koje su 1950. osnovale **Međunarodni savez fotografske umjetnosti FIAP** (fr. ***Federation Internationale de l'Art Photographique***). U toku raspada Jugoslavije, 1992-1995. godine, Foto savez Jugoslavije je isključen iz FIAP-a.

However, the *autonomous picture* (the so-called "artistic photograph"), which was promoted through the Photographic Association since the very beginning of its organized activity[*79], had a very important social and political function. In the very beginning, FSJ and the *People's Technique Association* regarded the autonomous picture as a support to the new "working class and honourable citizenry", as they definitely overtook social power after the war of liberation and the simultaneous socialist revolution[*80]. It was out of the desire to legitimize their power and construe utilitarian social and political narratives that some of the cult events of exhibiting "artistic photographs"[*81] at the regional, republic, federal and international[*82] level began. From the example of establishing the *Photography Salon*, we can see how the ideology of pure aesthetics could be used to achieve primarily pragmatic social and political goals. In fact, the Photographic Association, through its activities, appears as a revolutionary generator that gathers members, makes a selection of their works, organizes public exhibitions and gives awards to works of "fine arts in the area of artistic photography"[*83]. Works that had had, until now, the necessary and crucial aesthetic quality above all, were *purified* of their previous function. However, this very act concealed a revisionist action. The selected "artistic photographs" became the generators of the new narrative of the ruling "working class". They became part of the "national heritage", which was supposed to be viewed in the new social context, and which should in turn teach people the programmed aesthetic behaviour[*84].

It is evident that this form of photography simultaneously exists as *autonomous*, with the aim of evoking aesthetic mood, pleasure, and as *engaged*, able both to represent the given social and political narratives, and to direct and change them.

These dual expectations of photography continued to exist until the 1990s, when heliography became a very significant medium of articulating the author's own distinctive possibilities. One could say that the new *theoretical instructions* and technological possibilities that followed helped heliography as a medium to achieve the full manifestation of its expressiveness. Authors became aware of their possibilities to use *sensory sensations*, without the current ideological subtext, to seduce the viewer, as well as to use suitable expressive possibilities as an instrument for possible manipulation, in the spirit of *imported* theoretical propositions, to consciously establish their own authorial signatures.[*85]

In Yugoslavia after World War II, the primary function of a heliograph as a picture, in its aesthetic dimension, becomes *seduction*, in order to make the subject eventually *dependent* on the planned and constructed notion. The selected and launched "artistic photographs of FSJ" are "desirable pictures" aimed at "seducing" the viewer and becoming a product that would be

*79 **Photographic Association of Yugoslavia** (FSJ) was an umbrella organization of all photo clubs in Yugoslavia. It was an organization whose standards created a more or less wrong image of creative authorial activity and creative proceedings in this area.

The first photography exhibitions in the post-war period were organized in 1948. Photo amateurs gathered around the organization *People's Technique*, which contributed both to raising the technical culture among all people and to mutual acquaintances of photographic amateurs and photo groups from all parts of the country and brining them closer. The same year witnessed the establishment of the *Federal Board of Yugoslavia for Photo Amateurism*, which was to grow into the *Photographic Association of Yugoslavia* in 1949. By analogy to Photographic Association of Yugoslavia, republic photographic associations were established in individual Republics, and photo-clubs were founded in larger populated areas and cities.

*80 According to instructions, photographers were supposed to praise working achievements and successes of the new society, but when doing so [...] to break up with the outlived and old understandings of art for art's sake, work without content, cloying and unrealistic representations, search for effect for effect's sake. Photography was supposed to be a true expression of gigantic efforts of our people in the construction of new and happier life.

See: Lozić, Vlatko: ***Socijalistički realizam u hrvatskoj fotografiji***; taken from: http:// fotografija.hr/zagreb-izlozba-fotografija-socijalisticki-realizam-u-hrvatskoj-fotografiji/; of 08/10/2012.

*81 There were many forms of photographic organizing in Yugoslavia after World War II. Besides clubs, collections, galleries, exhibitions, publishing activity, writing literature on photography, it included popular panels, lectures, courses and animations of photographic life. The most representative exhibiting forms were those in ***Photography salons*** in Belgrade and Zagreb, as well as exhibitions "A Man and the Sea" in Zadar, "Golden Eye" in Novi Sad, "A Man and Oil" in Sisak, etc.

*82 Through its Photographic Association, Yugoslavia joined a group of ten countries which founded the **International Federation of Photographic Art FIAP** (Fr. *Federation Internationale de l'Art Photographique*) in 1950. During the dissolution of Yugoslavia, 1992-1995, Photographic Association of Yugoslavia was barred from FIAP.

*83 Although Bosnia and Herzegovina was not such a representative example as Serbia and Croatia, we will mention some data that confirm this fact. Actually, according to the 1991 data, Photographic Association of BiH gathered 11 clubs, 3 photographic groups and around 850 photographic hobby groups with around 10,000 members. Members of the Association included 86 registered "artistic photographers", nine of whom had the highest-ranking titles of FSJ.

ideologija *čiste estetike* mogla biti upotrijebljena u svrhu ostvarivanja prevashodno pragmatičnih društvenih i političkih ciljeva. Foto savez sa svojim djelovanjem, naime, nastaje kao revolucionarni generator koji sakuplja članstvo, vrši selekciju njihovih radova, organizira javna izlaganja i nagrađuje djela "lijepih umjetnosti iz oblasti umjetničke fotografije"*[83]. Djela, koja su još do jučer imala, prije svega, pretpostavljeni estetski kvalitet kao ključan, bivaju *pročišćena* od svoje prethodne funkcije. Međutim, već u samom tom činu, skrivao se revizionistički akt. Odabrane "umjetničke fotografije" postaju generatori novog narativa vladajuće "radničke klase". One počinju da čine "nacionalnu baštinu" koju bi ljudi trebali da gledaju u novom društvenom kontekstu, pri čemu će se učiti i programiranom estetskom ponašanju*[84].

Vidljivo je da ovakva forma fotografije postoji istovremeno i kao *autonomna*, čiji je cilj da izazove estetski ugođaj, prijatnost, i kao *angažirana*, sposobna ne samo da reprezentira određene društvene i političke narative već i da ih usmjerava i mijenja.

Ova dvostruka očekivanja od fotografije nastavljaju da žive do 90-ih godina prošlog stoljeća, kada svjetlopis postaje veoma značajan medij artikulacije vlastitih specifičnih mogućnosti. Za nova *teorijska upustva* i tehnološke mogućnosti koje su slijedile, može se reći da su pomogli svjetlopisu kao mediju da dođe do pune manifestacije svojih izražajnosti. Autori postaju svjesni svojih mogućnosti da putem *osjetilnih senzacija*, bez aktualnog ideološkog podteksta, zavedu promatrača, kao i da upotrebom odgovarajućih izaražajnih mogućnosti, kao instrumentom moguće manipulacije, u duhu *uvezenih* teorijskih postavki, svjesno trasirajaju vlastite autorske rukopise.*[85]

U vremenu poslije Drugog svjetskog rata, na teritoriju Jugoslavije primarna funkcija svjetlopisa kao *slike*, u njenoj estetskoj dimenziji, postaje *zavođenje*, kako bi subjekt na kraju postao *ovisan* od planirane i konstruirane predstave. Odabrane i plasirane "umjetničke fotografije FSJ" su "poželjne slike" kojima je cilj da "zavedu" promatrača i postanu produkt koji će "neprekidno biti konzumiran". Međutim, cilj ovih produkata, u skladu sa atmosferom masovne potrošnje, produkcije i vladajuće ideologije, nije da zadovolji određene potrebe, već, naprotiv, da ih razvije. I to da ih razvije na takav način da se potrebe stalno proširuju u duhu prisutne ideologije i da nikada ne mogu biti zadovoljene.

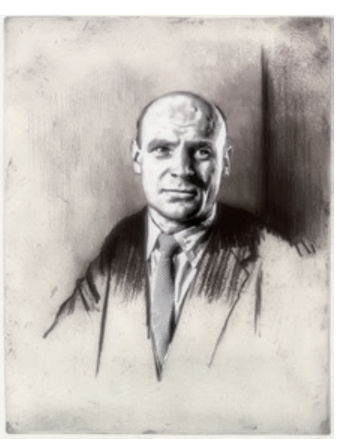
Postojali su i daleko važniji i ozbiljniji efekti ove zavodljivosti i poželjnosti *slika* – njihova sposobnost da mijenjaju realnost, sve do njenog iščeznuća iz vidokruga promatrača. Uvjerili smo se kako su fotografije kao *slike* determinirale tadašnju socijalnu interakciju. Sposobne su bile da odrede ko je zapravo "neprijatelj" a ko nije, šta je "*in*" a šta ne, pa čak i da li je sam život pojedinca vrijedan ili nije.

Sve ovo su, naravno, propagandna svojstva fotografije u tom vremenu, koja su se zasnivala kako na njenom pretpostavljenom *mimetičkom* (dokumentarističkom) karakteru, tako i na njenim

*[83] Iako Bosna i Hercegovina nije reprezentativan primjer kao što su to bile Srbija i Hrvatska, navest ćemo neke podatke koji to potvrđuju. Naime, po podacima iz 1991. godine Foto-savez BiH okupljao je 11 klubova, 3 fotogrupe i oko 850 fotosekcija sa približno 10.000 članova. U okviru saveza djelovalo je 86 registriranih "umjetničkih fotografa" od čega 9 sa najvišim zvanjima FSJ.

*[84] Društveno vrednovanje "lijepih i uspješnih umjetničkih fotografija" bilo je veoma nepovoljno u smislu davanja potpore razvoju vlastitih autorskih pristupa. Zahvaljujući takvom sistemu rada, Foto savez je doprinio da, sa stanovišta svjesnog kreativnog djelovanja i bez utjecaja proklamiranih "društvenih normi," imamo samo nekoliko autora koji se mogu izdvojiti. Nasuprot njima imali smo stotine hiljada amatera koji su bili uvjereni da su na "pravom putu" i da posjeduju "respektabilne opuse". Razlog za takvu situaciju pronalazimo u tome što je većina slijepo slušala i gledala u promotore populističkog pristupa kreativnom djelovanju. Samo su rijetki, dugotrajnim radom na određenim tematskim cjelinama, uz svjesno korištenje izražajnih sredstava i mogućnosti samog medija, uspjeli da se "otrgnu" od takvog karaktera "pravila rada i djelovanja FSJ". Ipak, Foto savez je dao neosporan doprinos ***demokratizaciji fotografske slike*** (omasovljavanju), pa i osamostaljivanju nekolicine autora u procesu svjesnog svjetlopisnog djelovanja. Jedan od njih je bio i Alija M. Akšamija.

*[85] Ovaj trend je, istina, započet ranije, još sa 80-im godinama kada se jedan dio univerzitetski školovanih autora iz ove oblasti vraća u zemlju i vlastitim kreativnim djelovanjem pokušava ukazati na moguće načine upotrebe specifičnih izražajnih mogućnosti ovog medija. Među njima ističu se: Vladimir Črvenka, Mišo Trninić, Josip Klarica, Ante Verzoti, Zvonimir Segi, Milan Miletin, Mehmed A. Akšamija, Čedomir Butina, Tomaž Lauko, Ivana Tomašević ...



Mehmed A. Akšamija:
PORTRET OCA –
AKŠAMIJA ALIAS NEPOZNATI AUTOR,
Praha, 1976

Mehmed A. Akšamija:
PORTRAIT OF FATHER -
AKŠAMIJA ALIAS UNKNOWN AUTHOR,
Prague, 1976

"incessantly consumed". In line with the atmosphere of mass consumption, production and the ruling ideology, however, the aim of these products was not to satisfy particular needs; rather, it was to develop them. Moreover, it was to continuously broaden these needs so that, in line with the current ideology, they could never be fully satisfied.

There were also far more important and serious effects of the *pictures'* seductiveness and desirability - their ability to change reality, up to the point of it vanishing from the viewer's field of vision. We have ascertained that photographs as *pictures* determined the social interaction of the time. They were able to determine who was actually an "enemy" and who was not, what was "in" and what was not, even whether an individual's life itself was worth living or not.

All of the above reveals the propaganda properties of photography at the time, which was based both on its presumed *mimetic* (documentary) character and its aesthetic traits. Although these were already very serious consequences of the manipulative ability of *heliographic picture*, they were not the last.

The medium thus transferred the logic of mass consumption to the sphere of programmed information and media-conveyed stimuli, which in turn resulted in a distinctive dependence on *new* contents. The thirst for launching and consuming the ever-*new* sensations by "socially agreed procedure" led to living in the realm of the intransient, where models and ideals are prescribed.

However, it is here where the trap lies. The real, indeed, has not vanished. Conscious authorial activity becomes a privilege only of those who have not succumbed to, nor become too dependent on the presented and "socially useful" sensory sensations. The dependence described shaped the passivized amateur individuals who blindly adhered to the imposed concepts and were rewarded for doing so. In other words, no matter how controlled the reality was, and how media-brokered daily life was, they did not destroy the structure of conscious authorial activity; on the contrary, they reinforced it. *Heliographs* within authorial thematic cycles, rather than individual "fine and good artistic photographs", did not threaten the socio-political power and the system of relations established by this power; rather, they restricted the social interaction of the authors of such *pictures*. In this way, the conscious authorial activity in the area of heliography became a distinctive space of authorial autism, a space of immanent impossibility of communication and interaction with *actual life* which, being stored away, was waiting for its own time and space. Under these circumstances, the author was passivized in relation to dominant social trends, primarily led by his own notions

*84 Social evaluation of “nice and successful artistic photographs” was very unfavourable in terms of supporting individual authorial approaches. Due to such a system of work, Photographic Association contributed to the fact that there were only a small number of authors who were involved in the conscious creative activity and were not influenced by the proclaimed "social standards". As opposed to them, there were hundreds thousands amateurs who were convinced that they were on the "right road" and that they had "respectable opuses". The reason for such a situation can be found in the fact that most photographers blindly obeyed and observed the advocates of the populist approach to creative activity. There were only a few who, with their long-lasting work on particular themes, with conscious use of means and possibilities of expression in the medium, managed to "break free" from such a character of the "rules of FSJ work and activity". Still, Photographic Association gave an irrefutable contribution to the *democratization of photographic image* (i.e. to its mass production), and to independent work of a few authors in the process of conscious heliographic activity. Alija M. Akšamija was one of the few.

*85 Actually, this trend started earlier, as early as the 1980s, when some university-educated authors in this area returned to the country and, with their own creative activity, tried to show possible ways of using the distinctive expressive possibilities of the medium. Among them, we can single out: Vladimir Črvenka, Mišo Trninić, Josip Klarica, Ante Verzoti, Zvonimir Segi, Milan Miletin, Mehmed A. Akšamija, Čedomir Butina, Tomaž Lauko, Ivana Tomašević etc.

estetskim svojstvima. Iako su već ovo bile veoma ozbiljne posljedice manipulativne sposobnosti *svjetlopisne slike*, one nisu i posljednje.

Tako je medij logiku masovnog konzumiranja prenio u sferu programiranih informacija i medijalnih stimulusa, što je rezultiralo svojevrsnom zavisnošću od *novih* sadržaja. Žeđ za plasiranjem i konzumiranjem stalno *novih* senzacija po "društveno dogovorenoj proceduri" dovodilo je do toga da se živjelo u carstvu neprolaznog, u kojem su modeli i uzori propisani.

Međutim, upravo se ovdje pojavljuje zamka. Realno, naime, nije iščezlo. Svjesno autorsko djelovanje postaje privilegija samo onih koji nisu podlegli, niti su postali u toj mjeri ovisni od prezentiranih i "društveno korisnih" osjetilnih senzacija. Ovisnost o kojoj je riječ oblikovala je pasivizirane amaterske individue, koje su se slijepo držale nametnutih koncepata i za to bivale nagrađivane. Drugim riječima, ma koliko je stvarnost bila pod kontrolom, a svakodnevni život medijski posredovan, to nije razaralo strukturu svjesnog autorskog djelovanja, već je, naprotiv, učvršćivalo. ***Svjetlopisne slike*** u okviru autorskih tematskih ciklusa, a ne pojedinačnih "lijepih i dobrih umjetničkih fotografija," nisu ugrozile društveno-političku moć i na toj moći uspostavljen sistem odnosa, već su izazvale ograničenu socijalnu interakciju korisnika ovih *slika.* Na taj način, svjesno autorsko djelovanje u oblasti svjetlopisa postaje svojevrsni prostor autorskog autizma, prostor imanentne nemogućnosti komunikacije i interakcije sa *živim životom* koje, arhivirano, čeka svoje vrijeme i prostor. Autor je, pod tim okolnostima, bio pasiviziran u odnosu na dominantne društvene tokove, vođen prvenstveno vlastitim predstavama o izražajnim mogućnostima medija i zaokupljen tematskim karakterom ciklusa na kojima je radio. Ova kreativna imaginacija i ograničena interakcija sa avatarima drugih pasiviziranih autora, činile su da sloboda i stvaralačka aktivnost svakog svjesno djelujućeg autora, u nekom drugom vremenu, postanu u stvaralačkom smislu vrijedne ozbiljne pažnje.

Time se svjetlopisni zapisi ispostavljaju kao vrhunac estetičke ideje o osjetilnoj autorskoj predstavi kao zavodljivom fenomenu i *autonomnom* iskustvu, koje je u stanju ne samo da predstavlja već i da kreira slikovnu realnost, bez upliva društvene moći. Autorska svjetlopisna slika više nije prvenstveno ilustrirala određene forme, narativ ili bila sredstvo edukacije. Njena funkcija nije više ni da bude posrednik između promatrača i odsutne vladajuće ideologije. Takva ***slika*** je, po mišljenju autora, zamišljena ponajprije kao estetski fenomen, dok su sam estetski doživljaj i zadovoljstvo koje on proizvodi dovoljni da opravdaju njeno postojanje. Kreativno djelovanje kao *autonomna oblast* koja je kod Alije M. Akšamije postojala od "mehaničke umjetnosti" (zanata) i "slobodnih umjetnosti" (nauke) bez izražajnog upliva "društvene moći" (Foto savez Jugoslavije), na ovaj način, izborila je pravo da bude predmetom proučavanja i u porodici "lijepih umjetnosti".



A. M. AKŠAMIJA
na planini Sjemeč, 1965

A. M. AKŠAMIJA
on Sjemeč mountain, 1965



VOLTMETAR za mjerenje napona u elektromreži

VOLTMETER for measuring voltage in the power-supply grid

of the expressive possibilities of the medium and occupied with the thematic character of the cycle he was working on. This creative imagination and limited interaction with avatars of other passivized authors made the freedom and creative activity of each conscious-acting author, in any other time, worth serious attention in the creative sense.

In this way, heliographs turn out to be the pinnacle of the aesthetic idea of an author's sensory notion as a seductive phenomenon and *autonomous* experience, which is able both to present and to create visual reality, without the influence of social power. The authorial heliograph no longer primarily illustrated certain forms, narratives, nor was it primarily a means of education. Its function was no longer to be a mediator between the viewer and the absent ruling ideology. In the author's opinion, such a ***picture*** is conceived primarily as an aesthetic phenomenon, while the aesthetic experience itself, and the satisfaction it produces, suffice to justify its existence. In this way, creative activity as an *autonomous area*, which in the case of Alija M. Akšamija was present from the "mechanical arts" (craft) and "free arts" (science) without prominent influence of the "social power" (FSJ), won the right to be the object of research in the family of "fine arts" as well.



ROGATICA 1947–1970

RADNA AKCIJA I, 1947

sačuvano u obliku pozitiva,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 12/47)

ROGATICA 1947-1970

VOLUNTARY WORK DRIVE I, 1947

preserved in the form of positive,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 12/47)



ROGATICA 1947–1970

RADNA AKCIJA IV, 1947
sačuvano u obliku pozitiva,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 18/47)

ROGATICA 1947-1970

VOLUNTARY WORK DRIVE IV, 1947
preserved in the form of positive,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 18/47)



ROGATICA 1947–1970

RADNA AKCIJA VII, 1948

sačuvano u obliku pozitiva,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 19/48)

ROGATICA 1947–1970

VOLUNTARY WORK DRIVE VII, 1948

preserved in the form of positive,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 19/48)



ROGATICA 1947–1970

RADNA AKCIJA III, 1949

sačuvano u obliku pozitiva,
format 180 x 180 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 14/49)

ROGATICA 1947-1970

VOLUNTARY WORK DRIVE III, 1949

preserved in the form of positive,
format 180 x 180 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 14/49)



ROGATICA 1947–1970

VOJNIK I BRIGADIRI, 1948

sačuvano u obliku pozitiva,
format 120 x 120 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 32/48)

ROGATICA 1947-1970

SOLDIER AND BRIGADIERS, 1948

preserved in the form of positive,
format 120 x 120 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 32/48)



ROGATICA 1947–1970

BICIKLISTIČKA UTRKA, 1950

sačuvano u obliku pozitiva,
format 120 x 120 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 38/50)

ROGATICA 1947-1970

BICYCLE RACE, 1950

preserved in the form of positive,
format 120 x 120 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 38/50)



ROGATICA 1947–1970

MITING II, 1950

sačuvano u obliku pozitiva, format 180 x 183 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 26/50)

ROGATICA 1947-1970

RALLY II, 1950

preserved in the form of positive, format 180 x 183 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 26/50)



ROGATICA 1947–1970

MITING XII, 1970

sačuvano u obliku negativa i pozitiva,
format 180 x 183 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 246/70)

ROGATICA 1947-1970

RALLY XII, 1970

preserved in the form of negative and positive,
format 180 x 183 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 246/70)



ROGATICA 1947–1970

MITING X, 1969

sačuvano u obliku negativa i pozitiva,
format 300 x 305 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 397/69)

ROGATICA 1947-1970

RALLY X, 1969

preserved in the form of negative and positive,
format 300 x 305 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 397/69)



ROGATICA 1947–1970

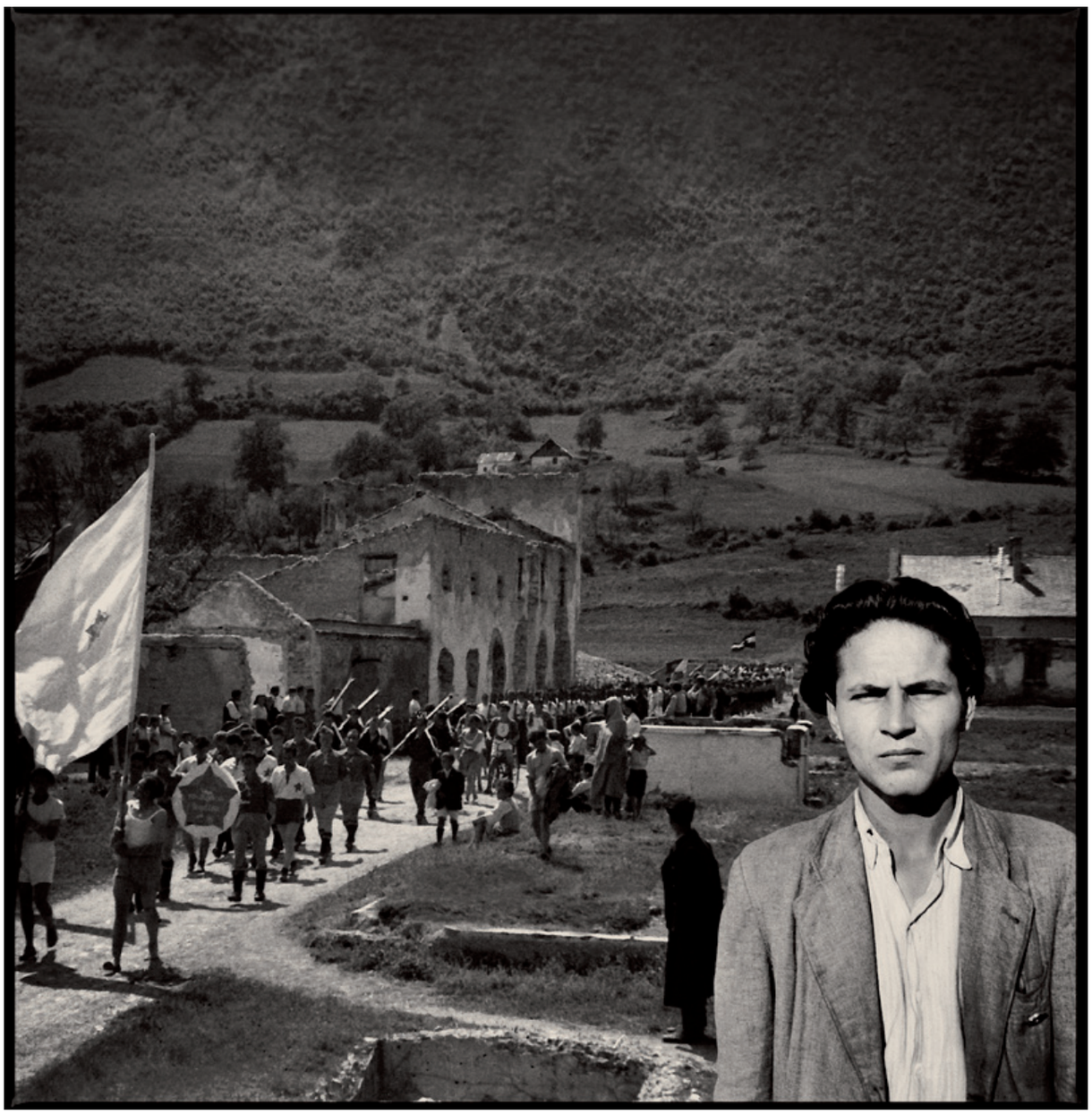
MITING VII, 1964

sačuvano u obliku negativa i pozitiva,
format 300 x 305 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 811/70)

ROGATICA 1947-1970

RALLY VII, 1964

preserved in the form of negative and positive,
format 300 x 305 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 811/70)



ROGATICA 1947–1970

PRVOMAJSKA POVORKA II, 1948

sačuvano u obliku pozitiva,
format 180 x 183 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 119/48)

ROGATICA 1947-1970

MAY DAY PROCESSION II, 1948

preserved in the form of positive,
format 180 x 183 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p/n 119/48)



ROGATICA 1947–1970

PRVOMAJSKA POVORKA IV, 1948

sačuvano u obliku pozitiva,
format 180 x 183 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 111/48)

ROGATICA 1947-1970

LABOUR DAY PROCESSION IV, 1948

preserved in the form of positive,
format 180 x 183 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 111/48)



ROGATICA 1947–1970

PRVOMAJSKI SLET XI, 1949
sačuvano u obliku pozitiva, format 300 x 305 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 127/49)

ROGATICA 1947-1970

LABOUR DAY RALLY XI, 1949
preserved in the form of positive, format 300 x 305 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 127/49)



ROGATICA 1947–1970

PRVOMAJSKI SLET XIII, 1949

sačuvano u obliku pozitiva,
format 180 x 183 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 130/49)

ROGATICA 1947-1970

LABOUR DAY RALLY XIII, 1949

preserved in the form of positive,
format 180 x 183 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 130/49)



ROGATICA 1947–1970

KOMITETLIJE, 1950

sačuvano u obliku pozitiva,
format 180 x 183 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 41/50)

ROGATICA 1947-1970

COMMITTEE OFFICIALS, 1950

preserved in the form of positive,
format 180 x 183 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 41/50)



ROGATICA 1947–1970

MLADI BRAČNI PAR, 1951

sačuvano u obliku pozitiva,
format 180 x 183 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 125/51)

ROGATICA 1947-1970

A YOUNG COUPLE, 1951

preserved in the form of positive,
format 180 x 183 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 125/51)



PORTRETI POVRATNIKA 1946–1948

№ XXIV, 1948

sačuvano u obliku pozitiva,
format 180 x 183 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 37/48)

PORTRAITS OF RETURNEES 1946-1948

No. XXIV, 1948

preserved in the form of positive,
format 180 x 183 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 37/48)



PORTRETI POVRATNIKA 1946–1948

№ XXX, 1948

sačuvano u obliku pozitiva,
format 180 x 183 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 46/48)

PORTRAITS OF RETURNEES 1946-1948

No. XXX, 1948

preserved in the form of positive,
format 180 x 183 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 46/48)

Slučajni prolaznici I (1948–1952)

Ciklusom ***Slučajni prolaznici I*** *(1948–1952)*, Alija M. Akšamija ustanovljava svoj autorski pristup temi ***portretne fotografije.*** On definira konstruktivno-sadržajne temelje minimalizma u fotografiji, i bez dvoumljenja ruši dotadašnje kanone o "lijepoj i umjetničkoj fotografiji".

U prvim decenijama trasiranja kreativnog puta fiksacije optičke slike, od svjetlopisa se očekivalo da bude *idealizirana slika svijeta* koji nas okružuje. Nažalost, to je još uvijek cilj većine autora koji nemaju dovoljno razvijenu svijest o specifičnim izražajnim mogućnostima ovog medija. Ukratko rečeno, za njih "lijepa fotografija" znači "fotografiju nečega lijepog". Akšamija se, od samog početka djelovanja u ovoj oblasti, po nekom unutarnjem automatizmu maksimalno udaljio od lirskih sadržaja, svjesno istražujući običnu i za većinu nezanimljivu gradsku svakodnevicu. Živio je i radio u uvjerenju da sve što se nalazi u njegovom okruženju može biti posebno istaknuto. Stoga bi izdvajanje nečega kao *lijepog*, za razliku od onog *drugog*, bilo vještačko. Ako je samo neka pojavnost od značaja, onda sve one druge postaju trivijalne.

Baviti se svjetlopisnim bilježenjem značilo je, između ostalog, pridati važnost i vrijednost određenim sadržajima. Međutim, značenje same vrijednosti može se izmijeniti – kao što se i desilo u suvremenom Akšamijinom poimanju portretiranih osoba. I prije i poslije njega, svjetlopisnom strašću su bilježeni u prvom redu portreti znamenitih ličnosti*[86]. Za Akšamiju su svi ljudi u njegovom okruženju bili znamenite ličnosti i *heroji* tog vremena, među osobama nije pravio nikakve razlike u smislu euforičnog humanizma, kao ni Evansonovog poravnanja razlika između *lijepog i ružnog*, *važnog i trivijalnog**[87]. Bio je nekako na putu mnogo starijeg Lewisa Hinea*[88] i Stieglitzovih sljedbenika;*[89] ali bez željenog ili projektiranog društvenog utjecaja, izražavajući sebe kroz plemenitu uzdržanost i lucidnu nedorečenost.

*[86] Fotografska historigrafija bilježi veoma mnogo autora čija je preokupacija bila portretiranje poznatih. Među njima isticali su se: Edward Anthony, Mathew Brady, David O. Hill i Robert Adamson, Gaspard-Félix Tournachon – Nadar, Disdéri, Camille Silvy, Antoine Claudet, Napoleon Sarony, Alois Löcherer, Franz Hanfstaengl, Sergej Levitsky, André Denier, Coburn, Steichen, Frank Eugene, Erich Salomon, Arnold Abner Newman, Irving Penn, Felix H. Man, Gisele Freund, Philippe Halsman, Yousuf Karsh, Richard Avedon, Annie Leibovitz, Herb Ritts...

*[87] **Walker Evans** (1903–1975), veliki američki fotograf, jedan od posljednjih koji je radio pod utjecajem "atmosfere euforičnog humanizma," sumirajući ono što je ranije ostvareno i anticipirajući dosta hladno, grubo, ogoljene fotografije koje su rađene nešto kasnije. Evans se, ipak, udaljio od herojskog načina propagiranja euforičnog humanizma.

Termin "euforični humanizam" koristi Susan Sontag u smislu Walt Whitmanovog sagledavanja stvari s one strane ***lijepog i ružnog, značajnog i trivijalnog.*** Svako izdvajanje posebnih vrijednosti, osim onih najplemenitijih, izgledalo je "ropsko i snobovsko".

Vidi: Sontag, Susan: ***Eseji ...;*** str. 35–38.

*[88] **Lewis Wickes Hine** (1874–1940) bio je američki sociolog i fotograf koji je koristio kameru kao sredstvo za pokretanje društvenih reformi. Njegove fotografije inicirale su promjenu zakona o radu maloljetne djece u SAD-u.

Radio je na mnogim projektima iz kojih je vidljiv nesiguran položaj radnika, ugnjetavajući rad maloljetne djece u industrijskim halama, dokumentiranje života na sušnom američkom jugu i planinama istočnog Tennesseea...

*[89] **Alfred Stieglitz** (1864–1946), američki fotograf i promotor moderne umjetnosti, uložio je preko pedeset godina karijere da bi medij fotografije promovirao sa specifičnim izražajnim mogućnostima.

Casual Passers-By I (1948-1952)

With his cycle ***Casual Passers-by I*** *(1948-1952)*, Alija M. Akšamija establishes his authorial approach to the theme of *portrait photography*. He defines the foundations of minimalism in photography regarding composition and content and does not hesitate to destroy previous canons on the "beautiful and artistic photograph".

In the first decades of paving the creative road of optic image fixation, a heliograph was expected to be an *idealized picture of the world* that surrounds us. Unfortunately, that is still the goal of most authors who do not have a sufficiently developed awareness of the distinctive expressive possibilities of the medium. Briefly, for them a "beautiful photograph" means a "photograph of something beautiful". Ever since he started his career in this area, Akšamija distanced himself from lyrical contents by a kind of inner automatism, and consciously explored the common daily life of the town, uninteresting for most people. He has lived and worked believing that everything found in his environment can be special and singled out. For this reason, singling out one thing as *beautiful*, as opposed to *something else*, would be artificial. If only some manifestations are significant, then all the others become trivial.

To be involved in heliography meant, among other things, to attach importance and value to particular contents. However, the meaning of the value itself can change - as happened in Akšamija's understanding of portrait subjects at the time. Both before and after him, heliographic fervour was primarily focused on taking portraits of celebrities[*86]. For Akšamija, all the people around him were celebrities and *heroes* of the time; in no way did he differentiate between people in terms of euphoric humanism, nor of Evans's levelling of discriminations *between the beautiful and the ugly, the important and the trivial*[*87]. He was, in some way, on the track of

[*86] History of photography registers a large number of authors who were involved in taking portraits of celebrities. Some of them were: Edward Anthony, Mathew Brady, David O. Hill and Robert Adamson, Gaspard-Félix Tournachon – Nadar, Disdéri, Camille Silvy, Antoine Claudet, Napoleon Sarony, Alois Löcherer, Franz Hanfstaengl, Sergej Levitsky, André Denier, Coburn, Steichen, Frank Eugene, Erich Salomon, Arnold Abner Newman, Irving Penn, Felix H. Man, Gisele Freund, Philippe Halsman, Yousuf Karsh, Richard Avedon, Annie Leibovitz, Herb Ritts, etc.

[*87] **Walker Evans** (1903-1975), a great American photographer, one of the last who worked under the influence of the "atmosphere of euphoric humanism", summing up what had been achieved earlier and anticipating fairly cold, rough and bare photographs that were to be taken somewhat later. Still, Evans distanced himself from the heroic way of promoting euphoric humanism.

The term "euphoric humanism" was used by Susan Sontag when speaking of Walt Whitman's view on things beyond *the beautiful and the ugly, the important and the trivial*. Any singling out of particular values, except for the noblest ones, seemed "slavish and snobbish".

See: Sontag, Susan: ***Eseji*** ...; pp. 35-38.

Ciklus ***Slučajni prolaznici I*** *(1948–1952)* uglavnom karakterizira direktan pogled portretiranih modela u kameru. U uobičajenoj svjetlopisnoj retorici portretnog karaktera, gledanje u kameru označava otvorenost, svečanost, razotkrivanje suštine modela... Ono zbog čega je frontalni položaj portretiranog koji koristi Akšamija tako privlačan jeste činjenica da su njegovi modeli često osobe za koje se ne bi očekivalo da se tako prirodno, ali gotovo uvijek maksimalno ozbiljno "predaju kameri". Naime, riječ je o mlađoj i srednjoj generaciji koja je, s jedne strane odrastala ili značajna životna iskustva i opredjeljenja formirala u Narodnooslobodilačkoj borbi protiv fašizma, i do tada nije imala prilike uopće se naći ispred objektiva kamere. S druge strane, riječ je o ozbiljnim članovima tadašnje Komunističke partije ili Saveza komunističke omladine*[90], koji nisu pouzdano znali šta se iza takvog čina može skrivati. Negativan sud onih koji su bili pozvani da odlučuju o "kvaliteti" određenog kreativnog djelovanja, mogao je biti poguban i za naprednog omladinca i za autora. Kreativno djelovanje bilo je u funkciji vladajućeg sistema. Fotografija je, u tim vremenima, shvaćana kao *društveni dokument* i bila je instrument stava koji pripada vladajućoj partiji, stava istovremeno realnog i samoodobravajućeg, slobodnog ali kanonizirajućeg, slavljeničkog ali u duhu proklamovanih ideja, pojedinačnog ali s pozadinom kolektivizma za koji su radnička klasa i, eventualno, pošteno građanstvo, uz određenu mehanizaciju (traktor, kombajn, kamion, autobus...) ili alatku većih razmjera (lopatu, krampu, macolu...) predstavljali najuzbudljiviji dekor.

Međutim, sretna okolnost je što je riječ o lokalnom stanovništvu koje je poznavalo Akšamiju i što ih je on tada, ili prije toga, snimao za partijske i omladinske knjižice. Vidljivo je na Akšamijinim radovima u do sada pomenutim ciklusima da je frontalnost, u najmanju ruku, podrazumijevala i suradnju sa modelom u smislu njegovog lociranja na sceni i usmjeravanja pogleda.

U ovom periodu Akšamija je portrete isključivo radio u improviziranom ateljeu, koji se nalazio iza jednog čaršijskog objekta u Rogatici. Za pozadinu je koristio bijelu površinu zida. U eksterijeru, gotovo uvijek je radio u sjeni, bez direktnog prisustva sunčeve svjetlosti, osim u onim slučajevima kada model nije pristajao na promjenu lokaliteta. Obično je birao sjevernu stranu objekta. Posebna priprema portretiranog modela nije bila potrebna, birao je poznate. U konstruktivno-sadržajnom smislu, uz prisustvo bijele pozadine zida, čija je struktura na pozitivima manualno blago retuširana, "oslabljena" otopinom *crvene krvne soli*[*91], na pozitivima je prisutan i tamni ram (identifikacija neeksponirane emulzije osjetljive na svjetlo). Unutar kadra, modeli su uglavnom smješteni lijevo ili desno, nikada centralno, uz rezanje bočnih dijelova tijela po vertikali i donjih dijelova po horizontali. Autor je istrajavao u tome da modele, rogatičku omladinu, svjetlosno bilježi do donje granice poprsja, ili do iznad koljena, sa akcentiranim različitim položajima ruku u odnosu na tijelo. Modeli,

*[90] ***Savez komunističke omladine Jugoslavije*** (SKOJ) bio je prethodnica ***Saveza socijalističke omladine Jugoslavije*** (SSOJ), krovne društvenopolitičke organizacije mladih, koja je po automatizmu uključivala mlade građane od 14 do 27 godina. Svečano primanje u SSOJ bilo je organizirano u VII razredu osnovne škole za Dan mladosti.

*[91] ***Crvena krvna so***, alias: ***fericijanid, kalijev fericijanid,*** odnosno ***potassium ferricyanid*** $K_3[Fe(CN)_6]$ predstavlja jarko crvenu sol. U fotografskim kemijskim procesima otopina ferocijanida u vodi koristila se za skidanje neoksidiranog srebra iz fotoosjetljive emulzije, odnosno, u našem konkretnom slučaju, za odstranjivanje nepoželjne strukture površine zida koja se nalazila u formi pozadine modela.



Mehmed A. Akšamija:
PORTRET OCA – AKŠAMIJA ALIAS "ANDREAS FEININGER",
Praha, 1976

Mehmed A. Akšamija:
PORTRAIT OF FATHER – AKŠAMIJA ALIAS "ANDREAS FEININGER",
Prague, 1976

the far older Lewis Hine[*88] and Stieglitz's followers,[*89] though without the desired or projected social influence, and expressed himself through noble restraint and lucid understatement.

The ***Casual Passers-by I*** *(1948-1952)* cycle is mainly characterized by the portrait subjects' direct gaze into the camera. In the typical heliographic rhetoric of portrait character, looking squarely into the camera signifies openness, solemnity, disclosing the model's essence. The reason why the frontal position of portrait subjects used by Akšamija is so appealing is the fact that his models are frequently persons who are not likely to "yield to the camera" so naturally, though they do so almost always extremely seriously. Actually, they belong to a younger or middle-aged generation who, on the one hand, grew up, or gained significant life experience and orientation, during the People's Liberation Fight against fascism, and never previously had an opportunity to stand in front of the camera lens. Others were serious members of then Communist Party or Association of Communist Youth[*90], who were not completely sure what might be 'hiding' behind such an action. An unfavourable judgement by those who were qualified to decide on the "quality" of a given creative activity could be disastrous both for the progressive youth and for the author. Creative activity served the ruling system. At the time, photography was regarded as a *social document* and was an instrument of the view of the ruling party, a view both realistic and self-approving at the same time, free though canonizing, celebratory though in the spirit of proclaimed ideas, individual though with collectivism in the background, where the working class and, possibly, the honourable middle-class, together with some mechanization (tractor, combine harvester, truck, bus) or large tool (shovel, pick, sledgehammer) were the most exciting decor.

However, the lucky circumstance is that these were locals, who knew Akšamija, because he was taking or had already taken their photos for Party and Youth Association identity cards. It can be observed that in Akšamija's works in the already described cycles, frontality, at the very least, also implied cooperation with his models in the sense of positioning them in the scene and directing their gaze.

In this period, Akšamija was taking portraits only in a makeshift studio, behind a facility in Rogatica's *čaršija*. The white surface of the wall was used as the background. In the open, he almost always worked in shade, without the direct presence of sunlight, except in cases when the model did not agree to change location. He usually chose the northern side of the facility. No special preparation of the portrait subject was necessary; he selected people he knew. With respect to composition and content, besides the presence of the white wall

[*88] **Lewis Wickes Hine** (1874-1940) was an American sociologist and photographer who used his camera as a tool for social reform. His photographs were instrumental in changing child labour law in the USA.

He worked on many projects that revealed the uncertain position of workers, oppressing child labour in industrial workshops, and he also documented life in droughty American South and mountains of East Tennessee.

[*89] ***Alfred Stieglitz*** (1864-1946), an American photographer and a promoter of *modern art*, who invested over fifty years of his career to promote photography as a medium with specific possibilities of expression.

[*90] ***Association of Communist Youth of Yugoslavia*** (SKOJ) was the predecessor of the *Association of Socialist Youth of Yugoslavia* (SSOJ), the umbrella social and political youth organization, which automatically enrolled young citizens aged 14 to 27. The official acceptance to SKOJ was organized in grade seven of primary school on the Youth Day.

sa ozbiljnim ili čak preozbiljnim izrazom lica, interesantnih frizura i urednih košulja, gotovo po pravilu u vlastitim ili posuđenim sakoima, sa udarničkim i inim značkama istaknutim na reveru. Iz malog džepa na sakou, obično je virila olovka ili naliv pero, mali *Lipa-mill* notes i češalj za kosu, kao identifikacija "angažiranog i urednog druga"*92. Ovako opremljen omladinac, po tadašnjim društvenim normama, bio je uzor onima koji nisu dobili društvena priznanja.

Ono što na kraju možda i najviše doprinosi pozitivnom emotivnom stanju kod promatrača uopće nije sadržaj ovog ciklusa, već osjećaj da je ono što sadrži ovaj i prethodni ciklusi, zapravo duboko lično viđenje događaja. Autor je birao i komponirao sadržaje za koje je povjerovao da su pronađeni, da naprosto predstavljaju određeni vid karakteristične svakodnevice datog vremena (osobe ispred porušenih domova, slavljeničke povorke, omladinski sletovi, portreti pojedinaca...). Takvi događaji imali su populistički karakter u smislu promoviranja novonastalih društvenih vrijednosti, ali je Akšamija tim događajima pristupao isključivo stvaralački. Stoga ti njegovi radovi nikada nisu objavljivani niti izlagani. On nije imao potrebu da se dodvorava društvenom poretku, niti da bude protiv njega. To su nužno ahistorični sadržaji, privatnog prije nego javnog karaktera, skriveni prije nego javni životi. Tvrdi, kruti i preozbiljni izrazi lica, bez imalo prisutne pozitivne energije i eventualnog iskazivanja zadovoljstva i sreće. Poznato nam je da autor na takvo ponašanje portretiranih nije mogao utjecati, a oni su mu poklanjali dio sebe. Izgleda da su krutost i ozbiljnost lica bili bitnim karakteristikama tih vremena.

Može se postaviti i pitanje: U čemu je značaj ovog Akšamijinog autonomnog određenja slike, pri čemu je ova *autonomija* zasnovana samo na estetskom (osjetilnom) doživljaju, odnosno zadovoljstvu koje ono nudi njemu i nekolicini promatrača?

Značaj se ogleda u izuzetnoj sugestivnosti i manipulativnoj sposobnosti autora ovako shvaćene *prirode slike.* Iako je *slika,* kao i estetski doživljaj u načelu, deklarativno bila vezana za *nezainteresirano* zadovoljstvo, za estetski užitak kao takav, nezainteresiranost nije predstavljala i osnovu društvenog života *slike* niti njeno *socijalno biće.* Ipak na ovaj način došlo je do izgradnje jedne nove kulture senzacija koja postaje "sama sebi cilj". Ove moguće čulne senzacije nisu postale dio novih opojnih sredstava, pri čemu cilj postaje pasivizacija pojedinca i njegovo otuđenje od drugog kao i od realnosti koja nije medijski posredovana. Ovde se radi o dobro poznatom lamentu nad gubitkom "društveno realnog" ili "opravdanog," koje nastaje činom *nereprezentacije vizualne predstave. Riječ je o faktu otuđenja koji dolazi kao rezultat autorskog odnosa prema estetici slike* koja je uvjetovana "društvenim normama". Ovakvim činom nereprezentacije autor je doveo do vremenske *posteriornosti* vlastite estetizirane egzistencije. Nije imao ni želju ni namjeru da pomiri suprotnosti čisto estetskog,

*92 ***Drug*** (ženski oblik ***drugarica***) je imenica koja označava kolegu, prijatelja ili saveznika. U socijalističkoj Jugoslaviji često je korištena u nepolitičkom značenju kao ***kolega*** ili ***suradnik*** na poslu, u školi, zatvoru ili u vojsci...

U službenom i političkom kontekstu imenica ***drug*** (kao njem. ***Genosse,*** engl. ***comrade,*** rus. *товарищ* – ***tovariš***), označavala je:
- članove Komunističke partije,
- druge osobe u javnoj službi,
- politički korektnu zamjenu za gospodin/gospođa.

*91 ***Red blood salt***, a.k.a.: *ferricyanid, or potassium ferricyanid* K3[Fe(CN)6] is a bright red salt. In photographic chemical processes, ferricyanid dissolved in water was used to remove the non-oxidized silver from photo-sensitive emulsion and, in our actual case, to remove the undesired structure of the wall surface that provided background for the model.

*92 ***Comrade*** (used for women as well) is a noun that signifies a peer, friend or an ally. In socialist Yugoslavia it was often used in non-political meaning, as a *colleague* or *co-worker* (or co-sufferer) at work, at school, in prison or in the army...

In the official and political context, the noun *comrade* (as Germ. Genosse, Rus. *товарищ – tovariš*), signified following:
• Communist Party members,
• other persons in public service,
• politically correct replacement for Mr./Mrs.



Mehmed A. Akšamija:
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Prague, 1976

surface, whose structure on positives was manually slightly retouched, "weakened" by the *red blood salt*[*91] solution, positives also included a dark framework border (identification of the unexposed light-sensitive emulsion). Within the border, models were usually positioned to the left or to the right, never centrally, with side parts of the body cropped out vertically and lower parts horizontally. The author persisted in the practice of heliographing his models, the youths of Rogatica, down to the bottom of the bust, or above the knees, accenting different positions of arm, in relation to the body. The models had serious, even too serious, expressions on their faces, interesting hairstyles and neat shirts, and, almost as a rule, their own or borrowed suit jackets, with shock workers' or other badges on their lapels. A pencil or a fountain pen, small *Lipa-mill* notepad and a comb would stick out of their pocket, thus identifying an "engaged and orderly comrade"[*92]. By the social standards of the time, a youth equipped in such a way was a role-model for those who had not been awarded social recognition.

What ultimately contributes most to the viewer's positive emotions is not the cycle content at all, but rather the feeling that what this and previous cycles contain is actually a profoundly personal view of events. The author selected and composed contents which he believed were *found*, or simply represented a certain form of characteristic daily life of the time (people in front of their destroyed homes, triumphant processions, youth rallies, individual portraits). Such events had a populist character as they were promoting the newly-established social values. Akšamija, however, approached them only as an artist. For this reason, his works were never published or exhibited. He did not have a need to curry favour with the social order, nor to be against it. His photos necessarily featured non-historical content, of private rather than public character, hidden rather than public lives. Hard, rigid and over-serious facial expressions, without any positive energy or possible display of satisfaction and joy. We know that the author could not have any impact on the individuals' behaviour, and they presented him with part of themselves. The rigidness and the seriousness of their faces seem to have been crucial characteristics of the time.

One could wonder: What is the significance of Akšamija's autonomous definition of the picture, whereby the *autonomy* is based only on the aesthetic (sensory) experience, i.e. the pleasure it offers to him and to a few viewers?

The significance is observed in the extreme suggestiveness and manipulative ability of the author of the thus understood *nature of pictures*. Although the picture, like the aesthetic experience in general, was declaratively related to detached pleasure, to aesthetic pleasure as such, this

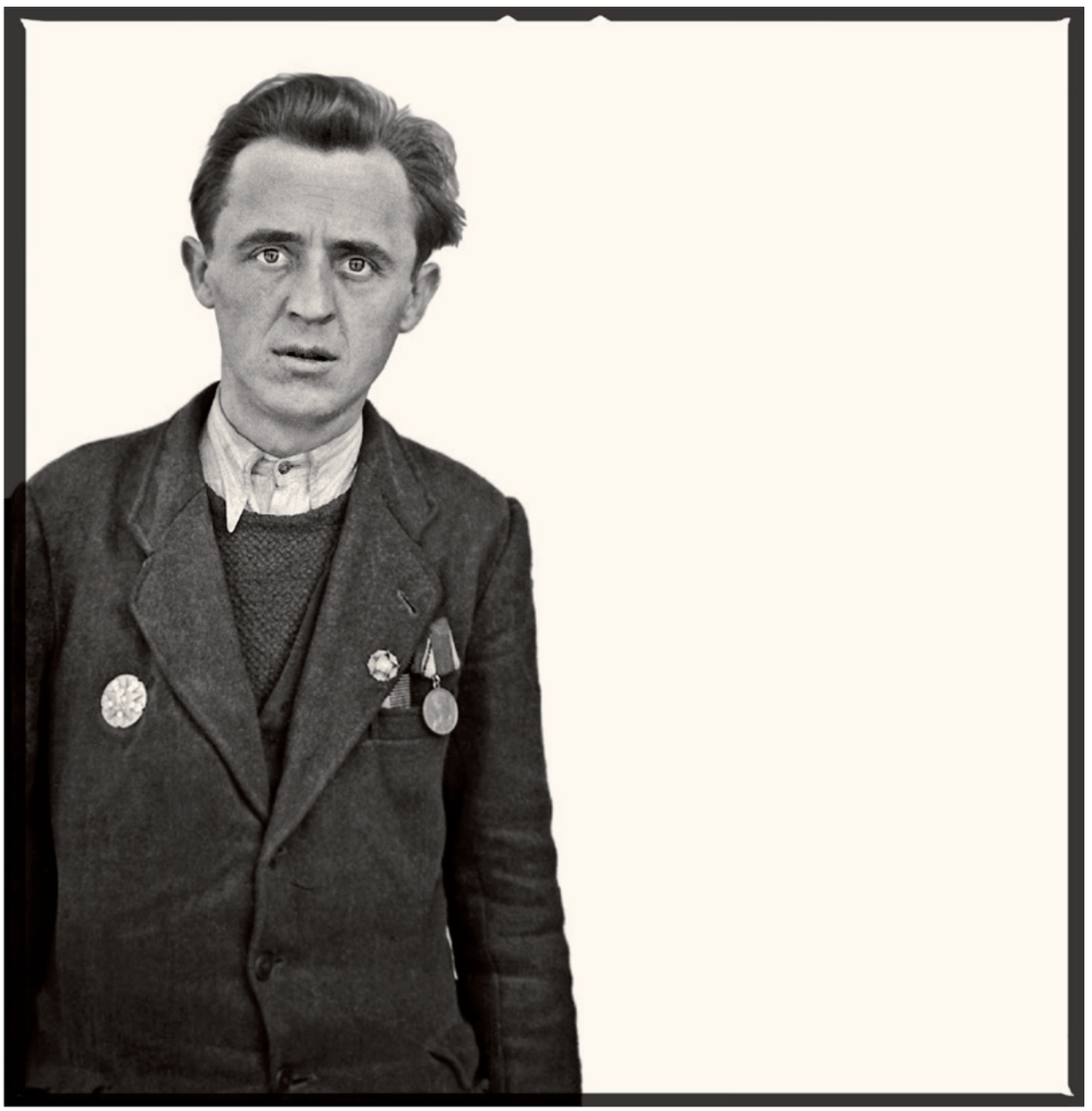
osjetilnog užitka i društvene/ideološke angažiranosti i manipulativnosti, koja se ogledala u dokumentarističkom karakteru ovakve vizualne predstave. Ovo prvo (estetsko), osiguravalo je zavodljivost i užitak autoru i ograničenom broju promatrača, dok odsutnost drugog (sigurnost pretpostavljenog *mimetičko-dokumentarističkog karaktera slike*) nije osiguralo manipulativnost i, tada potrebnu, etiketu "društvene prihvatljivosti" ovakvog autorskog djelovanja.



DIO LABORATORIJA za pripremu kemijskih otopina iz 50-ih godina prošlog stoljeća

PART OF LABORATORY for preparing chemical solutions from the 1950s

detachment did not form the basis of the social life of the *picture* nor its *social being*. Still, this way led to a new cultural sensation which was to become "its own goal". These possible sensory sensations did not become part of new intoxicants, and the author's aim was not to passivize the individual and alienate him from others and from the reality which is not media-brokered. This is a well-known lament over the loss of the "socially real" or "justified", which accompanies the act of the *non-representation of visual image*. This is alienation that results from the author's relationship with the *aesthetics of picture*, which is in turn conditioned by "social norms". With this act of *non-representation* the author introduced the posteriority of his own aestheticized existence. He did not want or intend to reconcile the opposites of the purely aesthetic, sensory pleasure and the social/ideological engagement and manipulativeness, which were reflected in the documentary character of such a visual image. The former (aesthetic) ensured the effect of seductiveness and pleasure on the author and a limited number of viewers, while the absence of the latter (certainty of the presumed *mimetic-documentary character of the picture*) did not ensure the manipulativeness and the then necessary label of "social acceptability" of such an authorial activity.



SLUČAJNI PROLAZNICI I (1948–1952)

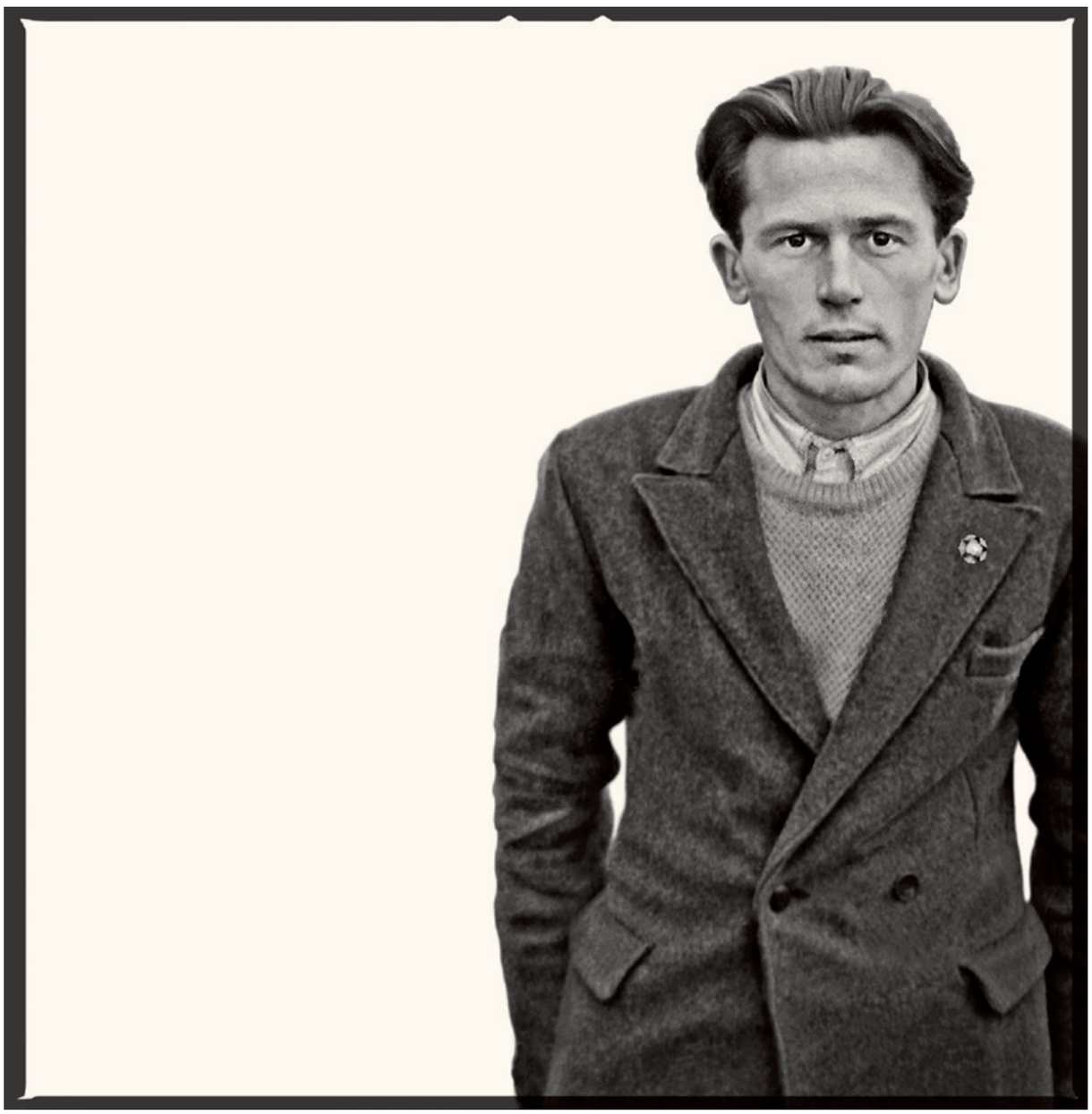
№ CIIIVII, 1948

sačuvano u obliku pozitiva,
format 90 x 91 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 137/48)

CASUAL PASSERS-BY I (1948-1952)

No. CIIIVII, 1948

preserved in the form of positive,
format 90 x 91 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 137/48)



SLUČAJNI PROLAZNICI I (1948–1952)

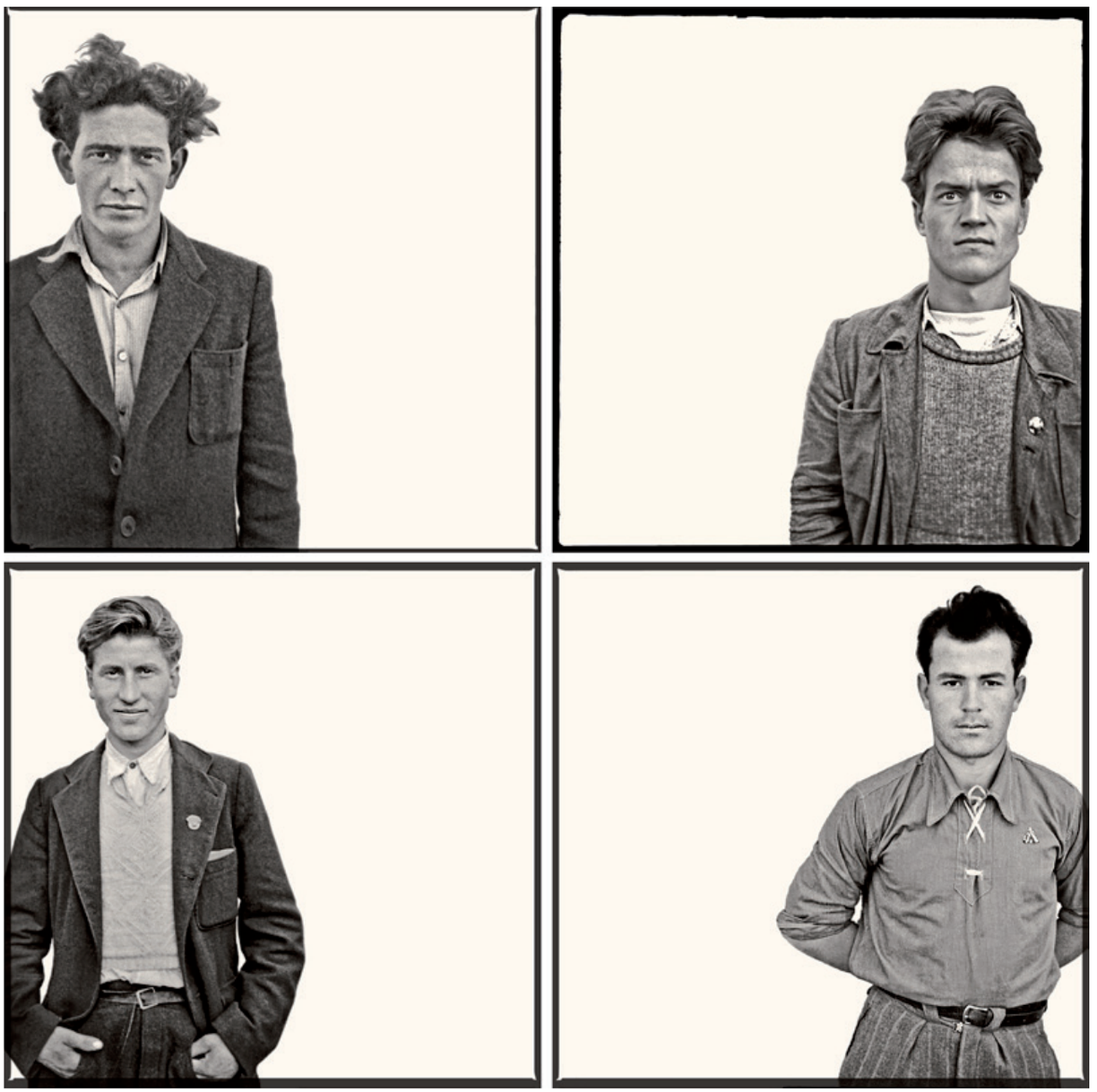
№ CXLV, 1948

sačuvano u obliku pozitiva,
format 90 x 91 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 145/48)

CASUAL PASSERS-BY I (1948-1952)

No. CXLV, 1948

preserved in the form of positive,
format 90 x 91 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 145/48)



SLUČAJNI PROLAZNICI I (1948–1952)

№ XXIV, 1950

sačuvano u obliku pozitiva,
format 182 x 181 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 24/50)

CASUAL PASSERS-BY I (1948-1952)

No. XXIV, 1950

preserved in the form of positive,
format 182 x 181 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 24/50)



SLUČAJNI PROLAZNICI I (1948–1952)

№ LXXI, 1949

sačuvano u obliku pozitiva,
format 182 x 181 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 71/49)

CASUAL PASSERS-BY I (1948-1952)

No. LXXI, 1949

preserved in the form of positive,
format 182 x 181 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no p 71/49)



SLUČAJNI PROLAZNICI I (1948–1952)

№ XVIII, 1948

sačuvano u obliku pozitiva,
format 90 x 91 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 18/51)

CASUAL PASSERS-BY I (1948-1952)

No. XVIII, 1948

preserved in the form of positive,
format 90 x 91 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 18/51)



SLUČAJNI PROLAZNICI I (1948–1952)

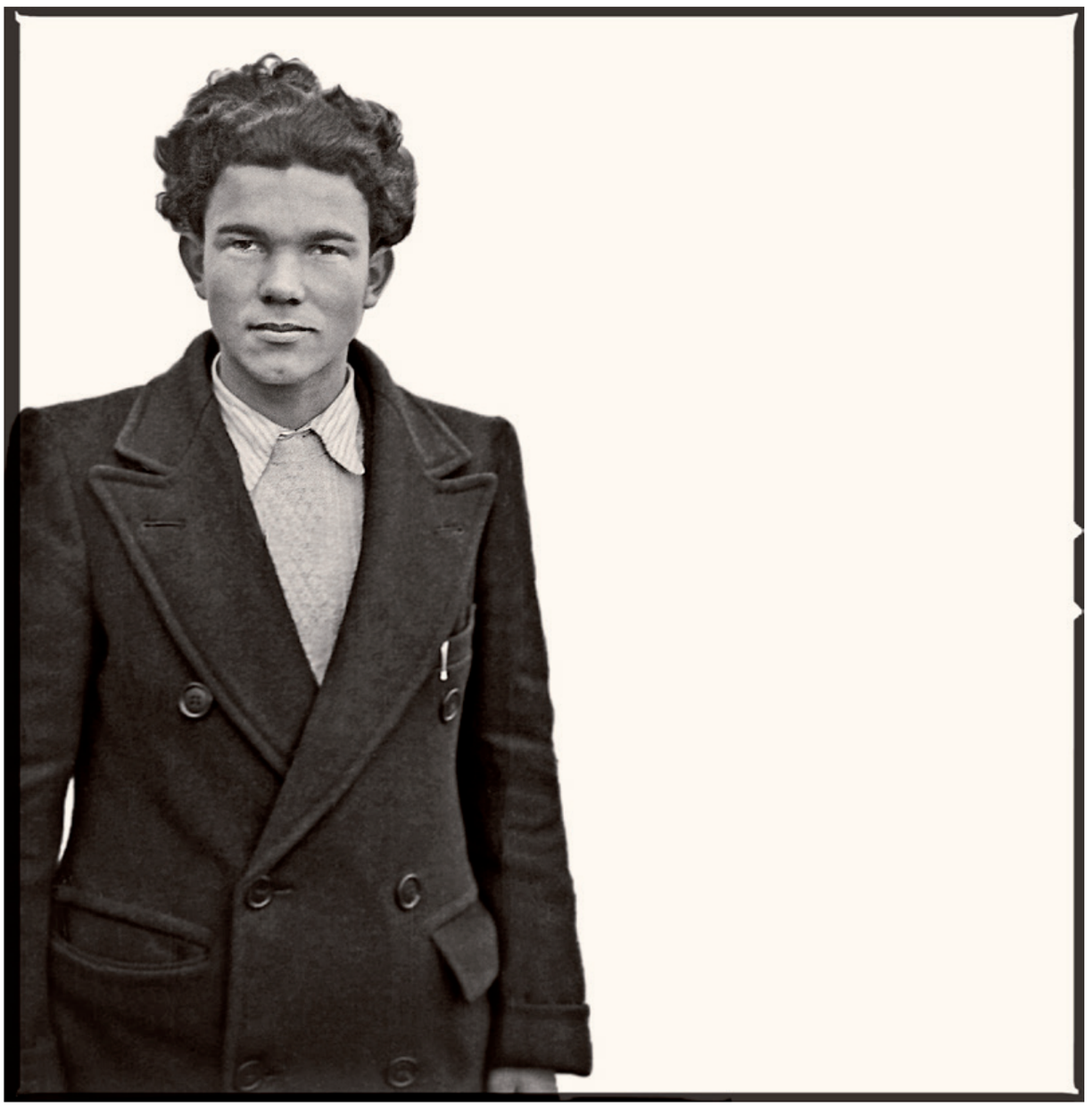
№ XXV, 1951

sačuvano u obliku pozitiva,
format 90 x 91 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 25/51)

CASUAL PASSERS-BY I (1948-1952)

No. XXV, 1951

preserved in the form of positive,
format 90 x 91 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 25/51)



SLUČAJNI PROLAZNICI I (1948–1952)

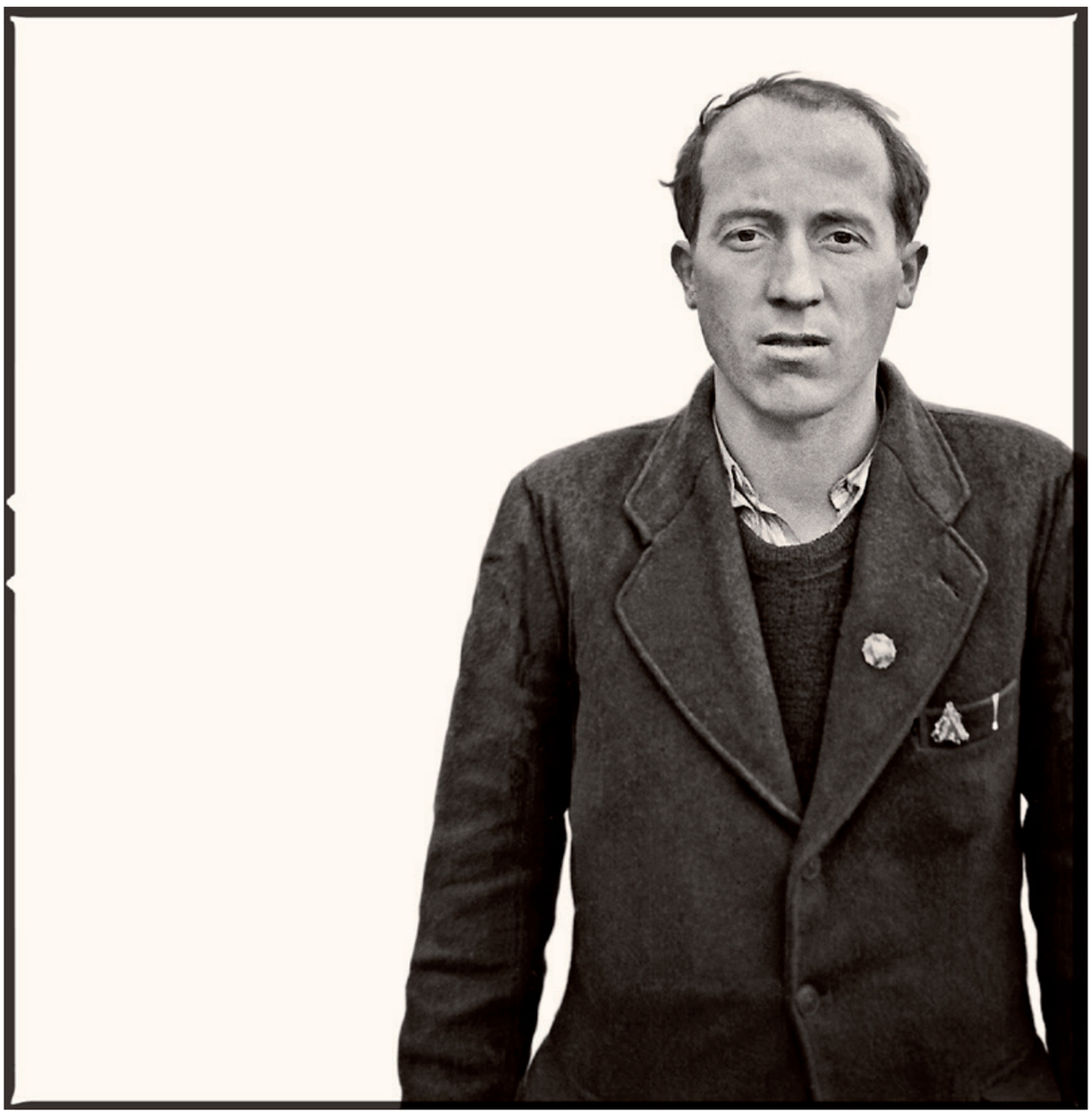
№ CLXI, 1952

sačuvano u obliku pozitiva,
format 90 x 91 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 161/52)

CASUAL PASSERS-BY I (1948-1952)

No. CLXI, 1952

preserved in the form of positive,
format 90 x 91 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 161/52)



SLUČAJNI PROLAZNICI I (1948–1952)

№ LIII, 1952

sačuvano u obliku pozitiva,
format 90 x 91 mm.
arhivirano u obliku kopije i
digitalnog zapisa;
(A.M.A. ident. br. p 53/52)

CASUAL PASSERS-BY I (1948-1952)

No. LIII, 1952

preserved in the form of positive,
format 90 x 91 mm.
stored in the form of print and
digital record;
(A.M.A. ident. no. p 53/52)



PANORAMA ROGATICE, 1958
sačuvano u obliku negativa i pozitiva,
format 1000 x 450 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 689/58)



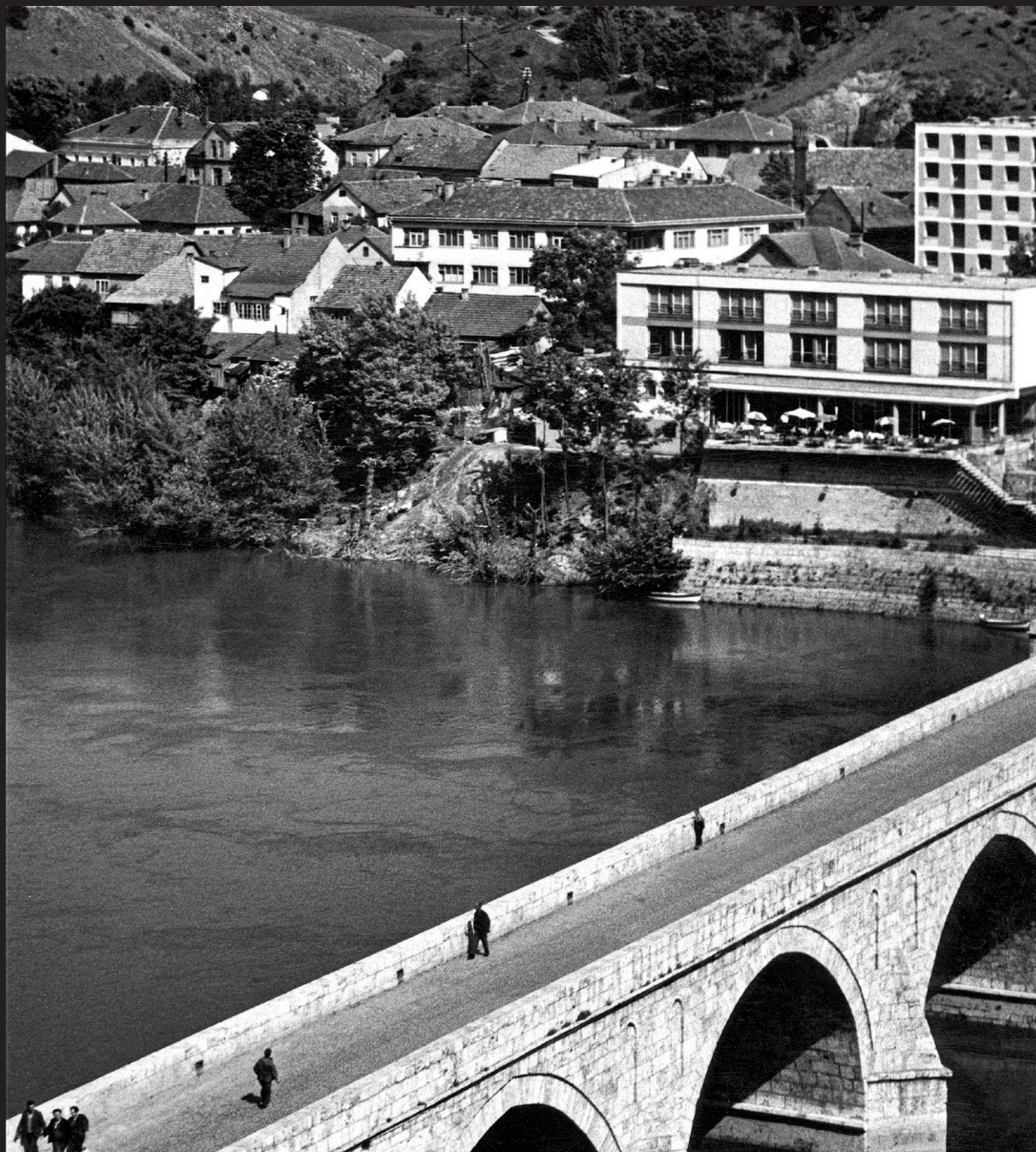
■ ROGATICA PANORAMA, 1958

preserved in the form of negative and positive,
format 1000 x 450 mm.
stored in the form of negative, print
and digital record;
(A.M.A. ident. no. p/n 689/58)

alim. akšamija

višegradski period

višegrad period





NA PRETHODNOJ STRANICI:

VIŠEGRAD

VIŠEGRADSKA ĆUPRIJA, 10.08.1968
sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 220 x 122,5 mm (negativ 60x60),
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. n/p 324/468)

VIŠEGRADSKI PERIOD

Nakon osnivanja državnog ateljea za fotografiju, čime je Alija M. Akšamija uskladio svoju težnju ka stvaralačkoj avanturi sa naglašenom društvenom odgovornošću i osjetljivošću za opće dobro, važan događaj u njegovom profesionalnom razvoju bilo je i uspješno polaganje stručnog Majstorskog ispita iz fotografije u Sarajevu 1953. godine.*93 No, odnosi u malom gradu, opterećeni surevnjivošću i nezdravim ambicijama, nisu mu odgovarali i on ponovo odlazi iz rodnog mjesta. Šansu je dobio u Višegradu, gdje mu općinske vlasti krajem 1953. godine omogućavaju otvaranje vlastitog fotografskog ateljea*94. Opet je na početku, pun entuzijazma i želje za dokazivanjem. Problemi ga nisu obeshrabrivali. Majka, tri sestre i jedan brat ostali su u Rogatici. Zajedno sa njima ostala je i njegova mlada žena Munira, rođena Branković. Drugi brat je bio u Srednjoj geodetskoj školi u Sarajevu, a već im je i pristigla vijest o tragičnoj sudbini trećeg, najstarijeg, brata*95. Imati privatni obrt u Višegradu nije tada bilo jednostavno. Njegov rad, između ostalog, otežavala je okolnost, da je napon u električnoj mreži oscilirao od 100-250V. Nakon što bi napravio probu za neku fotografiju na papiru, u međuvremenu došlo bi do smanjenja ili povećanja napona, što je bitno mijenjalo uslove rada i utjecalo na rezultat. Živio je u iznajmljenom stanu, odvojen od porodice o kojoj i dalje mora brinuti i od žene koja je uskoro trebala na svijet donijeti njihovog prvog sina. Ipak, bio je sretan i zadovoljan jer je bio samostalan i nije morao nikome polagati račune za utrošeni repromaterijal koji nije donio zaradu.

U njegovom ateljeu za snimanje portreta, pored pulta, ogledala, malog stolića i dvije fotelje, te stare gusane peći na čvrsto gorivo koja je služila za zagrijavanje ateljea zimi, nalazila su se i rasvjetna tijela sa *Nitraphot B* sijalicama od 500V (3200K°) sa volframovom niti – dva za glavno svjetlo, jedan za dopunsko i dva za osvjetljenje pozadine. U srednjem dijelu ateljea, bila je smještena

*93 U tadašnjoj Narodnoj Republici Bosni i Hercegovini ispit za zanatskog majstora polagao se pred ispitnom komisijom Narodnog odbora grada Sarajeva i time se sticala kvalifikacija za "samostalno rukovođenje zanatskom radnjom ili radionicom, odnosno da se mogu voditi zanatski poslovi u industrijskoj radionici". Njegova diploma zavedena je pod brojem 589. u registru položenih ispita za zanatskog majstora. Komisija je bila sastavljena od tri člana, od kojih su dvojica bili Zijah Imamović i fotograf Đorđe Božić. Predsjednik komisije bio je pravnik Petar Beus.

*94 Atelje ***Foto Akšamija*** bio je lociran u ulici Maršala Tita, između ulazne kapije u staru višegradsku džamiju sa drvenom munarom i, tada, novootvorene prodavnice garderobe "Alija Hodžić".

U toku agresije na BiH (1992-1995) svi dućani zajedno sa džamijom su porušeni.

*95 Njegov mlađi brat, Mensur, otišao je na školovanje u Sarajevo gdje je završio za geometra. Poslije je nastavio studij građevine na Univerzitetu u Sarajevu. Po završenom studiju, zapošljava se u sarajevskom IPSA Institutu – projektantska i konsultantska kompanija, gdje uspješno radi kao inžinjer projektant. Nesretno završava život u Sarajevu 1994. godine u kamionu kojim se prevozio do Instituta. Evidentiran je kao poginuli sarajevski civil u toku opsade grada Sarajeva.

Strariji brat Fehim, trgovački pomoćnik – 1945. godine biva teško ranjen na Sremskom frontu odakle je prebačen do Čačka (Srbija), gdje je preminuo i sahranjen.

Vidi : http://www.sdnt.byethost6.com/PoginuliSarajevski Civili.htm; postavljeno 19.03.2013.

ON THE PREVIOUS PAGE:

■ VIŠEGRAD

VIŠEGRAD BRIDGE, 10/08/1968
preserved in the form of negative and positive on bromide-silver paper, format 220 x 122.5 mm (negative 60x60), stored in the form of negative print and digital record;
(A.M.A. ident. no. n/p 324/468)

VIŠEGRAD PERIOD

After the establishment of the state-owned photography studio, which aligned Alija M. Akšamija's journey towards the creative adventure with a pronounced social responsibility and sense of general good, an important event in his professional development, passing the professional exam for a Master in Photography, occurred in Sarajevo in 1953.*93 However, personal relations in the small town, people burdened with envy and sick ambitions, did not suit him and he therefore left his native town again. He got an opportunity in Višegrad in 1953, when municipal authorities allowed him to open his own photography studio*94. He was starting at the beginning again, full of enthusiasm and a desire to prove himself. Problems did not discourage him. His mother, three sisters and a brother stayed in Rogatica. His young wife Munira, née Branković, also stayed with them. His second brother attended the secondary school of geodesy in Sarajevo, and by this time they had already received the news of their third, eldest brother's tragic fate*95. It was not simple at the time to run one's own business in Višegrad. His work was made difficult by, among other things, the fact that the voltage in the power grid fluctuated between 100 and 250V. Sometimes, while he was making a test photograph on paper the voltage would increase or decrease, which significantly changed the work conditions and affected the result. He lived in a rented flat, separated from his family, who he still had to provide for, and from his wife who was soon to give birth to their first-born son. Still, he was happy and satisfied because he was independent, and did not have to explain costs for used-up primary materials that had not brought profit.

In his portrait-taking studio, besides a counter, mirror, coffee table, two armchairs, and an old solid-fuel stove of cast iron which served for heating the studio in winter, there were also

*93 In then People's Republic of Bosnia and Herzegovina, the exam for a master in craft was taken before the examination committee of the People's Board of the City of Sarajevo, and it granted the qualification for "independent managing of a craft shop or workshop, i.e. the licence to perform craft-related tasks in an industrial workshop". His diploma was registered under the number 589 in the Register of passed exams for master craftsmen. The committee consisted of three members, two of them being Zijah Imamović and photographer Đorđe Božić. The Chair of the Committee was lawyer Petar Beus.

*94 Studio ***Foto Akšamija*** was situated in Maršal Tito Street, between the entrance gate to the old Višegrad mosque with wooden minaret and then newly-opened apparel shop "Alija Hodžić".

During the aggression on BiH (1992-1995) all the shops and the mosque were destroyed.

*95 His younger brother Mensur went to school in Sarajevo, where he studied geodesy. He then went on to study civil engineering at the University of Sarajevo. Upon graduation, he got a job at Sarajevo-based IPSA Institute - a design and consulting company, where he successfully worked as a designing engineer. His life ended tragically in Sarajevo in 1994, in a truck which transported him to the Institute. He was registered as a killed Sarajevo civilian during the siege of Sarajevo.

His older brother Fehim, a shop assistant – was seriously wounded at the Srem front in 1945. He was transported to Čačak (Serbia), where he died and was buried.

See: http://www.sdnt.byethost6.com/PoginuliSarajevski Civili.htm; accessed on: 19/03/2013.

velikoformatna drvena kamera braće *Pipon* iz Francuske – formata 13x18 cm (5x7") iz 1900. godine sa mesinganim objektivom tipa *Rapid Rectilinear* žižine duljine 240 mm, f/8 – f/64 koji će, nešto kasnije, zbog rada na staklenim i planfilm pločama formata 10x15 cm (4x5") biti zamijenjen suvremenijim *Compur objektivom Goertz* od 168 mm, f/6,8, *Dagor Doppel-Anastigmat*. Tu su se nalazile i kamere srednjeg formata, već pomenuta *Agfa Isoletta* i *Flexaret*, kamere malog formata *Kiev* i *Altix.* Nešto kasnije kupit će i dva *Rolleiflexa, Leicu, Nikon, Kiev 6x6* sa tri objektiva (sovjetska kopija *Hasselblada*), a kao neostvarena želja trajno će mu ostati kupovina *Linhof Master Tehnike.* Na pultu, ispod debelog stakla, bile su izložene probrane fotografije, a na staklu sprave za ravno i zupčasto obrezivanje fotografija, kineski tuš nanesen na manju staklenu ploču koji se koristio za pozitiv retuš, "pinzel," oštri "šaber"*[96], te njemačka tonska karta sa aktivnim bojama za bojenje crno-bijelih fotografija *(Ton-Karte mit Farben zum Färben von Schwarz-Weiß-Fotos).* U tamnoj komori bio je pult za retuš sa bočicom "matolajna"*[97] i grafitnim patent olovkama, aparati za povećanje *leica* i negativa srednjeg formata, kontakt pult za kopiranje fotografija sa negativa velikih formata, Aladinove lampe, doze za razvijanje filmova, emajlirane zdjele, staklene menzure, laboratorijska vaga, kemikalije u tamnim staklenim teglama, električno kuhalo sa volfram spiralom, pincete, termometar, mehanizam sa gumenim valjcima za uklanjanje vode sa fotografija, plastične kante sa vodom (voda se donosila sa javne česme jer gradski vodovod nije funkcionirao), električna sušilica i štrikovi za sušenje filmova sa štipaljkama... Čitav jedan fotografski svemir.

Kada su ga općinske vlasti angažirale da snima i dokumentira detalje rekonstrukcije i izgradnje Višegrada, činilo se da uspješnoj karijeri Alije M. Akšamije neće biti prepreka. Sa oduševljenjem je bilježio društvene događaje u gradu, posebice djelatnost Kulturno-umjetničkog društva "Hamid Beširević," fudbalskog kluba "Drina," Auto-moto društva, radioamatera, itd. Tako su ostali zabilježeni prizori sa novogodišnjih i prvomajskih proslava, svadbi, teferiča*[98], vašara, sahrana ... svakodnevnog života grada njegovih sugrađana i ruralnog stanovništva koje je srijedom, na pijačni dan, dolazilo u Višegrad.

*[96] Evo još nekoliko tehničkih izraza preuzetih iz njemačkog jezika: kist za retuš fotografija zvao se ***pinzl*** koji je nastao od njemačkog termina "Pinsel," a oštra alatka za struganje tamnih fleka na fotografijama zvala se ***šaber,*** od njemačkog termina "Schaber".

*[97] ***Matolajn*** je preparat u tekućem stanju – smješa terpentina (terpèntīn m <G terpentína> kem. tekućina aromatična mirisa, produkt destilacije smole crnogoričnog drveća; služi kao otapalo) i usitnjenog kalofonija (žućkasta do tamnosmeđa smola, ostatak pri destilaciji terpentina), kojim su se premazivali velikoformatni negativi da bi ih se moglo potom retuširati tanko modeliranom grafitnom minom.

*[98] ***Teferič,*** *m* (ar.) ***zabavljanje; provod; uživanje u prirodi;*** izlet u prirodu u svrhu provoda i razonode.



■ **ULAZNI PORTAL AKŠAMIJINOG ATELJEA,** Višegrad, 1953 (gore) – aplikacija logotipa na novom ateljeu u Višegradu, 1957 (dolje)

■ **ENTRANCE TO AKŠAMIJA'S STUDIO,** Višegrad, 1953 (up) – logotype application on the new studio in Višegrad, 1957 (down)



■ **VIZUALNI IDENTITET** koji je zadržan do zatvaranja ateljea u Višegradu 1988

■ **VISUAL IDENTITY** which was retained until winding down the Višegrad studio in 1988

some lighting fixtures with *Nitraphot B* 500V (3200K°) light-bulbs with tungsten thread filament - two for the main light, one for supplementary light, and two for background lighting. In the central part of the studio, there was a large-format wooden *Pipon* brothers camera from France - of 13 x 18 cm (5x7") format, made in 1900, with a brass *Rapid Rectilinear-type* lens, 240 mm focal length, f/8 - f/64; somewhat later, due to work on sheet film and glass plates of 10x15 cm (4x5") format, it was replaced with a more up-to-date *Compur lens Goertz* of 168 mm, f/6,8, *Dagor Doppel-Anastigmat*. There were also some medium-format cameras, the already mentioned *Agfa Isoletta* and *Flexaret*, and small-format cameras *Kiev* and *Altix*. Somewhat later, he would also buy two *Rolleiflex* cameras, as well as a *Leica, Nikon, Kiev 6x6* with three lenses (Soviet copy of *Hasselblad*); the purchase of a *Linhof Master Technika* remained his unfulfilled wish. Selected photographs were exhibited on the counter, under the thick glass, while on top of the glass one could find devices for straight and serrated photograph trimming, Chinese ink on a small glass plate used for positive retouching, a "pinzel", a sharp "šaber"[*96], and a German tonal chart with active colours for colouring black-and-white photographs (*Ton-Karte mit Farben zum Färben von Schwarz-Weiß-Fotos*). The darkroom contained a retouching counter with a small bottle of "matolajn"[*97] and retractable lead pencils, devices for enlarging medium-format and *Leica* negatives, a contact counter for printing photographs from large-format negatives, genie lamps, dishes for developing films, enamelled bowls, gauge glasses, laboratory scales, chemicals in dark glass jars, an electrical cooker with tungsten spiral, tweezers, a thermometer, a mechanism with rubber rollers for removing water from photographs, plastic pails with water (water was carried from the public fountain since the town waterworks was not operational), an electrical dryer and lines for drying films with clips - an entire photographic universe.

When the municipal authorities commissioned him to photograph and document the details of the reconstruction and construction of Višegrad, it seemed that there would be no obstacles to Alija M. Akšamija's career. It was with great enthusiasm that he recorded social events in the town, especially the activities of the "Hamid Beširević" cultural-artistic society, the football club "Drina", the Automobile Association, CB radio, etc. Because of this, there still exist records of scenes from New Year's Day and Labour Day festivities, weddings, *'teferičs'*[*98], fairs, funerals - manifestations of the daily life of the town, its dwellers and the rural population that came to Višegrad on Wednesdays, the market day.

*96 Here we have a few more technical terms taken from German: a brush for retouching photographs was called *pinzl*, which was derived from German term "Pinsel", and a sharp tool for scraping dark stains on photographs was called *šaber*, from German term "Schaber".

*97 Matolajn is a fluid preparation - a mixture of turpentine (‹ G terpentína › chemical fluid of aromatic scent, a product of distillation of coniferous resin; used as solvent) and chopped rosin (colophony, yellowish to dark brown resin, a by-product in turpentine distillation). It was used for smearing large-format negatives, so that they could later be retouched with thinly-modelled lead refill.

*98 ***Teferič***, m (Ar.) *partying; having fun; enjoying nature*; picnic aimed at having fun and entertainment.



POSJETA OBITELJI PROF. MUSTAFE AJANOVIĆA,
Višegrad 1954 – (s lijeva na desno)
Ibrahim Ajanović, Mevlida Akšamija,
Rabija Ajanović, Emir Ajanović,
Munira i Mehmed Akšamija,
Omer Ajanović i Alija Akšamija.

A VISIT BY PROF. MUSTAFA AJANOVIĆ'S FAMILY,
Višegrad 1954 - (from left to right)
Ibrahim Ajanović, Mevlida Akšamija,
Rabija Ajanović, Emir Ajanović,
Munira i Mehmed Akšamija,
Omer Ajanović and Alija Akšamija



ALIJINE SESTRE
Mevlida i Nedžiba, Višegrad 1956

ALIJA'S SISTERS
Mevlida and Nedžiba, Višegrad 1956



DIO PRIBORA za fiksaciju optičke slike koje je Akšamija koristio od 50-ih godina prošlog stoljeća

PART OF THE KIT for optic image fixation used by Akšamija from the 1950s on



DIO PRIBORA za fiksaciju optičke slike koje je Akšamija koristio od 70-ih do kraja 90-ih godina prošlog stoljeća

PART OF THE KIT for optic image fixation used by Akšamija from the 1970s to the late 1990s

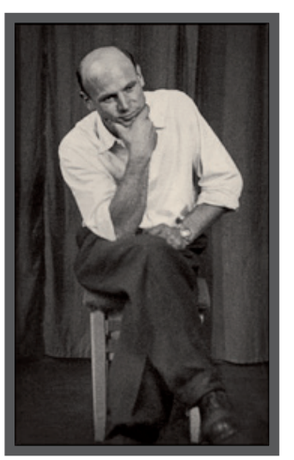
Dokumentarno djelovanje Alije M. Akšamije

Tokom duge historije slikarstva, osim u onim periodima kada je slikarstvo počivalo na pukoj *erudiciji* "umjetnika," ljudi su izumili i koristili različita tehnička pomagala i metode preciznijeg predstavljanja svijeta. Osim pomenute *camere obscure* i njenih mnogobrojnih varijanti, korišteni su i grafički teleskop, dijagraf, agatograf, hialograf, grafičko ogledalo, *camera lucida*, fizionotrejs i mnoga druga pomagala koji će sa pronalaskom daguerotipie biti zaboravljena. Već je naglašeno kako je otkriće fiksacije optičke slike na osjetljivoj emulziji omogućilo *vjerno prikazivanje stvarnosti* u mjeri koju je dozvoljavala tehnološka razina tog postupka, odnosno ograničenja ljudskog vida. Fotografskim bilježenjem proizveden dokument odmah je stekao reputaciju vjernog predstavljanja realnih prizora uz pregršt egzaktnih podataka.

Već smo vidjeli da je uloga fotografije fluidna i da se ne može do kraja braniti sa pozicija *vizualnog svjedočanstva*, kao i da pojam ***dokumentarna fotografija*** još nema općeprihvaćenu definiciju. Istina je da fotografija mimetički predstavlja *svijet*, pa prema tome ona jeste vizualni dokument o njemu, pogotovo na planu sadržaja predstave. Fotografija u takvim aktivnostima može biti samo djelimično, slučajno i trenutno svjedočanstvo u ravni sadržaja, dok izvan njene *slike* ostaju svi ostali, idejni i ekspresivni, elementi događajnosti. Zato, na *dokumentarne fotografije* možemo gledati kao i na *proizvode slučaja.* Postoji nekoliko nesavladivih poteškoća koje suštinski razlikuju statičnost medija i dinamiku radnje. Podsjetimo se: fotografija je, po jednoj od definicija, prostorno-vremenska redukcija i tek subjektivna predstava o nekom događaju gdje dokumentarni izraz *objedinjava dvije vrste dokumentarnog postupanja*[*99]. Zbog toga možemo govoriti o ***foto-dokumentarizmu*** (službena informacija bez autorskog stava) ili ***foto-dokumentarnoj interpretaciji*** nekog događaja o određenoj temi (viši artistički oblik subjektivne interpretacije).

Upravo u ovu drugu pojmovnu sadržajnost spada i autorsko djelovanje Alije M. Akšamije. Vidjeli smo kako su na samom početku Akšamijinog kreativnog djelovanja stajali jednostavni prikazi trenutaka iz života srednje i niže urbane klase i ruralnog stanovništva. To su prikazi stvarnog svijeta,

[*99] ***Winogrand, Garry;*** preuzeto 25.02.2013, sa http://photo.net/street-documentary-photography-forum/007viW; postavljeno 8.04.2004.



AKŠAMIJA u višegradskom ateljeu - autoportret, 1955

AKŠAMIJA in Višegrad studio - self-portrait, 1955

Alija M. Akšamija's Documentary Activity

During the long history of painting, except in periods when painting rested upon the mere *erudition* of "artists", people invented and used various technical aids and methods to more accurately represent the world. Besides the described *camera obscura* and its numerous varieties, people also used the graphic telescope, diageraph, hyalograph, graphic mirror, *camera lucida*, physionotrace and many other aids that would be forgotten upon the invention of daguerreotype. It has already been pointed out that the invention of the optic image fixation on sensitive emulsion allowed the *true presentation of reality* to the degree allowed by the technological level of the process, and by the limitations of human vision. A document produced by photographic recording immediately gained the reputation of true presentation of real scenes full of exact data.

We have already seen that the role of photography is fluid and that it cannot be fully defended from the position of *visual testimony*, and that the term *documentary photography* still does not have a generally accepted definition. Indeed, the photograph mimetically represents the *world*, and therefore it is a visual document of it, particularly on the level of the content of the image. Through the activities involved in photography, the photograph can be only a partial, accidental and momentary testimony on the level of content, while all the other, conceptual and expressive elements of the event remain beyond its picture. Therefore, *documentary photographs* can also be regarded as *products of chance*. There are a few insurmountable difficulties that make the essential difference between the static character of the medium and the dynamic character of action. Let us be reminded: according to one definition, the photograph is a reduction of space and time, and only a subjective image of an event where the documentary expression *unites two kinds of documentary proceeding*[*99]. We can therefore speak of *photo- -documentarism* (official information without an author's view) or *photo-documentary interpretation* of an event on a given theme (a higher artistic form of subjective interpretation).

[*99] ***Winogrand, Garry***; taken from: http://photo.net/street-documentary-photography-forum/007viW, posted on 08/04/2004; accessed on: 25/02/2013.

zapis mjesta, ljudi i događaja.*[100] S današnje tačke gledišta, to su povijesni dokumenti koji se koriste slikom kao *dokumentarnim dokazom* subjektivne interpretacije.

Dokumentarna fotografija Alije M. Akšamije bilježi određene pojave, stvarajući objektivno ali i subjektivno interpretirano svjedočanstvo o jednom historijskom trenutku na određenom prostoru i *sliku ljudi* u njihovom autentičnom okruženju. Njegov cilj je da fiksacijom optičke slike ispriča priču unutar određene tematske cjeline, ili da predstavi dokument/zapis nekog događaja. Akšamijini pokušaji "hvatanja" – svjetlopisnog bilježenja *istinite* i subjektivno interpretirane *slike*, ilustriraju specifičan autorski pristup datoj temi. Riječ je, nesumnjivo, o svjesnom autorskom djelovanju.

Distinkciju, pa i opoziciju između dviju formi svjetlopisnog djelovanja – "fotografske umjetnosti," odnosno "umjetničke fotografije"*[101], i *dokumentarne fotografije* – Alija M. Akšamija je uspio prevladati vlastitim promišljanjem stvaralačkog čina i originalnim postupkom. Njegovi radovi *(**Slučajni prolaznici II**, **Događaji**, **Djeca i U ime naroda**)*, s jedne strane zrače *dokumentarnošću* koja ima karakter subjektivne interpretacije, a s druge su u tijesnoj vezi sa vizijom *avangardne umjetnosti* i pod utjecajem suvremne kreativnosti*[102].

Nažalost, Akšamija tada nije poznavao radove Henrija Cartier-Bressona*[103] niti Roberta Franka*[104], ali je uvijek smatrao da je *odlučujući trenutak* bitniji od samog događaja u kojem se dati trenutak odvija, kao i da je ono što je u momentalnoj sferi njegovih interesa uvijek važnije od drugih dimenzija njegove djelatnosti (fotografija kao hobi, kao obrt, kao nauka...), pa i od same kanonizirane "umjetnosti fotografije". Bio je duboko zainteresiran za život, a kameru je koristio da "uhvati" pojedine njegove pulsacije i pokloni ih drugima.

Prvi dio radova u ovom ciklusu odlikuje se formativnim prikazima života na ulici, pogledima iz njegovog ateljea (iz ptičije perspektive i iza ili ispred ulaznih vrata), o čemu svjedoče radovi s nazivima ***Podne***, ***Starac I*** i ***Starac II***. Može se postaviti pitanje gdje nas vodi ili kamo namjerava da nas odvede u stilu mirnog promatranja?

Neminovno, period obnove i poratne izgradnje za duže vrijeme je utjecao na Akšamijin rad. Bio je potreban veliki psihološki napor da bi se svjedočilo o ljudima koji su bili dio sistema vlasti *(**Govornik**, **Za dan ustanka I**, **Za dan ustanka II**...)*. Na ćilimima prekrivenoj bini, ozbiljan i pomalo ljutit govornik, gestom ispružene lijeve ruke i prijetećom kretnjom kažiprsta upozorava nas da se *greške ne smiju činiti*, a pobornici takvih ideja u kafanskim prostorima nazdravljaju, "uvjereni" u ideološku ispravnost trasiranog puta. Aktualnost proslave ovjekovječena je s dvadesetak uglavnom muških glava, neke poziraju zagledane u objektiv, druge ne. Jedna od dvije žene na slici, vjerojatno drugarica oficira u uniformi, drži podignut čokanjčić, emancipirana i ozbiljna gleda u pravcu kamere.

*[100] ***Vidi:*** Davis, Allen F.: ***Mind's Eye, Mind's Truth: FSA Photography Reconsidered;*** Philadelphia: Temple University Press, 1989., str. 17.

*[101] Očito je da terminološka distinkcija između termina "fotografska umjetnost," odnosno "umjetnička fotografija," kao i "dokumentarna fotografija" Akšamiju nije posebno interesirala. Naime, on je kao cilj kreativnog djelovanja, u ovoj oblasti ljudske djelatnosti, podrazumijevao mogući oblik stimuliranja ljudskih čula kao i ljudskog uma i duha. Prema tome, svjetlopisno bilježenje je promatrao kao namjeru da prenese emocije i/ili ideje u okviru vlastite kreativnosti, neposredno prezentirajući na ***uvid*** specifičnu upotrebu izražajnih sredstava i mogućnosti samog medija. Mogućim terminološkim kvalifikacijama njegovog autorskog djelovanja nije se opterećivao, ali je vodio računa o tome da njegovi svjetlopisi imaju određenu funkcionalnu vrijednost (ne svrhu), odnosno procesnu namjeru svjesnog autorskog sređivanja. Koristio je vještinu manipulacije kako bi izrazio vlastitu kreativnost ili kako bi produbio estetsku senzibilnost promatrača, ili pak kako bi privukao pažnju promatrača na ***finije*** stvari.

*[102] ***Foto-Secesija*** *(Photo-Secession)* je početkom 20. stoljeća predstavljala pokret koji je posebno promicao ***fotografski piktorializam.*** Skupina fotografa, s Alfredom Stieglitzom i F. Holland Dayom na čelu, podržavala je, za ona vremena, kontroverzni stav da ono što je bilo značajano za fotografiju nije bilo ono što se nalazilo ispred fotografske kamere, već mogući način manipulacije izražajnim mogućnostima od strane autora/fotografa kako bi prikazao svoje subjektivno viđenje. Pokret je pomogao podizanju svijesti o standardima unutar kreativnog djelovanja.

*[103] **Henri Cartier-Bresson** (1908-2004), francuski fotograf koji je veoma rano prihvatio 35 mm format negativa i kamere, a smatra se ocem i majstorom ***iskrene fotografije.*** Doprinio je razvoju ***fotografiji ulice*** ili ***stila životnih reportaža,*** a unutar kojeg je definirao ***odlučujući trenutak,*** čime je utjecao na generacije fotografa koji su slijedili.

*[104] **Robert Frank** (1924 -), važna figura u američkoj fotografiji. Njegovo najznačajnije djelo je u formi fotografske knjige čiji je naslov ***Amerikanci*** (1958). Bio je utjecajan, a stekao je priznanje za ugled zbog svježeg i iznijansiranog odnosa prema autsajderskom gledištu američkog društva.

Alija M. Akšamija's authorial activity belongs to the second type of content. We have seen that the very beginnings of Akšamija's creative activity included simple representations of moments from the lives of the middle and lower urban class and the rural population. They are representations of the actual world, a record of a place, people and events.*100 From the present point of view, these are historical documents which use picture as a documentary proof of subjective interpretation.

Alija M. Akšamija's *documentary photography* records certain phenomena, creating a both objectively and subjectively interpreted testimony to a historical moment in a particular space and a picture of people in their authentic environment. His goal is to use the optic image fixation to tell the story within a particular thematic whole, or to provide a document/recording of an event. Akšamija's attempts to "capture"/heliograph a *truthful* and *subjectively* interpreted *image* illustrate a unique authorial approach to a particular theme. This is certainly creative authorial activity.

Alija M. Akšamija managed to overcome the distinction, even the opposition of two forms of heliographic activity - "photographic art", or "artistic photography"*101, and the *documentary photography* - by contemplating the creative act and by an original way of proceeding. His works (***Casual Passers-by II, Events, Children and In the Name of the People***) radiate a *documentality* which has the character of subjective interpretation on the one hand, and which is closely related to the avant-garde art vision and influenced by contemporary creativity on the other*102.

Unfortunately, Akšamija was not familiar with works by Henri Cartier-Bresson*103 or Robert Frank*104, at the time, but he always believed that the *decisive* moment is more important than the very event when the given moment takes place, and that what is in the focus of his interest at a given moment is always more important than other dimensions of his activity (photography as a hobby, craft, science), even more important than the canonized "art of photography" itself. He was deeply interested in life, and used the camera to "capture" some of its pulsations and present them to other people.

The first part of the works in this cycle is characterized by formative representations of life in the streets, views from his studio (from a bird's-eye view, or from behind or in front of the entrance door), as witnessed by his works called ***Noon, An Old Man I*** and ***An Old Man II***. One could wonder where he leads us, or where he intends to lead us, in this style of calm observation.

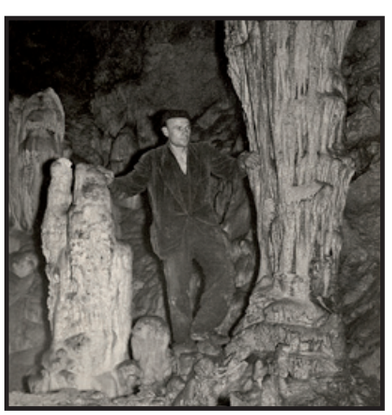
Inevitably, the period of reconstruction and post-war construction affected Akšamija's

*100 ***See:*** Davis, Allen F.: ***Mind's Eye, Mind's Truth: FSA Photography Reconsidered***; Philadelphia: Temple University Press, 1989, p. 17.

*101 Akšamija was obviously not particularly interested in the terminological distinction between terms "photographic art", "artistic photography" and "documentary photography". Actually, for him, the aim of creative activity in this branch of human activity was a possible form of stimulating human senses, as well as human mind and spirit. Thus, he regarded heliography as the intention to convey emotions and/or ideas within his own creativity, and immediately provide an *insight* into the specific use of means and possibilities of expression of the medium itself. He was not concerned about possible terminological qualifications of his authorial activity, but he cared for a particular functional value (not purpose) of his heliographs, i.e. he had in mind the purpose of the process of creative authorial arrangement. He used the skill of manipulation in order to express his own creativity or to deepen the viewers' aesthetic sensibility, or else to draw viewers' attention to *finer* things.

*102 ***Photo-Secession*** was a movement of the early 20th century that particularly promoted *photographic pictorialism*. A group of photographers, led by Alfred Stieglitz and F. Holland Day, held the then controversial view that the thing which was significant for a photograph was not what was in front of the camera but a possible way of the manipulation of image by the author/photographer in order to achieve his subjective vision. The movement contributed to raising the awareness of standards within creative activity.

*103 **Henri Cartier-Bresson** (1908-2004), a French photographer who very early adopted the use of the 35 mm format negative and camera. He is regarded as the father and master of candid photography. He contributed to the development of *street photography* and the *life reportage style*, within which he coined the term The *Decisive Moment*, which in turn influenced generations of photographers ever since.



ALIJA M. AKŠAMIJA u pećini – okolina Višegrada, 1959

ALIJA M. AKŠAMIJA in a cave - Višegrad surroundings, 1959

Mladić s brkovima i u uniformi, uzdignute brade i s osmjehom koji zrači udarničkim optimizmom, digao je čašu i u sljedećem trenutku, koji je izgubljen u vremenu, jer se dogodio nakon fiksacije slike, želio je nešto reći ovom autoru. No, ova je grupna fotografija tako dobra i tačna, jer je ona zapravo portret jednog čovjeka, koji sjedi u prvom planu, markantnog i živoga, zažarenog pogleda, s onim karakterističnim brčićima, koji su u Bosni, među radnicima, rudarima i željezničarima, ostali u modi i nakon Hitlera, sve dok se sedamdesetih i osamdesetih njihovi dični nositelji nisu tiho, jedan za drugim, preko pretposljednjih stranica *Oslobođenja*, preselili na onaj svijet. Taj brk znak je nekog vremena, koje je Akšamija bilježio s onim Božijim darom nekoga ko je odabranik, ali je u socijalnom smislu ravan, pa i potčinjen, svijetu koji svjetlosno bilježi.

Tadašnja vladajuća ideologija je prepoznatljiva u neizostavnim propagandnim aplikacijama i natpisima *(**Petokraka, Tito, SKJ**...)*.

Postavljen ukoso prema vulgarnim oblicima kolektivizma, frustriran posljedicama tek minulog rata i iscrpljen teškim životom, ovaj odlučni i istrajni svjetlopisac formirao je autorski opus koji predstavlja međaš, i to ne samo u regionalnim razmjerama.

Posebno je zanimljivo Akšamijino svjedočenje o bezbrižnoj igri djece u dvorištu ili pored rijeke, bez bojazni da će im biti ugrožena sigurnost *(**Nadzor nad igrom, Na obali Drine**...)*, i svjetlopisi koji su ovjekovječili melanholiju djece koja u školskom dvorištu, iz različitih posuda jedu UNRRINU užinu*[105] *(**Đački doručak**)*.

Ovu nesvakidašnju kroniku kompletirao je radovima ***slučajnih prolaznika,*** fokusirajući se na njihovu gestikulaciju i izražajnost lica. Zabilježio je radost zbog kupnje legendarnog automobila fiće *(**Fićo i srećna obitelj**)*, kao i ushićenje informacijom na panou lokalnog kina *(**Novi filmovi u kinu**)* o tek pristiglom holivudskom filmskom spektaklu "Kleopatra". Spokojstvo i bezbrižnost prisutni su i u željezničkom vagonu drugog razreda, gdje jedna porodica sjedeći spava. Ipak, žena ima otvorene oči, po svoj prilici zbog gorkih iskustava iz vremena nespokojstva i nesigurnosti *(**Iz voza**)*.

Na jednom snimku iz ovog fonda su dvije žene koje frontalno poziraju za uspomenu sa teferiča na Borikama *(**Sa teferiča**)*, a na drugom potpuno pijana žena, u po' bijela dana spava na prvomajskom uranku. *(**Sa prvomajskog uranka**)*.

Ulična prodaja starih repariranih muških i malo nošenih ženskih cipela svjedoče o postojanju interesa za takvu robu i skromnoj ponudi u tom vremenu *(**Polovne cipele Bata-Borovo, Polovne ženske cipele**...)*.

Ipak, u maniru mirnog promatrača, autor nas vodi do portreta staraca koji svojim narodnim nošnjama i izbrazdanim licima *(**Starac sa Sokoca, Starac iz Žepe, Romanijac, Starost, moj ti**...)*, također,

*[105] **UNRRA** – *United Nations Relief and Rehabilitation Administration* – Agencija za internacionalnu potporu SAD-a saveznicima iz Drugog svjetskog rata.

Tadašnja Jugoslavija dobila je pomoć u iznosu od 416 milijuna dolara koja je, između ostalog, sadržavala žuti punomasni sir, mlijeko u prahu, kakao, jaja u prahu (tzv. ***Trumanova jaja***), voćnu marmeladu, itd, a koji su se dijelili učenicima u osnovnim školama u vidu užine.



Mehmed A. Akšamija:
PORTRET OCA – AKŠAMIJA ALIAS OTTO UMBEHR,
Praha, 1976

Mehmed A. Akšamija:
PORTRAIT OF FATHER - AKŠAMIJA ALIAS OTTO UMBEHR,
Prague, 1976

work for a long time. A great psychological effort was needed to bear witness to people who were part of the governing system (***Orator, For Rebellion Day I, For Rebellion Day II***). On a rug-covered stage, a serious and somewhat angry orator is raising his left arm and moving his index finger threateningly in order to warn us that *mistakes must not be made*. In another picture, supporters of such ideas raise their glasses in a toast in a pub, "convinced" by the ideological propriety of the marked-out road. The moment of celebration is rendered immortal with about twenty, mainly men's, heads; some pose, gazing at the lens, others do not. One of the two women in the picture, probably a uniformed officer's spouse, raises her shot glass, emancipated, and seriously gazes towards the camera. A moustached youth in uniform, with his chin raised and with a smile radiating shock-working optimism, had just raised his glass. In the following moment, which is lost in time since it happened after the image fixation, he wanted to say something to this author. However, this group photograph is so fine and accurate because it is actually a portrait of a man in the foreground, remarkable and vivid, with a red-hot gaze and characteristic moustache, which in Bosnia remained fashionable among factory workers, miners and railroad workers even after Hitler, right up to the time their proud owners quietly, one after another, via the last (in memorium) pages of the daily "Oslobođenje", passed away. The moustache is a sign of a time that Akšamija was recording with the God-given gift of a person who was 'chosen', though, in the social sense, equal, and even subordinate to the world he heliographed.

The ruling ideology of the time is recognizable in the unavoidable propaganda applications and inscriptions (***Five-pointed Star, Tito, SKJ***).

Observing the vulgar forms of collectivism from aside, frustrated with the consequences of the recently ended war and exhausted with the hard life, this determined and persistent heliographer formed an authorial opus which is a landmark, even beyond the regional scale.

Particular interest is aroused by Akšamija's testimony to children's carefree play in the front yard or by the river, without fear or thought that their security could be threatened (***Supervision over Play, On the Bank of the Drina***), and heliographs that immortalized the melancholy of children in the school yard who eat UNRRA lunch*[105] out of various kinds of dishes (***Pupils' Lunch***).

He completed this extraordinary chronicle with photographs of ***casual passers-by***, focusing on their gestures and on the expressiveness of their faces. He recorded the joy over the purchase of the legendary baby Fiat - 'Fićo' car (***Fićo and the Happy Family***), as well

*[104] **Robert Frank** (1924 -), an important figure in American photography. His most notable work appeared in the form of a photographic book entitled *The Americans* (1958). He was influential, and gained recognition and respect for his fresh and nuanced outsider's view on American society.

*[105] **UNRRA** – United Nations Relief and Rehabilitation Administration – US agency for international support to its allies during World War II.

Former Yugoslavia received the aid in the amount of $416 billion; among other things, the aid included yellow full-fat cheese, powdered milk, cocoa, powdered eggs (the so-called *Truman's eggs*), fruit marmalade, etc., all of which were given to primary-school pupils as lunch.

svjedoče o nekom prošlom vremenu i surovosti života, otkrivajući nam ono što se opisuje kao *psihologija urbane (socijalne) sredine.*

U tim radovima, Akšamija nam ne prezentira samo vlastitu paletu interesovanja već i svoj afinitet prema grupnim portretima. Kada snima ljude sa ahmedijama*[106] *(Vjeruj mi..., Ma jah...)* ili, recimo, ljude ispred ateljea *(Podne)*, on usavršava vlastito viđenje ***slučajnog prolaznika***. Po pravilu, najmanje jedna osoba direktnim pogledom prema kameri skreće na sebe pažnju promatrača.

U svim njegovim lutanjima, direktnim i indirektnim, Akšamija je "kod kuće," bilo da poput "uličnog džeparoša" kriomice promatra ljude, bilo da ih kao bezazleni šetač privoli da mu, direktnim pogledom u objektiv kamere, "povjere sebe".

Na prvi pogled napetost nije prisutna u ovim njegovim radovima. Tek kad temeljitije razmislimo, otvara se pitanje: Kako je Akšamija uspio "uloviti" te trenutke i svjedočiti o vremenu nakon vremena? U osnovi njegovih rezultata su strpljenje, sigurnost, vještina, svojevrsno lukavstvo, potom brzina, budnost i neobična sposobnost predviđanja događaja. Akšamija se vezuje za život ljudi i sudjeluje u njihovoj svakodnevnici, kako na ulici tako i na prostorima zabave i slavlja. Dječak i dvije djevojčice igraju se školice, ne obazirući se na ženu koja pazi na njih i u desnoj ruci drži, tada uobičajni, "vaspitni prutić". Nikoga od prisutnih na prvomajskom uranku ne interesira pijana žena po kojoj se skupljaju skakavci. Jedan slučajni prolaznik nije zainteresiran za film "Kleopatra," a jednog starca živo zanima šta se zbiva iza ulaznih vrata ateljea. Drugi je radoznao i želi da sazna šta se dešava na ulici ispred ateljea. U grupama ljudi koji iščekuju neko zbivanje ili razgovaraju ima i onih koji direktnim pogledom prate *bazazlenog šetača.*

Na ovim radovima snažno je prisutan život. Ljudi su dio situacije, uključeni su u zbivanje, ali imaju potrebu da se i osobno ispolje. ***Slike*** nisu lako čitljive. U tom smislu Akšamijin opus zahtijeva pažljivu analizu, dugo promatranje i odgonetanje. Jedna od dominanti u njegovom radu je *mirnoća pristupa.* Ovaj strpljivi, promišljeni i daroviti kroničar bilježio je sa uvjerenjem da se situacije ciklično ponavljaju. Nedavni tragični događaji na ovim prostorima, nažalost, dali su mu za pravo. Neke teme njegovih radova nestale su i ponovo se javile u istom ili sličnom obliku ili intenzitetu. Akšamija je u ovim radovima promatrao stvarnost oko sebe, a *slike koje je proizveo* jesu snažno svjedočanstvo te stvarnosti. On, za razliku od *aktualnih trendova* ne istražuje značenje u pojedinačnim radovima, već između njih bilježi prepoznatljive scene kao grafikone povijesne transformacije, ostavljajući svjedočenja o urbanoj i ruralnoj sredini u okviru autorskih ciklusa. Zahvaljujući svom poimanju svjetlopisa, vrhunskoj vještini i talentu, Alija M. Akšamija je među krunskim svjedocima društvenih pometnji i preobražaja 20-og stoljeća u našem regionu.

*[106] ***Ahmedija*** (arap.), platneni ovoj oko muške kape (obično fesa), poseban znak muslimanâ. Sin. ***čalma, saruk, turban.***



MUNIRA AKŠAMIJA sa ocem Avdibegom – Abdulahom Brankovićem i sinovima, Sjemeć, 1961

MUNIRA AKŠAMIJA with her father Avdibeg – Abdulah Branković and her sons, Sjemeć, 1961

*106 ***Ahmedija*** (Arab.), a cotton scarf around male cap (typically a fez), a special symbol of Muslims. Syn. *čalma, saruk, turban.*



Mehmed A. Akšamija:
PORTRET OCA I MAJKE – AKŠAMIJA ALIAS NEPOZNATI HOLIVUDSKI AUTOR, Praha, 1976

Mehmed A. Akšamija:
PORTRAIT OF FATHER AND MOTHER - AKŠAMIJA ALIAS AN UNKNOWN HOLLYWOOD AUTHOR, Prague, 1976

as the delight over the information on the local movie theatre billboard (***New Films in the Movie Theatre***) about the newly arrived Hollywood film spectacle "Cleopatra". Serenity and light-heartedness can also be seen in the second-class railway car, where a family sleeps in the sitting position. Still, the woman's eyes are open, probably because of her bitter experiences from the times of uneasiness and uncertainty (***From the Train***).

One photo from this stock features two women who pose front on for a keepsake picture from a *'teferič'* at Borike (***From Teferič***), and another - a completely drunk woman sleeping at the Labour Day reveille in broad daylight (***From Labour Day Reveille***).

Street sales of old repaired men's shoes and slightly used women's shoes bear witness to the interest in such goods and to the modest supply at the time (***Used Bata-Borovo Shoes, Used Women's Shoes...***).

Still, in the manner of a calm observer, the author leads us to portraits of old people who, with their folk costumes and rugged faces (***An Old Man from Sokolac, An Old Man of Žepa, Romanija-Man, Old Age, Pal...***), also bear witness to the past times and cruel life, revealing what is described as the *psychology of the urban (social) environment*.

In these works, Akšamija presents both his own scope of interest and his affinity for group portraits. When he photographs people with *'ahmedijas'*[*106] (***Trust me..., Yeah...***) or, for instance, people in front of the studio (***Noon***), he improves his own vision of the ***casual passer-by***. As a rule, at least one person draws the viewer's attention to him/herself by looking squarely at the camera.

In all his wanderings, direct or indirect, Akšamija is at home, both when he furtively observes people like a "street pickpocket", and when, like an artless stroller, he makes them "confide in him" by looking squarely at the camera lens.

At first glance, there is no tension in these works. It is only when we think it through that the question arises: How did Akšamija manage to "capture" these moments and testify to a time after the time? His results are based on patience, confidence, skill, and his distinctive artfulness, then on speed, alertness and an unusual ability to predict events. Akšamija relates to people's lives and participates in their daily life, both in the street and at places of entertainment and festivity. A boy and two girls play hop-scotch, ignoring the woman who is looking after them and holding, in her right hand, the then common "disciplinary stick". No participant in the Labour Day reveille is interested in a drunk woman covered with grasshoppers. A casual passer-by is not interested in the "Cleopatra" film, while an old man shows a keen interest in

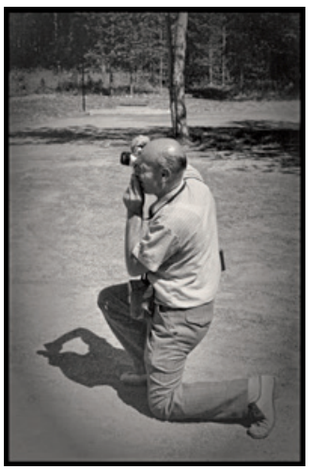
Ovi njegovi radovi su važan prilog progresiji svjetlopisa prema središtu suvremene fotografske prakse. Tražio je pomirenje *konceptualizama* koji ne znaju za samokritiku i zabrinutost u institucionalnom smislu, sa željom da svojim radom aktivira pripovijesti i druge oblike svjesnog djelovanja koji su bili potisnuti u kanoniziranoj "umjetničkoj fotografiji".

Zasigurno je Akšamija boravkom u Višegradu pokušavao definirati svjetlopisni medij i kao *umijeće promatranja* u okvirima subjektivne interpretacije. Možemo primijetiti kako njegovi radovi još drže vlast nad našim kolektivnim vizualnim razumijevanjem prošlog stoljeća.



AKŠAMIJA u iščekivanju "slučajnih prolaznika", iznad bašte pored hotela u Višegradu, 1961

AKŠAMIJA while waiting for 'casual passers-by' above the garden by the hotel in Višegrad, 1961



AKŠAMIJA na snimanju u okolini Višegrada, 1974

AKŠAMIJA while taking photographs in Višegrad surroundings, 1974

what is going on behind the studio entrance door. Another is curious and wants to know what is going on in the street in front of the studio. In the groups of people waiting for something to happen or just talking, there are some who directly look at the *artless stroller*.

Life is powerfully present in these works. People are part of the situation, involved in the happening, but have a need to be personally displayed. The *pictures* are not easily readable. In this respect, Akšamija's opus requires careful analysis, long observation and deciphering. One of the dominant features of his work is his *calm approach*. This patient, thoughtful and gifted chronicler made his recordings, convinced that situations repeat in cycles. The recent tragic events in these regions, unfortunately, proved him right. Some themes of his works disappeared and appeared again, in the same or similar form or intensity. In these works, Akšamija observed the reality surrounding him, and the *pictures he produced* are a powerful testimony to the reality. As opposed to *current trends*, he does not study meaning in individual works, but rather records recognizable scenes between them, as graphs of historical transformation, and leaves testimonies to the urban and rural environment within authorial cycles. Owing to his view of heliography, superior skill and talent, Alija M. Akšamija is one of the supreme witnesses of the social turmoil and transformations in our regions in the 20th century.

This group of his works is an important contribution in the progression of heliography towards the centre of contemporary photographic practice. He searched for the reconciliation of *conceptualisms*, which do not know of self-criticism and questioning in the institutional sense, and wanted his works to activate narration and other forms of conscious activity that had been suppressed in the canonized "artistic photography".

During his stay in Višegrad, Akšamija was also clearly attempting to define the heliographic medium as the art of *observation* within subjective interpretation. One can observe that his works still hold power over our collective visual understanding of the last century.



DOGAĐAJI

PODNE, 1959

sačuvano u obliku negativa i pozitiva,
format 300 x 295 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 48/59)

EVENTS

NOON, 1959

preserved in the form of negative
and positive, format 300 x 295 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 48/59)



SLUČAJNI PROLAZNICI II

STARAC I, 1961

sačuvano u obliku negativa i pozitiva,
format 300 x 295 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 114/61)

CASUAL PASSERS-BY II

AN OLD MAN I, 1961

preserved in the form of negative
and positive, format 300 x 295 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 114/61)



SLUČAJNI PROLAZNICI II

STARAC II, 1961

sačuvano u obliku negativa i pozitiva, format 300 x 295 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 132/61)

CASUAL PASSERS-BY II

AN OLD MAN II, 1961

preserved in the form of negative and positive, format 300 x 295 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 132/61)





DJECA

NADZOR NAD IGROM, 1958 i
NA OBALI DRINE, 1959

sačuvano u obliku negativa i pozitiva, format 400 x 244 i 400 x 257mm. arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 94/58 i 87/59)

CHILDREN

SUPERVISION OVER PLAY, 1958 and
ON THE BANK OF THE DRINA, 1959

preserved in the form of negative and positive, format 400 x 244 and 400 x 257 mm. stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 94/58 and 87/59)



U IME NARODA

GOVORNIK, 1955

sačuvano u obliku negativa i pozitiva,
format 270 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 67/55)

IN THE NAME OF THE PEOPLE

ORATOR, 1955

preserved in the form of negative
and positive, format 270 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 67/55)





U IME NARODA

ZA DAN USTANKA I, 1953 i
ZA DAN USTANKA II, 1954

sačuvano u obliku negativa i pozitiva, format 230 x 170 mm i 230 x 165 mm. arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 84/53 i 52/54)

IN THE NAME OF THE PEOPLE

FOR REBELLION DAY I, 1953 and
FOR REBELLION DAY II, 1954

preserved in the form of negative and positive, format 230 x 170 and 230 x 165 mm. stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 84/53 and 52/54)



SLUČAJNI PROLAZNICI II

SMANJITE DOŽIVLJAJ..., 1958

sačuvano u obliku negativa i pozitiva, format 400 x 260 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 91/58)

CASUAL PASSERS-BY II

COOL DOWN ..., 1958

preserved in the form of negative and positive, format 400 x 260 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 91/58)



SLUČAJNI PROLAZNICI II

E, MOJA ZAGO..., 1955 i
A ŠTA ĆEŠ, BIĆE BOLJE..., 1959
sačuvano u obliku negativa i pozitiva,
format 260 x 400 mm i 280 x 400 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 141/55 i 76/59)

CASUAL PASSERS-BY II

WELL, MY ZAGA ..., 1955 and
WELL, IT'S GONNA BE BETTER ..., 1959
preserved in the form of negative and positive,
format 260 x 400 and 280 x 400 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 141/55 and 76/59)



SLUČAJNI PROLAZNICI II

FIĆO I SREĆNA OBITELJ, 1973

sačuvano u obliku negativa i pozitiva, format 290 x 295 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 122/73)

CASUAL PASSERS-BY II

'FIĆO' AND THE HAPPY FAMILY, 1973

preserved in the form of negative and positive, format 290 x 295 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 122/73)



SLUČAJNI PROLAZNICI II

NOVI FILMOVI U KINU, 1962

sačuvano u obliku negativa i pozitiva, format 290 x 295 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 259/62)

CASUAL PASSERS-BY II

NEW MOVIES IN THE CINEMA, 1962

preserved in the form of negative and positive, format 290 x 295 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 259/62)



DOGAĐAJI

IZ VOZA, 1973

sačuvano u obliku negativa i pozitiva, format 400 x 280 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 199/73)

EVENTS

FROM THE TRAIN, 1973

preserved in the form of negative and positive, format 400 x 280 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 199/73)



DJECA

ĐAČKI DORUČAK, 1960

sačuvano u obliku negativa i pozitiva, format 400 x 280 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 192/60)

CHILDREN

PUPILS' BREAKFAST, 1960

preserved in the form of negative and positive, format 400 x 280 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 192/60)



DOGAĐAJI

VJERUJ MI ..., 1961

sačuvano u obliku negativa i pozitiva, format 300 x 295 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 241/61)

EVENTS

TRUST ME ..., 1961

preserved in the form of negative and positive, format 300 x 295 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 241/61)



DOGAĐAJI

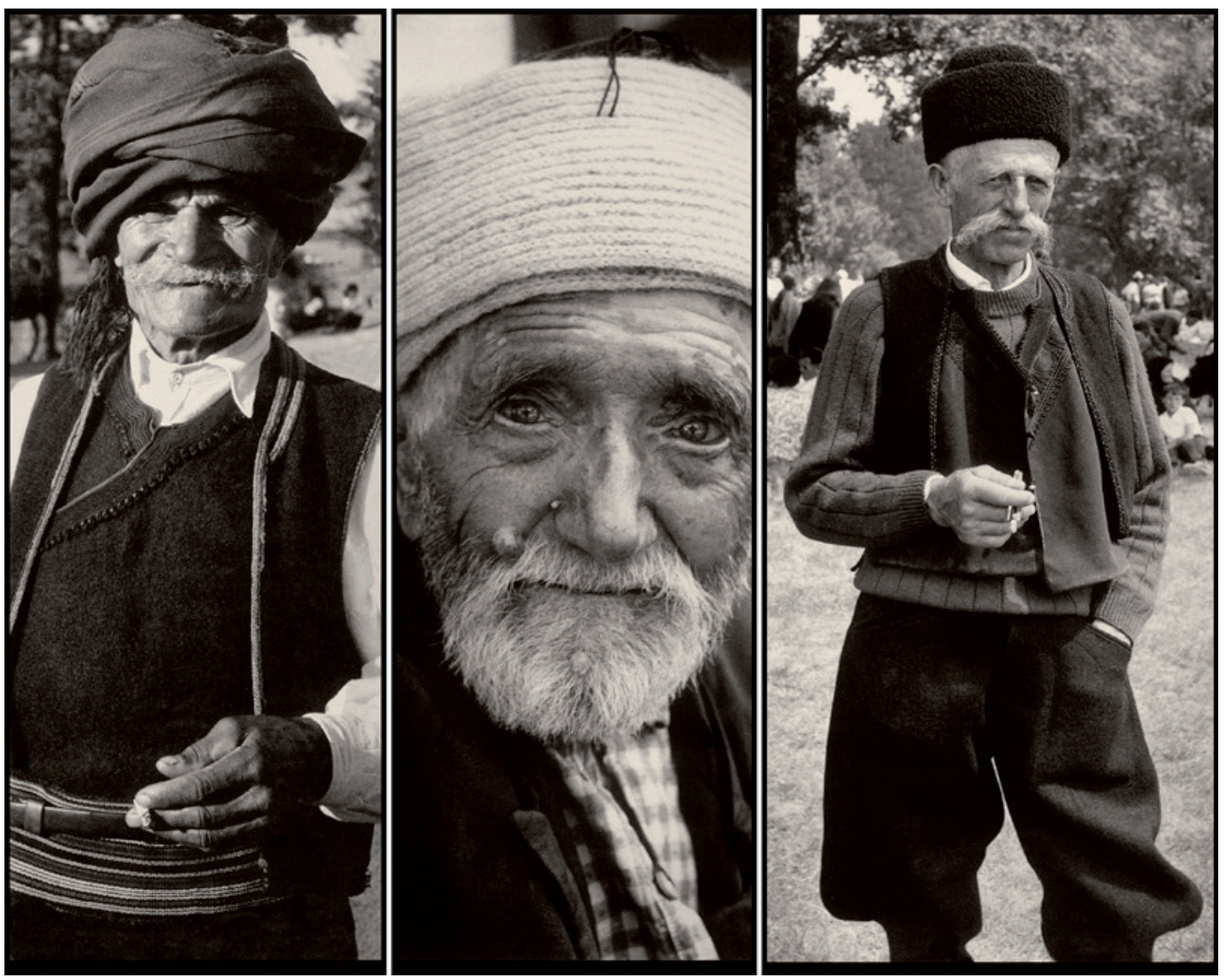
MA JAH ..., 1961

sačuvano u obliku negativa i pozitiva, format 300 x 295 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 252/61)

EVENTS

YEAH ..., 1961

preserved in the form of negative and positive, format 300 x 295 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 252/61)



SLUČAJNI PROLAZNICI II

STARAC SA SOKOCA, 1958,
STARAC IZ ŽEPE, 1965,
ROMANIJAC, 1966

sačuvano u obliku negativa i pozitiva,
format 157 x 400 mm, 151 x 400 mm i
190 x 400 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 154/58, 263/65,311/66)

CASUAL PASSERS-BY II

AN OLD MAN OF SOKOLAC, 1958,
AN OLD MAN OF ŽEPA, 1965,
A ROMANIJA MAN, 1966

preserved in the form of negative and positive,
format 157 x 400, 151 x 400 and
190 x 400 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 154/58, 263/65, 311/66)



SLUČAJNI PROLAZNICI II

STAROST, MOJ TI..., 1961

sačuvano u obliku negativa i pozitiva, format 300 x 295 mm.
arhivirano u obliku negativa, kopijea i digitalnog zapisa;
(A.M.A. ident. br. p/n 281/61)

CASUAL PASSERS-BY II

OLD AGE, PAL ..., 1961

preserved in the form of negative and positive, format 300 x 295 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 281/61)



SLUČAJNI PROLAZNICI II

SA TEFERIČA, 1964

sačuvano u obliku negativa i pozitiva, format 300 x 295 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 198/64)

CASUAL PASSERS-BY II

FROM "TEFERIČ", 1964

preserved in the form of negative and positive, format 300 x 295 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 198/64)



SLUČAJNI PROLAZNICI II

SA PRVOMAJSKOG URANKA, 1961

sačuvano u obliku negativa i pozitiva,
format 300 x 295 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 294/61)

CASUAL PASSERS-BY II

FROM LABOUR DAY REVEILLE, 1961

preserved in the form of negative
and positive, format 300 x 295 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 294/61)



SLUČAJNI PROLAZNICI II

SA PRVOMAJSKOG URANKA II I IV,
1956 i 1958

sačuvano u obliku pozitiva,
format 190 x 240 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 324/56 i 286/58)

CASUAL PASSERS-BY II

FROM LABOUR DAY REVEILLE II and **IV**,
1956 and 1958

preserved in the form of positive,
format 190 x 240 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 324/56 and 286/58)



SLUČAJNI PROLAZNICI II

SA PRVOMAJSKOG URANKA X I XII,
1961 i 1967

sačuvano u obliku pozitiva,
format 190 x 240 mm.
arhivirano u obliku kopije i digitalnog zapisa;
(A.M.A. ident. br. p 875/61 i 351/67)

CASUAL PASSERS-BY II

FROM LABOUR DAY REVEILLE X and **XII**,
1961 and 1967

preserved in the form of positive,
format 190 x 240 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p 875/61 and 351/67)



NATPISI

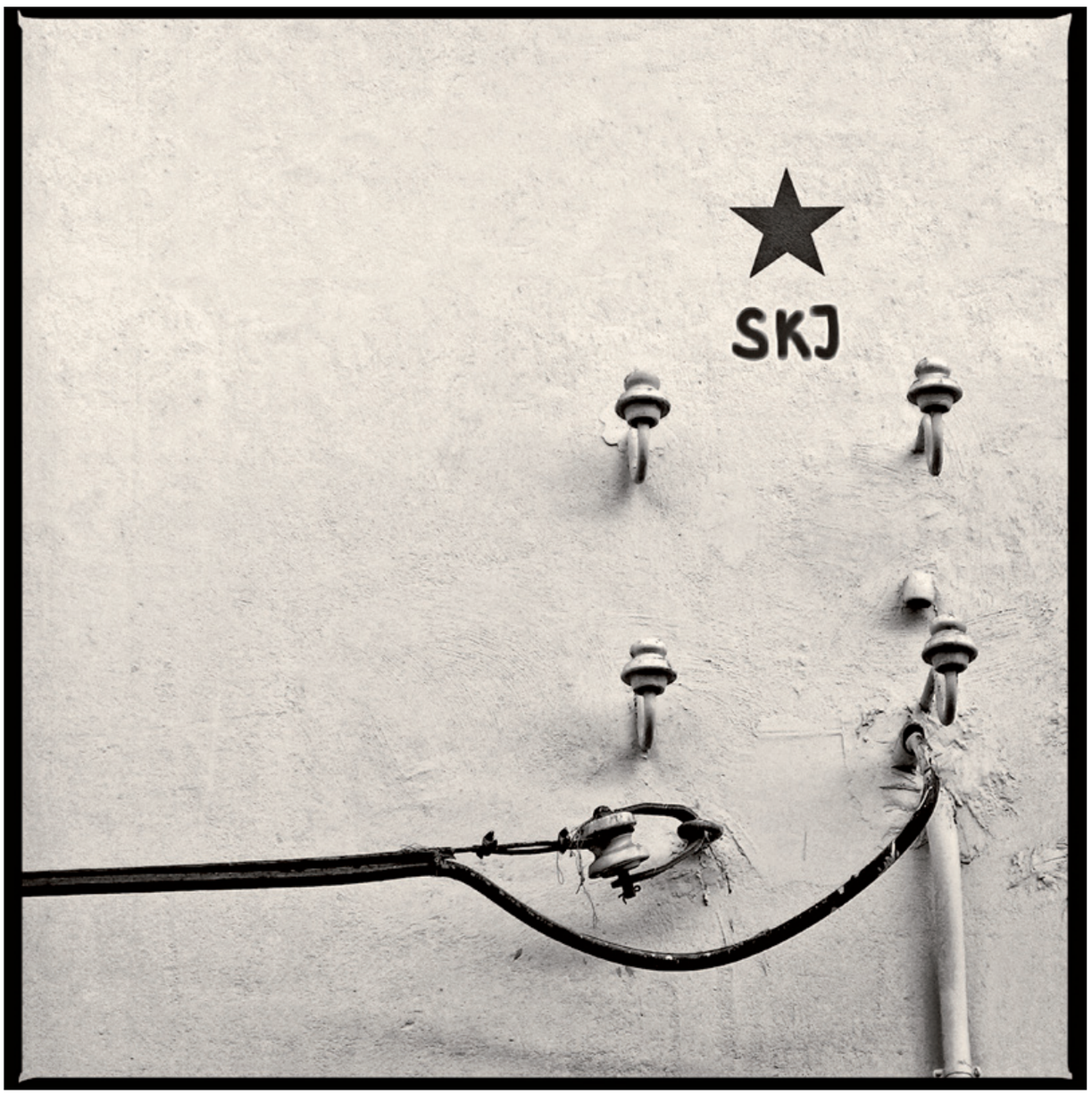
PETOKRAKA, 1960

sačuvano u obliku negativa i pozitiva,
format 300 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 102/60)

INSCRIPTIONS

FIVE-POINTED STAR, 1960

preserved in the form of negative
and positive, format 300 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 102/60)



NATPISI

SKJ, 1969

sačuvano u obliku negativa i pozitiva,
format 300 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;

(A.M.A. ident. br. p/n 304/69)

INSCRIPTIONS

SKJ, 1969

preserved in the form of negative
and positive, format 300 x 300 mm.
stored in the form of negative,
print and digital record;

(A.M.A. ident. no. p/n 304/69)



NATPISI

TITO, 1969

sačuvano u obliku negativa i pozitiva, format 300 x 300 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 257/69)

INSCRIPTIONS

TITO, 1969

preserved in the form of negative and positive, format 300 x 300 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 257/69)



NATPISI

TITO I 'ARTIJA, 1976

sačuvano u obliku negativa i pozitiva,
format 300 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 501/76)

INSCRIPTIONS

TITO AND 'ARTY, 1976

preserved in the form of negative
and positive, format 300 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 501/76)



IZLOZI

POLOVNE CIPELE "BATA-BOROVO", 1961

sačuvano u obliku negativa i pozitiva,
format 300 x 235 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 328/61)

SHOP WINDOWS

USED "BATA-BOROVO" SHOES, 1961

preserved in the form of negative
and positive, format 300 x 235 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 328/61)



IZLOZI

POLOVNE ŽENSKE CIPELE, 1970

sačuvano u obliku negativa i pozitiva, format 300 x 235 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 302/70)

SHOP WINDOWS

USED WOMEN'S SHOES, 1970

preserved in the form of negative and positive, format 300 x 235 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 302/70)



BORIKE

BORIČKI ARAPSKI KONJI, 1978
sačuvano u obliku negativa i pozitiva,
format 300 x 112 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 315/78)



BORIKE

BORIKE ARABIAN HORSES, 1978
preserved in the form of negative
and positive, format 300 x 112 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. **p/n 315/78**)





NA PRETHODNOJ STRANICI:

BORIKE

ZADRUGARKA II, 1958

sačuvano u obliku negativa i pozitiva na bromosrebrenom papiru,
format 400 x 200 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 92/58)

Borike

Alija M. Akšamija je preduzimljiv i radoznao. Krstario je Bosnom u potrazi za predmetima i prizorima koji bi privukli njegovu pažnju i pokrenuli fine mehanizme kreativnog djelovanja i izražavanja. Tada se našao i u središtu jedne od najzanimljivijih priča svoga vremena. Kada je riječ o Borikama*[107], on je odgovorio svom stvaralačkom impulsu obilazeći planinske zaravni i proplanke, prepuštajući se avanturi svjetlopisnog bilježenja. Njegov način življenja i "umjetnički stil," činili su jedinstvenu, samosvojnu pojavu. Bezmalo osam decenija, kamera i fotokemijska čarolija zapisivanja predstavljali su instrumente iskazivanja njegovog mišljenja i osjećanja. Akšamija je slijedio vlastitu stvaralačku viziju, neovisno o tehnici kojom se koristio.

U ciklusu ***Borike*** Akšamija je dosljedan svom pristupu *dokumentarnosti u fotografiji.* Bez obzira na čudesnu ljepotu Borika, krda bosanskih i arapskih konja, stada ovaca i goveda, on nastoji da proizvede autentični suvremeni dokument uz prisustvo čovjeka, sa takvim vizualnim učinkom svjetlopisa kome neće biti potrebno dodatno objašnjenje.

U vremenima kada svjetlopisnim fenomenom dominiraju pragma i komercijalizam, kada ovaj medij biva svođen na *fotožurnalizam,* Akšamija bilježi suptilne relacije između čovjeka i prirode, ljudskog bića i životinje, slaveći jedinstvo svijeta, harmoniju živog i neživog. On ne aranžira, on uočava, osjeća, prepoznaje i ovjekovječuje.

Ovaj stvaralac nije pokleknuo pred ideološki zasnovanim kanonima niti je podlegao *imperativima fotožurnalizma.* Službena "umjetnost" nije prezala od retuša, šminke, lakirovke... Istina je bila samo

*[107] Na oko 18 kilometara sjeveroistočno od Rogatice, na 1100 metara nadmorske visine, nalazi se pravi raj za ljubitelje prirode – Borike. One su vazdušna banja, bogate šumskim predjelima punim divljači i livadama na kojima rastu mnoge vrste ljekovitog bilja.

Na Borikama se nalazi ergela za uzgoj bosansko-brdske i arapske rase konja, jedina ove vrste na Balkanu. Smještena je u prelijepom ambijentu boričke visoravni u krajoliku borovih šuma i čistih planinskih pašnjaka.

ON THE PREVIOUS PAGE:

BORIKE

FEMALE COOPERATIVE MEMBER II, 1958
preserved in the form of negative and positive on bromide-silver paper, format 400 x 200 mm.
stored in the form of print and digital record;
(A.M.A. ident. no. p/n 92/58)

Borike

Alija M. Akšamija was venturesome and curious. He wandered all over Bosnia searching for things and scenes that would draw his attention and trigger the fine mechanisms of his creative activity and expression. He thus found himself in the middle of one of the most interesting stories of his time. With respect to Borike*107, he responded to his creative urge by visiting mountain plateaux and clearings, and by surrendering to the adventure of heliographing. His way of living and "artistic style" made for a unique, distinctive phenomenon. For almost eight decades, the camera and the photochemical magic of recording were the instruments of expressing his thoughts and feelings. Akšamija followed his own creative vision, regardless of the technique he used.

In his cycle ***Borike***, Akšamija is true to his approach to *documentality* in photography. Despite the magical beauty of Borike, the packs of Bosnian and Arabian horses, the herds of sheep and cattle, he tried to produce an authentic contemporary document with the presence of man, with the visual effect of a heliograph that would not need additional explanation.

In a time when the heliography phenomenon is dominated by pragmatism and commercialism, when the medium is reduced to *photojournalism*, Akšamija records subtle relations between man and nature, human being and animal, thus celebrating the unity of the world, harmony between the animate and inanimate. He does not arrange; he perceives, feels, recognizes and immortalizes.

*107 About 18 kilometres northeast of Rogatica, at the 1100' altitude, there is a true heaven for nature lovers – Borike. It is a veritable health resort; it is rich with forests full of game, and with meadows of many kinds of medicinal plants.

Borike hosts a stud for breeding Bosnian-mountain and Arabian races of horses, the only of the kind in the Balkans. It is situated in the beautiful environment of Borike plateau, in the landscape of pine forests and clean mountain pastures.

ono što je ideološki pravovjerno i službeno dopušteno, ili čak propisano. Mnogi su prihvatili taj kodeks i proizvodili društveno prihvatljive ***slike*** koje "izgledaju lijepo". Oni su, vlastiti talenat, osjećanja i inteligenciju potiskivali, koristeći se znanjem i vještinom za ostvarivanje dirigovanih i "poželjnih" djela.

Akšamija nije razmišljao o svjetlopisu kao "umjetnosti," u smislu jednostavnog aktualnog oblika ekspresije i dokazivanja "majstorstva" u svim žanrovima ovoga medija. Često je pravio distancu između sebe i "umjetnika," pa i ljudski sažalijevao njihov "kanonizirani stil" koji je vodio više računa o samom činu "hvatanja" nečega što se događalo, nego o odnosu svjetlopisca prema tom fenomenu. Akšamiji je već tada bila jasna podjela među *majstorima,* na one koji sebe smatraju "umjetnicima" i one koji su bili akteri svjetlopisne istine i istrajavali u autentičnom gledanju i bilježenju.

Međutim, za Akšamiju su *fotožurnalizam* i kanonizirani izlagački pristupi bili varljivog oblika. Pojednostavljeni svijet viđenja i, osim toga, izobličeni dopušteni, odnosno konvencionalno-kanonizirani oblici u kojima priča s početka nikada nema svog kraja. Najsuptilniju opasnost osjećao je u nedozvoljenom rušenju istine od strane onih koji izravno reagiraju na iskustvo, usredotočujući svoje vještine na stvaranju slika koje "izgledaju lijepo". Takvi su vlastitu inteligenciju i sposobnost koristili samo onda kada nisu prikazivali šta ustvari osjećaju, a ne prilikom gracioznog kreiranja slika vlastitog senzibiliteta u okviru definiranih autorskih ciklusa o odabranoj temi. Jednostavno, nisu mogli izbjeći pritiske i kontinuitet kanoniziranih društveno prihvatljivih pristupa.

Iskustvo svjesnog kreativnog djelovanja unutar fiksacije optičke slike navodi nas na zaključak da se izraz putem kamere temelji na znanju, emocijama autora i emocijama drugih. Na primjer, u radu ***Ergela*** (1968), stado konja je izvedeno na proplanak, i Akšamija "uzima" njihov svjetlosni zapis. Njegovi kreativni proizvodi u vidu *slike* konja i planinskih proplanaka prenose i emocije i smisao. Iako na sceni dominiraju emocije, sopstveni doživljaj emocija ga je nagnao da doda žuti filter ispred objektiva u cilju pojačavanja emotivnosti, te tako konačna forma fiksacije optičke slike odgovarajućim crno-bijelim transformativnim postupkom postaje izraz ne samo ***ideje,*** već i svjesne autorske osjećajnosti korištenjem izražajnih sredstava i specifičnih mogućnosti kreativnog djelovanja unutar ovog medija. Sličnu situaciju imamo i kod rada ***Zadrugarka II*** (1958), s tim da je ovdje pored filtera koristio i nešto dužu ekspoziciju u cilju aktualizacije pokreta ovaca u pozadinskoj formi.

Međutim, kreativno djelovanje ima nešto više od pukog izgleda – moć *simbola.* Victor Turner je rekao, [...] *Fotografija se, zapravo, može koristiti kao metafora za stvaranje novih vrijednosti*[*108]. Još jedan poznati autor, Jonathan Bayer, konstatira da [...] *dobra intriga fotografskih slika predstavlja*

[*108] Bayer, Jonathan: ***Reading Photographs: Understanding the Aesthetics of Photography;*** Photographers' Gallery: Pantheon Books, 1977., str. 77.

Vidi: Turner, Victor: ***The Forest of Symbols: Aspects of Ndembu Ritual;*** Cornell University Press. 1970; Turner, Victor: ***Dramas, Fields, and Metaphors: Symbolic Action in Human Society;*** Ithaca, NY and London: Cornell University Press. 1974.



AKŠAMIJA
na Ergeli Borike, 1964 (Foto: Mehmed A. Akšamija)

AKŠAMIJA
at Borike Stud, 1964 (Photo: Mehmed A. Akšamija)



AKŠAMIJA sa sestrom Nedžibom i sinovima, na proplancima planine Čakor (Makedonija), 1963

AKŠAMIJA with sister Nedžiba and sons, on the glades of Čakor mountain (Macedonia), 1963

This artist did not buckle under the ideologically-based canons, nor succumb to the *imperatives of photojournalism*. The official "art" did not shrink from retouching, make-up, sugarcoating. Only what was ideologically correct and officially permitted, or even prescribed was true. Many accepted this code and produced socially acceptable *pictures* that "look nice". They suppressed their own talent, feelings and intelligence, and used their knowledge and skill in order to create orchestrated and "desirable" works.

Akšamija did not consider heliography as "art", in the sense of a simple current form of expression and of proving "mastery" in all genres of the medium. He often distanced himself from "artists", and even took empathic pity on this "canonized style", which favoured the actual action of "capturing" *something* that was happening over the heliographer's relationship to the phenomenon. Akšamija was already familiar with the division among *masters*, between those who considered themselves "artists" and those who participated in the *heliographic truth* and persisted in authentic observation and recording.

Akšamija, however, believed that *photojournalism* and canonized approaches to exhibiting have a deceptive form. They represent a simplified world of vision and permitted, or conventionally-canonized, distorted forms wherein the initial story never ends. He believed that the most subtle dangers include the unacceptable destruction of *truth* by those who respond only to direct experience, focusing their skills on producing pictures that "look nice". Such people used their own intelligence and ability, but only when they did not show what they really felt, rather than graciously creating images of their own sensibility within defined authorial cycles on a selected theme. In simple terms, they could not escape the pressures and continuity of canonized, socially-acceptable approaches.

Experience of conscious creative activity within optic image fixation leads us to conclude that expression through the means of the camera is based on knowledge, and the author's and other people's emotions. For instance, in the work ***Stud*** (1968), a pack of horses was taken to a clearing, and Akšamija "took" the heliograph. His creative products in the form of a *picture* of horses and mountain clearings convey both emotions and meaning. Although emotions prevail in the scene, his own experience of emotions made him add a yellow filter in front of the lens in order to reinforce the emotionality. In this way, the final form of the optic image fixation by the appropriate black-and-white transformative process becomes the expression of both the *idea* and the conscious authorial emotionality, due to the use of means of expression and distinctive possibilities of creative activity within this medium. We see a similar situation

misteriju, odnosno zahtjev za čitanjem. Ona je konstruktivna frustracija i nejasnoća koja daje snagu promatraču da aktivno komunicira s fotografijom[*109]. Istaknuti likovni kritičari John i Mohr Berger imaju sličan stav da je fiksirani svjetlosni zapis *citat po izgledu, a ne forma prijevoda,* što je, ustvari, vađenje iz konteksta diskontinuiteta same stvari i odražava se u smisaonoj dvosmislenosti samog postupka transformacije.[*110]

Vidljivo je kako i Akšamijini svjetlopisi u boji u ovom ciklusu ne donose jednostavnu reprodukciju stvarnog, on ih također *prevodi i prerađuje.* U obliku svjetlopisnih slika, prostori i događaji dobijaju novu upotrebu, nova značenja, koja prevazilaze razlike između lijepog i ružnog, istinitog i lažnog, korisnog i beskorisnog, dobrog i lošeg ukusa. Možemo čak reći da Akšamija, *svjetlopisnim prevođenjem,* od jedinstvenih koloritnih pojavnosti pravi izrazite tvorevine u formi ***slike.*** Njegove slike su stvarnije od onoga što smo mogli i pretpostaviti. I upravo zato što su nepresušni izvor, utoliko smo imali i više razloga da upotrijebimo "lijek konzervacije" i nad ovim dijelom ciklusa.

*[109] ***Isto,*** str. 9.

Akšamija je svoje svjetlopisne bilješke u boji radio direktnim kopiranjem sa dijapozitiva na Cibachrome materijalu. Na taj način izbjegavao je rad sa internegativima i dobijao veoma izražen kolorit.

Cibachrome (također poznat kao Ilfochrome) materijal bio je veoma stabilan na poliesterskoj a ne papirnoj bazi. Budući da je korišteno trinaest slojeva tada aktualnih "azo" bojila u površinskoj emulziji, ispis je dugovječan i veoma sporo podliježe promjeni fiksiranog kolorita.

*[110] ***Vidi:*** Berger, John and Berger, Mohr: ***Another Way of Telling;*** New York: Pantheon Books, 1982., str. 128.

in the work ***Female Cooperative Member II*** (1958); in this photo, he used both the filter and a somewhat longer exposure in order to capture the movements of sheep in the background.

However, the creative activity is not only about mere appearance - it also has the power of symbol. Victor Turner said, [...] *Photography can use fact as a metaphor to create a new fact*[*108]. Another well-known author, Jonathan Bayer, notes that [...] *good photographic images intrigue, present a mystery or demand to be read.. They are constructs of frustrations and ambiguities which force the viewer to actively interact with the photograph.*[*109]. Prominent art critics John and Mohr Berger held a similar view, that the fixated heliograph is *quotation from appearance rather than a translation*, which actually implies taking the thing itself out of its context of discontinuity, and is reflected in the ambiguity of the transformation process itself[*110]

Evidently, Akšamija's colour heliographs in this cycle are not a simple reproduction of the real; rather, he also *translates and processes them*. In the form of heliographs, spaces and events get a new use, new meanings, which transcend differences between the beautiful and the ugly, the true and the false, the useful and the useless, good and bad taste. We can even claim that Akšamija, with his heliographic *translation*, uses unique colour manifestations in order to make prominent creations in the form of *picture*. His pictures are more real than what we could even assume. And it is because they are an inexhaustible source that we had another reason to use the "remedy of conservation" over this part of the cycle as well.

*108 Bayer, Jonathan: ***Reading Photographs: Understanding the Aesthetics of Photography***; Photographers' Gallery: Pantheon Books, 1977, p. 77.

See: Turner, Victor: ***The Forest of Symbols: Aspects of Ndembu Ritual***; Cornell University Press. 1970; Turner, Victor: ***Dramas, Fields, and Metaphors: Symbolic Action in Human Society***; Ithaca, NY and London: Cornell University Press. 1974.

*109 ***Ibid***, p. 9.

Akšamija made his colour heliographs by direct printing from slides on Cibachrome material. In this way he avoided work with inter-negatives and obtained very prominent colouring.

Cibachrome (also known as Ilfochrome) material was very stable on polyester, as opposed to the traditional paper base. Since it used thirteen layers of "azo" dyes used in the polyester base, the print is long-lived and very resistant to changes in the fixed colouring.

*110 ***See:*** Berger, John and Berger, Mohr: ***Another Way of Telling***; New York: Pantheon Books, 1982, p. 128.



BORIKE

ERGELA, 1968

sačuvano u obliku negativa i pozitiva, format 300 x 300 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 254/68)

BORIKE

STUD, 1968

preserved in the form of negative and positive, format 300 x 300 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 254/68)



BORIKE

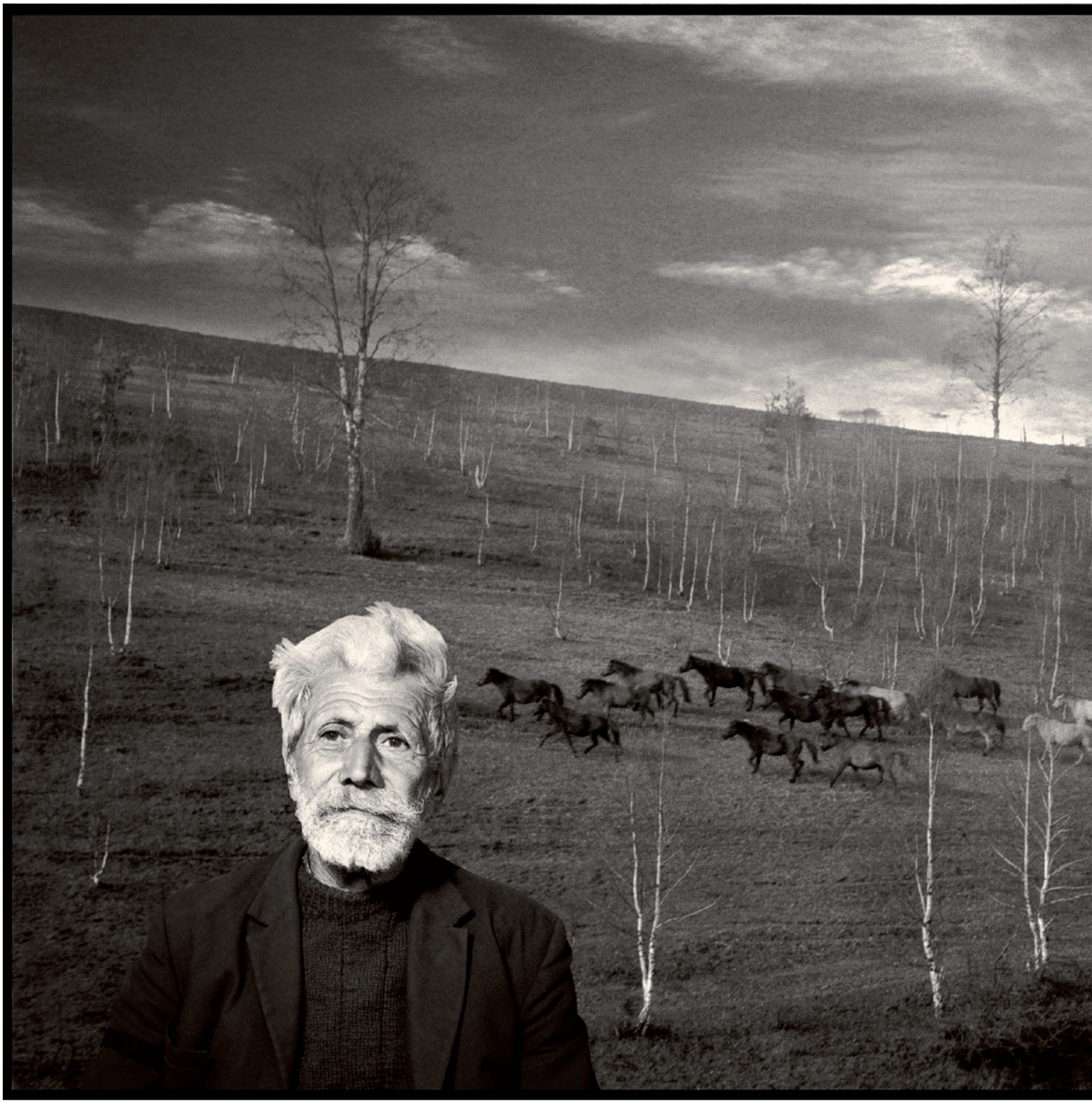
KONJI NA SNIJEGU, 1972

sačuvano u obliku dijapozitiva u boji,
format 300 x 300 mm.
arhivirano u obliku dijapozitiva, kopije i
digitalnog zapisa;
(A.M.A. ident. br. dp/pc 154/72)

BORIKE

HORSES IN THE SNOW, 1972

preserved in the form of color slide,
format 300 x 300 mm.
stored in the form of slide,
print and digital record;
(A.M.A. ident. no. dp/pc 154/72)



BORIKE

KONJUŠAR VI, 1977

sačuvano u obliku negativa i pozitiva,
format 400 x 200 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 213/77)



■ BORIKE

A HERDSMAN VI, 1977
preserved in the form of negative and positive,
format 400 x 200 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 213/77)



BORIKE

KONJUŠAR IX, 1983

sačuvano u obliku negativa i pozitiva,
format 400 x 200 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 124/83)



■ BORIKE

A HERDSMAN IX, 1983
preserved in the form of negative and positive,
format 400 x 200 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 124/83)



BORIKE

ŽDIJEBE I KOBILA, 1974

sačuvano u obliku dijapozitiva u boji,
format 400 x 200 mm.
arhivirano u obliku dijapozitiva, kopije i digitalnog zapisa;
(A.M.A. ident. br. dp/c 478/74)



■ BORIKE

A COLT AND A MARE, 1974
preserved in the form of color slide,
format 400 x 200 mm.
stored in the form of slide, print and digital record;
(A.M.A. ident. no. dp/c 478/74)



BORIKE

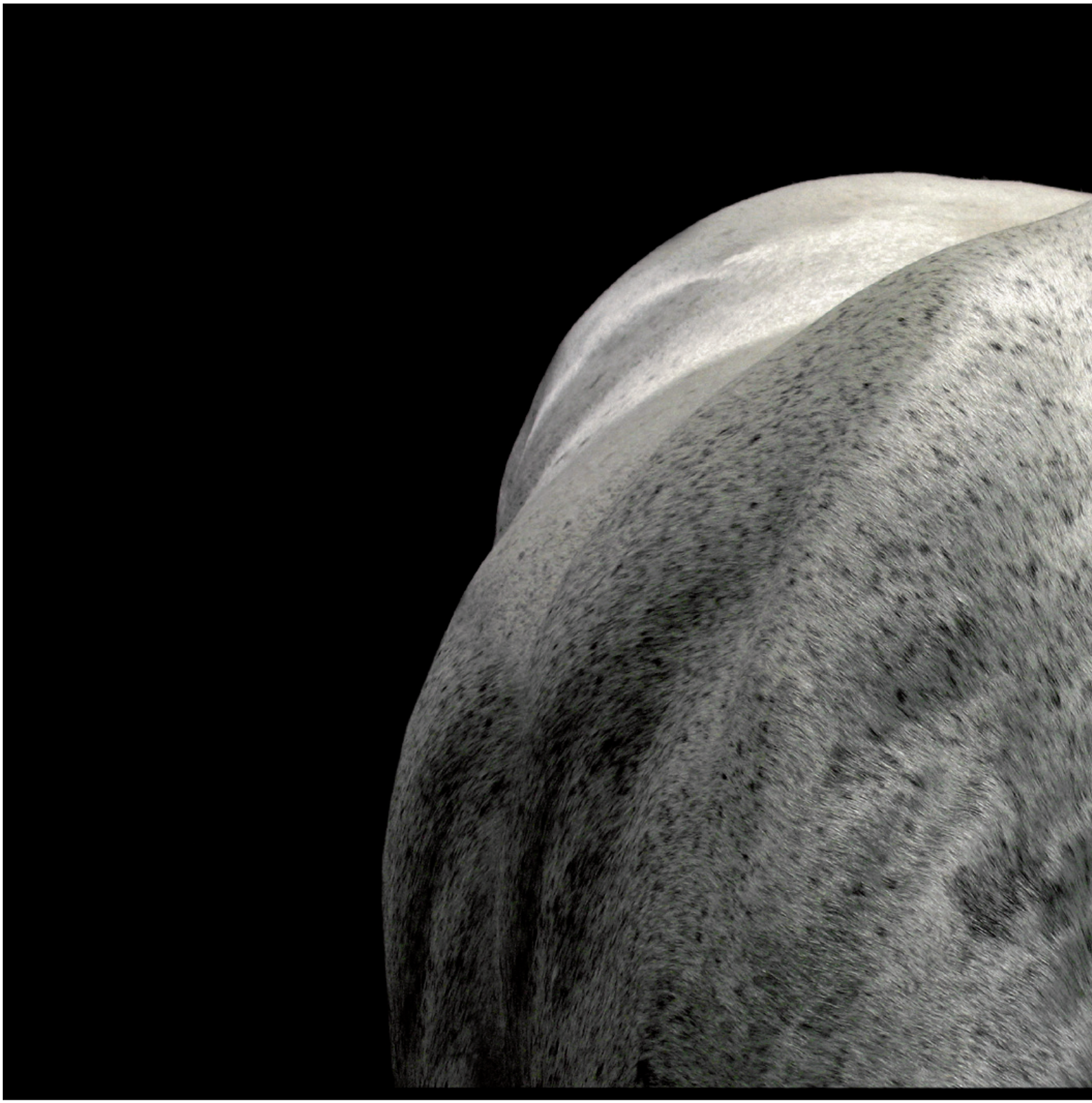
OKO, 1976

sačuvano u obliku dijapozitiva u boji,
format 400 x 200 mm.
arhivirano u obliku dijapozitiva, kopije i digitalnog zapisa;
(A.M.A. ident. br. dp/c 618/76)



BORIKE

AN EYE, 1976
preserved in the form of color slide,
format 400 x 200 mm.
stored in the form of slide, print and digital record;
(A.M.A. ident. no. dp/c 618/76)



BORIKE

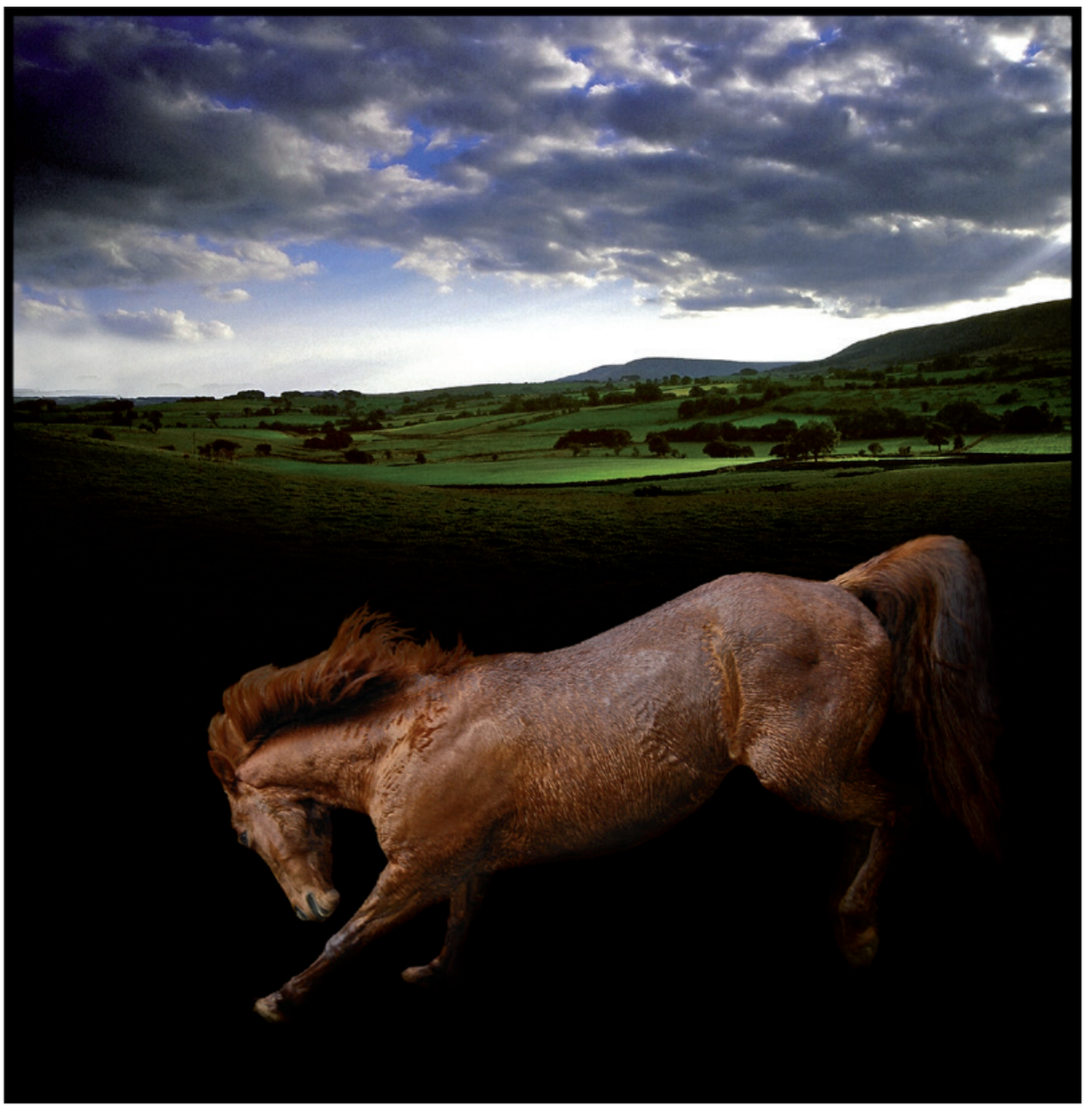
GRIVA, 1976

sačuvano u obliku dijapozitiva u boji,
format 400 x 200 mm.
arhivirano u obliku dijapozitiva, kopije i digitalnog zapisa;
(A.M.A. ident. br. dp/c 632/76)



BORIKE

MANE, 1976
preserved in the form of color slide,
format 400 x 200 mm.
stored in the form of slide, print and digital record;
(A.M.A. ident. no. dp/c 632/76)



BORIKE

KONJ XXIII, 1980

sačuvano u obliku dijapozitiva u boji, format 300 x 300 mm. arhivirano u obliku dijapozitiva, kopije i digitalnog zapisa;

(A.M.A. ident. br. dp/c 465/80)

BORIKE

A HORSE XXIII, 1980

preserved in the form of color slide, format 300 x 300 mm. stored in the form of slide, print and digital record;

(A.M.A. ident. no. dp/c 465/80)



■ BORIKE

STAZE, 1979 (poliptih).

sačuvano u obliku dijapozitiva u boji, format 300 x 300 mm.
arhivirano u obliku dijapozitiva, kopije i digitalnog zapisa;
(A.M.A. ident. br. dp/p 288–292/79)

■ BORIKE

PATHS, 1979 (polyptych)

preserved in the form of color slide, format 300 x 300 mm.
stored in the form of slide, print and digital record;
(A.M.A. ident. no. dp/p 288-292/79)

Na sljedećoj stranici: ■ BORIKE

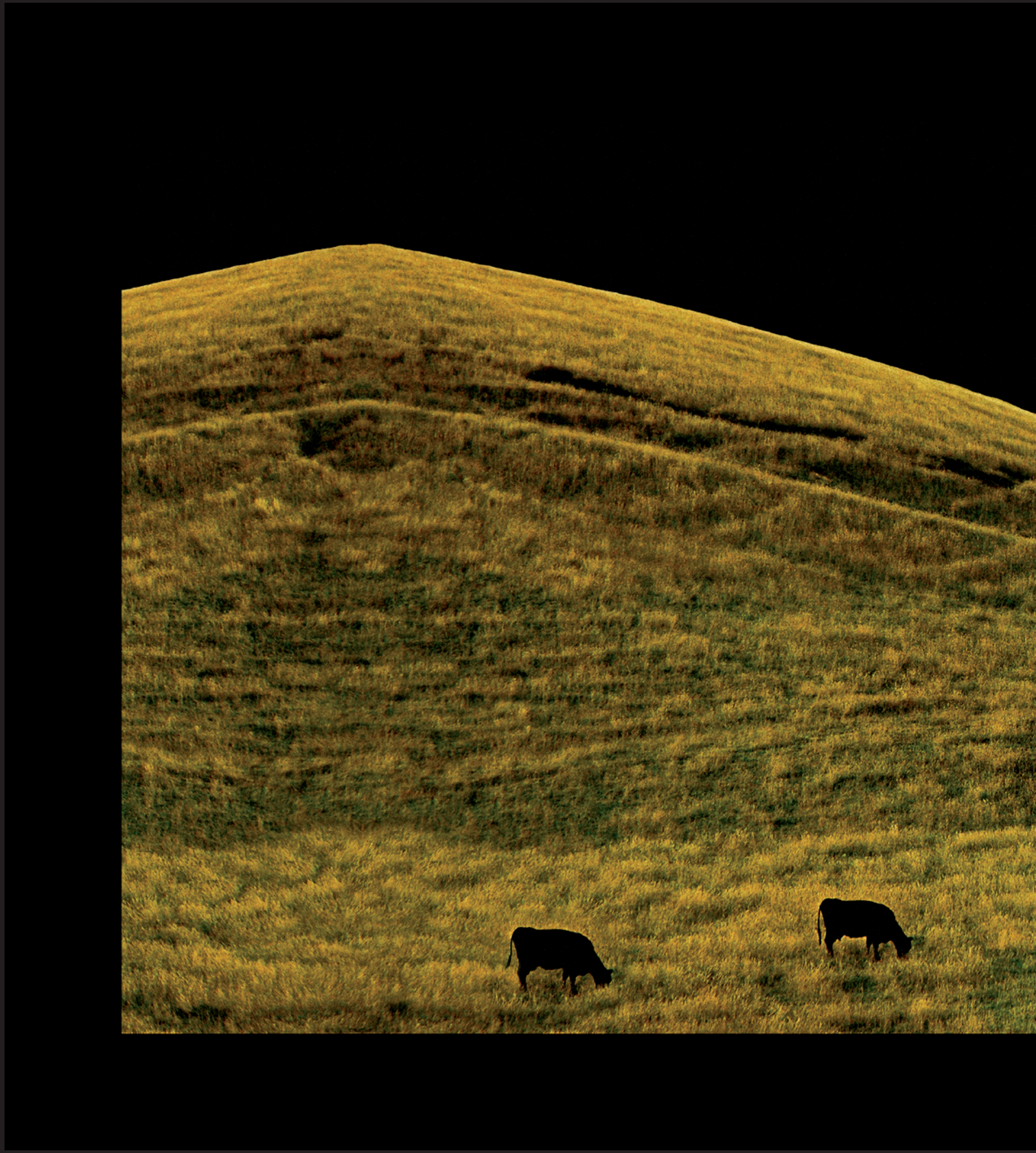
ISPAŠA, 1980

sačuvano u obliku dijapozitiva u boji, format 400x200 mm.
arhivirano u obliku dijapozitiva, kopije i digitalnog zapisa;
(A.M.A. ident. br. dp/c 421/80)

On the previous page: ■ BORIKE

GRAZING, 1980

preserved in the form of color slide, format 400 x 200 mm.
stored in the form of slide, print and digital record;
(A.M.A. ident. no. dp/c 421/80)





Objektivna i subjektivna dokumentarnost – *pejzažna fotografija*

Kada je riječ o ***pejzažnoj fotografiji,*** svojevremeno je legendarni fotograf Ansel Adams izjavio da ona [...] *predstavlja glavni test za fotografa, ali ujedno i njegovo glavno razočarenje*[*111]. Možda razlog za ovakvu konstataciju leži u tematskom i konstruktivnom usmjeravanju prema *čistoj istini* u cilju dosezanja *savršene ljepote.* Kod fiksacije optičke slike, posredstvom fotokemijskog svjetlopisnog postupka stvaralac se koristi specifičnim jezikom za gradnju *ljepote.* Svjetlopisno djelovanje ovdje je shvaćeno kao svjetlopisni otisak sa prilagođenim sjenama, gdje karakteristična linearna i tonalna struktura predstavljaju dio specifičnog autorskog jezika. Raspršeni kružići koji definiraju linearnost, tonalitet, crno-bijelu paletu, karakter upotrijebljenih svjetlosnih efekata... karakteriziraju jezik svjetlopisne kreativnosti sa svojim posebnim estetskim učinkom i pravom na vlastito i zajedničko, u smislu nuđenja promatraču određenih formi kao i specifičnog vida ***ljepote.*** Čista interpretacija odslika iz drugih svjetlopisnih uglova može dovesti do kreativnog djelovanja sa estetskim vrijednostima.

Pejzažna fotografija kao oblik vizualne dokumentarnosti, koja precizno reproducira stvarnost unutar mogućnosti transformativnog postupka, bila je u prednosti u odnosu na starije medije. Krajem 19. i početkom 20. stoljeća javlja se velika potreba za slikovnom porukom. Svi oblici takvih poruka su u procvatu. Ljudi shvataju svjetlopisne zapise kao formu mogućeg stvarnog zapisa života kojim su okruženi. Unutar svjetlopisa, kao mogućeg medija za širenje informacija, pored ostalih, prihvaćaju se i pejzažne karakteristike vremena. Za razliku od takozvane "umjetničke fotografije," *dokumentarno-svjetlopisni pejzaži* Alije M. Akšamije omogućavaju subjektivno nadilaženje stvarnih figurativnih i sadržajnih vrijednosti. Susrećemo se i sa mnogo kompliciranijim situacijama, unutar

*[111] Ansel Adams: ***Landscape photography is the supreme test of the photographer – and often the supreme disappointment.***

Vidi: Ansel Adams; BrainyQuote.com. Xplore Inc, dostupno na: http://www.brainyquote.com/quotes/quotes/a/anseladams141286.htm; preuzeto 12.11.2013.

Ansel Easton Adams (1902-1984), američki fotograf koji se svojim kreativnim djelovanjem borio za zaštitu okoliša. Njegovi su crno-bijeli pejzaži američkog Zapada, a posebno Nacionalnog parka Yosemite, naširoko reproducirani u svim mogućim formama.

Slično pomenutim ***Akšamijinim bilješkama*** za snimanje panorama i veduta gradova, Adams je zajedno s Fredom Archerom, mnogo ranije, razvio ***zonalni sustav*** kao način da se utvrde odgovarajuće ekspozicije i procesi obrade negativa i pozitiva, s ciljem dobijanja odgovarajućeg kontrasta konačnog svjetlopisa. Takav princip rada rezultirao je jasnoćom i dubinom koja karakterizira njegove svjetlopise. On je prvenstveno koristio kamere velikih formata, jer mu je visoka rezolucija pomagala da osigura oštrinu u svojim radovima.

Objective and Subjective Documentality – Landscape Photography

With respect to landscape photography, the legendary photographer Ansel Adams once said that [...] *landscape photography is the supreme test of the photographer - and the supreme disappointment*[*111]. The reason for such a claim may lie in the thematic and constructive focus on the pure truth in order to reach *perfect beauty*. In the case of optic image fixation by means of the photochemical heliographic process, the artist uses a unique language to build *beauty*. The activity of heliographing is here understood as a heliographic print with adjusted shadows, where characteristic linear and tonal structures form part of a unique authorial language. The dispersed circles that define linearity, tonality, black-and-white spectrum, the character of utilized light effects, all characterize the language of heliographic creativity with its special aesthetic effect and right to one's own and shared aesthetics, since they offered, to the observer, particular forms and the distinctive form of *beauty*. Pure interpretation of portrayals from other heliographing angles may lead to creative activity with aesthetic values.

Landscape photography as a form of visual documentality, which accurately reproduces reality within the possibilities of the transformative process, had the advantage over older media. In the late 19th and early 20th century a great need arose for the visual message. All forms of such messages flourished. People understood heliographs as a form of possible real recordings of the life surrounding them. Within heliography as a possible medium for disseminating information, the landscape characteristics of the time were also adopted. As opposed to the so-called "artistic photography", Alija M. Akšamija's *landscape documentary heliographs* allow subjective transcendence of the actual figurative and content values. We also encounter far

[*111] Ansel Adams: *Landscape photography is the supreme test of the photographer – and often the supreme disappointment.*

See: Ansel Adams; BrainyQuote.com. Xplore Inc, taken from: http://www.brainyquote.com/quotes/quotes/a/anseladams141286.html; accessed on 12/11/2013.

Ansel Easton Adams (1902-1984), an American photographer who used his creative activity in the fight for environmental protection. His black-and-white landscape photographs of the American West, especially of the Yosemiet National Park, have been widely reproduced in all kinds of forms.

Similar to the described Akšamija's notes for photographing town panoramas and vedute, Adams, together with Fred Archer, far earlier developed the zone system as a way to determine proper exposure and negative and print processing in order to obtain the proper contrast of the final print. This principle resulted in the clarity and depth characterizing his heliographs. He primarily used large-format cameras, since high resolution helped him to ensure sharpness in his works.

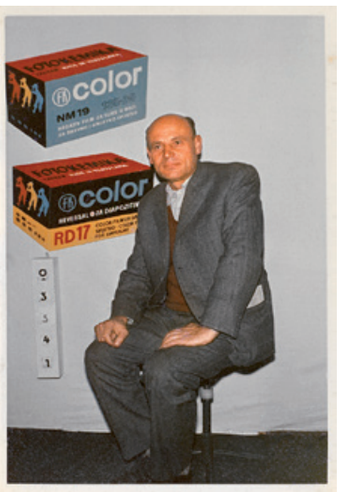
kojih je morao uzeti u obzir više faktora da bi predvidio ***efekate*** koji će se u konačnici pojaviti kao sastavni dio autorske svjetlopisne slike. Međutim, Akšamijin rad nikada se ne zasniva na režiranim scenama. On se bavi previzualiziranjem predodžbi paralelno sa tehničkom vještinom – znanjem. Korištenje filtera, prilikom samog čina bilježenja i odgovarajućih manipulativnih postupaka u toku obrade negativa i pozitiva u laboratoriji to potvrđuju. Njegov samostalni rad u tamnoj komori je dio procesa *previzualizacije* određenih predložaka u odnosu na tehničko znanje, odnosno to je dio specifične karakterizacije autorskog djelovanja u okviru fiksacije optičke slike, a u smislu svjesnog korištenja specifičnih izražajnih sredstava i mogućnosti.

Neki radovi obuhvaćeni ciklusom ***Pejzaž*** *(Zimski pejzaž VIII, Zimski pejzaž XVI, Oplođena zemlja...)* primjeri su posebnog pristupa vizualizaciji informacija i topografskom registriranju. Akšamija istražuje dramatiku i izražajnost promjena vremena i svjetla, ali ovi svjetlopisi ne prestaju biti dokumentarni, deskriptivni. Autor se opredijelio za ono što je specifično i objektivno, bilježeći tragove *ljudske intervencije* u pejzažu i akcentirajući grafizam viđenog.

U drugim radovima *(**Snježna grafika XXII, Snježna grafika XXXIV, Zaleđeni mozaik, Arabeska**...),* susrest ćemo se sa subjektivnim pristupom u smislu uvođenja ***mističnih*** elemenata u pejzaže, poput ugla snimanja, izolacije pojedinih detalja u krajoliku, akcentualizacije linearnog i tonalnog karaktera itd., idući do granica apstraktnog ekspresionizma. Ovakvim autorskim pristupom i poimanjem pejzaža, Akšamija se svrstava među pobornike subjektivno-konceptualnog bilježenja, kod kojeg je prethodno stvorena ideja dominantna, a prizor je u funkciji kreativnog čina. Namjena, pragmatična strana snimljenog, manje je važna.

U okviru ciklusa ***Čari prirode*** Akšamija izolira pojedine detalje u krajoliku (kamen, pijesak, zemlju, blato, snijeg, zamrznutu baru...) kao ekvivalente određenih *stanja.* Teži ka fragmentiranom prikazivanju i pogledu iz nekonvencionalnog ugla. Tako "nagoni" promatrača da upotpuni sliku i prihvati značenje i ulogu tamnog rama na svjetlopisnoj slici. Takvi pejzaži potvrđuju Akšamijin interes za tumačenje svjetlopisa kao vrste subjektivne detekcije raspoloživih podataka. Oni potvrđuju i njegovu preokupaciju objektivnom prirodom svjetlopisa kao ravne površine koja na sebi ima taloge crno-bijelih tonaliteta, iz kojih tumačimo karakter i međusobnu vezu objekata, u stvarnom svijetu.

Akšamija nam usmjerava pažnju prema bogatim kontrastima, bitnim karakteristikama same svjetlosti, naglašavajući konkurentnost oblika. To je vidljivo na zimskim pejzažima koje karakterizira crno-bijela tekstura s aktivnim linijama grafizma, pa preko predstava zaleđene površine vode i ispucane zemlje, koje sugeriraju novu vizualnu vrijednost određenih figurativnosti, do gotovo geometrijski pravilno pripremljenih brazdi za sadnju duhana i aktivnih izohipsi pijeska na obali



TESTNI SNIMAK
na promotivnom štandu
Fotokemike iz Zagreba
– Beogradski sajam 1970

TEST PHOTO
at Zagreb-based Fotokemika's
promotional booth
- Belgrade Fair, 1970



ALIJA M. AKŠAMIJA
na Avali, 1967

ALIJA M. AKŠAMIJA
on Avala, 1967



PORCELANSKO POSUĐE
za pripremu kemijskih otopina do 10 litara iz 50-ih godina

PORCELAIN DISHES
for preparing chemical solutions of up to 10 litres, in the 1950s

more complicated situations, where he had to take into account a few factors in order to predict *effects* that would ultimately appear as a constituent part of the authorial heliograph. However, Akšamija's work is never based on directed scenes. He pre-visualizes images in parallel with his technical skill and knowledge. This is proven by his use of filters during the photographing itself and suitable manipulative processes while processing negatives and positives in the laboratory. His independent work in the darkroom is part of the process of *pre-visualizing* particular samples in relation to his technical knowledge. In other words, it is part of the particular characterization of his authorial activity within the optic image fixation, by the conscious use of distinctive means and possibilities of expression.

Some works included in the cycle Landscape (***Winter Landscape VIII, Winter Landscape XVI, Soil Made Fertile***) are examples of a special approach to the visualization of information and topographic recording. Akšamija researches the dramatics and expressiveness of changes of weather and light; however, these heliographs remain documentary, descriptive. The author opted for what is particular and objective, recording traces of *human intervention* in the landscape and accenting the graphism of the observed.

In other works (***Snow Graphic XXII, Snow Graphic XXXIV, Frozen Mosaic, Arabesque***), we encounter the subjective approach implied in the introduction of mystic elements into landscapes, such as the angle of photographing, isolation of some details in the landscape, accentualization of linear and tonal character, etc., reaching the limits of abstract expressionism. Such an authorial approach and understanding of landscape place Akšamija among the advocates of subjective conceptual recording, where the previously formed idea dominates while the scene serves as the creative action. The purpose, i.e. the pragmatic side of what is photographed, is less important.

In his cycle ***Charms of Nature***, Akšamija isolates individual details in the landscape (stone, sand, earth, mud, snow, frozen puddles) as equivalents of certain states. He strives towards fragmentary representation and a view from an unconventional angle. In this way, he "prompts" the viewer to complement the picture and accept the meaning and role of the dark framework border on the heliograph. Such landscapes confirm Akšamija's interest in interpreting heliography as a kind of subjective detection of available data. They also confirm his preoccupation with the objective nature of heliograph as a flat surface with sediments of black-and-white tonalities, which disclose the character and mutual relations between objects in the real world.

rijeke ili dijagonalno pozicioniranih električnih vodova sa lastama, koje se na njima prikupljaju pred selidbu na jug, sve do vodenih površina koje već stoljećima modeliraju nedokučive strukture kamenitih obala rijeke Drine. Fascinacija "ulovljenih" trenutaka dovodi do toga da objekti gube svoje konkretne osobine i pretvaraju se u skladne odnose oblika i kontrasta. Njegovi radovi zrače poetskom harmonijom i mirom. Kao kreativac koji poznaje i maskimalno koristi mogućnosti koje mu ovaj medij pruža, Akšamija radi s ciljem da svakim novodobijenim rezultatom potvrdi vlastito autorstvo i ponudi novi obrazac *svijetu iskustva.* Svjesno autorsko korištenje mogućnosti ovog medija potvrđuje vrijednost i opravdanost njegovog pristupa.

Bez sumnje, njegovo djelovanje nije zasnovano na "izobličenom" doživljavanju stvarnosti, iako su konačni vizualni rezultati i maštoviti i osmišljeni, te povezuju promatrača na različitim nivoima. U dijalogu s ovim radovima nastaju intimni narativi koji objašnjavaju scene koje vidimo. Na taj način i mi postajemo učesnici ove kreativne avanture.

Za Akšamiju ozbiljan izazov je bio kada promatrač njegovog djela nije vidio ono što je on kao autor želio da postigne.*[112]

Subjektivno-dokumentarni karakter Akšamijinih radova počiva na dubokoj potrebi za samoizražavanjem, za razliku od vizualizacije figurativnih i sadržajnih vrijednosti gdje je riječ o činjeničnom opisu predmeta i prostora. Njegov aktivan pristup u prepoznavanju i isticanju apstraktnih oblika u realnom prizoru, njegova stvaralačka primjena mogućnosti svjetlopisa i svojevrsno mirenje epskih i lirskih akcenata na snimljenim pejzažima, snažno izdvajaju ovog svjetlopisca iz golemog broja onih koji sami sebe, pasivnošću i nedarovitošću, svode na puki dodatak tehničkom pomagalu – fotografskoj kameri.

*[112] ***Vidi:*** Početak izlagačke djelatnosti u okviru djelovanja Foto saveza Jugoslavije u ovoj studiji, str. 260-268.



Mehmed A. Akšamija:
PORTRET OCA I MAJKE II – AKŠAMIJA ALIAS NEPOZNATI HOLIVUDSKI AUTOR, Praha, 1976

Mehmed A. Akšamija:
PORTRAIT OF FATHER AND MOTHER II – AKŠAMIJA'S ALIAS AN UNKNOWN HOLLYWOOD AUTHOR, Prague, 1976

*112 *See:* Beginning of exhibiting within the Photographic Association of Yugoslavia in this study, pp. 261-269.



MODALITETI
laboratorijskih svijetiljki iz 50-ih

TYPES
of laboratory lamps of the 1950s

Akšamija draws our attention to rich contrasts, the essential characteristics of light itself, and thus highlights the competition of shapes. This is prominent in his winter landscapes, characterized by black-and-white texture with active lines of graphism, through representations of the frozen surface of water and cracked earth, which suggest a new visual value to the given figurativeness, all the way to the almost geometrically regular prepared furrows for planting tobacco, and active contours of sand on the river bank, or diagonally positioned electrical lines with swallows gathering on them before their migration to the south, or to water surfaces that have for centuries been moulding the unfathomable structures of the stony banks of the Drina river. This fascination for "captured" moments leads to the objects losing their actual traits and being transformed into harmonious relations of shapes and contrasts. His works radiate poetic harmony and calm. As a creative person who knows and makes the maximum use of the possibilities offered by the medium, Akšamija works with the goal to confirm, with each new result, his own authorship and offer a new pattern to the *world of experience*. This conscious authorial use of the medium possibilities confirms the value and validity of his approach.

Without any doubt, his activities were not based on a "distorted" experience of reality, although the final visual results are both imaginative and well-conceived, and involve the viewer at different levels. Such dialogue with these works leads to intimate narratives that explain the scenes we see. In this way we also become participants in this creative adventure.

A serious challenge for Akšamija was any instance when a viewer of his work failed to see what he as the author wanted to achieve.*112

The subjective documentary character of Akšamija's works rests upon his deep need for self-expression, as opposed to the visualization of figurative and content values which imply the factual description of things and spaces. His active approach in recognizing and emphasizing abstract shapes in a real scene, his creative use of heliographic possibilities and his distinctive reconciliation of epic and lyric accents on the photographed landscapes prominently single this heliographer out from the huge number of those who reduce themselves, with their passivity and lack of gift, to being a mere addition to the technical aid - photographic camera.



PEJZAŽ

ZIMSKI PEJZAŽ VIII, 1966

sačuvano u obliku negativa i pozitiva,
format 400 x 250 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 257/66)

LANDSCAPE

WINTER LANDSCAPE VIII, 1966

preserved in the form of negative
and positive, format 400 x 250 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 257/66)



PEJZAŽ

ZIMSKI PEJZAŽ XVI, 1968

sačuvano u obliku negativa i pozitiva, format 400 x 250 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 189/68)

LANDSCAPE

WINTER LANDSCAPE XVI, 1968

preserved in the form of negative and positive, format 400 x 250 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 189/68)



PEJZAŽ

OPLOĐENA ZEMLJA, 1969

sačuvano u obliku negativa i pozitiva,
format 400 x 200 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 189/69)



■ LANDSCAPE

SOIL MADE FERTILE, 1969
preserved in the form of negative
and positive, format 400 x 200 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 189/69)



PEJZAŽ

VOĆNJAK, 1969

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 211/69)

LANDSCAPE

ORCHARD, 1969

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 211/69)



PEJZAŽ

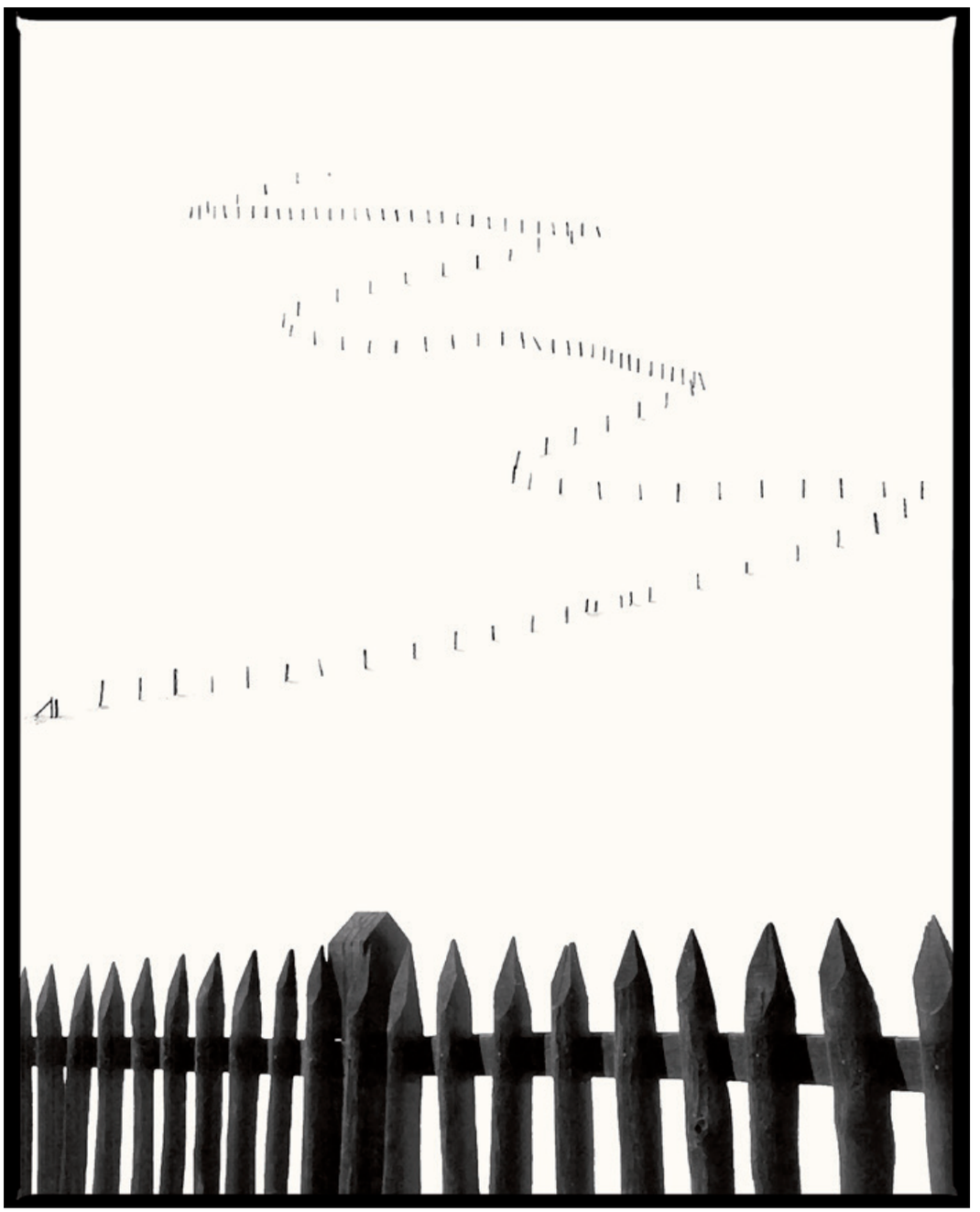
LASTE, 1969

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 142/69)

LANDSCAPE

SWALLOWS, 1969

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 142/69)



PEJZAŽ

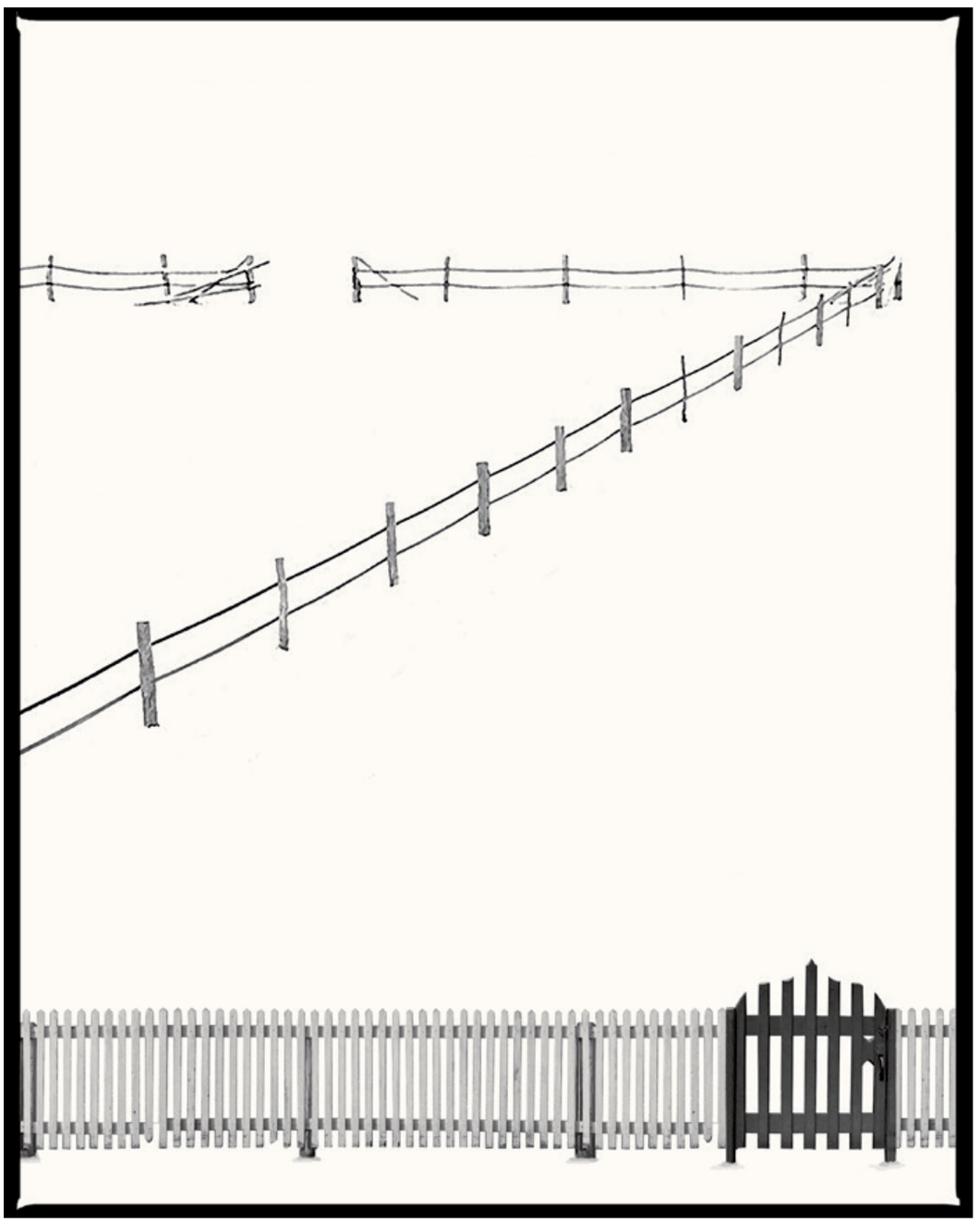
SNJEŽNA GRAFIKA III, 1980

sačuvano u obliku negativa i pozitiva,
format 300 x 370 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 94/80)

LANDSCAPE

SNOW GRAPHIC III, 1980

preserved in the form of negative
and positive, format 300 x 370 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 94/80)



PEJZAŽ

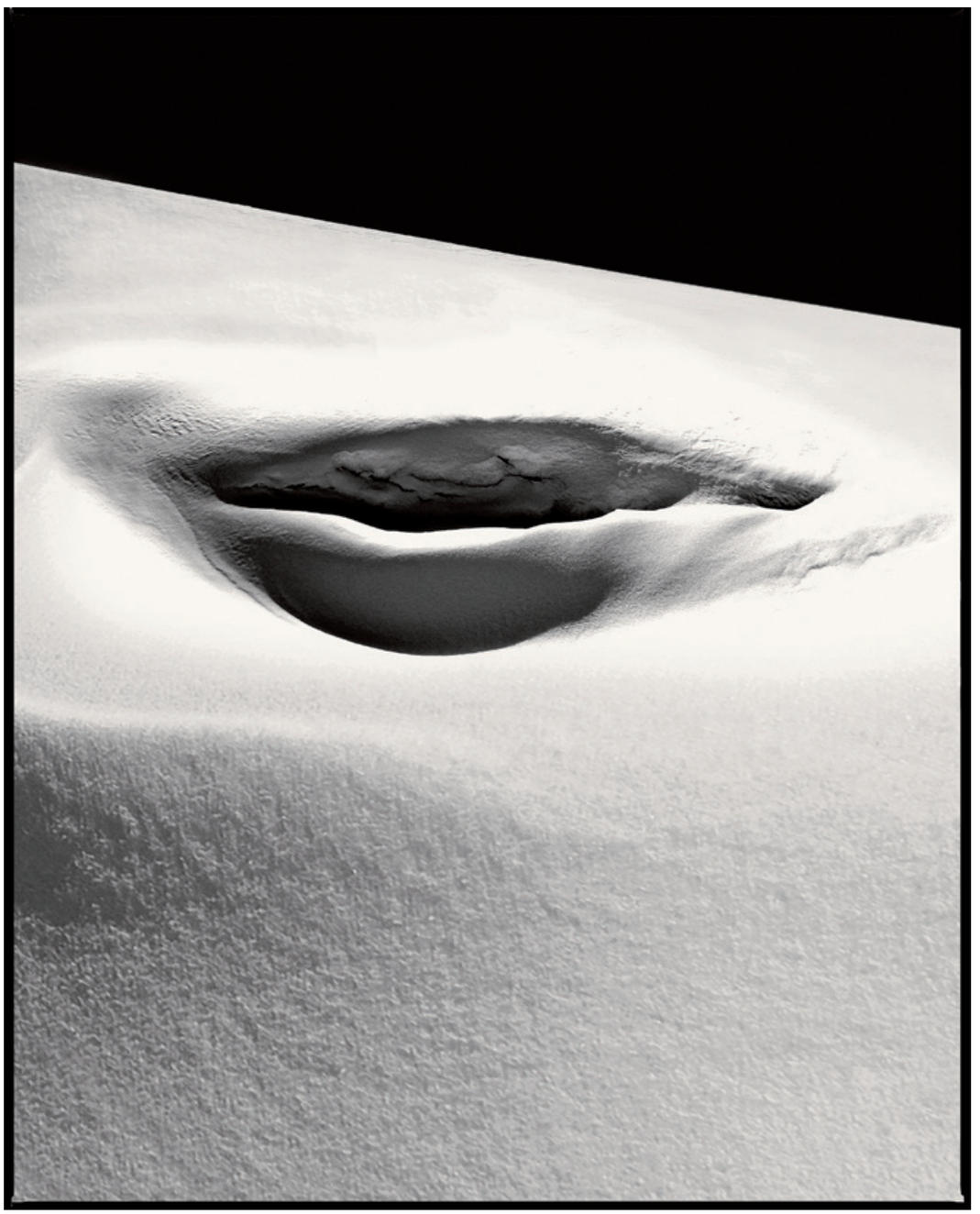
SNJEŽNA GRAFIKA VII, 1980

sačuvano u obliku negativa i pozitiva,
format 300 x 370 mm.
arhivirano u obliku kopije, pozitiva i
digitalnog zapisa;
(A.M.A. ident. br. p/n 111/80)

LANDSCAPE

SNOW GRAPHIC VII, 1980

preserved in the form of negative
and positive, format 300 x 370 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 111/80)



PEJZAŽ

SNJEŽNA GRAFIKA XXII, 1983

sačuvano u obliku negativa i pozitiva,
format 300 x 370 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 76/83)

LANDSCAPE

SNOW GRAPHIC XXII, 1983

preserved in the form of negative
and positive, format 300 x 370 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 76/83)



PEJZAŽ

SNJEŽNA GRAFIKA XXXIV, 1984
sačuvano u obliku negativa i pozitiva, format 300 x 370 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 153/84)

LANDSCAPE

SNOW GRAPHIC XXXIV, 1984
preserved in the form of negative and positive, format 300 x 370 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 153/84)



PEJZAŽ

OBRAĐENA ZEMLJA, 1970

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 101/70)

LANDSCAPE

CULTIVATED LAND, 1970

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 101/70)



PEJZAŽ

NA PLAŽI, 1965

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 195/65)

LANDSCAPE

ON THE BEACH, 1965

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 195/65)



ČARI PRIRODE

ZALEĐENI MOZAIK, 1959

sačuvano u obliku negativa i pozitiva,
format 300 x 400 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 184/59)

CHARMS OF NATURE

FROZEN MOSAIC, 1959

preserved in the form of negative
and positive, format 300 x 400 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 184/59)



ČARI PRIRODE

ARABESKA, 1963

sačuvano u obliku negativa i pozitiva,
format 300 x 400 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 201/63)

CHARMS OF NATURE

ARABESQUE, 1963

preserved in the form of negative
and positive, format 300 x 400 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 201/63)



ČARI PRIRODE

OKAMENJENA SIMFONIJA IV, 1972

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;

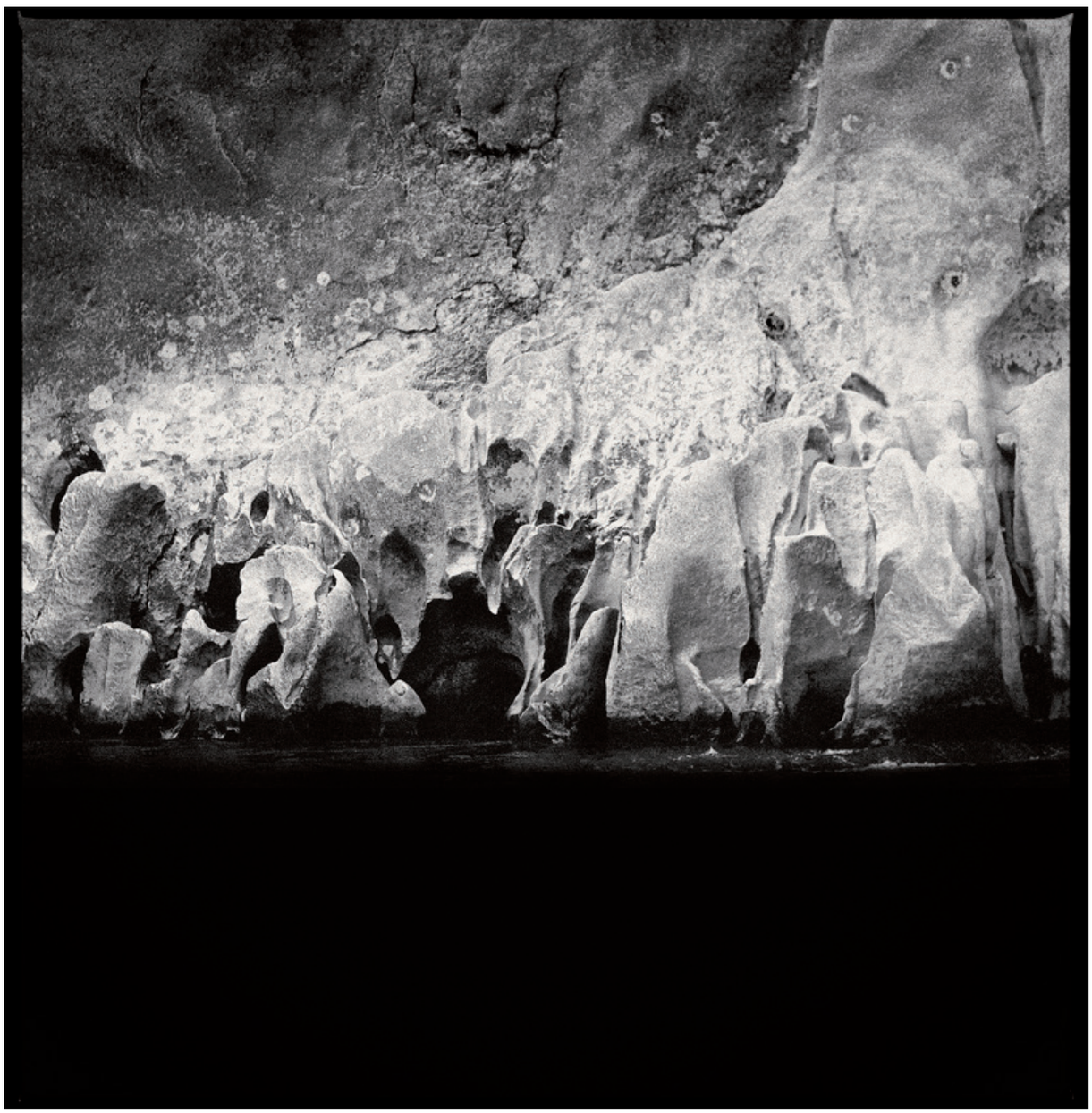
(A.M.A. ident. br. p/n 314/72)

CHARMS OF NATURE

PETRIFIED SYMPHONY IV, 1972

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;

(A.M.A. ident. no. br. p/n 314/72)



ČARI PRIRODE

OKAMENJENA SIMFONIJA II, 1969

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 173/69)

CHARMS OF NATURE

PETRIFIED SYMPHONY II, 1969

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 173/69)





NA PRETHODNOJ STRANICI:

DRINA

VIKEND NA SPLAVU, 1965
sačuvano u obliku negativa i pozitiva, format 400 x 200 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 311/65)

Akšamija u turizmu – Foto savezu – USUF-u

Šezdesetih godina prošlog stoljeća, u tadašnjoj državi, uočena je važnost turizma. Po prirodi stvari, ova djelatnost je tijesno povezana sa intenzivnom i efektnom propagandom. Alija M. Akšamija je prihvatio ovaj izazov. Ponudio je vlastitu vizualizaciju rijeke Drine i višegradske regije Turističkom savezu Bosne i Hercegovine. Njegov prijedlog je prihvaćen, a njegovi radovi odabrani su za postavku tadašnjeg Turističkog saveza Jugoslavije, na svjetskoj izložbi turizma u Montrealu. Nekako uporedo s tim, 1958. godine na Drugom međunarodnom sajmu zanatstva u Beogradu, u čijem okviru je održana i međunarodna izložba fotografije, Akšamija je dobio prvo društveno priznanje za svoj rad, srebrenu medalju sa diplomom. Bio je to iznenađujući uspjeh i velika promjena u njegovom životu. Ime mu je pominjano po svjetskim i domaćim časopisima, a angažirale su ga i neke agencije. Ugled u Višegradu mu je znatno porastao. Više nije bio anoniman ni u Sarajevu i Bosni i Hercegovini, ali, ni u Zagrebu, Ljubljani, Beogradu, Novom Sadu, Titogradu (Podgorici), Prishtini, Skopju, te u brojnim drugim jugoslavenskim mjestima*[113] Započinje i suradnju sa privrednim poduzećima kreirajući i oblikujući njihov propagandni materijal.

Upravo nam ciklusi radova Alije M. Akšamije iz oblasti ***turističke fotografije***[*114], pod nazivom *Drina* i *Splavarenje niz Drinu*, pružaju primjer gdje kreativno djelovanje nastaje kao izraz autorskih vizija, koje su nerijetko predstavljale i važan dokument o ljudskom nemaru. Akšamija je jedan od autora 20. stoljeća koji je, između ostalog, bio i strastveni promicatelj zaštite čovjekove okoline. Dok je njegov glavni fokus bio svjetlopis kao "umjetnost" i istraživanje novog likovnog govora, svjetlopisni radovi iz ove discipline djelovanja podigli su svijest javnosti o ljepoti kanjona rijeke Drine i njenom mogućem korištenju splavarenjem i kajakarenjem, bez narušavanja postojeće prirode.

*113 Anonimnost je potiskivao izlagačkom djelatnošću, u galerijskim prostorima širom Jugoslavije. Nabrojani gradovi su izdvojeni iz evidencije izlagačke djelatnosti Alije M. Akšamije do 1970. godine. Evidencione izlagačke liste uradio je i dostavio Svetozar Popara, predsjednik Foto kluba Sarajevo. Ubrzo zamrzava svoje članstvo u Foto savezu i počinje djelovati u okviru USUFA YU ***(Udruženje samostalnih umetnika fotografije Jugoslavije)*** i EUROPHOT-a, ***(Udruženja europskih profesionalnih fotografa)***. Odmah zatim učlanjuje se u FEP ***(Federation of European Photographers)***.

Ostala mjesta u kojima je izlagao bila su: Banja Luka, Foča, Bugojno, Tuzla, Mostar, Bosanski Brod, Bihać, Trebinje, Doboj, Travnik, Derventa, Maglaj, Banovići, Lukavac, Konjic, Visoko, Slavonski Brod, Borovo, Rijeka, Sisak, Osijek, Karlovac, Split, Varaždin, Zadar, Celje, Maribor, Tržič, Kranj, Svetozarevo (Jagodina), Niš, Titovo Užice (Užice), Kraljevo, Sombor, Kragujevac, Sremska Mitrovica, Novi Sad, Požarevac, Ivangrad (Berane), Bijelo Polje, Herceg Novi, Gevgelija, Kumanovo...

Dopis od 22.08.1970., broj: 214/70.

*114 Alija M. Akšamija je svjetlopisac i fotograf čovjekove sredine, poznat po svjetlopisnim zapisima iz riječnog toka rijeke Drine, splavaranja i kajakarenja niz Drinu, kanjona, bukova, balvanskih pregrada, pejzaža, kao i bosanskih i arapskih konja na ergeli Borike.

Kristalna jasnoća i dubina karakteriziraju njegovo kreativno djelovanje u ovoj oblasti. Prvenstveno je koristio kamere srednjih formata, jer je njihova relativno visoka rezolucija svjetlosnog ispisa detalja pomogla u osiguranju oštrine i karakteristične dubine na njegovim radovima. Ciklusi ***Drina, Splavarenje niz Drinu, Ergela I*** i ***Ergela II*** svjedoče o tome da je imao strast i osjećanje za zaštitu čovjekove okoline. Amerika je na istom polju djelovanja imala poznatog Ansela Adamsa Eastona.

ON THE PREVIOUS PAGE:

■ THE DRINA

WEEKEND ON THE RAFT, 1965
preserved in the form of negative and positive, format 400 x 200 mm. stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 311/65)

Akšamija in tourism - Photo Association - USUF

In the 1960s, the former state realized the importance of tourism. By its nature, this activity is closely related to intensive and effective advertising. Alija M. Akšamija accepted the challenge. He offered his own visualization of the Drina River and Višegrad region to the Tourism Association of Bosnia and Herzegovina. His proposal was accepted, and his works were selected for the stand of then Tourism Association of Yugoslavia at the world tourism exhibition in Montreal. At about the same time, at the 1958 Second International Crafts Fair in Belgrade, which included an international photography exhibition, Akšamija was granted his first social recognition for his work, the silver medal with certificate. It was a surprising success and a great change in his life. His name was mentioned in international and local periodicals, and he was also engaged by some agencies. His reputation in Višegrad increased considerably. He was no longer anonymous either in Sarajevo and Bosnia and Herzegovina or in Zagreb, Ljubljana, Belgrade, Novi Sad, Podgorica (formerly Titograd), Prishtina, Skopje and many other Yugoslav towns.*113 He also started cooperation with other enterprises by creating and shaping their advertising materials.

It is the cycles of Alija M. Akšamija's works in the area of *touristic photography*[*114], entitled *The Drina* and *Rafting Down the Drina* that provide examples of creative activity as the expression of authorial vision, which are often an important document of human negligence. Akšamija is one of the 20th century authors who were, among other things, passionate advocates of environmental protection. Although he was mainly focused on heliography as "art" and on research into new visual expression, heliographs from this discipline raised the public awareness of the beauty of the Drina River canyon and its possible use for rafting and kayaking, without endangering the existing natural surroundings. Unfortunately, due to the lack of social support for its protection and the "higher social interest", the construction of water power plants in Bajina Bašta and Zvornik destroyed all the charm and beauty of the ancient Drina canyons, and rafts and kayaks can no longer sail in the halted lake water as they used to, down the impetuous, dark-green Drina River. We here encounter works that do not serve

*113 He fought against anonymity with exhibiting activity, in galleries across Yugoslavia. The listed cities have been singled out of the records of Alija M. Akšamija's exhibiting activity until 1970. Records of exhibiting activity were prepared and submitted by Svetozar Popara, Head of the Photographic Club of Sarajevo. Akšamija soon suspended his membership in the Photographic Association and began working within the USUF YU (*Association of Independent Photography Artists of Yugoslavia*) and EUROPHOT, (*Association of European Professional Photographers*). He thereupon joined FEP (*Federation of European Photographers*).

Other towns where Akšamija exhibited were: Banja Luka, Foča, Bugojno, Tuzla, Mostar, Bosanski Brod, Bihać, Trebinje, Doboj, Travnik, Derventa, Maglaj, Banovići, Lukavac, Konjic, Visoko, Slavonski Brod, Borovo, Rijeka, Sisak, Osijek, Karlovac, Split, Varaždin, Zadar, Celje, Maribor, Tržič, Kranj, Svetozarevo (Jagodina), Niš, Titovo Užice (Užice), Kraljevo, Sombor, Kragujevac, Sremska Mitrovica, Novi Sad, Požarevac, Ivangrad (Berane), Bijelo Polje, Herceg Novi, Gevgelija, Kumanovo, etc.

A letter of 22/08/1970, number: 214/70.

*114 Alija M. Akšamija is a heliographer and photographer of man's environment, famous for his photographs of the Drina River, rafting and kayaking down the Drina, its canyons, rapids, log dams, landscapes, as well as of Bosnian and Arabian horses in the Borike stud.

His creative activity in this area is characterized by crystal clarity and depth. He primarily used medium-format cameras, since their relatively high resolution of recording details helped him to ensure the sharpness and characteristic depth on his works. Cycles *The Drina, Rafting down the Drina, Stud I* and *Stud II* bear witness to his passion and feeling for environmental protection. His American counterpart in the same area of activity was famous Ansel Adams Easton.

Nažalost, zbog nedostatka društvene potpore za njenu zaštitu i zarad "višeg društvenog interesa", izgradnjom hidrocentrala u Bajinoj Bašti i Zvorniku izgubili su se sve čari i ljepota drevnih drinskih kanjona, a splavovi i kajaci više ne mogu da plove zaustavljenom jezerskom vodom kao nekada po plahovitoj, tamnozelenoj rijeci Drini. Ovdje se susrećemo sa djelima koja ne služe isključivo "umjetnosti" već i *nečem drugom*, a koja nam u velikoj mjeri olakšavaju razotkrivanje odnosa između "umjetnosti" i još ***nečega.*** Možemo reći da su, između ostalih, ova dva njegova ciklusa ustvari pomogla u redefiniranju odnosa između artističkog i društveno angažiranog karaktera djela – u ovom slučaju u oblasti moguće zaštite prirodnog vodotoka rijeke Drine.

Uskoro je pozvan da šalje radove za izložbe Foto saveza Jugoslavije. Pomalo zbunjen i, može se reći, nesiguran u narastajućoj popularnosti, izoliran unutar višegradske čaršije i daleko od aktualnih kretanja i nastojanja, raspitivao se u Sarajevu šta bi valjalo poslati na te izložbe, u tematskom i sadržajnom smislu. Pomogla su mu dvojica prijatelja, Vitomir Stašević i Nikola Marušić – funkcioneri Foto saveza Bosne i Hercegovine*[115]. Iako je bio duboko zahvalan za savjete koje je od njih dobio, te za odabir radova koji je obavio Marušić, nije se mogao osloboditi utiska da su njegovi najkompletniji i najbolji ciklusi radova izostavljeni. Činilo se da njegov pristup kreativnom djelovanju u okviru određenih ciklusa nije bio prihvatljiv. Težište je stavljano na pojedinačne fotografije različitih tematskih usmjerenja, sa klasičnim konvencionalnim kompozicionim rješenjima... Govorili su mu: *To mora biti kolekcija lijepih i uspješnih umjetničkih fotografija...* Mnogo kasnije je shvatio da je Savez više držao do masovnosti, a manje do autorske kreativnosti. Neke Alijine kolege su smatrale da odstupanje od kanona nije društveno prihvatljivo, te da se autentični i nekonvencionalni autori više bave filozofijom nego fotografijom. Razočaran, ipak prihvata da isproba i takvu aktivnost. Jednostavno, rad u ciklusima činio mu se sadržajnijim i kreativnijim, nego rad na *raznovrsnim pojedinačnim fotografijama, sa prigodnim nazivima.* Nažalost, u tim vremenima on nije imao dodira sa aktualnim informacijama i literaturom iz inozemstva. Jugoslavija je bila prilično zatvorena. Informacije koje su dolazile do Beograda, Zagreba, Ljubljane i eventualno Sarajeva, teško su prodirale dalje. Bio je prinuđen da radi po "normativima" Saveza, a razmišlja o onome šta je i kako radio za "sebe i svoju dušu".

Ubrzo su kao priznanja i pohvale za kreativno djelovanje po uzusima Foto saveza, iz zemlje i iz svijeta (Barcelona, San Adrián de Besós, Liége, Niterói, Bruxelles, Praha, Charleroi, Sydney, Barretos, Santes, Basel, Lahore, Bordeaux, Plovdiv, Le Havre, Kutna Hora, Santiago, La Habana, Addis Ababa, Lusaka...)*[116], stigle zlatne, srebrene i bronzane medalje i diplome. Kandidat za Majstora jugoslavenske fotografije (AFIAP) postao je na selektivnom žiriranju u Zagrebu.*[117]

*[115] U tim momentima Nikola Marušić je obnašao dužnost predsjednika, a Vitomir Stašević sekretara Foto saveza Bosne i Hercegovine.

*[116] Navedeni su samo neki od svjetskih galerijskih centara gdje je izlagao Alija M. Akšamija početkom 60-ih i 70-ih godina.

*[117] **AFIAP** – (umjetnik FIAP-a). Dodjeljuje se onim autorima čija je kreativna i tehnička kvaliteta potvrđena sudjelovanjem u nacionalnim salonima, i čija su djela prihvaćana na brojnim međunarodnim izložbama pod pokroviteljstvom **FIAP**-a – ***Fédération Internationale de l'Art Photographique...*** (Međunarodna federacija fotografske umjetnosti).

Žiriranje je obavljeno u Zagrebu 1968. godine, a predsjednik komisijskog žirija bio je prof. Branibor Debeljković iz Beograda.





U SPLITU NA RIVI, 1960 –
Mensur Akšamija,
Munira i Zijad Branković sa Alijom

IN SPLIT ON THE WATERFRONT, 1960 –
Mensur Akšamija,
Munira and Zijad Branković with Alija

NA BUNI KOD MOSTARA, 1961 –
Zijad Branković, Aliefendija Kapidžić,
Emir, Munira i Alija Akšamija

ON THE BUNA NEAR MOSTAR, 1961 –
Zijad Branković, Aliefendija Kapidžić,
Emir, Munira and Alija Akšamija

*115 At the time Nikola Marušić was the President, and Vitomir Stašević the secretary of Photographic Association of Bosnia and Herzegovina.

*116 These are only some of the world galleries where Alija M. Akšamija exhibited in the early 1960s and 1970s.

*117 **AFIAP** – (Artist of FIAP). It is awarded to authors whose creative and technical quality is proven by their participation at national salons, and whose works have been accepted to numerous international exhibitions with the FIAP – *Fédération Internationale de l'Art Photographique* patronage.

The jury sat in Zagreb in 1968, and the Chairman of the Jury was prof. Branibor Debeljković of Belgrade.



ISPRED "NOVOG" ATELJEA
u Višegradu, 1970
– Ulica Maršala Tita br. 64 –
u sredini: kaširana fotografija sa motivima kanjona rijeke Drine, formata 600x100cm

IN FRONT OF THE "NEW" STUDIO
in Višegrad, 1970
–Maršal Tito Street no. 64 –
in the middle: paper-lined photograph with motifs of the DrinaRriver canyon, format 600x100cm.

as "art" only, but as *something else* as well, and that make it a lot easier for us to discover the relationship between "art" and that *something else*. We can say that, among other things, these two cycles actually helped in redefining the relationship between the artistic and socially engaged character of the work - in this case in the area of the possible protection of the natural water flow of the Drina River.

He was soon invited to send his works for exhibitions of the Photographic Association of Yugoslavia. Somewhat confused and, one could say, insecure in his growing popularity, and isolated within the Višegrad *'čaršija'* far from current trends and endeavors, he inquired in Sarajevo as to what should be sent to these exhibitions, in terms of topics and content. He got help from two friends of his, Vitomir Stašević and Nikola Marušić – officials of the Photographic Association of Bosnia and Herzegovina*115. Although he was deeply grateful for the advice they gave him, and for the selection of his works made by Marušić, he could not help feeling that his most complete and best cycles of works were left out. It seemed that his approach to creative activity within some cycles was not acceptable. The focus was on individual photographs on various themes, with classic, conventional compositional solutions. He was told: *It must be a collection of nice and successful artistic photographs*. Much later he realized that the Association was focused on a mass scale rather than on authorial creativity. Some colleagues of Alija believed that departure from recognised canons was not socially acceptable, and that authentic and unconventional authors were more involved in philosophy than in photography. Disappointed, he still agreed to try this kind of activity. Simply, work on cycles seemed to him more meaningful and creative than work on *diverse individual photographs with appropriate names*. At the time, unfortunately, he was not in touch with current information and literature from abroad. Yugoslavia was fairly closed. And information arriving from Belgrade, Zagreb, Ljubljana and possibly Sarajevo hardly reached any further. He was forced to work according to the Association "standards", but he was thinking about what and how to work for "himself and his own soul".

Soon, recognition and commendations for his creative activity within the Photographic Association's rules arrived from throughout his country and the world (Barcelona, San Adrián de Besós, Liége, Niterói, Bruxelles, Praha, Charleroi, Sydney, Barretos, Santes, Basel, Lahore, Bordeaux, Plovdiv, Le Havre, Kutna Hora, Santiago, La Habana, Addis Ababa, Lusaka)*116, in the form of gold, silver and bronze medals and diplomas. He became a candidate for the Master of Yugoslav Photography (AFIAP) upon a jury decision in Zagreb.*117



DRINA

SPLAVAR, 1960

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 89/60)

THE DRINA

A RAFTER, 1960

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 89/60)



DRINA

KANJON DRINE, 1958

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 24/58)

THE DRINA

THE DRINA CANYON, 1958

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 24/58)



DRINA

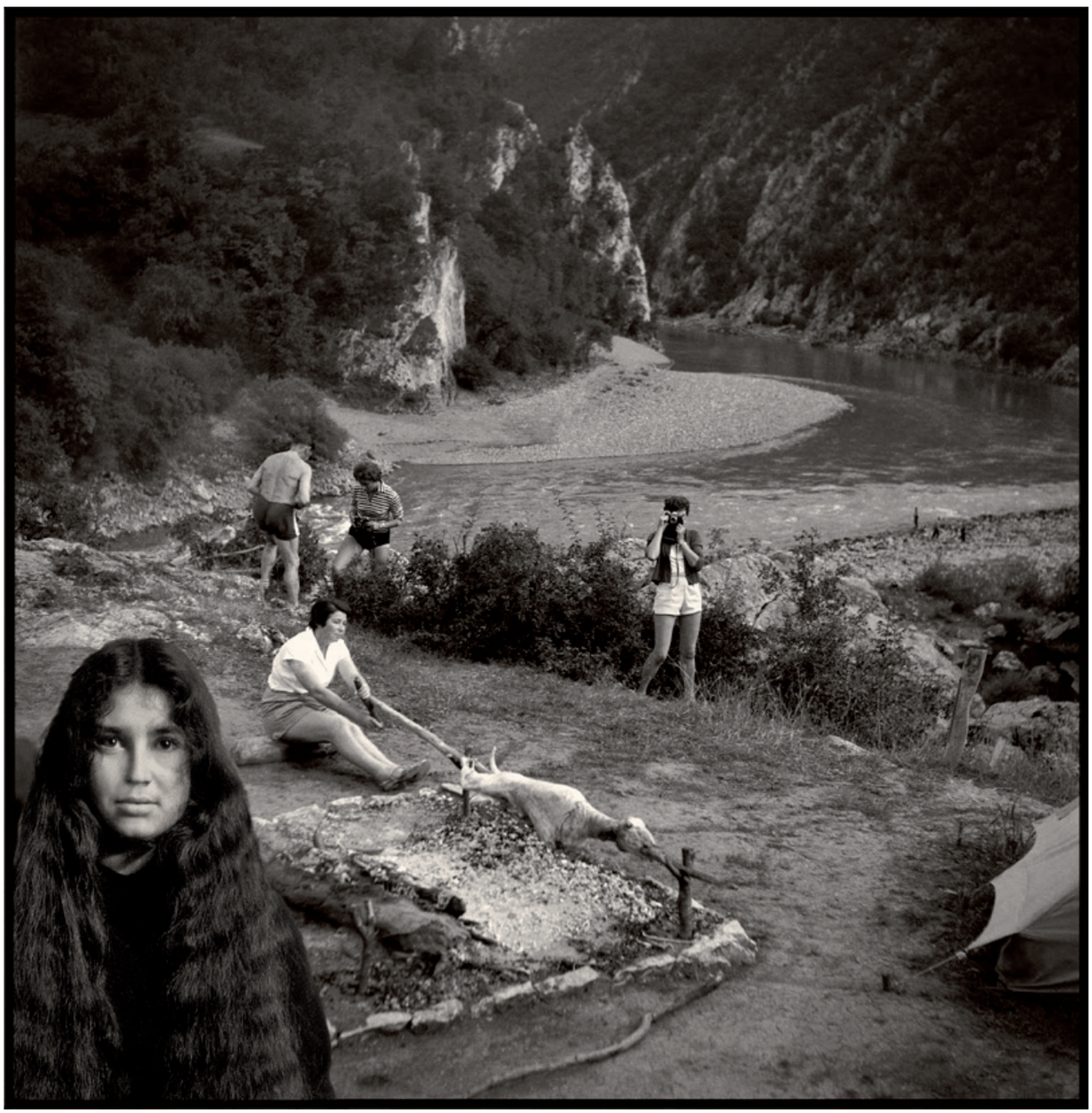
NIZ DRINU, 1959

sačuvano u obliku negativa i pozitiva, format 220 x 400 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 82/59)

THE DRINA

DOWN THE DRINA, 1959

preserved in the form of negative and positive, format 220 x 400 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 82/59)



DRINA

TURISTI, 1964

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 61/64)

THE DRINA

TOURISTS, 1964

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 61/64)

Iako su mu prijala društvena priznanja, Akšamija se osjećao sputanim u okvirima ovakvog angažmana. Tragao je za pravim sagovornicima za svoju koncepciju djelovanja. U to vrijeme, njegove *Šume II* i *Dva turbana* zauzeće počasno mjesto u *Almanahu jugoslavenske fotografije*[*118], o čemu su ga obavijestili Ivo Eterović i Stevan Ristić[*119]. Opća klima nije bila pogodna za stvaralačko nastojanje Alije M. Akšamije. Većina kolega je radila rutinski i proizvodila "konfekciju". Nisu shvatali u čemu je originalnost Akšamijinog rada, *kad su mu snimci* (portreti op.a.), *gotovo nalik na fotografije za ličnu kartu...*

Potkraj šezdesetih godina 20. stoljeća, bio je član žirija s Tošom Dabcem[*120], velikim fotografom iz Zagreba. Razgovarali su o problemima kreativnog djelovanja izvan matice. Između ostalog, Dabac mu je rekao: [...] *dragi Alija samo ti to nastavi raditi, sve će ovo proći, a ciklusi na određenu temu će, po svemu sudeći, jedino ostati. Ja sam radio dosta toga i dobio sam veliki broj nagrada, ali nekako sam siguran da će moji ciklusi 'Bijeda' i 'Život ulice' (1932-1935) ostati najzapaženiji u okviru mog djelovanja, a ni za jednu od tih fotografija nisam dobio niti jednu nagradu Saveza*[*121]. Bio je sretan, stekao je prijatelja i istomišljenika. Govorio je *da je pravi prijatelj onaj pred kim možete iskreno i opušteno govoriti.* Tošo mu je bio i ostao prijatelj, jer je pred njim mogao otvoriti srce.

Zbog stručnosti i artističkog ugleda, Alija M. Akšamija je tada dobio brojne ponude za profesionalni angažman. Već sredinom 60-ih godina 20. stoljeća dobio je ponudu da radi na Vojnomedicinskoj akademiji u Beogradu. Nakon toga, stigla je i ponuda iz Splita sa izvrsnim uvjetima. Pred najveću dilemu bio je stavljen početkom 70-ih godina kada mu je Srednja stručna škola "Branko Lazić" iz Sarajeva ponudila mjesto šefa fotografskog odsjeka. Dogovorio je da jednu školsku godinu u Sarajevu radi od ponedjeljka do petka. Petkom se vraćao u Višegrad i tamo radio do nedjelje. Njegova supruga i sin Mehmed, tada gimnazijalac, obavljali su potrebne svakodnevne poslove u ateljeu. Nadao se da će tokom jednogodišnjeg angažmana pronaći odgovarajući prostor za atelje i tada preseliti sa porodicom u Sarajevo. Uprkos snažnoj želji, upornosti i velikom naporu, nije uspio ostvariti svoje planove, te se krajem 1972. godine vratio u Višegrad u svoj atelje i nastavio tamo gdje se zaustavio godinu dana ranije. Radom u Sarajevu i odnosom učenika prema onome čemu ih je učio nije bio nimalo zadovoljan, ali je nakon tog iskustva čvrsto odlučio da radi na vlastitom usavršavanju.

U želji da dođe do novih saznanja o relevantnom i aktualnom iskustvu iz ove discipline i testira vlastita uvjerenja, 1972/73. akademske godine na preporuku Nikole Radoševića[*122] upisuje studij na *Famous Photographers School*[*123], koji je osnovao Victor Kepler 1961. godine u Westportu, u Sjedinjenim Američkim Državama. U isto vrijeme sina Mehmeda[*124], nakon što je ovaj položio prijemni ispit 1974. godine ispraća na FAMU-AMU (*Filmová a televizní fakulta – Akademie múzických umění – Katedra fotografie* u Prahi, Čehoslovačka Republika).

[*118] ***Vidi: Almanah jugoslovenske fotografije***; Zavod za novinsko-izdavačku i propagandnu delatnost JŽ, Beograd, 1968. (Predgovor: Predrag Gatalica. U izboru fotografija učestvovali: Tošo Dabac, Branibor Debeljković, Mladen Grčević, Miloš Pavlović i Frelih dr. Ivo.);

[*119] Dopis Stevana Ristića u ime Saveznog odbora Foto-kino saveza Jugoslavije; Dopis Ive Eterovića, tada sekretara Saveznog odbora Foto saveza Jugoslavije od 15. 11. 1966. godine, akt broj 55/8-01.

[*120] **Tošo Dabac** (1907-1970), hrvatski fotograf, jedan je od osnivača i glavnih predstavnika tzv. ***zagrebačke škole umjetničke fotografije.*** Nositelj je socijalnog smjera u fotografiji. Snima život ulice, prosjake, ljude iz naroda, sajmišta, procesije i putujuće cirkusante. Slijede ciklusi portreta, folklora, životinja, arhitekture, krajolika i kulturnih spomenika na kojima radi do kraja života. Još od tridesetih godina 20. stoljeća, sudjelovao je na niz izložbi u zemlji i inozemstvu u društvu tada najznamenitijih svjetskih fotografa.

Privatna zbirka s njegovim radovima **("Arhiv Tošo Dabac")** otvorena je u Zagrebu 1980. godine.

[*121] Izjavu Toše Dabca pribilježio Alija M. Akšamija u svoj dnevnik izlagačke djelatnosti, po povratku sa žiriranja iz Zagreba 1969. godine.

[*122] **Nikola Radošević**, poznati fotografski menadžer, fotograf i predavač bio je jedan od onih koji je uložio ogromnu energiju i znanje u osnivanje i dugotrajni rad ***Udruženja samostalnih umetnika fotografije Jugoslavije*** (USUF YU).

[*123] ***Famous Photographers School***, poznata fotografska škola koja je imala i vlastito istureno odjeljenje za jugoistočnu Europu. Školovanje je završio 1976. godine polaganjem internacionalnog majstorskog ispita na Saveznoj stručnoj školi za fotografiju – Bundes Fach Schule für Photographie "Heinz Bindseil" u Hamburgu (Njemačka).

Vidi: http://www.ivas.edu.rs/page3.html; 10.02.2014.

[*124] **Mehmed A. Akšamija** završava studij fotografije u Prahi 1979. godine, (evidencioni broj: FAMU 1221) kao prvi u svojoj generaciji. Radio je kao demonstrator kod prof. Jána Šmoka 1978/79; zatim je izabran za njegovog asistenta 1979/80., unaprijeđen u samostalnog stručnog asistenta 1980/81; 1979/80. godine upisuje i završava postdiplomski studij iz oblasti Teorije fotografije, a iz iste oblasti brani i kandidaturu za doktorat 1981/82; 1983/84. akademske godine počinje predavati na Akademiji likovnih umjetnosti Univerziteta u Sarajevu, na predmetima iz oblasti fotografskog djelovanja, gdje i danas radi u zvanju redovnog profesora. Obnašao je dužnost prodekana i dekana Akademije, kao i šefa odsjeka Grafičkog dizajna i šefa katedre za fotografiju i multimediju.

Vidi: http://www.famu.cz/docs/Absolventi_1951-2005_dle_oboru_updated3.htm; 18.04.2013.

Although social recognition pleased him, Akšamija felt restrained within such an engagement. He searched for proper partners for his concept of activity. At the time, his ***Forests II*** and ***Two Turbans*** were granted an honorary place in *Almanah jugoslavenske fotografije*[*118]; the people who informed him of this were Ivo Eterović and Stevan Ristić[*119]. The general atmosphere was not favourable for Alija M. Akšamija's creative endeavours. Most colleagues were working routinely and producing "ready-mades". They did not understand the originality of Akšamija's work, *since his photos* (i.e. portraits) *almost resemble photographs for identity cards*.

In the late 1960s, he was a member of a jury with Tošo Dabac[*120], a great photographer from Zagreb. They discussed issues of creative activity outside of the mainstream. Among other things, Dabac told him: [...] *dear Alija, just keep on working, all this will pass and only cycles on a theme will remain, time will tell. I have worked a lot and received a huge number of awards, but I am somehow certain that my cycles 'Poverty' and 'Life of the Street' (1932-1935) will remain the most recognized within my activity, although not one of these photographs was given an award by the Association.*[*121]. He was happy, he had found a friend and a person of like mind. He used to say that *a true friend was one with whom you can be relaxed and talk candidly*. Tošo remained his friend, since he could speak frankly with him.

Owing to his expertise and artistic reputation, Alija M. Akšamija received a number of offers for professional engagement at the time. As early as the mid-1960s he got an offer to work at the School of Military Medicine in Belgrade. Somewhat later, an offer with excellent terms arrived from Split. He faced his greatest dilemma in the early 1970s when the Sarajevo-based vocational high school, Branko Lazić, offered him the position of head of the photography department. He agreed to work in Sarajevo from Monday to Friday for an academic year. On Fridays, he would return to Višegrad and work there till Sunday. His wife and son Mehmed, a high-school pupil at the time, were doing the necessary daily jobs in the studio. He hoped that during the year-long engagement, he would find suitable premises for a studio and then move to Sarajevo with his family. Despite his ardent desire, persistence and enormous effort, he did not manage to make his plans come true; in late 1972 he returned to his studio in Višegrad and continued where he had stopped a year before. He was not at all happy with his work in Sarajevo and his pupils' attitude to what he had been teaching them, but this experience made him firmly resolve to work on his own development.

In the 1972/73 academic year, wishing to acquire new knowledge of relevant and current experience in this discipline and test his own beliefs, and on the recommendation of Nikola Radošević[*122], he applied and was admitted to studies at the *Famous Photographers School*[*123], The School was founded by Victor Kepler in Westport, USA, in 1961. At about the same time, he saw off his son Mehmed[*124], who had passed the admission exam in 1974, to FAMU-AMU (Filmová a televizní fakulta – Akademie múzických umění – Katedra fotografie) in Prague, the Czechoslovak Republic.

*[118] ***See: Almanah jugoslovenske fotografije***; Zavod za novinsko-izdavačku i propagandnu delatnost JŽ, Beograd, 1968. (Preface by: Predrag Gatalica. Photographs were selected by: Tošo Dabac, Branibor Debeljković, Mladen Grčević, Miloš Pavlović and Frelih dr. Ivo.)

*[119] A letter by Stevan Ristić on behalf of the Federal Board of Photographic and Cinema Association of Yugoslavia; a letter by Ivo Eterović, the then secretary of the Federal Board of Photographic Association of Yugoslavia of 15/11/1966, document no. 55/8-01.

*[120] **Tošo Dabac** (1907-1970), a Croatian photographer, one of the founders and main representatives of the so-called Zagreb school of artistic photography. He was a pioneer of the social photography. He photographed the life of the street, beggars, common people, fairgrounds, processions and travelling circus artistes. These photographs are followed by cycles of portraits, folk traditions, animals, architecture, landscapes and cultural monuments, which he took until his death. From the 1930s, he participated at a number of exhibitions in the country and abroad, together with the most famous world photographers of the time.

A private collection of his works (*Tošo Dabac's archives*) opened to public in Zagreb in 1980.

*[121] Tošo Dabac's statement was recorded by Alija M. Akšamija in his log of exhibiting activity, after he returned from the jury session in Zagreb in 1969.

*[122] **Nikola Radošević**, a famous photographic manager, photographer and lecturer, was one of those who invested a huge amount of energy and knowledge into the establishment and long-standing activity of the *Association of Independent Artists photography of Yugoslavia* (USUF YU).

*[123] ***Famous Photographers School***, a famous school of photography which had a Branch for South East Europe. He completed his education in 1976, when he passed the exam for international master at the Federal Vocational School of Photography – *Bundes Fach Schule für Photographie* "Heinz Bindseil" in Hamburg (Germany).

See: http://www.ivas.edu.rs/page3.html; accessed on: 10/02/2014

*[124] **Mehmed A. Akšamija** completed his studies in photography in Prague in 1979, (record number: FAMU 1221) as the first in his generation. He worked as a student tutor for prof. Ján Šmok in the 1978/79 academic year; he was then appointed his teaching assistant in the 1979/80 academic year, and promoted into an independent professional assistant in 1980/81; in the 1979/80 academic year he was admitted to the postgraduate studies in the area of Theory of Photography, which he completed and defended his application for doctoral dissertation in the same area in 1981/82; in the 1983/84 academic year he started teaching at the Academy of Fine Arts of University of Sarajevo, in the courses pertaining to photographic activity, where he still works as a full professor. He served as the Academy vice-dean and dean, and the Head of Department of Graphic Design and the Department of Photography and Multimedia.

See: http://www.famu.cz/docs/Absolventi_1951-2005_dle_oboru_updated3.htm; accessed on: 18/04/2013







SLUČAJNI PROLAZNICI II

DVA TURBANA, 1959

sačuvano u obliku negativa i pozitiva, format 295 x 300 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 134/59)

CASUAL PASSERS-BY II

TWO TURBANS, 1959

preserved in the form of negative and positive, format 295 x 300 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 134/59)

Na prethodnoj stranici: PEJZAŽ

ŠUMA II, 1968

sačuvano u obliku negativa i pozitiva,
format 600 x 310 mm.
arhivirano u obliku negativa, kopije i digitalnog zapisa;
(A.M.A. ident. br. p/n 151/68)

On the previous page: LANDSCAPE

FOREST II, 1968

preserved in the form of negative and positive,
format 600 x 310 mm.
stored in the form of negative, print and digital record;
(A.M.A. ident. no. p/n 151/68)



PEJZAŽ

ŠUMA XII, 1972

sačuvano u obliku negativa i pozitiva,
format 295 x 300 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 291/72)

LANDSCAPE

FOREST XII, 1972

preserved in the form of negative
and positive, format 295 x 300 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. p/n 291/72)

Na *Famous Photographers School* Akšamija se susreće sa vodećim američkim autorima iz oblasti svjetlopisnog djelovanja (Richard Avedon, Philippe Halsman, Irving Penn, Bert Stern i Alfred Eisenstaedt). Tada, prvi put, osim knjige Milana Fizija *Fotografija*[*125], časopisa *Foto-kino revija*[*126], i nekoliko knjiga na njemačkom jeziku, konsultuje i aktualnu stručnu literaturu najvišeg profesionalnog nivoa, poput: *Famous Photographers Course: Volume I, II, III, IV, V, VI; Technical Manual (Lessons 1-6, 7-12, 13-18, 19-24).*

Udruženje slobodnih umetnika fotografije Jugoslavije USUF YU[*127] 1976. godine dodjeljuje mu počasnu titulu *Majstor umjetničke fotografije,* a zlatnu medalju "Anastas Jovanović" za svjesno kreativno djelovanje i doprinos razvoju fotografskog medija u Jugoslaviji dobio je 1980. godine. Godine 1993, na prijedlog USUF-a YU, IVAS – International Visual Art Academy dodjeljuje mu visoko priznanje *Excellence de la Fédération Internationale de l'Art Photographique – or IVAS Platine.* Nešto kasnije, 1994. stiže i priznanje: *Exellentia photographie PPofE.*



DIO KATALOŠKE DOKUMENTACIJE, bronzanih, srebrenih i zlatnih plaketa i medalja koje je Akšamija dobio kao nagrade na internacionalnim i nacionalnim izložbama do 70-ih godina prošlog stoljeća

SOME CATALOGUE DOCUMENTS, bronze, silver and gold plaques and medals which Akšamija was awarded at international and national exhibitions by the 1970s

*125 ***Vidi:*** Fizi, Milan: ***Fotografija***; Epoha/Grafički zavod Hrvatske, Zagreb, 1960.

Milan Fizi (1904-1976), pripadao je krugu tzv. zagrebačke škole. Izlaže na izložbama između 1934. i 1952. godine. Od 1948. do 1972. radi kao nastavnik fotografije, optike i filma na Optičkoj školi, Kinematografskom tehnikumu, Obrtnoj školi te Školi primijenjenih umjetnosti. Pisac je brojnih stručnih članaka i knjiga, a objavio je više od 800 naslova, među kojima se ističe knjiga ***Fotografija.***

*126 ***Jugoslavenska foto-kino revija*** – magazin u bivšoj Jugoslaviji, osnovan 1948. godine, posljednji broj je izašao 1985. godine. Nasljednikom ovog magazina može se smatrati ***ReFoto*** iz Beograda (Srbija), osnivača i vlasnika Slobodana Vukadinovića (1996).

*127 ***USUF YU, stručno udruženje jugoslavenskih samostalnih umetnika fotografa,*** sa sjedištem u Beogradu, pod pokroviteljstvom EUROPHOT-a, udruženja europskih profesionalnih fotografa. Uloga USUF-a, između ostalog, bila je u izuzetnoj organizaciji doškolovavanja profesionalnih fotogfrafa. Na samom početku 70-ih godina prošlog stoljeća, zaslugom gospodina Hansa Joachima Ehlersa, USUF-u je dodijeljeno stečeno pravo za obrazovanje po licenci Famous Photographers School, Westport, USA. Osamdesetih godina USUF se usmjerava na obrazovanje i usavršavanje studenata iz istočne Europe iz oblasti vizualnih umjetnosti na Akademiji IVAS gdje surađuju sa Heinzom Bindseilom, Jürgenom Theisom, Wolfgangom Siolom; 2010. godine dolazi do ujedinjenja IVAS-a sa PPofE – ***Association of Independent Professional Photographers of Europe*** i redefiniranja novih mogućnosti za daljnji razvoj školovanja budućih fotografa. Čvrste veze i dobri kontakti ostvareni su i sa WCPP – ***World Council of Professional Photographers.***

At the Famous Photographers School Akšamija met the leading US authors in the area of heliography (Richard Avedon, Philippe Halsman, Irving Penn, Bert Stern and Alfred Eisenstaedt). It was in this period that he read the current professional literature of the highest level, such as *Famous Photographers Course: Volume I, II, III, IV, V, VI; Technical Manual (Lessons 1-6, 7-12, 13-18, 19-24)*, in addition to Milan Fizi's book *Fotografija*[*125], the magazine *Foto-kino revija*[*126], and a few books in German.

In 1976, the Association of Independent Photography Artists of Yugoslavia USUF YU[*127] granted him the honorary title Master of Artistic Photography, and in 1980 he was awarded the gold medal "Anastas Jovanović" for conscious creative activity and contribution to the development of the medium of photography in Yugoslavia. In 1993, upon the proposal by USUF YU, IVAS – the International Visual Art Academy granted him the high-ranking honour, Excellence de la Fédération Internationale de l'Art Photographique – or IVAS Platine. Somewhat later, in 1994, another honour arrived: Exellentia Photographie PPofE.



USPOMENA sa Kongresa fotografa Jugoslavije – Beograd 8.11.1968

A SOUVENIR from the Congress of Photographers of Yugoslavia - Belgrade, 08/11/1968

*125 *See:* Fizi, Milan; ***Fotografija***; Epoha/Grafički zavod Hrvatske, Zagreb, 1960.

Milan Fizi (1904-1976), a member of the circle of the so-called *Zagreb School*. He exhibited at exhibitions in the period between 1934 and 1952. From 1948 to 1972 he worked as a teacher of photography, optics and film at the School of Optics, Cinematography Technical School, School of Crafts, and School of Applied Arts. He was the author of a number of professional papers and books, and published over 800 of them, the most prominent being the book *Fotografija*.

*126 ***Jugoslavenska foto-kino revija*** – a magazine in former Yugoslavia, founded in 1948; the last issue was published in 1985. ***ReFoto*** of Belgrade (Serbia), founded and owned by Slobodan Vukadinović (1996) can be regarded as its successor.

*127 ***USUF YU***, *a professional association of Yugoslav independent artists - photographers*, seated in Belgrade and sponsored by EUROPHOT, an association of European professional photographers. Among other things, USUF performed an important role in the outstanding organization of professional photographers' further education. In the early 1970s, thanks to Mr. Hans Joachim Ehlers, USUF was granted the right to educate pursuant to the licence by Famous Photographers School, Westport, USA. In the 1980s, USUF focused on the education and training of students from East Europe in the area of visual arts, at IVAS Academy, where they cooperated with Heinz Bindseil, Jürgen Theis, Wolfgang Siol; in 2010, IVAS merged with PPofE – *Association of Independent Professional Photographers of Europe* and they redefined possibilities for further development of future photographers' education. They also had strong ties and good contacts with WCPP – *World Council of Professional Photographers.*

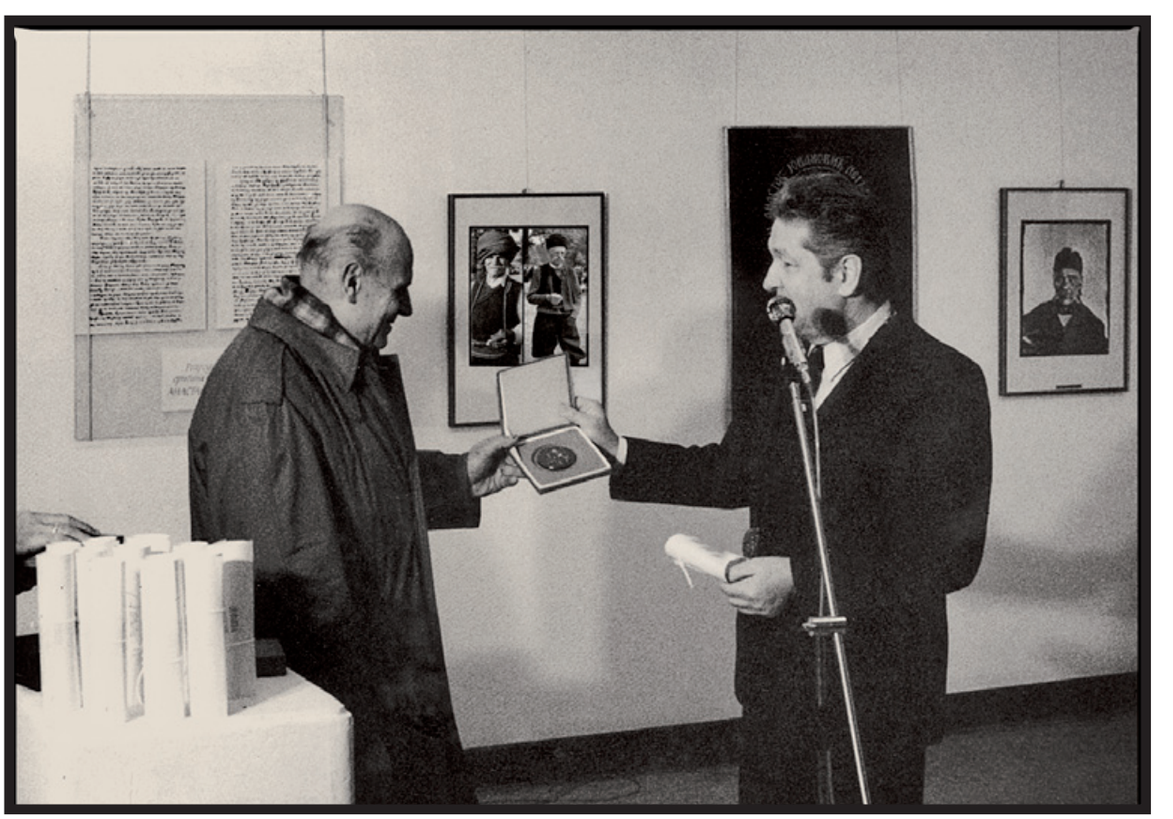
NIKOLA MARUŠIĆ čestita Akšamiji povodom dodjele međunarodnog zvanja AFIAP, Zagreb 20.09.1967 – u pozadini Tošo Dabac i Vidoje Mojsilović.

NIKOLA MARUŠIĆ congratulates Akšamija on the international title AFIAP, Zagreb 20/09/1967 – in the background: Tošo Dabac and Vidoje Mojsilović.



NIKOLA RADOŠEVIĆ uručuje Akšamiji Zlatnu plaketu "Anastasije Jovanović" (dodijeljena 1980) i certifikat internacionalnog majstora "Exellentia photographie PPofE" Sarajevo, Collegium Artisticum, 1984 (Foto: Emir A. Akšamija)

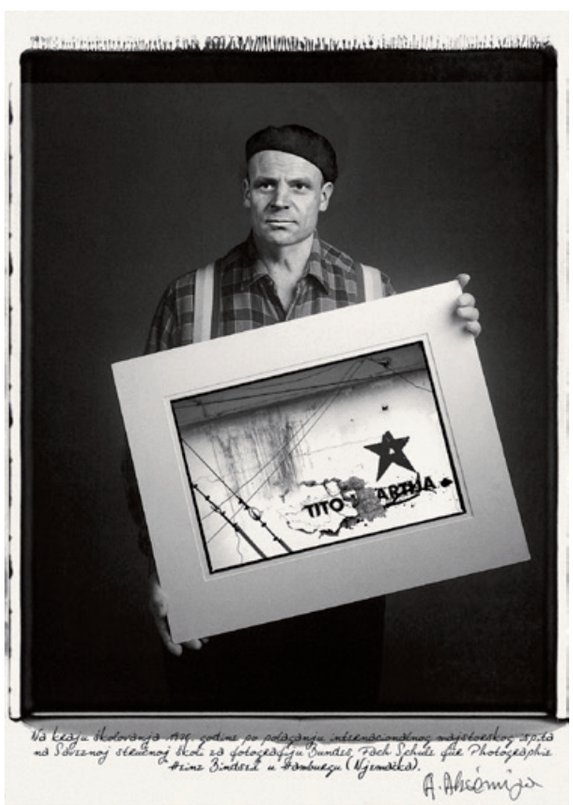
NIKOLA RADOŠEVIĆ presents Akšamija with the Gold Plaque 'Anastasije Jovanović' (awarded in 1980) and the diploma of international master 'Exellentia photographie PPofE' Sarajevo, Collegium Artisticum, 1984 (Photo: Emir A. Akšamija)



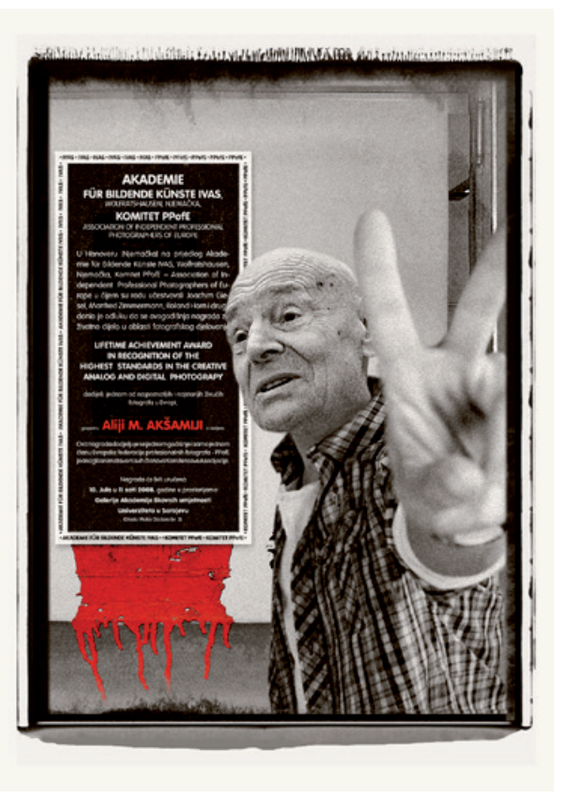


DODJELA ZLATNIKA S LIKOM JOSIPA BROZA TITA
Aliji M. Akšamiji,
Beograd 8.11.1968, na
Kongresu fotografa Jugoslavije
– između ostalih prisutni
Tošo Dabac (desno gore) i
Milorad Jojić - Brko (lijevo)

PRESENTATION OF THE GOLDEN BULLION WITH THE PORTRAYAL OF JOSIP BROZ TITO to Alija M. Akšamija,
Belgrade 8/11/1968,
at the Congress of Yugoslav Photographers - among others, the ceremony was attended by Tošo Dabac (top right) and
Milorad Jojić – Brko (left)



Na kraju školovanja 1976. godine po polaganju internacionalnog majstorskog stručnog ispita na Državnoj školi za fotografiju Bundes Fach Schule für Photographie Prinz Eugenstr. u Frankfurtu (Njemačka).
A. Akšamija



NA KRAJU ŠKOLOVANJA
po polaganju internacionalnog majstorskog ispita, 1976
(Foto: Nikola Radošević)

AT THE END OF EDUCATION
after passing the exam for international master, 1976
(Photo: Nikola Radošević)

PO URUČENJU NAGRADE
(dolje desno)
za životno djelo Nicèphore Niepcè,
Sarajevo, 2008
(Foto: Ammar M. Akšamija)

AFTER THE PRESENTATION OF LIFETIME ACHIEVEMENT AWARD (bottom right)
Nicèphore Niepcè,
Sarajevo, 2008
(Photo: Ammar M. Akšamija)







■ **ALIJA M. AKŠAMIJA** na planini Tari – pogled na rijeku Drinu (1959) – gore lijevo

■ Na splavarenju niz Drinu u društvu sa Vladimirom Dedijerom i Mišom Vučičevićem (1962) – gore desno

■ Delegacija samostalnih zanatlija kod predsjednika S.R. Bosne i Hercegovine Džemala Bijedića (1968) – dolje

■ **ALIJA M. AKŠAMIJA** on the Tara mountain - view of the Drina River (1959) - up left

■ On rafting down the Drina with Vladimir Dedijer and Mišo Vučičević (1962) - up right

■ Delegation of independent artisans in the visit to the President of SR Bosnia and Herzegovina Džemal Bijedić (1968) - bottom



ALIJA M. AKŠAMIJA sa Ratom Dugonjićem na Zelengori (1962) – gore lijevo (Foto: Munira Akšamija)

U šetnji višegradskom ulicom s Jandrićem, Andrićem, općinskim i partijskim rukovodiocima Hilmijom Brankovićem i Borom Grujevićem (1972) – gore desno (Foto: TANJUG)

Prilikom posjete Josipa Broza Tita Višegradu – bašta Hotela Višegrad (1970) – dolje (Foto: Abdulah Kozić)

ALIJA M. AKŠAMIJA with Rato Dugonjić on the Zelengora (1962) - top left (Photo: Munira Akšamija)

Walking along a Višegrad street with Jandrić, Andrić, municipal and party officials Hilmija Branković and Boro Grujević (1972) - top right (Photo: Tanjug)

A visit by Josip Broz Tito to Višegrad - garden of Višegrad Hotel (1970) - bottom (Photo: Abdulah Kozić)



SVEČANA SJEDNICA VISOKOG VIJEĆA PPofE–a povodom promocije Alije M. Akšamije u internacionalnog majstora 'Exellentia photographie PPofE' – Muzej XIV olimpijskih igara u Sarajevu 21.12.1984 (Foto: Emir A. Akšamija)

CEREMONIAL SESSION OF HIGH COUNCIL OF PPofE on the occasion of promoting Alija M. Akšamija to international master 'Exellentia photographie PPofE' - Museum of the 14th Winter Olympic Games in Sarajevo, 21/12/1984 (Photo: Emir A. Akšamija)



PRISUTNI: Prof. dr Sida Marjanović (predsjedavajuća vijeća), Prof. dr Zoran Gluščević (uvodni referat), DgPH Nikola Radošević (opunomoćenik PPofE-a, te članovi: Prof. dr Muhamed Karamehmedović, Prof. Seid Hasanefendić, Prof. Ljubomir Perčinlić, Prof. dr Boško Kućanski, Doc. dr. Mehmed A. Akšamija, akademski slikar Franjo Likar...

PRESENT: Prof. Sida Marjanović, Ph.D. (Chairperson of the Council), Prof. Zoran Gluščević, Ph.D. (keynote speaker), DgPH Nikola Radošević (PPofE commissioner), and members: Prof. Muhamed Karamehmedović, Ph.D, Prof. Seid Hasanefendić, Prof. Ljubomir Perčinlić, Prof. Boško Kućanski, Ph.D, Doc. Mehmed A. Akšamija, Ph.D, academic painter Franjo Likar, etc.



POSTOJNSKA JAMA (SLOVENIJA)

MUNIRA I ALIJA AKŠAMIJA, 1960

sačuvano u obliku negativa i pozitiva,
format 180 x 90 mm.
arhivirano u obliku negativa, kopije i
digitalnog zapisa;
(A.M.A. ident. br. p/n 917/60)



POSTOJNA CAVE (SLOVENIA)

MUNIRA AND ALIJA AKŠAMIJA, 1960

preserved in the form of negative
and positive, format 180 x 90 mm.
stored in the form of negative,
print and digital record;
(A.M.A. ident. no. **p/n 917/60**)

BIOGRAFIJE
CURRICULA VITARUM

ALIJA M. AKŠAMIJA

Sa punoljestvom, a po završenom i dobro izučenom pekarskom zanatu kod oca Mehage (Mehmeda) susreće se i sa prvim svjetlopisnim iskustvom. Naime, 1938. godine kupovinom fotografske kamere u Zagrebu nakon relativno kratke obuke u Sarajevu započeo je Alija M. Akšamija svoj stvaralački put. Prve snimke je uradio u Sušaku-Rijeka i Zagrebu ("Sokolski slet" i "Izgradnja Doma likovnih umjetnosti kralja Petra I Velikog Oslobodiltelja"). Tokom povremenih boravaka u Sarajevu nastao je prvi ciklus "Iz Sarajeva 1938/39" koji se može označiti kao period formuliranja njegovih osnovnih ideja kreativnog djelovanja u ovoj oblasti. Unio je bitne promjene u strukturu svjetlopisnog djela umjesto artificijelnog donoseći autorsko svjedočenje. Svakodnevica sarajevske čaršije, predstavljala je scenu na kojoj je uočavao, bilježio i akcentirao najfinije valere, koji su na gotovom svjetlopisnom djelu dokumentirali, svjedočili i iskazivali ne samo suštinske socijalne i psihološke relacije u tom svijetu, nego su nedvosmisleno ukazivali na svjesno i originalno autorsko djelovanje pri nastanku i oblikovanju tih svjetlopisa. Na samom početku daje važnost *slučajnom prolazniku* i uvodi ga u polje "umjetničkog zanimanja". Pored statičnih formi slučajnih prolaznika istovremeno nailazimo i potvrdu svjesne autorske upotrebe specifičnih izražajnih mogućnosti u okviru ciklusa "Slučajni prolaznici u pokretu (1938/39)". Riječ je o ispitivanju i vizualizaciji pokreta, posredstvom odgovarajućeg načina "zamrzavanja" odabranog aktera koji se kreće na sceni. Na ovaj način Akšamija nadilazi odslik stvarne predmetne vrijednosti, pozivajući promatrače da tumače ponuđeni vizualni doživljaj proizvedenog i da se o njemu izjasne. Bili su to pokušaji promjene svojstva "slike" s ciljem akcentiranja njene subjektivne prirode. U ovom kontekstu, subjektivno kod Alije M. Akšamije znači njegovu spremnost da zanemari tehničke i estetske konvencije takozvane "prave i dobre umjetničke fotografije" i približi se "logičnoj fotografiji" gdje je teško otkriti šta je bio model za određeni svjetlopis, iako je postojao uzročno-posljedičan odnos između onoga što je svjetlopisno zabilježeno i same slike.

Usmjeravajući pažnju prema pojedinim dijelovima grada i njegove okoline, odabirući neuobičajene pozicije i pod različitim svjetlosnim uvjetima, u različita godišnja doba, ovaj autor nam u formi *diptiha* nudi vizualnu sintezu kompoziciono istih, ali različitih sadržajnih pojavnosti panorama i veduta grada Sarajeva. U okviru "Sarajevskog ciklusa 1938/39" želio je pokazati svoje Sarajevo kao jedan vid specifičnog dramatičnog pogleda s izrazitom plastičnošću i dinamičnošću.

U januaru 1940. godine, Alija je bio mobiliziran kao redov vojnik sa službom u Banjoj Luci što je zajedno sa početkom i trajanjem Drugog svjetskog rata prouzrokovalo određeno stanje mirovanja u ovoj oblasti kreativnog djelovanja. U tim teškim vremenima patnje, straha i neizvjesnosti, morao je brinuti o mogućem preživljavanju vlastite porodice u Sarajevu, ali nije zanemario ni svjetlosno bilježenje. Po povratku u Rogaticu u periodu 1946/52. godine započinje rad na ciklusu "Rogatica 1947-1980," te u potpunosti ostvaruje cikluse "Portreti povratnika 1946-1948" i "Slučajne prolaznike I (1948-1952)". Čovjek je u središtu njegove pažnje. Jednom sa mukom i problemima iz kojih traži izlaz, drugi put slavljenički ozbiljan na omladinskoj smotri povodom Dana mladosti, a treći put izravno gledajući u kameru potvrđuje duboko lično viđenje autora. Ovim radovima, autor svjedoči o životu, problemima i proslavama građana Rogatice u danima poslijeratne obnove.

Ipak, odnosi u rodnom gradu, opterećeni surevnjivošću i nezdravim ambicijama, nisu mu odgovarali i on odlazi u Višegrad, gdje mu općinske vlasti krajem 1953. godine omogućavaju otvaranje vlastitog fotografskog ateljea. U njegovom ateljeu za snimanje portreta nalazio se čitav jedan fotografski svemir sačinjen od raznih tehničko-tehnoloških pomagala koji su se mogli nabaviti u tom vremenu. Izvan ateljea sa oduševljenjem je bilježio društvene događaje u gradu, posebice novogodišnje i prvomajske proslave, svadbe, teferiče, vašare, sahrane... svakodnevni život grada njegovih sugrađana i ruralnog stanovništva.

Dokumentarna fotografija iz tog perioda Alije M. Akšamije bilježi određene pojave, stvarajući objektivno ali i subjektivno interpretirano svjedočanstvo o jednom historijskom trenutku na određenom prostoru i sliku ljudi u njihovom autentičnom okruženju. Njegov cilj je da fiksacijom optičke slike ispriča priču unutar određene tematske cjeline, ili da predstavi dokument/zapis nekog događaja. Akšamijini pokušaji

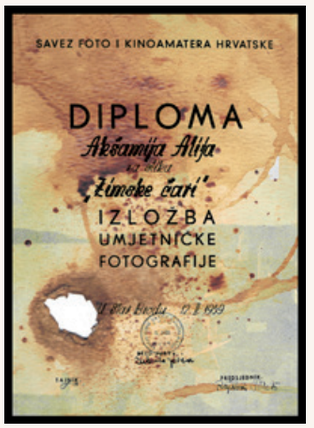


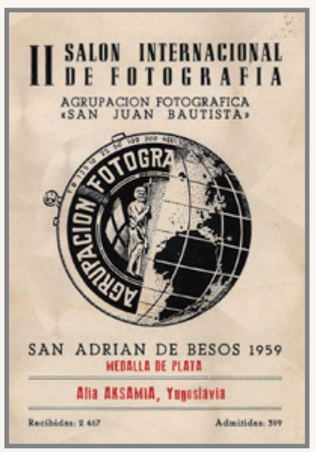




DIPLOMA sa **SREBRENOM MEDALJOM** Odbora za organizaciju I Međunarodnog sajma zanatstva u Beogradu - 26.04 - 5.5.1958

DIPLOMA za fotografiju "Zimske čari" dodijeljena na izložbi umjetničke fotografije Saveza foto i kino amatera Hrvatske u Slavonskom Brodu 12.2.1959





KATALOG sa učešća na XVIII Internacionalnom Salonu umjetničke fotografije u Barceloni (Španjolska) od 13–27.06.1959. Nagrađen Srebrenom medaljom

DIPLOMA o osvojenoj SREBRENOJ MEDALJI na II Internacionalnom Salonu fotografije u San Adrián del Besósu (Španjolska), 5.9.1959

■ **DIPLOMA** with **SILVER MEDAL** of the Board for Organizing the I International Fair of Craftsmanship in Belgrade - 26/04 - 05/05/1958

DIPLOMA for the photograph "Charms of Winter", awarded at the exhibition of artistic photography of the Association of Photo and Film Amateurs of Croatia in Slavonski Brod, 12/02/1959

CATALOGUE from participation at the XVIII International Salon of Artistic Photography in Barcelona (Spain), 13-27/06/1959. Awarded with Silver Medal

CERTIFICATE of the awarded **SILVER MEDAL** at the II International Photography Salon in San Adrián del Besós (Spain), 05/09/1959

ALIJA M. AKŠAMIJA

When he came of age, and after he had finished the thorough training in the baking craft with his father Mehaga (Mehmed), he had his first experience of heliography. Actually, upon the purchase of photographic camera in Zagreb in 1938 and a fairly short training in Sarajevo, Alija M. Akšamija set forth on his creative voyage. He took his first shots in Sušak-Rijeka and in Zagreb ("Sokol rally" and "Construction of the Centre of Fine Arts of King Peter the 1st Great Liberator"). His occasional visits to Sarajevo resulted in the first cycle "From Sarajevo 1938/39", which can be labelled as a period of the formulation of his basic ideas of creative activity in this area. He introduced essential changes in the structure of heliograph; instead of artificial he introduced authorial testimony. The daily life of Sarajevo čaršija was the scene where he perceived, recorded and accented the finest values which, on the finished heliograph, documented, bore witness to and expressed the essential social and psychological relations in this world, and doubtlessly pointed to the conscious and original authorial activity in creating and shaping of these heliographs. In the very beginning, he attached importance to a ***casual passer-by*** and introduced him into the area of "artistic interest". Besides the static forms of casual passers-by, we simultaneously encounter the confirmation of the conscious authorial use of distinctive expressive possibilities in the cycle "Casual Passers-by in Motion (1938-1939)". This cycle involved exploration and vizualization of movements, using the appropriate way of "freezing" the selected subject that moved in the scene. In this way Akšamija transcended the portrayal of the actual subject value and invited viewers to interpret the offered visual experience of the produced and speak their minds about it. These were attempts to change the features of "picture", in order to highlight its subjective nature. In this context, Alija M. Akšamija understood the subjective as his willingness to ignore technical and aesthetic conventions of the so-called "right and good artistic photograph" and come closer to the "logical photograph", where it was difficult to discern what the model for a particular heliograph was, although there was a causal relationship between what was heliographically recorded and the picture itself.

Akšamija directed his attention to individual parts of the city and its surroundings, selected unusual positions and different light conditions, in different seasons, and in this way, in the form of diptych, offered us a visual synthesis of the panoramas and vedute of the city of Sarajevo, using the same compositions but different contents. In "Sarajevo Cycle 1938/39", he wanted to show his Sarajevo as a form of a unique dramatic view with prominent plasticity and dynamics.

In January 1940, Alija was mobilized as a private, to serve in Banja Luka; together with the beginning and duration of World War II, this resulted in a period of certain inactivity in this area of arts. In these difficult times of suffering, fear and uncertainty, he had to ensure the possible survival of his own family in Sarajevo, although he did not neglect heliography. Upon his return to Rogatica, in the period 1946-1952, he began work on the cycle "Rogatica 1947-1980", and completed cycles "Portraits of Returnees 1946-1948" and "Casual Passers-by I (1948-1952)". Man is the focus of his attention: sometimes with pain and problems, looking for a way out of, at other times with celebratory solemnity, such as at the youth rally on the occasion of Youth Day, at still others he looks squarely into the camera and thus confirms the author's personal vision. With these works, the author testifies to life, problems and celebrations of the inhabitants of Rogatica in the days of post-war reconstruction.

However, personal relations in the native town, people burdened with envy and sick ambitions, did not suit him and he moved to Višegrad. Late in 1953, municipal authorities there allowed him to open his own photography studio. His portrait-taking studio hosted an entire photographic universe made up of various technical and technological aids that could be purchased at the time. Outside the studio, he enthusiastically photographed social happenings in the town, particularly New Year's Day and May Day festivitiess, weddings, teferičs, fairs, funerals - manifestations of the daily life of the town, its inhabitants and rural population.

Alija M. Alšamija's *documentary photography* of the time recorded certain phenomena and thus created both objectively and subjectively interpreted testimony to a historical moment in a particular space, and

"hvatanja" – svjetlopisnog bilježenja istinite i subjektivno interpretirane slike, ilustriraju specifičan autorski pristup datoj temi. U ciklusima "Događaji","Slučajni prolaznici II","Djeca","U ime naroda","Natpisi","Izlozi" (1953-1985)... riječ je, nesumnjivo, o svjesnom autorskom djelovanju.

Na radovima iz ovog perioda snažno je prisutan život. Ljudi su dio situacije, uključeni su u zbivanje, ali imaju potrebu da se i osobno ispolje. Slike nisu lako čitljive. U tom smislu Akšamijin opus zahtijeva pažljivu analizu, dugo promatranje i odgonetanje. Jedna od dominanti u njegovom radu je mirnoća pristupa. Ovi njegovi radovi su važan prilog progresiji svjetlopisa prema središtu suvremene fotografske prakse.

U ciklusu "Borike" (1958/80) Akšamija je dosljedan svom pristupu dokumentarnosti u fotografiji. Bez obzira na čudesnu ljepotu Borika, krda bosanskih i arapskih konja, stada ovaca i goveda, on nastoji da proizvede autentični suvremeni dokument uz prisustvo čovjeka, sa takvim vizualnim učinkom svjetlopisa kome neće biti potrebno dodatno objašnjenje.

Pejzažna fotografija kao oblik vizualne dokumentarnosti posredstvom ciklusa "Pejzaž" (1960/85) omogućila je Akšamiji subjektivno nadilaženje stvarnih figurativnih i sadržajnih vrijednosti. U okviru ciklusa "Čari prirode" (1959/75) izolira pojedine detalje u krajoliku kao ekvivalente određenih stanja. Teži ka fragmentiranom prikazivanju i pogledu iz nekonvencionalnog ugla. Usmjeravanjem pažnje prema bogatim kontrastima, bitnim karakteristikama same svjetlosti, naglašava konkurentnost odabranih oblika. Radovi u ovim ciklusima zrače poetskom harmonijom i mirom.

Ciklusi radova Alije M. Akšamije iz oblasti ***turističke fotografije***, pod nazivima "Drina" i "Splavarenje niz Drinu" (1956/68), jesu primjer kreativnog djelovanja na tragu autorskih vizija, koje su nerijetko predstavljale i važan dokument o ljudskom nemaru. Radovi iz ove oblasti djelovanja podigli su svijest javnosti o ljepoti kanjona rijeke Drine i njenom mogućem korištenju splavarenjem i kajakarenjem, bez narušavanja prirodnog ambijenta.

Svjetska prepozantljivost Akšamijinog kreativnog djelovanja postignuta je upravo portretom nobelovca Ive Andrića. Književnik Miljenko Jergović je zapisao: *[...] da je Alija M. Akšamija u životu snimio samo te tri slike, imao bi mjesto u povijesti, te dodao: Nakon što je 1963. Ivo Andrić dobio Nobelovu nagradu za književnost, Akšamija je snimio njegovu najpoznatiju fotografiju, koja će biti reproducirana širom svijeta, u književnim leksikonima, monografijama i društvenim magazinima, i postat će amblematska piščeva slika, jedina na kojoj on – sasvim nesklon ekstrovertnim ceremonijalima i samopredstavljanju – pozira, i po fotografovim uputama gleda mimo objektiva, negdje sa strane, prema čaršiji u kojoj je proveo djetinjstvo. Iza leđa mu je ćuprija Mehmed paše Sokolovića, oko čije je povijesti okupio svoj slavni roman, i koja je, nijema i kamena, postala općenito najznamenitiji lik južnoslavenskih književnosti. Na drugoj slici, snimljenoj istoga dana, iz neznatno promijenjenog rakursa Andrić gleda ravno u kameru. Treću fotografiju, ovoga puta na drugoj obali Drine, Akšamija je snimio devet godina kasnije.* Akšamijin cilj nije bio da postane poznat po portretima Ive Andrića i drugih osoba koje je portretirao, ali su mu ti portreti pomogli da izgradi, usmjeri i, u okviru važećih "društvenih normi," verificira svoju stvaralačku karijeru.

Jednostavnost, neposrednost i iskrenost uvijek su bili njegov kapital. To je izvrsno vidljivo na portretima sugrađana, ostvarenim u okviru ciklusa "Slučajni prolaznici III (1953-1970)". Vjerovao je u jednostavnost pristupa fiksaciji portreta, kao i u jednostavnost opreme za fiksaciju optičke slike. **Jedan portret, jedan snimak**, rezultat je duboko svjesnog autorskog djelovanja Alije M. Akšamije. U tom smislu, jedan portret – jedan snimak je njegov autorski pečat.

Priznavao je, razumijevao i hvalio svoje heroje, a njegov rad je bio prožet specifičnom upotrebom izražajnih sredstava i mogućnosti ove discipline kreativnog djelovanja sa ciljem definiranja vlastitog autorskog rukopisa. Tokom godina artističkog formiranja, Akšamija je ojačao i iskristalizirao moralne vrijednosti, poštujući ljudsko dostojanstvo i odbacujući diskriminaciju po bilo kojoj osnovi. Kako bi prenio određeni identitet, Akšamija je koristio jezik ***slike*** – izražajne i konstruktivne mogućnosti fiksacije optičke slike. Izraz lica, položaj i veličinu tjela, te smjer pogleda portretiranog jasno i dosljedno je prenosio promatraču. To je postizao rasvjetom, načinom kadriranja i uokvirivanja konstantne pozadinske forme (tamnim obrisima filmske emulzije) u odnosu na akcentualnu, čije je lociranje različito. Akšamija naglašava neku drugu priču, koju u datom momentu saznaje podupirući je vlastitom autorizacijom, čineći je razumljivom i čitljivom i u tom sasvim novom ruhu. Likovni historičar Ibrahim Krzović je primijetio kako nam on *[..] prezentira veliku galeriju svjetla bosanskog humaniteta, koji, za razliku od portretne fotografije u svijetu, fotografije spektakla, lica slave i raskoši, nudi izvornu ljudskost, suspregnutu duševnost i ljepotu prije*





DIPLOMA za osvojenu **PRVU NAGRADU** za kolekciju radova na VI Međuuniverzitetskoj izložbi umjetničke fotografije - Beograd, aprila 1960

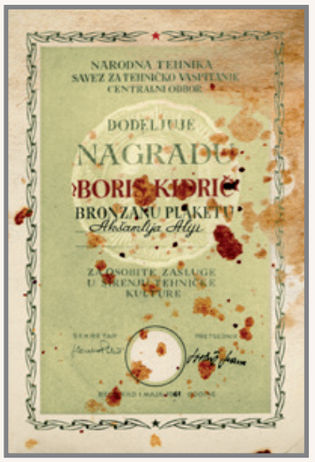
NAGRADA "BORIS KIDRIČ" sa **BRONZANOM PLAKETOM** za osobite zasluge u širenju tehničke kulture dodijeljena od Narodne tehnike Jugoslavije - Beograd, 1.5.1961

KATALOG sa učešća na II Internacionalnom Salonu fotografije u San Adrián del Besósu - Barcelona (Španjolska), 5.9.1959

KATALOG sa učešća na Internacionalnom Salonu kraljevskog foto-kluba Liegeois - Liege (Belgija), 29.8-12.9.1959

FIAP SCIENTIA · ARS · LUMEN

FOTO SAVEZ JUGOSLAVIJE





■ **CERTIFICATE** of the awarded **FIRST PRIZE** for the collection of works at the VI International Exhibition of Artistic Photography, Belgrade, April 1960

PRIZE "**BORIS KIDRIČ**" with **BRONZE PLAQUE** for outstanding merits in spreading the technical culture awarded by the People's Technique of Yugoslavia - Belgrade, 01/05/1961

CATALOGUE from participation at the II International Photography Salon in San Adrián del Besós - Barcelona, (Spain), 05/09/1959

CATALOGUE from participation at the International Salon of royal photo-club Liegeois - Liege (Belgium), 29/08 - 12/09/1959

the image of people in their authentic environment. His aim was to use optic image fixation to tell the story within a particular thematic whole, or to present a document/record of an event. Akšamija's attempts to "capture" - heliograph a true and subjectively interpreted image illustrate a unique authorial approach to a particular theme. His cycles "Events", "Casual Passers-by II", "Children", "In the Name of the People", "Inscriptions", "Shop windows" (1953-1985), etc. are certainly proofs of the conscious authorial activity.

Life is strongly present in the works from this period. People are part of the situation, involved in happenings, but also have a need to be personally displayed. The pictures are not easily readable. In this respect, Akšamija's opus requires a thorough analysis, long observation and deciphering. One of the dominants in his work is the calm approach. These works are an important contribution to the progression of heliography towards the core of contemporary photography practice.

In his cycle "Borike" (1958/80) Akšamija remained consistent to his approach to documentality in photography. Despite the magical beauty of Borike, herds of Bosnian and Arabian horses, of sheep and cattle, he strived to produce the authentic contemporary document with the presence of man, with a visual effect of heliograph that will not need an additional explanation.

Landscape photography as a form of visual documentality, through the "Landscape" (1960/85) cycle, allowed Akšamija to subjectively transcend the actual figurative and contentual values. In the cycle "Charms of Nature" (1959/75), he isolated individual details in the landscape as equivalents of particular states. He strived towards fragmentary presentation and a view from an unconventional angle. By drawing attention to rich contrasts, essential characteristics of light itself, he highlighted the competition between the selected forms. Works in these cycles radiate poetic harmony and calm.

Alija M. Akšamijas cycles in the area of *touristic photography*, entitled "The Drina" and "Rafting down the Drina" (1956/68) are examples of creative activity that follows authorial visions, which were frequently an important document about people's negligence. Works in this area raised public awareness of the beauty of the Drina River canyon and its possible use for rafting and kayaking, without endangering the natural ambience.

Akšamija's creative activity became recognized across the world due to the portrait of Nobel-prize winner Ivo Andrić. Writer Miljenko Jergović wrote: [...] *even if Alija M. Akšamija had taken only the three photos in his entire life, he would have a place in history, and added: After Ivo Andrić got the Nobel prize for literature in 1963, Akšamija took his best known photograph, which would be reproduced across the world, in literature lexicons, monographs and social magazines, and which would become the writer's emblematic picture, the only one where he - who was otherwise very averse to extrovert ceremonials and self-presentations - poses and, according to photographer's instructions, looks past the lens, from a side towards the town where he spent his childhood. Behind his back we see Mehmed-paša Sokolović bridge, the history of which was the basis for his famous novel and which, silent and stony, generally became the most famous "character" of Yugoslav literature. In another picture, taken the same day, though from a somewhat different angle, Andrić looks squarely to the camera. The third photograph, this time on the other bank of the Drina, was taken by Akšamija nine years later.* Akšamija's goal was not to become famous for portraits of Ivo Andrić and other persons he photographed; however, these portraits helped him to build, direct and verify his creative career within the then valid "social norms".

Simplicity, immediacy and candidness were always his assets. It is extremely prominent on the portraits of his fellow - townspeople, created in the cycle "Casual Passers-by III (1953-1970)". He believed in the simple approach to portrait fixation, and in the simple equipment for optic image fixation. One portrait, one shot, is the result of Alija M. Akšamija's profoundly conscious authorial activity. In this sense, one portrait – one shot is his authorial signature.

He recognized, understood and praised his heroes, and his work was permeated with a distinctive use of means and possibilities of expression of this discipline of creative activity, which was aimed at defining his own authorial signature. During years of artistic formation, Akšamija strengthened and crystallized moral values: he respected human dignity and rejected discrimination on any basis. In order to convey a particular identity, Akšamija used the language of picture - expressive and compositional possibilities of optic image fixation. He clearly and consistently communicated the facial expression, position and size of the body, and the direction of the gaze of the portrait subject to the viewer. He achieved this by means of illumination, way of framing, and by putting a frame around the steady background form (with dark outlines of film emulsion) in relation to the accentual form, which was positioned in different ways. Akšamija emphasized another story, which he learned about in the particular moment, and supported it with his

ljepote. Ovdje, kao i u prethodnom ciklusu ("Slučajni prolaznici I") Akšamija se zbog specifičnog načina korištenja konstruktivno-sadržajnih elemenata potvrđuje kao jedan od prvih autora, koji je dugim istraživačkim djelovanjem, definirao vlastiti **minimalizam** u mediju svjetlopisa/fotografije.

Minimalistički pristup Akšamije isključuje direktno komentiranje društva, ali ne isključuje indirektno, emotivno i podsvjesno. Odbacuje naglašene emocije kao princip i bilo kakvu simboliku, sve osim onoga što se može vidjeti u samom djelu, ali akcentira autorsku svijest o rukopisu i temi. ***Portretna fotografija*** obrađena u okviru pomenutih autorskih ciklusa subjektivno je svjedočanstvo ne samo o ljudima i ljudskim grupacijam i njihovom položaju u društvu nego i dragocjen, promišljeno ostvareni svjetlosni zapis, koji predstavlja jedan od pouzdanih ključeva za razumijevanje duha vremena u kome je nastao.

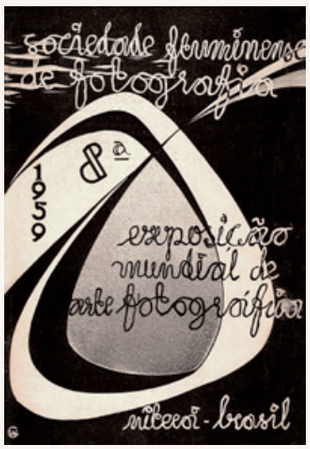
• • • • • • • • • • • • • • • • • •

- Rođen 4. aprila 1919. godine u Rogatici (Bosna i Hercegovina)
- 1938 • kupio fotografski aparat i minimum laboratorijske opreme u Zagrebu (Hrvatska)
- 1938 • uradio prve snimke u Sušaku-Rijeka i Zagrebu *(Sokolski slet i Izgradnja Doma likovnih umjetnosti kralja Petra I Velikog Osloboditelja)*
- 1938/39 • snima *Sarajevski ciklus*, *Slučajne prolaznike u pokretu* i *Panorame i vedute Sarajeva*
- 1940 • mobiliziran kao obaveznik Vojske Kraljevine Jugoslavije
- 1941 • od aprilskog sloma priključuje se antifašističkom pokretu u Drugom svjetskom ratu
- 1941 • **zarobljavaju ga njemačke vojne trupe i interniraju u logor stacioniran u Doboju**. Radeći kao logoraš u pekari na proizvodnji hljeba uspijeva se osloboditi i doći do Sarajeva
- 1943/44 • **snima zatečeno stanje** u Rogatici i Sarajevu
- 1946/52 • započinje rad na ciklusu *Rogatica 1947-1980*, te u potpunosti realizira cikluse *Portreti povratnika 1946-1948* i *Slučajni prolaznici I* (1948-1952)
- 1950 • u Sarajevu **polaže ispite iz fotografske struke**
- 1952 • u Rogatici otvara *Državni atelje za fotografiju*
- 1953 • u Sarajevu **polaže stručni** *Majstorski ispit iz fotografije za samostalno rukovođenje zanatskom radnjom ili radionicom, odnosno da može voditi zanatske poslove u industrijskoj radionici*
- 1953 • otvara vlastiti atelje ***Foto Akšamija*** za portretnu fotografiju u Višegradu
- 1953/70 • radi na ciklusu *Slučajni prolaznici III*
- 1953/85 • radi na ciklusima *Događaji*, *Slučajni prolaznici II*, *Djeca*, *U ime naroda*, *Natpisi*, *Izlozi*...
- 1956 • učlanjuje se u *Foto savez Jugoslavije* posredstvom Foto-kluba Višegrad
- 1956/68 • radi na ciklusima *Drina* i *Splavarenje niz Drinu*
- 1957 • preseljava atelje na novu lokaciju u ulici Maršala Tita br. 64 u Višegradu
- 1958/80 • radi na snimanju ciklusa *Borike*
- 1958 • na *Drugom međunarodnom sajmu zanatstva* u Beogradu, u čijem okviru je održana i međunarodna izložba fotografije, dobio je **prvo društveno priznanje za svoj rad, Srebrenu medalju sa Diplomom**
- 1958 • u okviru selekcije **Turističkog saveza Jugoslavije** izlaže na *Svjetskoj izložbi turizma* u Montrealu (Kanada)
- 1958/70 • **izlaže na Salonima i galerijskim prostorima za fotografiju širom Jugoslavije**: Sarajevo, Banja Luka, Foča, Bugojno, Tuzla, Mostar, Bosanski Brod, Bihać, Trebinje, Doboj, Travnik, Derventa, Maglaj, Banovići, Lukavac, Konjic, Visoko, Višegrad, Zagreb, Slavonski Brod, Borovo, Rijeka, Sisak, Osijek, Karlovac, Split, Varaždin, Zadar, Ljubljana, Celje, Maribor, Tržič, Kranj, Beograd, Svetozarevo (Jagodina), Niš, Titovo Užice (Užice), Kraljevo, Sombor, Kragujevac, Sremska


FOTO-KINO SAVEZ JUGOSLAVIJE

srebrna plaketa

Akšamiji Alji





SREBRENA PLAKETA
za vanredne zasluge u Savezu kao i za zasluge na polju unapređenja fotografije - Sarajevo, 1.4.1961

DIPLOMA za osvojenu **PRVU NAGRADU** na VII Internacionalnom Salonu umjetničke fotografije - Santos (Brazil), 1962

KATALOG VII Svjetske izložbe Fotografskog društva **FLUMINESE** u Niteroiu (Brazil), 1959 - **SREBRENA MEDALJA** za kolekciju fotografija

KATALOG sa učešća na izložbi umjetničke fotografije - Celje (Slovenija), 4.-18.10.1959





SILVER PLAQUE
for outstanding merits in the Association, and merits in the area of improvements in photography - Sarajevo, 01/04/1961

CERTIFICATE of the awarded **FIRST PRIZE** at the VII International Salon of Artistic Photography - Santos (Brazil), 1962

CATALOGUE of the VII World Exhibition of Photographic Society FLUMINESE in Niteroi (Brazil), 1959 -
SILVER MEDAL
for the collection of photographs

CATALOGUE
from participation at the Exhibition of Artistic Photography - Celje (Slovenia), 04 - 18/10/1959

own creativity. In this way he made it intelligible and readable, in completely new attire. Art theoretician Ibrahim Krzović observed that his works represent [...] *a great gallery of the light of Bosnian humanity which, as opposed to the portrait photography in the world, the photography of spectacle, fame and glamour, offers the authentic human quality, sustained emotionality and beauty before beauty.* In this cycle, same as in the previous one ("Casual Passers-by I"), the unique ways of using elements of composition and content confirm that Akšamija is one of the first authors who defined **his own minimalism** in the medium of heliography/photography, during his long-standing research.

Akšamija's minimalistic approach excludes direct comments on society, but does not exclude indirect, emotional and subconscious ones. He rejects pronounced emotions as a principle or any symbolism, everything except from what can be seen in the work itself, but accents the authorial awareness of the signature and theme. *Portrait photography* within the described authorial cycles is a subjective testimony to people, groups of people and their positions in society, as well as precious, thoughtfully created heliography, which is one of reliable keys for understanding the spirit of the time it was created in.

- Born on April 4th, 1919 in Rogatica (Bosnia and Herzegovina)
- 1938 • buys a photographic camera and a minimum of laboratory equipment in Zagreb (Croatia)
- 1938 • takes his first photographs in Sušak-Rijeka and Zagreb (*"Sokol" rally and Construction of the Centre of Fine Arts King Peter I Great Liberator*)
- 1938/39 • photographs *Sarajevo Cycle, Casual Passers-by in Motion* and *Sarajevo Panoramas and Vedute*
- 1940 • mobilized as a soldier of the Army of Kingdom of Yugoslavia
- 1941 • upon April breakdown, joins the antifascist movement in World War II
- 1941 • is captured by the German army and interned in a concentration camp in the town of Doboj. While working in a bakery on bread production, as a prisoner, he manages to break free and reach Sarajevo
- 1943/44 • photographs conditions that he finds in Rogatica and Sarajevo
- 1946/52 • begins working on the cycle *Rogatica 1947-1980*, and completes cycles *Portraits of Returnees 1946-1948* and *Casual Passers-by I* (1948-1952)
- 1950 • in Sarajevo passes exams for qualification in photography
- 1952 • in Rogatica, opens the *State-owned photography studio*
- 1953 • in Sarajevo, passes professional exam for Master of Photography *which allows him to independently run a craft shop or workshop, and to perform craft-related tasks in an industrial workshop*
- 1953 • opens his own studio ***Foto Akšamija*** for portrait photography in Višegrad
- 1953/70 • works on the cycle *Casual Passers-by III*
- 1953/85 • works on the cycles *Events, Casual Passers-by II, Children, In the Name of the People Inscriptions, Shop Windows,* etc
- 1956 • joins the *Photographic Association of Yugoslavia* through Višegrad Photo-club
- 1956/68 • works on the cycles *The Drina* and *Rafting down the Drina*
- 1957 • moves his studio to a new location, in Maršala Tita Street no. 64 in Višegrad
- 1958/80 • works on the cycle Borike
- 1958 • at the *Second International Crafts Fair* in Belgrade, which includes an international exhibition of photography, receives the **first social recognition for his work, Silver Medal with Certificate**
- 1958 • within selection by **Tourism Association of Yugoslavia**, exhibits at the **World Tourism Exhibition in Montreal** (Canada)

Mitrovica, Novi Sad, Požarevac, Titograd (Podgorica), Ivangrad (Berane), Bijelo Polje, Herceg Novi, Skopje, Gevgelija, Kumanovo...

· 1958/70 · **nagrađen je sa 84 zlatne, srebrene, bronzane medalje, diplome, priznanja i pohvale** na nacionalnim i internacionalnim izložbama

** U DALJEM TEKSTU BIT ĆE NAVEDENI SAMO REFERENTNI INTERNACIONALNI I NACIONALNI SALONI NA KOJIMA JE IZLAGAO I EVENTUALNO DOBIO ODREĐENE ZAPAŽENE NAGRADE, A ZA KOJE JE SAČUVANA ODGOVARAJUĆA DOKUMENTACIJA

· 1959 · za fotografiju *Mozaik* dodijeljena mu je **Zlatna plaketa** na *I međuklupskoj izložbi fotografije* u Višegradu

· 1959 · za fotografiju *Splavar na Drini* dodijeljena mu je **Srebrena plaketa** na *Međuklupskoj izložbi fotografije* u Tuzli

· 1959 · za fotografiju *Zimske čari* dodijeljena mu je **Diploma** na *Izložbi umjetničke fotografije Saveza foto i kino amatera Hrvatske* u Slavonskom Brodu

· 1959 · na *XVIII Internacionalnom salonu umjetničke fotografije u Barceloni* (Španjolska) nagrađen je **Srebrenom medaljom**

· 1959 · na *II Internacionalnom salonu fotografije* **u San Adrián del Besósu** (Španjolska) nagrađen je **Srebrenom medaljom**

· 1959 · izlaže na *Internacionalnom salonu kraljevskog foto-kluba Liegeois* – **Liege** (Belgija)

· 1959 · na *VII Svjetskoj izložbe Fotografskog društva Fluminese* u **Niteroiu** (Brasil) nagrađen je **Srebrenom medaljom** za kolekciju fotografija

· 1959/75 · radi na snimanju ciklusa *Čari prirode*

· 1960 · izlaže na *XVIII Internacionalnom salonu Albert I^ER* – **Charleroi** (Belgija)

· 1960/85 · radi na snimanju ciklusa *Pejzaž*

· 1961 · prelazi u članstvo **Foto-kluba Sarajevo**

· 1961 · na *IV Internacionalnoj izložbi fotografije* – **Sydney** (Australija) nagrađen je **Bronzanom medaljom**

· 1961 · *Centralni odbor Narodne tehnike Bosne i Hercegovine* dodijelio mu je nagradu u vidu **Bronzane plakete "Boris Kidrič"** *za popularizaciju fotografske umjetnosti*

· 1961 · *Republički odbor Foto-kino saveza Bosne i Hercegovine* dodijelio mu je **posebno Priznanje** *za vanredne zasluge u Savezu kao i za zasluge na polju unapređenja fotografije*

· 1962 · na *Salao International de Arte Fotografica*, Do Muncipio de Santos, (Brasil), dodijeljena mu je **Prva nagrada Salona sa Diplomom**

· 1962 · na *IV Helsinškoj izložbi fotografske umjetnosti* – **Helsinki** (Finska) nagrađen je **Zlatnom medaljom**

· 1962 · izlaže na *XII Izložbi jugoslovenske fotografije* – Sarajevo

· 1963 · **snima portret nobelovca Ive Andrića** pored ćuprije u Višegradu

· 1964 · izlaže na *VIII Bienalu FIAP-a* – Basel (Švicarska)

· 1964 · izlaže na *XIV Saveznoj izložbi fotografije Jugoslavije* u Zagrebu (Hrvatska)

· 1965 · povodom 20 godina oslobođenja Sarajeva na *Salonu fotografske umjetnosti '6 april'* zajedno sa Tošom Dabcem i Ivom Eterovićem bio je **član umjetničkog žirija**

· 1965 · *Međunarodni bienale fotografije 'Čovjek i more'* iz Zadra dodijelio mu je **Spomenicu uz brončanu medalju** *za izuzetne zasluge za razvoj fotografskog medija*

· 1965 · na *IV Međunarodnom salonu fotografije* – Sarajevo dobio je **drugu nagradu – Srebrenu plaketu** za kolekciju fotografija

· 1965 · izlaže na *Internacionalnom salonu – Addis Ababia* (Etiopija)

· 1965 · na *XI Salonu fotografije* – Beograd (Srbija) za fotografiju *Ergela* dobio je **Diplomu**





SPOMENICA
uz **BRONČANU MEDALJU** dodijeljena na IV Međunarodnom bijenalu fotografije – Zadar (Hrvatska), 1965

DRUGA NAGRADA – SREBRENA PLAKETA za kolekciju fotografija na IV Međunarodnom salonu fotografije – Sarajevo, 1965

KATALOG
sa učešća na
IX Republičkoj izložbi fotografije – Sarajevo,1960

KATALOG
sa učešća na
X Saveznoj izložbi
jugoslavenske fotografije –
Ljubljana (Slovenija), 25.11.–15.12.1960

ZLATNA MEDALJA sa
IV Helsinške izložbe fotografske umjetnosti – Helsinki (Finska), 1962

europhot







TESTIMONIAL
with **BRONZE MEDAL** awarded at the IV International Biennial of Photography - Zadar (Croatia), 1965

SECOND PRIZE – SILVER PLAQUE for collection of photographs at the IV International Photography Salon - Sarajevo, 1965

CATALOGUE
from participation at the IX Republic Photography Exhibition - Sarajevo, 1960

CATALOGUE
from participation at the X Federal Exhibition of Yugoslav Photography - Ljubljana (Slovenia), 25/11 - 15/12/1960

GOLD MEDAL at the IV Helsinki Exhibition of Photographic Art - Helsinki (Finland), 1962

• 1958/70 • **exhibits in salons and galleries of photography across Yugoslavia:** Sarajevo, Banja Luka, Foča, Bugojno, Tuzla, Mostar, Bosanski Brod, Bihać, Trebinje, Doboj, Travnik, Derventa, Maglaj, Banovići, Lukavac, Konjic, Visoko, Višegrad, Zagreb, Slavonski Brod, Borovo, Rijeka, Sisak, Osijek, Karlovac, Split, Varaždin, Zadar, Ljubljana, Celje, Maribor, Tržič, Kranj, Belgrade, Svetozarevo (Jagodina), Niš, Titovo Užice (Užice), Kraljevo, Sombor, Kragujevac, Sremska Mitrovica, Novi Sad, Požarevac, Titograd (Podgorica), Ivangrad (Berane), Bijelo Polje, Herceg Novi, Skopje, Gevgelija, Kumanovo, etc

• 1958/70 • **awarded with 84 gold, silver, bronze medals, certificates, recognitions and commendations** at national and international exhibitions

** FURTHER IN THE TEXT, WE WILL LIST ONLY REFERENTIAL INTERNATIONAL AND NATIONAL SALONS WHERE HE EXHIBITED AND POSSIBLY GOT PROMINENT AWARDS, WHICH THERE IS THE PRESERVED EVIDENCE OF

• 1959 • awarded with **Gold Plaque** at the *1st Inter-club Photography Exhibition* in Višegrad for his photograph *Mosaic*

• 1959 • awarded with **Silver Plaque** at the *Inter-club Photography Exhibition* in Tuzla for his photograph *Rafter on the Drina*

• 1959 • awarded with **Certificate** at the *artistic photography exhibition of the Association of photo and Cinema Amateurs of Croatia* in Slavonski Brod for his photograph *Winter Charms* (Croatia)

• 1959 • at *XVIII International Salon of Artistic Photography in Barcelona* (Spain) awarded with **Silver Medal**

• 1959 • at *II International Photography Salon in San Adrián del Besós* (Spain) awarded with **Silver Medal**

• 1959 • exhibits at *International Salon of Royal Photo-club Liegeois - Liege* (Belgium)

• 1959 • at *VII World Exhibition of Photographic Society Fluminese in Niteroi* (Brasil) awarded with **Silver Medal for a collection of photographs**

• 1959/75 • works on taking photographs for the cycle *Charms of Nature*

• 1960 • exhibits at *XVIII International Salon Albert IER - Charleroi* (Belgium)

• 1960/85 • works on taking photographs for the cycle *Landscape*

• 1961 • switches to membership in **Sarajevo Photo Club**

• 1961 • at *IV International Photography Exhibition - Sydney* (Australia) awarded with **Bronze Medal**

• 1961 • *Central Board of People's Technique of Bosnia and Herzegovina* awards him a prize in the form of **Bronze Plaque** "**Boris Kidrič**" *for popularizing the art of photography*

• 1961 • *Republic Board of Photo-Cinema Association of Bosnia and Herzegovina* awarded him with **Special recognition** *for outstanding contributions to the Association, and contributions in the area of advancing photography*

• 1962 • at *Salao International de Arte Fotografica, Do Muncipio de Santos*, (Brasil), awarded with **First Prize of the Salon** with **Certificate**

• 1962 • at *IV Helsinki Exhibition of Photographic Art - Helsinki* (Finland) awarded with **Gold Medal**

• 1962 • exhibits at *XII Exhibition of Yugoslav Photography* - Sarajevo

• 1963 • **photographs the portrait of Nobel-prize winner Ivo Andrić** by the bridge in Višegrad

• 1964 • exhibits at *VIII Biennial of FIAP - Basel* (Switzerland)

• 1964 • exhibits at *XIV World Exhibition of Yugoslav Photography* in Zagreb (Croatia)

• 1965 • on the occasion of the 20th anniversary of the liberation of Sarajevo, at the *Salon of Photographic Art '6 April'* serves as a **member of artistic jury** together with Tošo Dabac and Ivo Eterović

• 1965 • *International Biennial of Photography 'Man and the sea'* in Zadar awards him the **Testimonial** with **Bronze Medal** *for outstanding merits for the development of photography medium* (Croatia)

• 1965 • at *IV International Photography Salon* - Sarajevo awarded with the **second prize – silver plaque** for a collection of photographs

• 1966 • izlaže na *Međunarodnom salonu fotografije – Hamburg* (Njemačka)

• 1966 • povodom **20 godina rada** *Foto-kino saveza Jugoslavije* dodijeljena mu je **Zlatna plaketa** *za zasluge u višegodišnjoj aktivnosti*

• 1967 • izlaže na *Internacionalnom salonu – Santiago* (Čile)

• 1968 • na *XIV Zagreb Salonu – Zagreb* za fotografiju *Turbani* dodijeljena mu je **Diploma**

• 1968 • u Zagrebu na *nacionalnom selektivnom žiriranju* dobio je zvanje **Kandidat Majstora jugoslavenske fotografije (AFIAP)**

• 1968 • godine u *Almanahu jugoslavenske fotografije* njegova dva rada, *Šume II* i *Dva turbana*, dobila su počasno mjesto

• 1968 • na *I Kongresu profesionalnih fotofilmskih stručnjaka i umetnika Jugoslavije* u Beogradu dodijeljen mu je **Zlatnik sa likom Josipa Broza Tita** za *izvanredne rezultate u profesionalnom fotografskom djelovanju*

• 1968 • izlaže na *Internacionalnom salonu – La Habana* (Kuba)

• 1968 • u Stockholmu (Švedska), na *World Tourism Exhibitions* dodijeljena mu je **prva nagrada za kolekciju turističkih fotografija o temi** *Drina* i *splavarenje niz Drinu*

• 1969 • zajedno sa Tošom Dabcem i Braniborom Debeljkovićem, bio je **član internacionalnog žiriranja** na *Zagreb Salonu*

• 1969 • izlaže na *Internacionalnom salonu – Kutna Hora* (Čehoslovačka)

• 1970 • zamrzava članstvo u **Foto savezu Jugoslavije** i aktivira članstvo u **USUF-u Jugoslavije** – *stručno udruženje jugoslovenskih samostalnih umetnika fotografa*, sa sjedištem u Beogradu, pod pokroviteljstvom **EUROPHOT**-a, *udruženja europskih profesionalnih fotografa*

• 1971 • postao je **počasni član** *Foto saveza Bosne i Hercegovine*

• 1971/72 • radi kao **profesor i šef odsjeka fotografije** na *Srednjoj stručnoj školi 'Branko Lazić'* u Sarajevu

• 1972 • **snima drugi portret Ive Andrića** u Višegradu i postaje **redovni član EUROPHOT**-a

• 1972 • **upisuje studij na** *Famous Photographers School*, Westport (Sjedinjene Američke Države) – Istureno odjeljenje za jugoistočnu Europu

• 1973 • izlaže na *Internacionalnoj izložbi fotografije – Praha* (Čehoslovačka)

• 1974 • izlaže na *Internacionalnoj izložbi fotografije – Bruxelles* (Belgija)

• 1975 • izlaže na *Internacionalnoj izložbi fotografije – Lahore* (Pakistan)

• 1976 • **Konferencija** *Foto-saveza Jugoslavije povodom 30. godišnjice* odalo mu je **Priznanje** *kao izraz zahvalnosti za osvjedočeni dugogodišnji stvaralački rad i doprinos unapređenju fotografije i fotografske organizacije*

• 1976 • **završava školovanje na FPS**-u polaganjem internacionalnog majstorskog ispita na *Saveznoj stručnoj školi za fotografiju – Bundes Fach Schule für Photographie 'Heinz Bindseil'* u Hamburgu (Njemačka)

• 1976 • *Udruženje slobodnih umetnika fotografije Jugoslavije USUF YU* dodjeljuje mu počasnu titulu **Majstor umjetničke fotografije**

• 1976 • izlaže na *Internacionalnoj izložbi fotografije – Bordeaux* (Francuska)

• 1976 • *Konferencija Narodne tehnike – Savez organizacija za tehničku kulturu Jugoslavije* povodom 30. godišnjice djelovanja odala mu je **Priznanje** *za dugogodišnji rad i doprinos razvoju i unapređenju tehničke kulture i proizvodno-tehničkog stvaralaštva i djelatnosti organizacije Narodne tehnike*

• 1976 • *USUF YU* mu je dodijelio titulu **Exellentia jugoslavenske fotografije** za *dugogodišnji rad i izuzetne rezultate koje je postigao na ovom polju i čemu je posvetio cio svoj radni vijek*

• 1976 • izlaže na *Međunarodnom trienalu fotografije 'Čovijek i More'* – Zadar, (Hrvatska)

• 1976 • izlaže na *XXV Jubilarnoj izložbi fotografije – Sarajevo*





■ **DIPLOMA** kao **POHVALA** za fotografiju "Ergela" na XI Salonu fotografije – Beograd (Srbija), 18.10.1965

PRIZNANJE – Zlatna plaketa Foto kino saveza Jugoslavije za zasluge u višegodišnjoj aktivnosti – Beograd, (Srbija), 1966

BRONZANA MEDALJA na IV Internacionalnoj izložbi fotografije – Sydney (Australija), 1961

KATALOG sa učešća na XVIII Internacionalnom salonu Albert I ER – Charleroi (Belgija), 10.-24.4.1960

KATALOG sa učešća na X Salonu fotografske umjetnosti – Barretos (Brazil), 1962

■ **DIPLOMA** as **COMMENDATION** for the photograph "Stud" at the XI Photography Salon - Belgrade (Serbia), 18/10/1965

HONOUR - Golden plaque of Photo and Film Association of Yugoslavia for merits in long-standing activity - Belgrade (Serbia), 1966

BRONZE MEDAL at the IX International Photography Exhibition - Sydney (Australia), 1961

CATALOGUE from participation at the XVIII International Salon Albert I ER – Charleroi (Belgium), 10 – 24/04/1960

CATALOGUE from participation at the X Salon of Photographic Art - Barretos (Brazil), 1962

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- 1965 • exhibits at *International Salon - Addis Ababa* (Ethiopia)
- 1965 • at *XI Photography Salon* - Belgrade (Serbia) awarded a **Certificate** for his photograph *Stud*
- 1966 • exhibits at *International Photography Salon - Hamburg* (Germany)
- 1966 • on the occasion of the 20th anniversary of *Photo-Cinema Association of Yugoslavia* awarded with **Gold Plaque** *for merits during the long-standing activity*
- 1967 • exhibits at *International Salon - Santiago* (Chile)
- 1968 • at *XIV Zagreb Salon* - Zagreb (Croatia) awarded a **Certificate** for his photograph *Turbans*
- 1968 • in Zagreb, at the national selective judging, granted the title of **Candidate for the Master of Yugoslav photography** (AFIAP)
- 1968 • in *Almanac of Yugoslav Photography*, his two photographs, *Forests II* and *Two turbans*, are given the honorary position
- 1968 • at *I Congress of Professional Photo-Cinema Experts and Artists of Yugoslavia* in Belgrade awarded with **Gold Bullion** with **Josip Broz Tito's figure** *for outstanding results in professional photographic activity*
- 1968 • exhibits at *International Salon - La Habana* (Cuba)
- 1968 • in Stockholm (Sweden), at *World Tourism Exhibitions* awarded with the **first prize** *for a collection of touristic photographs* on the theme *The Drina* and *Rafting down the Drina*
- 1969 • together with Tošo Dabac and Branibor Debeljković, serves as **a member of international jury** at *Zagreb Salon* (Croatia)
- 1969 • exhibits at *International Salon - Kutna Hora* (Czechoslovakia)
- 1970 • freezes his membership in *Photographic Association of Yugoslavia* and joins ***USUF of Yugoslavia*** *- a professional association of Yugoslav independent artists - photographers*, seated in Belgrade and sponsored by EUROPHOT, *The Council of Professional Photographers of Europe*
- 1971 • becomes an **honorary member** of *Photographic Association of Bosnia and Herzegovina*
- 1971/72 • works as a **teacher** and **Head** of *Photography Department at Secondary vocational school Branko Lazić'* in Sarajevo
- 1972 • takes the **second portrait of Ivo Andrić** in Višegrad and becomes a **full member of EUROPHOT**
- 1972 • **admitted to studies** at *Famous Photographers School*, Westport (United States of America) – Branch for South East Europe
- 1973 • exhibits at *International Photography Exhibition - Prague* (Czechoslovakia)
- 1974 • exhibits at *International Photography Exhibition - Brussels* (Belgium)
- 1975 • exhibits at *International Photography Exhibition - Lahore* (Pakistan)
- 1976 • *Conference of Photographic Association of Yugoslavia* on the occasion of its 30th anniversary grants him the **Recognition** *as an expression of gratitude for proven long-standing work and contribution to the advancement of photography and photographic organization*
- 1976 • **completes studies at FPS** by passing the **international master's exam** at the *Federal Vocational School of Photography– Bundes Fach Schule für Photographie 'Heinz Bindseil'* in Hamburg (Germany)
- 1976 • *Association of Independent Artists – Photographers of Yugoslavia USUF YU* awards him with the honorary title **Master of Artistic Photography**
- 1976 • exhibits at *International Photography Exhibition - Bordeaux* (France)
- 1976 • *Conference of People's Technique– Federation of organizations of technical culture of Yugoslavia*, on the occasion of their 30th anniversary awards him with the **Recognition** *for long-standing work and contribution to the development and advancement of technical culture and productive and technical creations, and to the activity of the organization People's Technique*
- 1976 • *USUF YU* grants him the title **Exellentia of Yugoslav Photography** *for his long-standing work and outstanding results which he achieved in this area and which he devoted his entire career to*

· 1977 · kao jedan od članova *Potkomiteta EUROPHOT-a za istočnu Europu* **učestvuje na Prvom kongresu fotografa svijeta** u Beogradu (Jugoslavija)

· 1977 · na *Internacionalnoj izložbi fotografije - Lusaka* (Zambija) nagrađen je **Srebrenom medaljom**

· 1978 · *Organizacioni komitet XIV zimskih olimpijskih igara* u Sarajevu koristi njegove fotografije u vidu propagandnog materijala za dobijanje Zimskih olimpijskih igara 'ZOI 84'

· 1978 · Odbor kulturne manifestacije posvećene uspomeni na Ivu Andrića ***Višegradska staza***, dodijelio mu je **Priznanje** *u znak zahvalnosti za očuvanje lika i djela Ive Andrića*

· 1978 · *Turistički savez Bosne i Hercegovine* dodijelio mu je **Povelju** u *znak priznanja i zahvalnosti za višegodišnji uspješan rad i doprinos razvoju turizma u SR BiH*

· 1979 · izlaže na *Jubilarnoj izložbi fotografije - Plovdiv* (Bugarska)

· 1980 · dobio je **Zlatnu medalju *'Anastas Jovanović'*** za *svjesno kreativno djelovanje i doprinos razvoju fotografskog medija u Jugoslaviji*

· 1982 · *Konferencija Foto saveza Bosne i Hercegovine* dodijelila mu je **Zlatnik sa likom druga Tita** za *50 primljenih radova na republičkim izložbama fotografije i smotrama dijapozitiva u Bosni i Hercegovini*

· 1984 · od *PPofE – USUF-a*, *Asocijacije neovisnih fotografa za jugoistočnu Europu* dobija titulu **Exellentia photographie PPofE**

· 1985 · ***pridruženi član WSPP*** – *World Council of Professional Photographers of South Eastern Europe - USUF*

· 1986 · *USUF YU* i *EUROPHOT* dodijeljuju mu **Zlatnik sa likom Nikole Tesle** za *visoki profesionalni doprinos fotografskom mediju u Jugoslaviji i Evropi*

· 1986 · izlaže na ***Second World Congress of Professional Photographers*** na Photokini u Kölnu (Njemačka)

· 1987 · postaje ***redovni član FEP-a***, *Federation of Professional Photographers of of South Eastern Europe - USUF*

· 1989 · povodom jubileja ***150 godina fotografije i 30 godina USUF-a YU*** dodijeljena mu je **Velika nagrada *'Anastas Jovanović'*** - Beograd, Jugoslavija

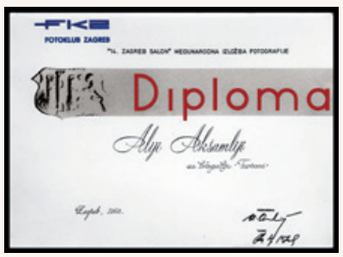
· 1992/93 · učestvuje u projektu ***Foto dokumenti*** pri Državnoj komisiji za prikupljanje ratnih zločina na području R BiH sa 95 fotografija – tematika srušenih objekata u gradu Sarajevu

· 1993/96 · kao **pripadnik 15. Motorizovane brigade Armije R BiH** organizira i vodi foto službu ove brigade, odnosno 115. i 121. brigade koje su iz nje nastale. Nemjerljiv je njegov doprinos u obilježavanju ratnih događanja i razaranja – više od 3.000 fotografija je deponirao u Spomen sobama brigada, arhivima Instituta za izučavanje zločina protiv čovječnosti i međunarodnog prava, KDB "Preporoda," Općine Stari Grad, Skupštine grada Sarajeva, Novinske agencije "Drina," te surađivao sa redakcijama listova "Prva linija" i "Patriotski front". Fotografije iz ovog perioda izlagao je na devet ratnih samostalnih izložbi – od mjesnih zajednica do galerijskih prostora, od Doma ljiljana do Komande 1. korpusa

· 1996 · kao **član Komisije otpora** u Sarajevu predložio je osnivanje ***Muzeja otpora***, kao i ***konzerviranje tragova granata po sarajevskim ulicama popunjavanjem crvenom masom***, *kako bi predstavljali stalna mjesta podsjećanja na varvarsko granatiranje grada i nevinih civila.* Prva ideja je realizirana u sklopu Historijskog muzeja u Sarajevu, a druga je niz godina realizirana na gradskim ulicama grada Sarajeva

· 1998 · od *FEP-a - USUF*, *Federation of Professional Photographers of South East Europe - USUF* dobija titulu: **Exellentia photographie FEP**-a

· 2000 · ***Vijeće Kongresa bošnjačkih intelektualaca*** u knjizi *Ko je ko u Bošnjaka* prezentiralo je profesionalnu biografiju Alije M. Akšamije kao jednog od zaslužnih Bošnjaka intelektualaca na ovim prostorima





DIPLOMA
za fotografiju 'Turbani' dodijeljena na XIV Zagreb Salonu - Zagreb (Hrvatska), 1968

KATALOG sa učešća na Međunarodnom trijenalu fotografije "Čovjek i more" - Zadar, (Hrvatska),1976

KATALOG sa učešća na VIII Bijenalu FIAP-a - Basel (Švicarska),1964

SREBRENA MEDALJA na Internacionalnoj izložbi fotografije - Lusaka (Zambija), 1977

KATALOG sa učešća na XII Izložbi jugoslovenske fotografije - Sarajevo, 1962

KATALOG sa učešća na XXV Jubilarnoj izložbi fotografije - Sarajevo, 1976

DIPLOMA
For photographs "Turbans" awarded at the XIV Zagreb Salon - Zagreb (Croatia), 1968

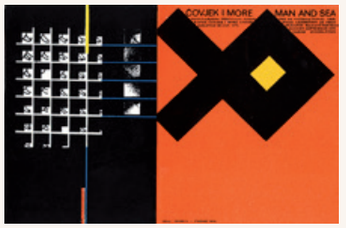
CATALOGUE from participation at the VIII Triennial of Photography "The Man and the Sea" - Zadar (Croatia), 1976

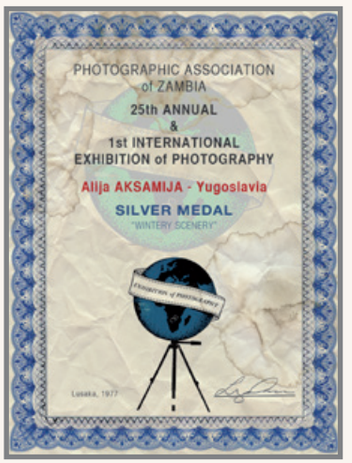
CATALOGUE from participation at the VIII Biennial of FIAP - Basel (Switzerland), 1964

SILVER MEDAL at the International Photography Exhibition - Lusaka (Zambia), 1977

CATALOGUE sa učešća na XII Exhibition of Yugoslav Photography - Sarajevo, 1962

CATALOGUE from participation at the XXV Jubilee of Photography Exhibition - Sarajevo, 1976









- 1976 • exhibits at *International Triennial of Photography 'Man and the Sea'* - Zadar (Croatia)
- 1976 • exhibits at *XXV Photography Exhibition Jubilee* - Sarajevo
- 1977 • as a member of *EUROPHOT sub-committee for East Europe participates at the First Congress of World Photographers* in Belgrade (Yugoslavia)
- 1977 • at *International Photography Exhibition - Lusaka* (Zambia) awarded with **Silver Medal**
- 1978 • *Organization Committee of the XIV Winter Olympic Games* in Sarajevo uses his photographs as advertising material in their application for hosting *'ZOI 84' Winter Olympic Games*
- 1978 • Committee for the cultural event devoted to the homage to Ivo Andrić, *Višegradska staza*, awards him the **Recognition** *as an expression of gratitude for the preservation of Ivo Andrić's figure and work*
- 1978 • *Tourism Association of Bosnia and Herzegovina* awards him with the **Plaque** *as a sign of recognition and gratitude for the long-standing successful work and contribution to the development of tourism in SR BiH* (Socialist Republic of Bosnia and Herzegovina)
- 1979 • exhibits at *Photography Exhibition Jubilee - Plovdiv* (Bulgaria)
- 1980 • awarded with **Gold Medal "Anastas Jovanović"** *for conscious creative activity and contribution to the development of photographic medium in Yugoslavia*
- 1982 • *Conference of Photographic Association of Bosnia and Herzegovina* awards him with the **Bullion with comrade Tito's portrayal** *for 50 accepted works at republic photography exhibitions and slide reviews in Bosnia and Herzegovina*
- 1984 • by *PPofE – USUF, Association of Independent Photographers for South East Europe* grants him the title **Exellentia photographie PPofE**
- 1985 • becomes an **associate member** of *WSPP – World Council of Professional Photographers of South Eastern Europe - USUF*
- 1986 • *USUF YU and EUROPHOT* award him with the **Bullion** with **Nikola Tesla's portrayal** *for great professional contribution to the photographic medium in Yugoslavia and Europe*
- 1986 • exhibits at *Second World Congress of Professional Photographers* at Photokina in Cologne (Germany)
- 1987 • becomes a **full member** of *FEP, Federation of Professional Photographers of South Eastern Europe - USUF*
- 1989 • on the *occasion of the 150th anniversary of photography and 30th anniversary of USUF YU* awarded with the **Grand Prix** "**Anastas Jovanović**" - Belgrade, Yugoslavia
- 1992/93 • participates in the project *Photo documents with State committee for compiling evidence of war crimes in R BiH* with 92 photographs on the theme of destroyed facilities in the city of Sarajevo
- 1993/96 • as a member of the **15th Motorized brigade of the Army of R BiH** organizes and leads the photographic service of the brigade, and of the 115th and 121st brigades, which were formed out of it. His contribution to the recording of war events and destruction is immeasurable - he stored over 3,000 photographs in the brigades' memorial chambers, archives of the Institute for studying crimes against humanity and international law, KDB "Preporod", Municipality of Stari Grad, Assembly of the City of Sarajevo, news agency "Drina". He also cooperates with editorial boards of "Prva linija" and "Patriotski front" papers. He exhibits photographs from this period at nine wartime independent exhibitions - from local districts to galleries, from "Ljiljan" centre to the Headquarters of the First Corps
- 1996 • as a **member** of the *Resistance Committee in Sarajevo*, proposes the *establishment of the Museum of Resistance*, as well as the *conservation of traces of shells in Sarajevo streets by filling them in with a red mass, so that they could be permanent reminders of the barbarian shelling of the city and innocent civilians*. The first idea was implemented within the Historical Museum in Sarajevo, and the second one has been implemented in Sarajevo streets for years
- 1998 • awarded the title: **Exellentia photographie FEP** by **FEP - USUF**, *Federation of Professional Photographers of South East Europe - USUF*
- 2000 • *Council of the Congress of Bosniak Intellectuals* in the book ***Who's Who among Bosniaks*** presents his professional biography as that of one of *meritorious Bosniaks in these regions*

• 2008 • godine na prijedlog ***Akademie für Bildende Künste IVAS*** i ***Komiteta PPofE*** – *Association of Independent Professional Photographers of Europe* dobio je ***Nagradu za životno djelo 'Nicéphore Niépce' u oblasti kreativnog djelovanja*** *(Lifetime achievement award in recognition of the highest standards in the creative analog and digital photography),* kao *jedan od najpoznatijih i najstarijih živućih fotografa u Europi*

• 2009 • u ***Leksikonu Sarajeva*** Valerijana Žuje ostaje zapisan, *ne kao jedan od, već kao jedini stvaralac kojem je Evropska asocijacija neovisnih profesionalnih fotografa, dodijelila nagradu za životno djelo, jedino takvo priznanje dato nekom majstoru fotografije u ovom dijelu Evrope*

• 2010 • ***Bošnjačka nacionalna zajednica za Grad Zagreb i Zagrebačku županiju*** (Hrvatska) baštini, uspostavljeni i deponirani "**Legat Alije M. Akšamije**" – *ciklus od 64 autorska rada sa kataloškom obradom Mehmeda A. Akšamije*

• **Akšamijini radovi** nalaze se u zbirkama i kolekcijama Muzeja savremene umetnosti, ***Zadužbine Ivo Andrić, Kluba književnika Jugoslavije, Foto saveza Jugoslavije, Galerije USUF YU, Arhiva Jugoslavije*** (sve ustanove se nalaze u Beogradu, Srbija), ***Fundusu Gradske Skupštine Skopja, Bošnjačke nacionalne zajednice za Grad Zagreb i Zagrebačku županiju,*** kao i mnogim privatnim kolekcijama, monografijama, stručnim i popularnim revijama i časopisima.

• • • • • • • • • • • • • • • • • •

REFERENTNE SAMOSTALNE IZLOŽBE:

• 1960 • ***Galerija Doma kulture***, Višegrad - Bosna i Hercegovina - Jugoslavija
• 1967 • ***Galerija Đuro Đaković***, Sarajevo - Bosna i Hercegovina - Jugoslavija
• 1968 • ***Galerija Zagrebačkog salona fotografije***, Zagreb - Hrvatska - Jugoslavija
• 1974 • ***Galerija USUF***-a, Beograd - Srbija - Jugoslavija
• 1983 • ***Galerija Progres***, Beograd - Srbija - Jugoslavija
• 1994 • ***Galerija Općine Stari grad***, Sarajevo - Bosna i Hercegovina
• 1995 • ***Galerija Doma ljiljana***, Sarajevo - Bosna i Hercegovina
• 1996 • ***Galerija Paleta***, Sarajevo - Bosna i Hercegovina
• 2008 • ***Galerija Bošnjačke nacionalne zajednice za Grad Zagreb***, Zagreb - Hrvatska
• 2010 • ***Galerija Bošnjačkog Instituta***, Sarajevo - Bosna i Hercegovina
• 2010 • ***Galerija Zavičajnog muzeja***, Buzet - Hrvatska
• 2010 • ***Galerija Pučkog otvorenog sveučilišta***, Poreč - Hrvatska
• 2012 • ***Galerija Biblioteke Statale***, Trieste - Italija
• 2013 • ***Galerija Zorin dom***, Karlovc - Hrvatska





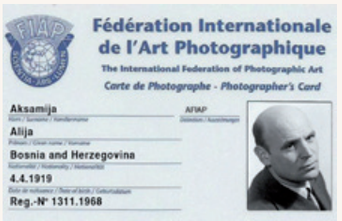


■ **CERTIFIKAT FIAP**-a
za zvanje **AFIAP** (Umjetnik **FIAP**-a) –
Beograd (Jugoslavija), 1968

CERTIFIKAT o dodjeli titule
EXELLENTIA
JUGOSLOVENSKE FOTOGRAFIJE –
Beograd (Jugoslavija), 1976

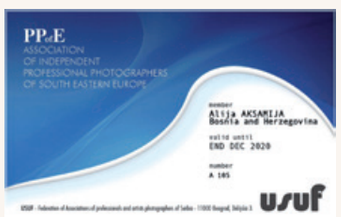
VELIKA NAGRADA
"Anstas Jovanović" –
Beograd (Jugoslavija), 1989

Članske karte:
FIAP-a (1968), **EUROPHOT**-a (1970),
FEP-a (1977) i **PP**of**E**-a (2010)









FIAP's CERTIFICATE
of the title **AFIAP** (Artist of **FIAP**) -
Belgrade (Yugoslavia), 1968

CERTIFICATE of awarded title
EXELLENTIA OF
YUGOSLAV PHOTOGRAPHY -
Belgrade (Yugoslavia), 1976

GRAND PRIX
"Anstas Jovanović" -
Belgrade (Yugoslavia), 1989

Membership cards:
FIAP (1968), **EUROPHOT** (1970),
FEP (1977) and **PP**of**E** (2010)

• 2008 • upon the proposal by *Akademie für Bildende Künste IVAS* and *Committee of PpofE – Association of Independent Professional Photographers of Europe* awarded with the "**Nicéphore Niépce**" *- Lifetime achievement award in recognition of the highest standards in the creative analog and digital photography, as one of the most famous and oldest living photographers in Europe*

• 2009 • in ***Sarajevo Lexicon*** by Valerijan Žujo, remains registered as *not one of, but rather the only artist awarded with the lifetime achievement award by the Association of Independent Professional Photographers of Europe, the only award of the kind granted to a master of photography in this part of Europe*

• 2010 • *Bosniak national community for the City of Zagreb and Zagreb County* (Croatia) keeps the established and stored "**Alija M. Akšamija's Legacy**" – a cycle of 64 authorial works with cataloguing done by Mehmed A. Akšamija

• Akšamija's works are found in collections of *Museum of contemporary arts, Ivo Andrić's Foundation, Writers' Club of Yugoslavia, Photographic Association of Yugoslavia, Gallery of USUF YU, Yugoslav Archives* (all based in Belgrade), in the *Holdings of Municipality of Skopje* (Macedonia), *Bosniak national community for the city of Zagreb and Zagreb County* (Croatia), as well as in many private collections, monographs, professional and popular reviews and magazines.

REFERENTIAL INDEPENDENT EXHIBITIONS:

• 1960 • ***Gallery of Cultural Centre*** in Višegrad - Bosnia and Herzegovina - Yugoslavia
• 1967 • ***Gallery Đuro Đaković*** in Sarajevo - Bosnia and Herzegovina - Yugoslavia
• 1968 • ***Gallery of Zagreb Photography Salon*** in Zagreb - Croatia - Yugoslavia
• 1974 • ***Gallery of USUF*** in Belgrade - Serbia - Yugoslavia
• 1983 • ***Gallery Progres*** in Belgrade - Serbia - Yugoslavia
• 1994 • ***Gallery of Municipality of Stari Grad***, Sarajevo - Bosnia and Herzegovina
• 1995 • ***Gallery of Ljiljan Centre*** in Sarajevo - Bosnia and Herzegovina
• 1996 • ***Gallery Paleta*** in Sarajevo - Bosnia and Herzegovina
• 2008 • ***Gallery of Bosniak national community for the City of Zagreb***, in Zagreb - Croatia
• 2010 • ***Gallery of Bosniak Institute*** in Sarajevo - Bosnia and Herzegovina
• 2010 • ***Gallery of County Museum*** in Buzet - Croatia
• 2010 • ***Gallery of Open University extension*** in Poreč - Croatia
• 2012 • ***Gallery of Biblioteka Statale*** in Trieste - Italy
• 2013 • ***Gallery of Zora's Centre*** in Karlovac - Croatia



Ammar M. Akšamija,
PORTRET MOGA OCA, Sarajevo, 2006

MEHMED A. AKŠAMIJA

Rođen je 28.04.1954. godine u Višegradu, Bosna i Hercegovina, gdje je završio Osnovnu školu i Gimnaziju. U Prahi (Čehoslovačka) na Akademiji lijepih umjetnosti, Fakultetu filmskih i televizijskih umjetnosti, Katedra umjetničke fotografije, završava studij fotografije, postdiplomski studij i kandidaturu za doktorat nauka.

Njegova profesionalna i univerzitetska karijera dovela ga je do različitih specijalizacija u smjeru teorijskog i praktičnog svjesnog autorskog djelovanja u oblasti fiksacije optičke slike odgovarajućim transformativnim postupcima, te i grafičkom dizajnu, opremi knjige i globalnom marketingu. Fundament ovakvog usmjerenja proizašao je iz obrazovanja (prvi Bosanac sa ovakvim akademskim usmjerenjem; u toku studija proglašavan za najboljeg studenta generacije na FAMU i dobitnik specijalne diplome tim povodom), kao i potvrde kvaliteta u okviru univerzitetske karijere (prvi stranac u Čehoslovačkoj zaposlen na AMU-FAMU u Prahi; prvi pedagog iz oblasti fiksacije optičke slike u BiH koji je na ALU u Sarajevu pozicionirao, razradio i uveo izučavanje ove oblasti na sve četiri godine studija Grafičkog dizajna), te u okviru profesionalnog djelovanja (međunarodni rejting jednog od najmlađih umjetnika nove generacije koji je ušao u svijetsku istoriju fotografije 20. vijeka - Petr Tausk, *Photography in the 20th century*, London 1980.). Uvršten je i u monografiji europskih pedagoga fotografije *Creators of European Photography*, autora Aristidisa Kontogeorgisa iz Atine, Grčka (2000).

Kozmopolitska pozadina u ovim oblastima, o čemu svjedoče stalna i počasna članstva u većini prestižnih svjetskih profesionalnih udruženja, te i izlagačka djelatnost širom Europe, kao i zastupljenost njegovih djela u galerijskim i privatnim kolekcijama doprinijela je i nadalje doprinosi njegovom međunarodnom rejtingu, kao i ugledu države Bosne i Hercegovine.

Poznavanje teorijske i praktične problematike "Opće teorije umjetnosti" omogućilo mu je angažman na više fakultetskih ustanova kod nas i u inozemstvu, kao i objavljivanje više teorijskih studija iz ove oblasti po referentnim časopisima.

Iza Mehmeda A. Akšamije stoji i dokazan sustavan rad, kvalitetna metodologija, brza prilagodljivost novim postupcima rješavanja problema u novonastalim uvjetima i lokacijama različitih sadržajnih karakteristika (šef odsjeka, prodekan i dekan na ALU, savjetnik u Ministarstvu obrazovanja, nauke, kulture, sporta i informiranja R BiH - 1992-95, član Upravnog odbora Univerziteta u Sarajevu, član Upravnog odbora Pozorišta mladih u Sarajevu, član Upravnog odbora Federalne novinske agencije FENA...).

Jedan je od osnivača i redovni član BANU - Bošnjake akademije nauka i umjetnosti u Sarajevu*.

* ***Akademija*** (grčki: Ἀκαδημία) je institucija posvećena naprednom učenju i širenju znanja. Naziv vodi porijeklo od ***Platonove škole filozofije***, osnovane oko 385. godine prije nove ere, u Akademiji, svetilištu Atene, boginje mudrosti, sjeverno od Atine u Grčkoj.
Pojam može označavati asocijaciju naučnika koji se bave istraživanjima na polju prirodnih nauka, filozofije i umjetnosti. Pojam i porijeklo akademije zrači aurom naučnog prestiža i uzvišenosti.
Postoje barem dva modela akademija: ***europski*** model koji se razvijao od antičkih vremena te onaj u Sjedinjenim Američkim Državama sa začecima u XVIII stoljeću.
Akademije su obično strukturirane prema akademskim disciplinama, odnosno naučnim poljima koja izučavaju. Kroz vrijeme, discipline su se mijenjale i njihov broj se povećavao specijaliziranjem, odnosno, istraživanjem sve užih polja.

Akademik (grč. ακαδημαϊκός) titula je koja se koristi za redovne članove određene akademije znanosti i umjetnosti. U Bosni i Hercegovini je to Akademija nauka i umjetnosti Bosne i Hercegovine (**ANUBiH**), Bošnjačka akademija nauka i umjetnosti (**BANU**), Hrvatska akademija znanosti i umjetnosti BiH (**HAZU BiH**) i Akademija nauka i umjetnosti Republike Srpske (**ANURS**). Titulu ***akademik*** mogu nositi svi znanstvenici ili umjetnici čiji su rezultati i dometi na polju znanosti ili umjetnosti po svojoj visokoj vrijednosti općepriznati. Akademik je osoba koja radi kao istraživač (često i kao predavač) u visokim obrazovnim institucijama.



Ammar M. Akšamija,
PORTRAIT OF MY FATHER, Sarajevo, 2006

MEHMED A. AKŠAMIJA

Born on 28/04/1954 in Višegrad, Bosnia and Herzegovina, where he completed the primary and secondary school. In Prague (Czechoslovakia), at the Academy of Fine Arts, Faculty of Film and Television Arts, department of Artistic Photography, he completed the studies of photography, postgraduate studies and doctoral studies.

His professional and university career led him to various specializations focused on the theoretical and practical conscious authorial activity in the area of optic image fixation by appropriate transformative processes, graphic design, book production and global marketing. The foundation of this development are found in his education (he is the first Bosnian with such an academic orientation; during his studies he was proclaimed the best student of the generation at FAMU and was awarded a special diploma on this occasion), and in the proof of quality within the university career (the first foreigner in Czechoslovakia employed at AMU-FAMU in Prague; the first educator in the area of optic image fixation in BiH who, at the Academy of Fine Arts in Sarajevo positioned, elaborated and introduced studies in this area at all four years of study at the Department of Graphic Design), and within his professional activity (international rating of one of the youngest artists of the new generation who were included in the history of world photography of the 20th century - Petr Tausk, Photography in the 20th century, London 1980). He was also included in the monograph on European photography educators Creators of European Photography, by Aristidis Kontogeorgis of Athens, Greece (2000).

The cosmopolitan background in these areas, which is proven by the full and honorary memberships in most prestigious world professional associations, his exhibiting activity throughout Europe, as well as the presence of his works in galleries and private collections have contributed to his international rating, as well as to the reputation of the state of Bosnia and Herzegovina.

His knowledge of theoretical and practical issues in the "General Theory of Arts" allowed him to be engaged at a few university institutions locally and internationally, as well as to publish a few theoretical studies in this area in referential periodicals.

Mehmed A. Akšamija is known for his proven systematic work, high-quality methodology, fast adjustment to new processes of problem-solving in the new conditions and positions of different content characteristics (department head, Vice-Dean and Dean of ALU, advisor to the Ministry of Education, Sciences, Culture, Sports and Information in R BiH - 1992-95, member of the Managing Board of University of Sarajevo, member of the Managing Board of the Youth Theatre in Sarajevo, member of the Managing Board of Federal News Agency FENA, etc.).

He is one of the founders and a full member of BANU - Bosniak Academy of Sciences and Arts in Sarajevo*.

* ***An academy*** (Gk: Ἀκαδημία) is an institution committed to advanced study and the spreading of knowledge. The name traces back to ***Plato's school of philosophy*** founded in approximately 385 BC, at Akademia, a sanctuary of Athena, the goddess of wisdom, north of Athens, Greece.
The term can denote an association of scientists involved in the research in the areas of science, philosophy and arts. The concept and origin of Academy radiate an aura of scientific prestige and eminence.
There are at least two models of academies: the *European model*, which has developed since the antiquity, and that of the United States in America, which originated in the 18th century.
Academies are usually structured according to academic disciplines, i.e. fields of science they study. Over time, disciplines changed and their number increased through specialization, i.e. increasingly narrower fields of research.

Academician (Gk. ακαδημαϊκός) is a title used for full members of a particular academy of sciences and arts. In Bosnia and Herzegovina, there are the Academy of Sciences and Arts of Bosnia and Herzegovina (ANUBiH), Bosniak Academy of Sciences and Arts (BANU), Croatian Academy of Sciences and Arts of BiH (HAZU BiH) and the Academy of Sciences and Arts of Republika Srpska (ANURS). All scientists or artists whose results and achievements in the area of sciences or arts have been generally recognized as highly valuable can hold the title of *academician*. An academician is a person who works as a researcher (frequently lectures as well) at higher-education institutions.

DJELOVANJE NA UNIVERZITETU

• UNIVERZITET U SARAJEVU – **Fakultet političkih nauka**, master studij
2014–2012 • predaje na predmetu "Dokumentarna fotografija"

• UNIVERZITET U SARAJEVU – **Arhitektonski fakultet**
2014–2011 • predaje na predmetu "Trodimenzionalna vizualizacija i fotografija u arhitekturi".

• UNIVERZITET U SARAJEVU – **Akademija likovnih umjetnosti** – Odsjek grafičkog dizajna
2014–1983 • predaje na više predmeta u stalnom radnom odnosu

• UNIVERZITET U SARAJEVU – **Akademija scenskih umjetnosti** – Odsjek filmske režije
2007–1996 • predaje na predmetu "Filmska fotografija"

• UNIVERZITET U SARAJEVU – **Elektrotehnički fakultet**
2001–2000 • član komisije za postdiplomske studije, oblast "Digitalnih medija".

• AKADEMIE MÚZICKÝCH UMĚNÍ - **Filmová a televizní fakulta, Katedra fotografie** (AMU–FAMU–KF), Praha, Čehoslovačka
1981–1979 • asistent prof. Jána Šmoka na predmetu "Konstruktivne i kreativne vrijednosti slike" - u stalnom random odnosu



REFERENTNE UNIVERZITETSKE DUŽNOSTI

• UNIVERZITET U SARAJEVU – **Akademija likovnih umjetnosti**
2014–2013 • šef Katedre za fotografiju i multimediju

• UNIVERZITET U SARAJEVU – **Akademija likovnih umjetnosti**
2005–1995 • šef odsjeka Grafički dizajn

• UUNIVERZITET U SARAJEVU – **Senat Univerziteta u Sarajevu**
1994–1992 • član Senata Univerziteta

• UNIVERZITET U SARAJEVU – **Akademija likovnih umjetnosti**
1994–1992 • dekan Akademije

• UNIVERZITET U SARAJEVU – **Akademija likovnih umjetnosti**
1992–1988 • prodekan Akademije

IZLAGAČKE AKTIVNOSTI

Samostalne izložbe

• 2012 • *International University of Sarajevo (IUS)*, Sarajevo - Bosna i Hercegovina
• 2012 • *Galerija Internacionalnog univerziteta*, Novi Pazar - Srbija
• 2012 • *Gazi Husrev-begova biblioteka*, Sarajevo - Bosna i Hercegovina
• 2005 • *Galerija STOLP*, Maribor - Slovenija
• 1999 • *Galerija ALU*, Sarajevo - Bosna i Hercegovina
• 1998 • *Galerija MAK*, Sarajevo - Bosna i Hercegovina
• 1998 • *Likovna galerija*, Zenica - Bosna i Hercegovina
• 1996 • *Kuršumli medresa*, Sarajevo - Bosna i Hercegovina
• 1992 • *Klub književnika BiH*, Sarajevo - Bosna i Hercegovina
• 1991 • *Moravska galerija*, Brno - Čehoslovačka
• 1990 • *Mutuo Centro de Arte*, Barcelona - Španjolska
• 1990 • *Galerija SAKS*, Geneva - Švicarska
• 1990 • *Caffé dei CIOPPI*, Paris - Francuska
• 1989 • *Art Avenue*, München - Njemačka



FOTOGRAFIJE
koje su reproducirane
u ovom poglavlju monografije
autorstvo su Mehmeda A. Akšamije i
nastale su u okviru ciklusa:
IZ ATELJEA MOGA OCA, Višegrad, 1978

PHOTOGRAPHS
that are reproduced in this volume of the
monograph have been created by
Mehmed A. Akšamija within the cycle:
FROM MY FATHER'S STUDIO,
Višegrad, 1978

ACTIVITY AT UNIVERSITY

· **UNIVERSITY OF SARAJEVO – Faculty of Political Studies**, master programme
2014-2012 · teaches the course "Documentary photography"

· **UNIVERSITY OF SARAJEVO – Faculty of Architecture**
2014-2011 · teaches the course "Three-dimensional visualization and photography in architecture"

· **UNIVERSITY OF SARAJEVO – Academy of Fine Arts** – Department of Graphic Design
2014-1983 · teaches a few courses as a full-time faculty member

· **UNIVERSITY OF SARAJEVO – Academy of Performing Arts** – Department of Film Directing
2007-1996 · teaches the course "Film photography"

· **UNIVERSITY OF SARAJEVO – Faculty of Electrical Engineering**
2001-2000 · member of the committee for postgraduate studies, area "Digital media"

· **ACADEMY OF PERFORMING ARTS - Film and TV School**, Department of Photography (AMU-FAMU-KF), Prague, Czechoslovakia
1981-1979 · teaching assistant of prof. Ján Šmok in the course "Structural and creative values of image" - full-time

REFERENTIAL UNIVERSITY DUTIES

· **UNIVERSITY OF SARAJEVO – Academy of Fine Arts**
2014-2013 · head of Department of Photography and Multimedia

· **UNIVERSITY OF SARAJEVO – Academy of Fine Arts**
2005-1995 · head of Department of Graphic Design

· **UNIVERSITY OF SARAJEVO – Senate of University of Sarajevo**
1994-1992 · member of the University Senate

· **UNIVERSITY OF SARAJEVO – Academy of Fine Arts**
1994-1992 · Dean of the Academy

· **UNIVERSITY OF SARAJEVO – Academy of Fine Arts**
1992-1988 · Vice-Dean of the Academy

EXHIBITING ACTIVITIES

Independent exhibitions

· 2012 · ***International University of Sarajevo*** (IUS), Sarajevo - Bosnia and Herzegovina
· 2012 · ***Gallery International University***, Novi Pazar - Serbia
· 2012 · ***Gallery Gazi Husrev-bey's library***, Sarajevo - Bosnia and Herzegovina
· 2005 · ***Gallery STOLP***, Maribor - Slovenia
· 1999 · ***Gallery ALU***, Sarajevo - Bosnia and Herzegovina
· 1998 · ***Gallery MAK***, Sarajevo - Bosnia and Herzegovina
· 1998 · ***Gallery of Fine Arts***, Zenica - Bosnia and Herzegovina
· 1996 · ***Gallery Kuršumli medresa***, Sarajevo - Bosnia and Herzegovina
· 1992 · ***Writers' Club of BiH***, Sarajevo - Bosnia and Herzegovina
· 1991 · ***Moravian Gallery***, Brno - Czechoslovakia
· 1990 · ***Mutuo Centro de Arte***, Barcelona - Spain
· 1990 · ***Gallery SAKS***, Geneva - Switzerland
· 1990 · ***Caffé dei CIOPPI***, Paris - France





· 1989 · *Galerija Buchholz*, Köln - Njemačka
· 1986 · *Gradska galerija*, Novi Sad - Srbija
· 1986 · *Galerija BiH*, Sarajevo - Bosna i Hercegovina
· 1985 · *Galerija Cankarjevog doma*, Ljubljana - Slovenija
· 1985 · *Pilonova galerija*, Ajdovščina - Slovenija
· 1985 · *Galerija USUF*-a, Beograd - Srbija
· 1981 · Galerija RAPID, Praha - Čehoslovačka
· 1978 · *Galerija Đure Đakovića*, Sarajevo - Bosna i Hercegovina
· 1976 · *Turist biro*, Višegrad - Bosna i Hercegovina

Kolektivne izložbe

· Učešće na 39 kolektivnih izložbi u zemlji i inozemstvu

NAGRADE I PRIZNANJA

Referentne nagrade internacionalnog značaja iz stručne oblasti

· 24 nagrade internacionalnog značaja iz stručnih oblasti (fotografija, digitalna fotografija, grafički dizajn, likovno-grafička oprema knjige...), od čega je:

· 2012 · *International Visual Art Society* (IVAS) - *Council of Visual Art Academy* - dodjelio mu je posebno **Priznanje** za *dostignuće najvećih standarda u kreativnoj fotografiji*

· 2011 · **Urkunde Gold Medaille NIKOLA TESLA anlassliches des 155. Geburstages 1856-2011.**, od naučnog časopisa **"Raum&Zeit – Die neue Dimension der Wisschenshaft"**, Wolfratshausen, Njemačka, a koja je dodijeljena na "European artists of photography with honorary guests from the world" u Beogradu, Srbija

· 2010 · **Pariška nagrada Gourmand – Najbolji na svijetu - Gourmand svjetska nagrada za kuharicu**. Le cent Quatre, Paris (Francuska), za *likovno-grafičku opremu i fotografiju knjižnog izdanja* **"BOSANSKI KUHAR – BOSNIAN COOK"** (Izdavač "Sejtarija," Sarajevo)

· 2010 · **Prva nagradu za kvalitet u 2010. godini** *International Visual Art Society* i *IVAS Akademije likovnih umjetnosti* iz Wolfratshauzena, Bavarska (Njemačka)

Nagrade nacionalnog značaja iz stručne oblasti

· U proteklom periodu dodijeljeno mu je 11 nagrada i priznanja *ULUPUBiH*-a, ***Udruženja izdavača BiH, Udruženja propagandista BiH, Helsinškog komiteta BiH,*** kao i ***Povelja Univerziteta u Sarajevu*** *za očuvanje integriteta i digniteta ove ustanove u ratu 1992-1995*

REDOVNO I POČASNO ČLANSTVO U STRUČNIM UDRUŽENJIMA

· 2000 · član direktorija I.V.A.S.-a i PPofE-a za jugoistočnu Europu (Beograd, Srbija)
· 1998 · počasni član svjetske konferencije W.S.P.P.-a (Beograd, USUF)
· 1997 · Federation of europen photographers - F.E.P. (Brussels, Belgija - USUF)
· 1997 · prvi majstor lože profesionalnih majstora fotografije BiH (Sarajevo)
· 1996/95 · ekspert pri komisiji OSCE-a za rad na vizualnom identitetu BiH (Sarajevo)
· 1991/87 · član odbora majstora USUF-a (Beograd, SFRJ)
· 1991/87 · član stručne komisije za davanje licenci pri F.E.P.-u (Beograd - Paris, USUF YU)
· 1991/85 · član umjetničkog savjeta ULUPUBIH-a (Sarajevo)
· 1991/89 · član umjetničkog savjeta I.V.A.S.-a za jugoistočnu Europu (Beograd, SFRJ)
· 1990/87 · član stručne komisije Udruženja propagandista BiH (Sarajevo)





· 1989 · ***Art Avenue***, München - Germany
· 1989 · ***Gallery Buchholz***, Köln - Germany
· 1986 · ***City Gallery***, Novi Sad - Serbia
· 1986 · ***Gallery of BiH***, Sarajevo - Bosnia and Herzegovina
· 1985 · ***Gallery of Cankar's Centre***, Ljubljana - Slovenija
· 1985 · ***Pilon's Gallery***, Ajdovščina - Slovenia
· 1985 · ***Gallery USUF***-a, Beograd - Serbia
· 1981 · ***Gallery RAPID***, Praha - Czechoslovakia
· 1978 · ***Gallery 'Đuro Đaković'***, Sarajevo - Bosnia and Herzegovina
· 1976 · ***Tourist Office***, Višegrad - Bosnia and Herzegovina

Collective exhibitions

· Participation at 39 collective exhibitions in the country and abroad

AWARDS AND RECOGNITIONS

Referential awards of international significance in the professional area

· 24 awards of international significance in the professional areas (photography, digital photography, graphic design, visual and graphic book design, etc.), including:

· 2012 · ***International Visual Art Society*** (IVAS) - *Council of Visual Art Academy* - special recognition *for achievement of the highest standards in creative photography*

· 2011 · **Urkunde Gold Medaille NIKOLA TESLA anlassliches des 155. Geburstages 1856-2011**, by scientific journal "**Raum&Zeit – Die neue Dimension der Wisschenshaft**", Wolfratshausen, Germany, which was presented at the "European artists of photography with honorary guests from the world" in Belgrade, Serbia

· 2010 · **THE GOURMAND AWARDS PARIS – BEST IN THE WORLD** - Gurmand World Cookbook Awards, FEBRUARY 11, 2010 LE CENT QUATRE, Paris (France), for visual and graphic design and photography of the book "BOSANSKI KUHAR – BOSNIAN COOK" (published by "Sejtarija", Sarajevo)

· 2010 · **The first awards QUALITY LABEL 2010** of ***International Visual Art Society*** and ***IVAS Academy of Fine Arts of Wolfratshauzen,*** Bavaria (Germany)

Awards of national significance in the professional area

· Over the past period, awarded with 11 prizes and honours by *ULUPUBiH, Association of Publishers of BiH, Association of Advertisers of BiH, Helsinki Committe of BiH, as well as with the Charter of University of Sarajevo for maintaining the integrity and dignity of this institution during the 1992-1995 war*

FULL AND HONORARY MEMBERSHIP IN PROFESSIONAL ASSOCIATIONS

· 2000 · member of the directorates of I.V.A.S. and PPofE for South East Europe (Belgrade, Serbia)
· 1998 · honorary member of the world conference of W.S.P.P. (Belgrade, USUF)
· 1997 · Federation of European photographers - F.E.P. (Brussels, Belgium - USUF).
· 1997 · the first master of the lodge of professional masters of photography of BiH (Sarajevo)
· 1996/95 · expert in the OSCE committee for work on the visual identity of BiH (Sarajevo)
· 1991/87 · member of the board of USUF masters (Belgrade, SFRY)
· 1991/87 · member of professional licensing committee of F.E.P. (Belgrade - Paris, USUF YU).

- 1990 · član organizacionog odbora za organizaciju Konferencije EUROPHOT-a (Beograd, SFRJ)
- 1988 · član organizacionog odbora za organizaciju Kongresa EUROPHOT-a (Beograd, SFRJ)
- 1987/83 · član stručnog savjeta USUF-a (Beograd, SFRJ)
- 1986 · član organizacionog odbora za organizaciju Konferencije EUROPHOT-a (Beograd, SFRJ)
- 1985 · Majstor lože profesionalnih majstora fotografije YU (Beograd, SFRJ)
- 1985 · Udruženje slobodnih umjetnika filmskih radnika (Sarajevo)
- 1984 · Udruženje likovnih umjetnika primijenjene umjetnosti – ULUPUBIH (Sarajevo)
- 1984 · član organizacionog odbora za organizaciju Konferencije EUROPHOT-a (Beograd, SFRJ)
- 1983 · Udruženje slobodnih umjetnika fotografske slike – EUROPHOT-USUF (Beograd - Hamburg)
- 1982 · World council of professional photographers - W.C.P.P.-USUF (Njujork, USA - Beograd, SFRJ)
- 1981 · Udruženje slobodnih umetnika fotografske slike - USUF YU (Beograd, SFRJ)



REFERENTNI PROJEKTI – oblast grafičkog dizajna i izdavaštva - (period 1994-2012)



- 2012 · Senada Dizdar: ***Od podatka do metapodatka***, Filozofski fakultet Univerziteta u Sarajevu, Sarajevo, Bosna i Hercegovina - dizajn i DTP
- 2011 · Slavko Pervan: ***Kompozitori boginji Terpsihori***, monografija, Narodno pozorište Sarajevo, Sarajevo, Bosna i Hercegovina - urednik, fotografija, dizajn i DTP
- 2011 · ***Fakultet političkih nauka Univerziteta u Sarajevu***, monografija, FPN, Sarajevo, Bosna i Hercegovina - dizajn i DTP
- 2011 · Denis Bećirović: ***Islamska zajednica u Bosni i Hercegovini za vrijeme avnojevske Jugoslavije (1945-1953)***, Bošnjačka nacionalna zajednica za Grad Zagreb i Zagrebačku županiju, Zagreb, Republika Hrvatska - dizajn
- 2011 · Korporativni identitet ***Movement-Besed Training System MBTS-a***, Zagreb, Hrvatska
- 2011 · Adnan Jahić: ***Islamska zajednica u Bosni i Hercegovini za vrijeme monarhističke Jugoslavije (1918-1941)***, Bošnjačka nacionalna zajednica za Grad Zagreb i Zagrebačku županiju, Zagreb, Republika Hrvatska - dizajn
- 2011 · M. Sakić, G. Bilan: ***Zlatne godine bosanskohercegovačkog automobilizma***, monografija, Avery, Sarajevo, Bosna i Hercegovina - urednik, fotografija dizajn i DTP
- 2010 · **Stomatološki fakultet Univerziteta u Sarajevu**, monografija, SFUS, Sarajevo, Bosna i Hercegovina - fotografija, dizajn i DTP
- 2010 · Mehmed A. Akšamija: ***Alija M. Akšamija***, Bošnjačka nacionalna zajednica za Grad Zagreb i Zagrebačku županiju, Zagreb, Republika Hrvatska - urednik, fotografija i dizajn
- 2010 · Fahrudin Bečić: ***ASA***, monografija, ASA, Sarajevo, Bosna i Hercegovina, fotografija, dizajn i DTP
- 2010 · ***Mirsad Konstatinović – Katalog opusa***, monografija, Akademija likovnih umjetnosti - Grafotisak, Sarajevo-Grude - urednik, fotografija, dizajn i DTP
- 2010 · Korporativni identitet ***AC QUATRO-a***, Sarajevo, Bosna i Hercegovina
- 2010 · Korporativni identitet ***GEASPORT-a***, Zagreb, Hrvatska
- 2010 · Korporativni identitet ***Instituta za saobraćaj i komunikacije***, Sarajevo, Bosna i Hercegovina
- 2009 · Valerijan Žujo: ***Leksikon Sarajeva***, BuyBook, Sarajevo, Bosna i Hercegovina - ilustracije i dizajn
- 2009 · Youssef Hajir: ***Bolnica Dobrinja***, monografija, Edis 1981, Sarajevo, Bosna i Hercegovina - ilustracije i dizajn
- 2009 · Fahrudin Bečić: ***Stoljeće Privredne komore Bosne i Hercegovine***, monografija, Privredna komora BiH, Sarajevo, Bosna i Hercegovina - ilustracije, fotografija, dizajn i DTP





- 1991/85 · member of artistic council of ULUPUBIH (Sarajevo)
- 1991/89 · member of artistic council of I.V.A.S. for South East Europe (Belgrade, SFRY)
- 1990/87 · member of professional committee of the Association of Advertisers of BiH (Sarajevo).
- 1990 · member of the organization board for organizing the EUROPHOT conference (Belgrade, SFRY)
- 1988 · member of the organization board for organizing the EUROPHOT conference (Belgrade, SFRY)
- 1987/83 · member of expert council of USUF (Belgrade, SFRY)
- 1986 · member of the organization board for organizing the EUROPHOT conference (Belgrade, SFRY)
- 1985 · Master of the lodge of professional masters of photography of YU (Belgrade, SFRY)
- 1985 · Association of Independent Filmmakers (Sarajevo)
- 1984 · Association of Applied Artists – ULUPUBIH (Sarajevo)
- 1984 · member of the organization board for organizing the EUROPHOT conference (Belgrade, SFRY)
- 1983 · Council of Professional Photographers of Europe– EUROPHOT (Belgrade - Hamburg)
- 1982 · World Council of Professional Photographers - W.C.P.P. - USUF (New York, USA - Belgrade, YU).
- 1981 · Association of Independent Photographic Artists - USUF YU (Belgrade, SFRY)

REFERENTIAL PROJECTS – area of graphic design and publishing - (period 1994-2012)

- 2012 · Senada Dizdar: *Od podatka do metapodatka*, Filozofski fakultet Univerziteta u Sarajevu, Sarajevo, Bosnia and Herzegovina - design and DTP
- 2011 · Slavko Pervan: *Kompozitori boginji Terpsihori*, monograph, Narodno pozorište Sarajevo, Sarajevo, Bosnia and Herzegovina - editor, photography, design and DTP
- 2011 · *Fakultet političkih nauka Univerziteta u Sarajevu*, monograph, FPN, Sarajevo, Bosnia and Herzegovina - design and DTP
- 2011 · Denis Bećirović: *Islamska zajednica u Bosni i Hercegovini za vrijeme avnojevske Jugoslavije (1945-1953)*, Bosniak national community for the City of Zagreb and Zagreb County, Zagreb, Republic of Croatia - design
- 2011 · Corporate identity *Movement-Besed Training System 'MBTS'*, Zagreb, Hrvatska.
- 2011 · Adnan Jahić: *Islamska zajednica u Bosni i Hercegovini za vrijeme monarhističke Jugoslavije (1918-1941)*, Bosniak national community for the City of Zagreb and Zagreb County, Zagreb, Republic of Croatia - design
- 2011 · M. Sakić, G. Bilan: *Zlatne godine bosanskohercegovačkog automobilizma*, monograph, Avery, Sarajevo, Bosnia and Herzegovina - editor, photography, design and DTP
- 2010 · *Stomatološki fakultet Univerziteta u Sarajevu*, monograph, SFUS, Sarajevo, Bosnia and Herzegovina - photography, design and DTP
- 2010 · Mehmed A. Akšamija: *Alija M. AKŠAMIJA*, Bosniak national community for the City of Zagreb and Zagreb County, Zagreb, Republic of Croatia - editor, photography and design
- 2010 · Fahrudin Bečić: *ASA*, monograph, ASA, Sarajevo, Bosnia and Herzegovina, photography, design and DTP
- 2010 · *Mirsad Konstatinović* – Catalogue of opus, monograph, Academy of Fine Arts - Grafotisak, Sarajevo-Grude - editor, photography, design and DTP
- 2010 · Corporate identity *'AC QUATRO'*, Sarajevo, Bosnia and Herzegovina
- 2010 · Corporate identity *'GEASPORT'*, Zagreb, Croatia
- 2010 · Corporate identity *Institute of Transportation and Communication*, Sarajevo, Bosnia and Herzegovina
- 2009 · Valerijan Žujo: *Leksikon Sarajeva*, BuyBook, Sarajevo, Bosnia and Herzegovina - illustrations and design
- 2009 · Youssef Hajir: *Bolnica Dobrinja*, monograph, Edis 1981, Sarajevo, Bosnia and Herzegovina - illustrations and design

- 2009 · Lamija Hadžiosmanović: ***Bosanski kuhar***, Sejtarija, Sarajevo, Bosna i Hercegovina – fotografija, dizajn i DTP
- 2009 · Dževad Jahić: ***Rječnik bosanskog jezika***, Sejtarija, Sarajevo, Bosna i Hercegovina – dizajn
- 2009 · Dževad Hozo: ***Grafika***, devet knjiga iz oblasti grafike, Akademija likovnih umjetnosti – Grafotisak, Sarajevo-Grude – urednik
- 2008 · Korporativni identitet ***Fakultet za saobraćaj i komunikacije Univerziteta u Sarajevu***, Sarajevo, Bosna i Hercegovina
- 2008 · E. Žiga, R. Telalbašić: ***Bosnaski brdski konj***, monografija, Šahinpašić, Sarajevo, Bosna i Hercegovina – ilustracije, fotografija, dizajn i DTP
- 2007 · Korporativni identitet ***Stomatološkog fakulteta Univerziteta u Sarajevu***, Sarajevo, Bosna i Hercegovina
- 2005 · Enver Demirović: ***Govor slike***, Sociološki aspekt novinske fotografije kao specifične poruke, DES, Sarajevo, Bosna i Hercegovina – fotografija i dizajn
- 2005 · Korporativni identitet ***'Srebrenica 1995'***, Potočari-Sarajevo, Bosna i Hercegovina
- 2004 · Korporativni identitet ***Grafičko izdavačke kuće OKO***, Sarajevo, Bosna i Hercegovina
- 2002 · Gojko Berić: ***Leters to the celestial Serbs***, Saqi Books, London, Engleska – dizajn
- 2001 · Korporativni identitet ***Islamske zajednice u Bosni i Hercegovini***, Sarajevo, Bosna i Hercegovina
- 2000 · Korporativni identitet ***VEGAFRUIT-a***, Brijesnica Mala, Bosna i Hercegovina
- 1999 · Vizualni identitet ***Stability Pact for South Eastern Europe*** u Sarajevu, Bosna i Hercegovina
- 1998 · Korporativni identitet ***Međureligijskog vijeća Bosne i Hercegovine***, Sarajevo, Bosna i Hercegovina
- 1997 · Korporativni identitet ***Bošnjačke gimnazije***, Sarajevo, Bosna i Hercegovina
- 1996 · ***Izetbegović '95 – govori, pisma, intervjui...***, Šahinpašić, Sarajevo, Bosna i Hercegovina – dizajn
- 1996 · Salih Šabeta: ***Islamski Bonton***, Šahinpašić, Sarajevo, Bosna i Hercegovina – urednik, ilustracije, dizajn i DTP
- 1995 · ***Međunarodni dokumenti iz oblasti ljudskih prava***, I i II tom, Helsinški komitet za ljudska prava u Bosni i Hercegovini, Sarajevo, Bosna i Hercegovina – dizajn
- 1994/95 · Ministarstvo obrazovanja, nauke, kulture, sporta i informisanja BiH: 78 naslova u tiražu četiri milona knjiga za osnovne i srednje škole u R BiH, Sarajevo, Bosna i Hercegovina – ilustracije i dizajn
- 1994 · Enes Karić: ***Kur'an s prijevodom na bosanski jezik sa Tefsirom***, Bosanska knjiga, Sarajevo, Bosna i Hercegovina – ilustracije i dizajn
- 1994 · Alija Isaković: ***Rječnik bosanskog jezika*** – karakteristična leksika, Bosanska knjiga, Sarajevo, Bosna i Hercegovina – dizajn
- 1994 · Korporativni identitet ***Izdavačke kuće 'Bosanska knjiga'***, Sarajevo, Bosna i Hercegovina









- 2009 · Fahrudin Bečić: *Stoljeće Privredne komore Bosne i Hercegovine*, monograph, Chamber of Commerce of BiH, Sarajevo, Bosnia and Herzegovina - illustrations, photography, design and DTP
- 2009 · Lamija Hadžiosmanović: *Bosanski kuhar*, Sejtarija, Sarajevo, Bosnia and Herzegovina - photography, design and DTP
- 2009 · Dževad Jahić: *Rječnik bosanskog jezika*, Sejtarija, Sarajevo, Bosnia and Herzegovina - design
- 2009 · Dževad Hozo: *Grafika*, nine books in the area of graphics, Academy of Fine Arts - Grafotisak, Sarajevo-Grude, Bosnia and Herzegovina - editor
- 2008 · Corporate identity *Faculty of Transport and Communications, University of Sarajevo*, Sarajevo, Bosna i Hercegovina
- 2008 · E. Žiga, R. Telalbašić: *Bosnaski brdski konj*, monograph, Šahinpašić, Sarajevo, Bosnia and Herzegovina - illustrations, photography, design and DTP
- 2007 · Corporate identity *Faculty of Dentristry of University of Sarajevo*, Sarajevo, Bosnia and Herzegovina
- 2005 · Enver Demirović: *Govor slike*, Sociological aspects of photojournalism as specific messages, DES, Sarajevo, Bosnia and Herzegovina - photography and design
- 2005 · Corporate identity *'Srebrenica 1995'*, Potočari-Sarajevo, Bosnia and Herzegovina
- 2004 · Corporate identity *Graphical publishing house 'OKO'*, Sarajevo, Bosnia and Herzegovina
- 2002 · Gojko Berić: *Leters to the celestial Serbs*, Saqi Books, London, Great Britain - design
- 2001 · Corporate identity *Islamic Religious Community in Bosnia and Herzegovina,* Sarajevo, Bosnia and Herzegovina
- 2000 · Corporate identity '*VEGAFRUIT'*, Brijesnica Mala, Bosnia and Herzegovina
- 1999 · Corporate identity *Stability Pact for South Eastern Europe u Sarajevu,* Bosnia and Herzegovina
- 1998 · Corporate identity *Interreligious Council of Bosnia and Herzegovina*, Sarajevo, Bosnia and Herzegovina
- 1997 · Corporate identity *Bosniak gymnasium*, Sarajevo, Bosnia and Herzegovina
- 1996 · *Izetbegović '95 – govori, pisma, intervjui...*, Šahinpašić, Sarajevo, Bosnia and Herzegovina - design
- 1996 · Salih Šabeta: *Islamski Bonton*, Šahinpašić, Sarajevo, Bosnia and Herzegovina - editor, illustrations, design and DTP
- 1995 · *Međunarodni dokumenti iz oblasti ljudskih prava*, volume I and II, Helsinki Committee for Human Rights in Bosnia and Herzegovina, Sarajevo, Bosnia and Herzegovina - design
- 1994/95 · Ministry of Education, Science, Culture, Sports and Information of BiH: *78 titles with the circulation of four million books for primary and secondary schools in R BiH*, Sarajevo, Bosnia and Herzegovina - illustrations and design
- 1994 · Enes Karić: *Kur'an s prijevodom na bosanski jezik sa Tefsirom*, Bosanska knjiga, Sarajevo, Bosnia and Herzegovina - illustrations and design.
- 1994 · Alija Isaković: *Rječnik bosanskog jezika – karakteristična leksika*, Bosanska knjiga, Sarajevo, Bosnia and Herzegovina - design.
- 1994 · Corporate identity *Publishing house 'Bosanska knjiga'*, Sarajevo, Bosnia and Herzegovina

MOJA SLIKA SVIJETA – scenarij za dokumentarni film
MY IMAGE OF THE WORLD - script for a documentary film

MOJA SLIKA SVIJETA[*128]

Za Alija Akšamija

scena 1.

EXT. – JUTRO – BORIKE

Na padinama smo Borika. Jesen je zastigla čitav kraj. Svugdje okolo dominira prodorno crvenilo koje u igri sa preostalom žućkastom travom stvara neobičan koloritni doživljaj. Vidimo čitav kraj: ispružili se pašnjaci u nedogled, a s krajeva, uokvireni borovima iznad kojih se, u nebo, diže rana jutarnja magla. U dubini slike se neprestano pojavljuje i, kako promijenimo vizuru, nestaje "majstor" Akšamija, fotograf Višegradske čaršije. Svaki put kad Akšamija namjesti aparat i bude spreman da pritisne okidač mi promijenimo vizuru a u

/ Ova definicija ljepog je mišta drugo nego moje vlastito poistovjećenje promenutog pojma i to konstruisano za ovaj scenarij. Sa sam obje uvedenu misao o ljepom, boja se ponavlja i na kraju scenarije, zaključio na osnovu nekolikih razgovora sa Vama i volyevši, pretpostavljam, nekolicinu Vaših fotografija. Ako budete imali primjedbu mislim se dogovoriti o mahnadinim korekcijama /

Emir Sarajevo 15.XII.77 [*129]

zvuku čujemo kako cvakne okidač.

Akšamija /off/:
Lijepo je sve ono što tone u dubinu nepoznatog i što ljudi naporom i snagom talenta zaustavljaju, preodoljuju subjektom vlastitim u prepoznatljive forme pa tako balzamuju vrijeme i u tom vremenu LIJEPO.
Lijepo je u prirodi i ljudima.
LIJEPO to je pejzaž,
LIJEPO je ljudsko lice,
LIJEPO je sve ono odakle viri ljudska duša.

scena 2.

EXT. – ZORA – VIŠEGRADSKI MOST I ULIČICE

Zora. Pred nama u centralnoj kompoziciji ispružila se ivica mosta. Rijeka ispod odiše parom. Kamerman krene ivicom mosta na drugu stranu mosta. Slika pred nama drhtavo poigrava i napreduje. Zaustavi se na sredini mosta, pa krene dalje. Silazimo s mosta, okrećemo unazad i prepoznajemo Višegradsku ćupriju.
Trčimo višegradskim sokacima sve do uličice u kojoj spava fotografska radnja Alije Akšamije. Čitamo špicu smještenu na roletnama, na staklenom izlogu i vratima pored. Kada završimo upoznavanje gledalaca sa autorima filma, stop trikom poskidamo roletne i otvorimo vrata, a također pred oči nam skoči glavom i bradom Alija Akšamija. On nas odmah upozna sa

brojnim zanatima kojima se bavio sve dok nije završio kao fotograf.

Vrati se, na kraju, u radnju.

[*128] Scenarij za dokumentarni film Emira Kusturice "**Moja slika svijeta**" napisan je 27.10.1977. godine kada je kao apsolvent FAMU pokušavao da pod pokroviteljstvom "Sutjeska filma" iz Sarajeva realizira svoj prvi dokumentarni film. Nažalost, do realizacije ovoga projekta nije došlo jer konkursna komisija nije odobrila sredstva za snimanje. Glavni akteri su trebali bili Alija M. Akšamija i njegov sin Mehmed A. Akšamija. a snimanje je trebalo biti obavljeno u Višegradu i na Borikama.

Emir Kusturica jedan je od najistaknutijih europskih i svjetskih reditelja sa kraja 20-og i početka 21-og stoljeća. Rođen je u Sarajevu 24. novembra 1955. godine. Filmsku režiju završio je na prestižnoj Filmskoj akademiji u Prahi (FAMU) u klasi prof. Otokara Vavre. Stvarao je pod utjecajem tamošnjeg filma šezdesetih godina, naročito zainteresiran za tematiku historijskih retrospekcija u kojima se revaloriziranje pojedinih datuma ili vremenskih perioda javlja kao pozadina neorealističkog tumačenja intimističkih porodičnih priča.
Njegovom apsolventskom filmu "Gernika," (snimljenom prema noveli Antonija Isakoviča) trebao je prethoditi dokumentarni film "Moja slika svijeta". Tokom studija režirao je još dva kratka filma: "Jedan dio istine" i "Jesen".
Nakon završetka studija, Kusturica se vraća u Sarajevo i započinje karijeru na Televiziji Sarajevo. Njegov prvi TV film "Nevjeste dolaze" bio je zabranjen zbog bavljenja seksualnim tabuima. Ali, već drugi film "Bife Titanik" mu donosi nagradu na nacionalnom televizijskom festivalu u Portorožu.
"Sjećaš li se Dolly Bell," prvi dugometražni film Emira Kusturice, nastao po scenariju Abdulaha Sidrana, 1981., nagrađen je ***Zlatnim lavom*** na filmskom festivalu u Veneziji, kao ***najbolji debitantski film*** i nagradama ***FIPRECI, AGIS*** i ***CIDLAC,*** kao i na Festivalu jugoslovenskog igranog filma u Puli, 1981. godine.
Daljim djelovanjem Kusturica samo potvrđuje svoj talenat. Ostvarenje "Otac na službenom putu" donosi mu ***Zlatnu palmu*** na filmskom festivalu u Cannesu i nominaciju za nagradu Američke filmske akademije "Oskar," ***za najbolji strani film.*** Nisu ga mimoišle ni nagrade na domaćim festivalima: na Festivalu jugoslovenskog igranog filma u Puli, nagrađen je ***Zlatnom arenom za režiju*** i nagradom ***Jelen*** (1985), a međunarodna kritika dodjelila mu je nagradu ***Gran pri*** za najbolji film 1985. godine.
Film "Dom za vješanje" daje magični pogled u ciganski kulturu i prikazuje eksploataciju njihove mladosti. Njegov prvi film na engleskom jeziku, "Arizona Dream" (1993) nagrađen je ***Srebrenim medvjedom*** i ***posebnom nagradom žirija*** na filmskom festivalu u Berlinu 1993. godine.
Crna komedija, "Underground," (1995), donijela mu je drugu ***Zlatnu palmu*** na filmskom festivalu u Cannesu. 1998. godine Kusturica dobija ***Srebrenog lava*** na filmskom festivalu u Veneziji za najbolju režiju filma "Crna mačka, beli mačor".
Daljnje Kusturičino djelovanje možemo pratiti preko ostvarenja "Super 8 Stories" – ***Srebrena ploča*** za najbolji dokumentarni film na Čikaškom internationacionalnom filmskom festivalu, (2001), "Život je čudo" (2004) – ***Najbolji film Europske Unije*** (***Nagrada César,*** 2005), dokumentarnog filma "Maradona" (2008) , "Sedam prijatelja Panča Vilje i žena sa šest prstiju" (2011)...

Vidi: http://www.kustu.com/w2/en:start?-zi23/03iv03/03iv0305f/biografija.htm; http://www.imdb.com/name/nm0001437/; preuzeto 25.02.2013.

*128 Emir Kusturica wrote the screenplay for the documentary „**My Image of the World**“ on 27/10/1977, when he was a senior student at FAMU and tried to make his first documentary sponsored by „Sutjeska film“. Unfortunately, the film was never made since the competition committee did not approve funds for shooting. Alija M. Akšamija and his son Mehmed A. Akšamija were supposed to be the main participants, and the shooting was supposed to take place in Višegrad and at Borike.

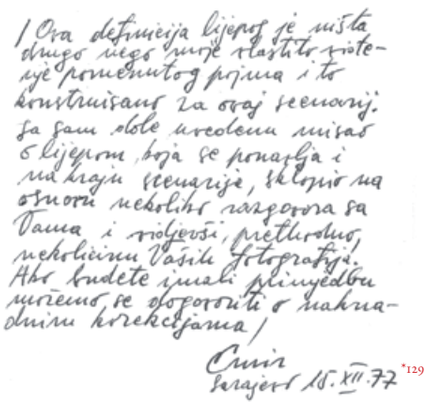
Emir Kusturica is one of the most prominent European and world directors of the late 20th and early 21st century. He was born in Sarajevo, on November 24th, 1955. He studied film directing at the prestigious Film Academy in Prague (FAMU) in prof. Otokar Vavra's class. He was influenced by the local films of the 1960s, and was particularly interested in the theme of historical retrospections, where revaluation of particular dates or periods serves as the background for the neo-realistic interpretation of intimate family stories.
His graduating film „Guernica“ was to be preceded by the documentary „My Image of the World“. During his studies, he directed two more short films: „Part of the Truth“ and „Autumn“.
Upon graduation, Kusturica returned to Sarajevo and began his career at Sarajevo television. His first TV film „Brides are Coming“ was prohibited because it dealt with sex taboos. However, his second film „Buffet Titanic“ was granted the award at the national TV festival „Portorož“.
„Do You Remember Dolly Bell“, Emir Kusturica's first feature film made based on Abdulah Sidran's screenplay in 1981, was awarded the *Silver Lion* at the Venice Film Festival, as the *best first film*, and awards FIPRECI, AGIS and CIDLAC. It was also awarded at the festival of Yugoslav feature film in Pula in 1981.
Kusturica only confirmed his talent with his further activity. His work „When Father Was away on Business“ brought him the *Palme d'Or* at the Cannes Film Festival, and nomination for the award of the American Film Academy „Oscar“, for the best foreign language film. He was also the prize-winner at local festivals: at the Festival of Yugoslav Feature Film in Pula, he was awarded the *Golden Arena for directing*, and the award *Deer* (1985), while international critics awarded him with the *Grand prix* for the best film of 1985.
His film „Time of the Gypsies“ provides a magical insight into the Gypsy culture and reveals the exploitation of their youth. His first film in English, „Arizona Dream“ (1993) was awarded with the *Silver Bear – a special jury prize* at the Berlin Film Festival in 1993.
His black comedy „Underground“ (1995) brought him the second Palme d'Or at the Cannes Film Festival.
In 1998, Kusturica won the *Silver Lion* at the Venice Film Festival for the best direction for the film „Black Cat, White Cat“.
Kusturica's further activity can be traced through his works „Super 8 Stories“ – *Silver plate* of the best documentary at Chicago International Film Festival (2001), „Life Is a Miracle“ (2004) – *best film of the European Union* (*prize César*, 2005), documentary „Maradona“ (2008), „Seven Friends of Pancho Villa and a Woman with Six Fingers“ (2011), etc.

See: http://www.kustu.com/w2/en:start?redirect=1;http://www.enovine.net/film/123/03iv03/03iv0305f/biografija.htm; http://www.imdb.com/name/nm0001437/; accessed on: 25/02/2013.

MY IMAGE OF THE WORLD*128



scene 1.
EXT. – MORNING – BORIKE



We are at the Borike slopes. Autumn holds the entire area in its embrace. All around, a penetrating redness prevails. Playing with the remaining yellowish grass, it creates an unusual experience of colour. I can see the whole area: pastures spreading far into the distance, bordered with pine trees on the sidelines; above them, the early morning mist rises upwards towards the sky. In the depth of the picture, “master“ Akšamija, the photographer of the Višegrad bridge, keeps appearing and disappearing, as we change the point of view.
Every time Akšamija adjusts his camera and is ready to depress the shutter release, we change the angle of view and in the sound effects we hear the shutter release click.
Akšamija /off/:
Beautiful is everything that sinks into the depth of the unknown, that people freeze with their effort and the power of their talent, that they overpower with their own being and transform into recognizable forms, and in this way embalm time and what is BEAUTIFUL in this time.
The Beautiful is in nature and people.
BEAUTIFUL is a landscape,
BEAUTIFUL is the human face,
BEAUTIFUL is everything that reveals the human soul.

scene 2.
EXT. – DAWN – VIŠEGRAD BRIDGE AND NARROW STREETS

Dawn. In front of us, in the central composition, stretches the edge of the bridge. The river below exudes vapour. The cameraman walks along the edge of the bridge towards the far end of the bridge. The image in front of us bobs and trembles, then progresses. It stops in the middle of the bridge, and then proceeds. We step off the bridge, turn around and recognize the Višegrad bridge. We run along Višegrad streets all the way to the small street where Alija Akšamija's photo shop sleeps. We read the opening credits placed on the blinds, on the glass shop window and the door next to it. When we have presented the opening credits, we use a stop trick to open the blinds and open the door, and Alija Akšamija in person appears in front of our eyes. He immediately tells us about the various occupations he was involved in before he ended up as a photographer.

Finally, he returns to the shop.

scena 3.
ENT. - DAN - FOTOGRAFSKI STUDIO

Fotografskom brzinom nam se pred očima mijenjaju lica mještana i brđana što se, evo, na pazarni dan uslikavaju ko zna kojim povodom. One najneozbiljnije koji majstoru zadaju najviše muke decentno isprati portret Ive Andrića koji im visi nad glavama. Na kraju sekvence nas Akšamija upozna sa nekoliko slučajeva iz prakse koji su se posebnošću uvukli u fotografovo sjećanje. Jedna od njih je i djevojka koja je kosu, dugu do članaka,

prvi put u životu pokazala majstoru kao

prvom muškarcu uopšte...

scena 4.
EXT, INT. - JUTRO

Zanimljivi su pogledi Akšamije na umjetnost realizma i na apstrakciju. On bi nam svoje nazore

objasnio preko svoja

dva fotosa. Fotografije "TURBANI"*130 i "BARA"*131 bile su odlučujuće prilikom dodjeljivanja titule majstora umjetničke fotografije. "Turbani" su ustvari dva turbana što stoje na glavama dvojice muslimana koje je majstor snimio s prozora dok su oni čekali da se otvori radnja. Fotografija je snimljena iz ptičije perspektive i pošto se naziru torza dvojice ljudi ispod velikih kapa sa ovalnim linijama i tamnim te svijetlim površinama, očuvana je faktografska vrijednost. Kod "Bare" nije korištena perspektiva, vrlo je teško ustanoviti šta je snimano iako sadrži izvjesne kvalitete unutarnje ekspresije izražene jednostavnom formom.

Akšamija nam kazuje o tome kako su nastale dvije fotografije,

pokaže nam još nekoliko ostvarenja iz ranijeg perioda.
/kada fotograf pokaže "TURBANE" i bude ih objašnjavao, postavili bismo kameru na mjesto odakle je snimljena i rekonstruisali postupak: uokvirili dva turbana a, na kraju, turban bi bio skinut i prepoznali bismo samoga Akšamiju/

*129 */Ova definicija lijepog je ništa drugo nego moje vlastito viđenje pomenutog pojma i to konstruisana za ovaj scenarij. Ja sam dolje uvedenu misao o lijepom, koja se ponavlja i na kraju scenarija, sklopio na osnovu nekoliko razgovora sa Vama i vidjevši, prethodno, nekoliko Vaših fotografija. Ako budete imali primjedbu možemo se dogovoriti o naknadnim korekcijama./*

Emir
Sarajevo 15.XII.77.

Tekst dopisan rukopisom Emira Kusturce koji se obraća Aliji M. Akšamiji povodom predloženog tekstualnog sadržaja u scenariju.

*130 Riječ je o fotografiji *Dva turbana* (1959) iz ciklusa "Slučajni prolaznici", a koja je reproducirana na stranici 272 u prvom tomu monografije.

*131 Riječ je o fotografiji *Zaleđeni mozaik* (1959) iz ciklusa "Čari prirode", a koja je reproducirana na stranici 254 u prvom tomu monografije.

*129 */This definition of the beautiful is nothing else but my own notion of the term, construed for this screenplay. I have come up with the thought about the beautiful introduced below, which is repeated at the end of the screenplay, based on a few conversations with you, and after I had seen a few of your photos. If you have any comments, we can agree upon subsequent corrections/*

Emir
Sarajevo 15/12/1977

A text added by Emir Kusturica's hand, addressing Alija M. Akšamija about the proposed textual content of the screenplay.

*130 It is the photograph *Two Turbans* (1959) from the cycle „Casual Passers-by", which is reproduced on page 272 in the first volume of the monograph.

*131 It is the photograph *Frozen Mosaic* (1959) from the cycle „Charms of Nature", which is reproduced on page 254 in the first volume of the monograph.

scene 3.
INT. – DAY – PHOTOGRAPHY STUDIO

With photographic speed, the faces of locals and highlanders who are having their portraits taken on the market day, for who knows what reason, alternate in front of our eyes. The least serious ones, who give the master the most trouble, are politely seen off by the portrait of Ivo Andrić, which hangs above their heads. In the end of the sequence, Akšamija tells us about a few cases from his practice that he remembers particularly well. One of them is about a girl who showed her hair, which reached her ankles,

for the first time in her life, to the master as

to the first man ever ...

scene 4.
EXT., INT. – MORNING

Akšamija's views of the art of realism and on abstraction are interesting. He will

explain his views to us through

two photos of his. The photographs "TURBANS"*130 and "PUDDLE"*131 were decisive, as he was then awarded the title of Master of Artistic Photography. "Turbans" is actually two turbans sitting on two Muslims' heads, which the master took from the window while they were waiting for the shop to open. The photograph was taken from bird's-eye view and, since we can discern the two men's torsos below the big caps with oval lines, and with dark and light surfaces, the factual value has been preserved. In the case of "Puddle", perspective was not used and it is very difficult to determine what was photographed although it has some qualities of inner expression conveyed with a simple form.

Akšamija tells us how he took the two photographs,

and shows us a few more works from an earlier period.
/When the photographer shows "TURBANS" and explains it, we place the camera on the spot from which it was taken, and reconstruct the process: we frame the two turbans and, finally, a turban is taken off and we recognize Akšamija himself/

scena 5.
EXT. – PREDVEČE

Pratimo fotografa kako se šeće Ćuprijom na Drini.
/prateći Akšamiju prilikom šetnje mostom neprestano mijenjamo položaj kamere – dočarati fotografsku fiksaciju/

Akšamija /off/:
Fotograf nam priča kako već dvadeset pet godina slika most i kako ga još uvijek nije uslikao kako treba kao što je "to nekim u literaturi uspjelo".
Pokazuje nam desetak posječenih jablanova koji su mu punih devet godina smetali, zatvarali mu povoljne uglove. Nakon dugog rata sa opštinskim čelnicima, kaže, uspjelo mu je da ih nagovori da posijeku drveće.
Obavijesti nas kako nema uslikanu Ćupriju pod snijegom jer "bilmezi"*132 počiste prvo snjegove prije nego on postavi objektiv.

scena 6.
EXT. – JUTRO

Majstor stoji pred radnjom.

Kazuje nam zašto je, uprkos brojnim nagradama i uspješnim bavljenjem ostao u provinciji što kod fotografa nije čest slučaj.

Kažemo mu kako postoje neki mladi fotografi koji smatraju da je način na koji se on izražava suviše idiličan možda i zastario.

On nam kaže svoje mišljenje pa počne pričati o starijem sinu koji se, također, profesionalno bavi fotografijom.

/pošto je Akšamija Mehmed moj poznanik tako već znam da će karijeru započeti po završenoj školi u većem gradu/

Namjere sina bismo ocu Aliji saopštili a on bi nam

rekao ko će u tom slučaju nastaviti tradiciju.

Razgovor ispred radnje završili bismo razgovorom o Bresonu, Sudeku i velikanima svjetske, odnosno naše avangardne fotografije. To bi bio ujedno, na izvjestan način uvod u sljedeću sekvencu.

*132 ***Bilmez (biljmez)*** m. (tur.) ***neznalica;*** nevješt, neupućen čovjek; glomazan čovjek, velike snage, a male pameti;

Ovaj turcizam u bosanskom jeziku ima jedno specifično ***bosansko značenje. Bilmez*** je čovjek koji je sebi umislio da zna ono što ne zna pa zato ne poštuje čast i ugled onoga koji zna ono što on ne zna, odnosno to je čovjek koji ne vidi dalje od svoga nosa pa mu važne stvari prolaze ispred nosa, dok mu nevažne stvari postaju opsesija.

*132 ***Bilmez (biljmez)*** m. (Turk.) *an ignorant person;* untrained, not versed man; an unwieldy man, of great strength and little brains.

This word of Turkish origin has a specific *Bosnian meaning* in Bosnian language. *Bilmez* is a man who thinks he knows what he does not know, and therefore does not respect the honour and reputation of the person who knows what he does not. Indeed, it is a man who cannot see beyond his nose and thus ignores important things while he is obsessed with trivial ones.

scene 5.
EXT. – DUSK

We follow the photographer walking across the Bridge across the Drina.
/While following Akšamija during his walk across the bridge, we continuously change the camera position – to conjure up the photographic fixation/

Akšamija /off/:
The photographer tells us that he has been taking photos of the bridge for twenty-five years already and that he has not yet portrayed it properly as "some managed to do in literature". He shows us a dozen of (now) felled poplar trees that had stood in his way for nine years and interfered with favourable angles. After a long battle with the municipal authorities, he says, he managed to persuade them to fell the trees. He also tells us that he could not take a photo of the Bridge under snow since "bilmezi"*132 cleaned the snow before he could position his lens.

scene 6.
EXT. – MORNING

The Master is in front of the shop.

He tells us why he remained in the provinces despite his many awards and successful work, which is not common in the case of photographers.

We tell him that there are some young photographers who feel that his mode of expression is too idyllic, perhaps even obsolete.

He tells us his opinion and begins talking about his elder son, who is also a professional photographer.

/Since Mehmed Akšamija is an acquaintance of mine, I already know that he will begin his career in a bigger city when he graduates/

We tell father Alija about his son's intentions and he

says, who is going to keep the tradition in that case.

We end the conversation in front of the shop with a discussion about Bresson, Sudek and the greats of the world, and the avant-garde photography of our region. This is also a kind of introduction for the next sequence.

scena 7.
EXT. - PODNE

Ova scena bi, ustvari, bila ništa drugo do suprotstavljanje mišljenja sina i oca. Paralelnom montažom bismo predstavili mišljenje i jednog i drugog o funkciji fotografskog balzamovanja vremena, tehničkih inovacija, dizajnerstvu kojem je fotografija danas podlegla, sintezi slikarstva i grafike sa fotografijom...

Kada otac i sin budu govorili a mi ih montažom ukrštavali uvijek bi pri novim mislima i kazivanjima pokazali u kadru i po jednu fotografiju obojice.

Alija Akšamija je autoritativan otac pa bismo, tako, ovu scenu zatvorili time što bi on saopštio svoje mišljenje o sinovljevom načinu života.

scena 8.
INT. - DAN

Ponovo smo u fotografskoj radnji gdje je zbog srijede i pazarnog dana veoma živo. Mijenjaju se likovi - komični, ozbiljni i uzvišeni. Kamera je postavljena tik uz fotoaparat, a razgovori okolo snimani autentično.

scena 8.
EXT, ENT. - DAN, NOĆ

Za fotografsku radnju A. Akšamije vezana je priča o prvoj ljubavi njegovog sina. Mehmed u predvečerje izađe pred radnju pa nam počne kazivati o toj ljubavi,

a mi kamerom otkrivamo prostore u kojima se ona dešavala. Ljubav je bila, na kraju, vezana za Ćupriju i za hotel pored pa bismo u tim prostorijama završili ovu sekvencu.

scena 9.
ENT. - NOĆ

Sa slika o ljubavi i o Višegradskom mostu prešli bismo na razgovor o njoj. Čitava familija Akšamija za vrijeme večere. Oni bi nam govorili koliko vjeruju u legende vezane za most.

scene 7.
EXT. – NOON

This scene actually consists only of the contrasting opinions of the father and son. We use a parallel montage to present their respective opinions about the function of photographic embalming of time, technical innovations, design - which photography has succumbed to today, about the synthesis of painting and graphics with photography...
While father and son talk and we intersect them using montage, every time a new thought and story begins we show a photograph by each of them in the frame. Alija Akšamija is an authoritative father; therefore we close the scene by presenting his opinion about his son's way of life.

scene 8.
INT. – DAY

We are in the photo shop again; it is very busy because it is Wednesday, the market day. The characters change – comical, serious, sublime. The film camera is positioned right next to the photo camera,

and the conversations around it are recorded authentically.

scene 8.
EXT., INT. – DAY, NIGHT

A. Akšamija's photo shop is related to a story about his son's first love.
At dusk, Mehmed goes out of the shop and

starts telling us about his love,

and we discover the spaces where it was enacted with the help of the camera. Ultimately, his love was connected to the Bridge and the hotel next to it, and we thus end the sequence in these premises.

scene 9.
INT. – NIGHT

From images of love and the Višegrad bridge, we switch to a conversation about it.
The whole Akšamija family at supper.
They tell us how much

they believe in legends related to the bridge.

Kraj scene bi učinio majstor Akšamija time što bi nas kućom koju je sam iskonstruisao, tačnije bio je arhitekt trospratnice u kojoj živi i radi čitava familija, proveo sve do prizemlja gdje u pozadini ateljea stoji radionica za razvijanje i uvećavanje fotografija. Dogovorili bismo se sa majstorom da izabere najuspjelije portrete, tačnije negative. Dopratimo majstora do pred sam povećavajući aparat i velike tepsije sa fiksirom iz kojih bi, zatim, dugo izranjali sa glatkih bijelih površina fotografskog papira najuspješniji portreti višegradskog fotografa. Portreti, jedan za drugim. Njih, otprilike, petnaest.

scena 10.
INT. – DAN

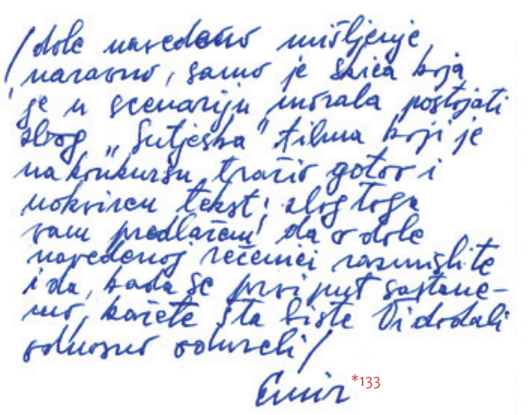
Srijeda u fotografskom ateljeu. Ovoga puta, pored brojnih lica što nastaju i nestaju ispred objektiva, gledamo majstora Akšamiju kako manirom starog mahera namješta mušterije u poze za koje misli da moraju biti zadovoljene da bi fotografija bila uspješna.
Majstor Akšamija i njegove mušterije. Ponovo su i komični i uzvišeni.

scena 11.
EXT. – DAN

Akšamija izađe pred radnju, a mi ga uokvirimo u centralnu kompoziciju. Gleda u objektiv i kazuje

Akšamija:
Znate ovo danas vam je sve nekako drukčije. Čovjek mora raditi najmanje deset sati dnevno da bi zarađivao hljeb i hranio familiju, a ne može bez umjetnosti. I kada ono sračunate koliko mu ostaje da razmišlja i radi ono što mu je u duši i na srcu, shvatite kako vremena gotovo i da nema.
Možda zato ni nema danas Mikelanđela i Davinčija...

Kada Akšamija završi, mi ga stop trikom ubacimo u radnju, pozatvaramo vrata i prozore, navučemo roletne.


/dole navedeno mišljenje, naravno, samo je skica koja je u scenariju morala postojati zbog "Sutjeska" filma koji je na konkursu tražio gotov i uokviren tekst; zbog toga Vam predlažem da o dole navedenoj rečenici razmislite i da, kada se prvi put sastanemo, kažete šta biste Vi dodali, odnosno oduzeli/
Emir*133

*133 */dolje navedeno mišljenje, naravno, samo je skica koja je u scenariju morala postojati zbog "Sutjeska" filma koji je na konkursu tražio gotov i uokviren tekst; zbog toga Vam predlažem da o dolje navedenoj rečenici razmislite i da, kada se prvi put sastanemo, kažete šta biste Vi dodali, odnosno oduzeli/*

Emir

Tekst dopisan rukopisom Emira Kusturce koji se obraća Aliji M. Akšamiji povodom predloženog tekstualnog sadržaja u scenariju.

*133 *[the opinion presented below is, of course, only a draft which had to be present in the screenplay because of „Sutjeska film", since they required the completed text at the competition; for this reason, I suggest that you could think about the sentence presented below and tell me what you would add or delete the first time we meet]*

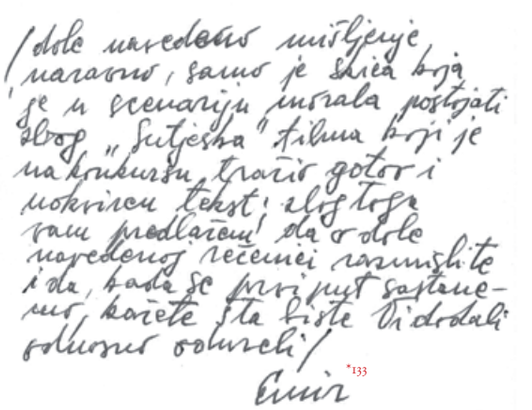
Emir

A text added by Emir Kusturica's hand, addressing Alija M. Akšamija about the proposed textual content in the screenplay.

Master Akšamija ends the scene by taking us around the house, all the way to the ground floor where, behind the studio, we see his workshop for developing and enlarging photographs. Akšamija also designed the house; actually, he was the architect of the three-story building where the whole family lives and works.
We will ask the master to choose his most successful portraits, actually the negatives.
We accompany the master to the enlargement device and a big dish with the fixer. Thereupon, the most successful portraits taken by the Višegrad photographer rise to the smooth white surfaces of the photographic paper, which will take considerable time.
Portraits, one after another. About fifteen of them.

scene 10.
INT. – DAY

Wednesday in the photography studio. This time, besides the numerous faces that appear and disappear before the lens, we see master Akšamija who, in the manner of an experienced artist, puts the customers in poses he believes necessary for the photo to be successful.
Master Akšamija and his customers. Again, they are both comical and sublime.


[dole navedeno mišljenje naravno, samo je skica koja je u scenariju morala postojati zbog „Sutjeska" filma koji je na kraju, trajao gotov i montiran tekst; zbog toga vam predlažem da o dole navedenoj rečenici razmislite i da, kada se budemo sastali, kažete šta biste dodali ili oduzeli]
Emir
*133

scene 11.
EXT. DAY

Akšamija goes out of the shop, and we frame him into the central composition.
He looks squarely into the lens and speaks

Akšamija:
You know, things are kind of different now. You have to work at least ten hours a day to earn your bread and feed your family, and you cannot live without art. And when you calculate how much time is left for you to think and work on what is in your soul and in your heart, you realize that you almost do not have time to do it.
Perhaps this is the reason why we do not have a Michaelangelo and a da Vinci today...

When Akšamija finishes, we use the stop trick to put him in the shop, close the doors and windows, pull down the blinds.

scena 12.
EXT. - ZORA - BORIKE

Na padinama i pašnjacima Borika.
Slike koje gledamo kao da nisu sa naše planete. Žutilo obuhvatilo svo travlje okolo, a ono malo lišća što visi na granama pocrvenjelo od muke.
Samo se u daljini zelene borovi.

Primjetimo kako u dubini slike proviri majstor Akšamija i postavi aparat na stativ.
Priprema se pa škljocne i izgubi se iz kadra.
Tako nekoliko puta.

Akšamija /off/:

Lijepo je sve ono što tone u dubine nepoznatog i što ljudi naporom i snagom talenta zaustavljaju, preodoljuju vlastitim subjektom u prepoznatljive oblike pa tako balzamuju vrijeme i u tom vremenu lijepo.
Lijepo je u prirodi i ljudima.
LIJEPO to je pejzaž,
LIJEPO je ljudsko lice,
LIJEPO je sve ono odakle viri ljudska duša.

Sarajevo, 27.10.1977.

Emir KUSTURICA

scene 12.
EXT. – DAWN – BORIKE

Slopes and pastures of Borike.
The images we look at seem to be from another planet. The yellow colour has embraced all the grasses in the surrounding fields, and the few leaves hanging on branches are the red of agony.
Only the distant pine trees radiate green.
We observe master Akšamija peeking out from the depth of the image and putting the camera on the tripod. He gets ready, clicks and disappears from the frame. This is repeated a few times.

Akšamija /off/:

Beautiful is everything that sinks into the depth of the unknown, that people freeze with their effort and the power of their talent, that they overpower with their own being and transform into recognizable forms, and in this way embalm time and what is BEAUTIFUL in this time.
The Beautiful is in nature and people.
BEAUTIFUL is a landscape,
BEAUTIFUL is the human face,
BEAUTIFUL is everything that reveals the human soul.

Sarajevo, 27/10/1977

Emir KUSTURICA

U VIŠEGRADU SAM SLOVIO ZA
16 MAJDONIČARA
PROSVETNI LIST

Kratki razgovor

Hroničar s kamerom



»Danas za mlade, koji žele da im fotografija postane sastavni dio života, ako imaju volje i ambicije, postoje izvanredne mogućnosti za dokazivanje i napredak« – kaže Alija Akšamija, majstor fotografije iz Višegrada

Sigurno je mali broj majstora u Jugoslaviji koji su u svojoj struci postali izuzetna ličnost kao što je slučaj sa Alijom Akšamijom, fotografom iz Višegrada. Sigurno je i to da je malo fotografa koji su, osim svog posla i fotografije, kao Alija toliko radili na polju umjetničke fotografije i od amatera, upornim radom i najčešće sopstvenim iskustvom stekli najveće zvanje – ekselencija, koje mu je u ovom domenu umjetničkog stvaralaštva nedavno dodijelio USUF Jugoslavije. Upravo ovo najnovije priznanje bilo je povod za razgovor sa Alijom Akšamijom.

● Šta Vas je i kada ponukalo da uzmete fotografski aparat u ruke i sa njim i uz njega ostanete do kraja života? – upitali smo Alija Akšamija.

– Bilo je to u Rogatici, mom rodnom gradu, 193 . godine, kada mi je kao osamnaestogodišnjaku došao u ruke prvi »pravi« foto-aparat kojim sam počeo bilježiti život oko sebe. Roditelji nisu baš imali razumijevanja za moje zanimanje i »davolju spravu«, pa su me iz Sarajeva, sa kursa fotografije, vratili da se bavim pametnijim poslom. Međutim, to me nije pokolebalo da nastavim »slikati« a poseban podstrek bila mi je fotografija objavljena u jednom sarajevskom listu. Na žalost, u toku rata uništeni su mi svi negativi, fotografije i foto-aparat.

● Kada se u Vama prvi put javila želja da osim obične, zanatske fotografije, napravite umjetničku?

– U Višegradu, gdje sam se preselio 1953. godine i otvorio samostalnu fotografsku radnju, bili su stvoreni uslovi za prvu umjetničku fotografiju. Ali nisam imao nikog s kim bih razgovarao o kvalitetu fotografije – pa sam sâm sebi postavljao pitanje i davao odgovore. Prvi stručnjak sa kojim sam razgovarao o umjetničkoj fotografiji bio je Vitomir Stašević, koji me je i uveo u Foto-savez BiH.

● Od tada se nastavlja umjetnički uspon do tada nepoznatog fotografa iz Višegrada. Gdje ste sve izlagali fotografije i koja su Vaša najznačajnija priznanja?

– Počelo je od klupskih izložaba u Višegradu. Neobični i privlačni motivi ovog grada, ljudi i događaji u njemu, veleljepni kanjon Drine i njenih pritoka obišli su, na mojim fotografijama, gotovo sve svjetske centre kulture. Nisam izlagao samo na izložbama u Kini, Japanu i Engleskoj. S tih izložaba dobio sam više od 70 diploma, pohvala, priznanja. Tu su i priznanja Foto-saveza BiH – Zlatnik sa Titovim likom, Foto-saveza Jugoslavije – Zlatna plaketa, Turističkog saveza BiH, i mnoga naša i međunarodna priznanja.

● Osim bavljenja umjetničkom fotografijom, Vi ste i jedan od hroničara grada na Drini i Rzavu – jer ste kamerom zabilježili sve promjene i značajnije događaje u Višegradu.

– Znajući koliko fotografija vrijedi i kao dokument i pečat jednog vremena, od mog dolaska u Višegrad pa nadalje, snimio sam sve konferencije, sastanke, manifestacije, posjete istaknutih ličnosti javnog, kulturnog i političkog života, razvoj i izgradnju grada i sela. Posebno su mi dragi snimci Titovih posjeta Višegradu. Ovjekovječio sam i Andrićeve dolaske gradu njegovog djetinjstva. Želja mi je da sve negative, fotografije i dijapozitive sredim po godinama da bi pokolenja iza nas vidjela i znala kako je rastao i razvijao se naš grad.

● I, na kraju, Vaša poruka mladima koji tek ulaze u svijet fotografije?

– Danas za mlade, koji žele da im fotografija postane sastavni dio života, ako imaju volje i ambicije, postoje izvanredne mogućnosti za dokazivanje i napredak. Postoji obilje stručne literature iz ove oblasti, kvalitetan materijal za izradu fotografije i foto-klubovi u kojima se mogu okupljati.

Radoje Tasić

13.02. 1985.

Majstor odabranog trenutka.

1971 G.

Samostalni zanatlija, umjetnik i turistički aktivista



ALIJA AKŠAMIJA M.AKSAMIJA

Višegradski fotograf Alija Akšamija je po svojim ostvarenjima i turističkim aktivnostima poznat širom zemlje i u mnogim kulturnim centrima sveta ● Njegove umetničke fotografije, naročito na turističke teme izlagane su na preko 150 izložbi u zemlji i u svijetu

VEOMA JE mali broj zanatskih majstora u Jugoslaviji koji su postali u svojoj struci izuzetna ličnost, kao što je to slučaj sa Alijom Akšamijom, fotografom iz Višegrada. Vjerovatno je mali broj i turističkih radnika koji su svojim umjetničkim fotografijama na turističke teme prikazali ljepote nekog kraja kao što je to on učinio sa Drinom i drugim ljepotama u njenom slivu. Nije bilo prolaznika kroz Višegrad kome nisu zapale za oko divne fotografije u izlogu samostalne fotografske radnje u centru grada, ili posetioca kome nisu dospjele do ruku fotografije, odnosno razglednice Višegrada i drugih mjesta istočne Bosne koje je snimio, ovaj vrijedni samostalni zanatlija, umjetnik i turistički aktivista.

Izlozi i unutrašnji zidovi ove najlepše zanatske radnje u Višegradu su prepuni fotografija, raznih motiva, ali je još više raznih diploma, pohvala, plaketa i medalja, a na stolu gomila kataloga i druge dokumentacije koja govori o 33-godišnjem plodnom i aktivnom radu i umjetničkom stvaranju zanatskog majstora i dugogodišnjeg kandidata »majstora fotografije«.

Alija Akšamija je svojim fotografskim ostvarenjima, vezanim za Višegrad, Rogaticu, Romaniju, Drinu i gradove u njenoj dolini, odnosno ostvarenjima vezanim za bosansko tle, stekao ugled veoma aktivnog fotografskog stvaraoca i turističkog radnika. Njegove umjetničke fotografije su primljene na preko 150 izložbi, odnosno na više od 30 takvih manifestacija u najpoznatijim svetskim salonima. U izlagačkoj djelatnosti je postigao izvanredno zavidne rezultate: dodijeljeno mu je više od 50 raznih nagrada. Nedavno, na jugoslovenskoj izložbi umjetničke fotografije u Mostaru o svojio je prvu nagradu. Od deset jugoslovenskih fotografija koje su konkurisale, jedino je njegova fotografija primljena za Bienale FIAP u Bazelu.

Za zasluge i višegodišnju aktivnost, Foto-kino savez Jugoslavije je odao posebno priznanje ovom vrsnom majstoru i dodijelio mu zlatnu plaketu, a za vanredne zasluge u Savezu i za zasluge na polju unapređenja fotografije dobio je od Republičkog odbora Foto-saveza BiH srebrnu plaketu. Na Međunarodnom sajmu zanatstva u Beogradu pripale su mu srebrna i bronzana plaketa. Predloženo je da mu se za izvanredne zasluge na polju međunarodne fotografije dodijeli i međunarodno zvanje AFIAP.

Ovaj višegradski samostalni zanatlija je i jedan od veoma zapaženih turističkih aktivista i entuzijasta, ne samo u Višegradu i istočnoj Bosni nego i na širim planovima Jugoslavije. Na nedavno održanom Sajmu turizma u Stokholmu, među najzapaženijim bile su i fotografije Drine, njenih splavova i drugih motiva koje je snimio Alija Akšamija. On je spremio i brojnu kolekciju svojih fotografija – kolor dijapozitiva za predstojeći sajam turizma u Sarajevu. Rijetko je naći list ili časopis u zemlji, pa i u svijetu, u kome i po nekoliko puta nisu objavljene njegove fotografije, naročito na turističke teme, pre svega sa motivima Drine i njenih prirodnih ljepota.

Pored aktivnog rada u svojoj samostalnoj zanatskoj fotografskoj radnji i umjetničkog stvaranja, veoma mnogo vremena i truda ostavio je u Privrednoj komori Sarajeva, političko-izvršnim organima Skupštine opštine, a najviše u radu Sekcije samostalnih zanatlija višegradske komune, čiji je osnivač i dugogodišnji predsjednik. Svojim radom u samoupravnim organima i društveno-političkim organizacijama Alija Akšamija je doprinijeo unapređenju samostalnog zanatstva, turizma i turističke privrede.

MUTAPČIĆ

Godina XIX ● Broj 672 ● 2 din.
Beograd, 25. mart 1971. godine

SA POZNATIM VIŠEGRADSKIM FOTOGRAFOM ALIJOM AKŠAMIJOM

ZAVIČAJ SA FOTOGRAFIJE

Naš grad je odvajkada imao velike ljude.

Mnogi su otišli bez ovakvog ili sličnog zapisa, ostajući u sjećanju... u usmenoj priči. Dok je ljudi biće tih ljudi. Neki su dobili svoje mjesto u knjizi, neki svoju ulicu, a neki samo ulicu, onako, kroz sjećanje: „Ovuda je prolazio...Nahmet mu, slava ili pokoj mu duši".

Neki su otišli iz ovoga grada. Otišli negdje, za djecom, ili, za svojom sudbinom. Oni iz grada, ali nikada grad iz njih.

Takav je i **Alija Akšamija.**

Čovjek koji je slikao nas i naš grad, običan, jednostavan, a veliki po svom ljudstvu. Čovjek bez koga bi naš grad bio siromašniji za hiljade fotografija i mi, bez naših (često prvih u životu) fotografija.

Ono što je Evlija činio perom, Akšamija je slikao svojim fotografskim aparatom. Slikao je da se ne zaboravi drveni most na Rzavu, Veletovac na pijaci, uzlazna ulica prema željezničkoj stanici koje više nema...

Taj fini čikica sa francuzicom kapom, blago nakrivljenoj na jednu stranu – jednoga dana ode iz grada. Fotografska radnja na naviknutom mjestu postade nešto sasma drugo. To nije bilo više mjesto za slikanje. Grad je izgubio svog velikog fotografa. Za mnoge, prvog u životu.

Nismo ga mogli ni htjeli zaboraviti. Potražismo ga tamo gdje se „sklonio" da miruje, možda i od fotografije...

– **Vidjeli su te, skoro, u višegradskoj čaršiji** – kažem mu, uz iskreni osmjeh – **nisi nam mogao umaći...** Treba nam tvoja priča za „Višegradske", makar...

– **Vidite, ja nikamo ne mogu otići... Tamo sam dušom i srcem. Nostalgija me umara. Poslije duže pauze odem tamo. Taj moj Višegrad volim zbog ljudi. Ljudi čine grad. Mnogi ne znaju da sam roden u Rogatici, ali Višegrad je bio i ostao moj najdraži zavičaj. U njemu sam ostavio više od tri decenije najboljeg života...**

Rekosmo „sklonjen" je da miruje... u „velegradskoj sredini", u sarajevskom naselju Velešići. Kakav li je to odmor bez zavičaja u kome je pustao korijenje?

– **Hodam onom glavnom ulicom, a srce hoće da iskoči. To je moj grad, to su moji ljudi"** – kaže.

Kada su ga vidjeli prijatelji u višegradskoj čaršiji, ustajali su – ne zato što je taj Akšamija neko! – već što su navikli na njega. I, dakako, kroz naš grad je sa svojim životom prošao, a da nikoga nije „očešao"... pa otud, taj naklon je iz ljubavi prema gradskom fotografu.

Akšamija je bio i ostao hroničar višegradskog kraja. On u slici, a bogami i riječi... Njegove fotografije dovoljno kazuju za sebe.

– **Negdje skoro sretne me jedan prijatelj, bivši obućar iz Rogatice. Kaže mi: „Blago tebi Alija... Ja napravih na hiljade cipela i danas nigdje ni jedne. A ti? Ostaće bolan slike dok je ljudi"** – ispriča mi i ovu stari dobri višegradski fotograf koji je dobitnik gotovo svih priznanja koja se mogu dobiti u ovoj branši. Tu su nagrade za „običnu" i umjetničku fotografiju, ali, Akšamija neće o tome da govori.

O našim neprilikama, fotograf će:

– Mi, Višegradci, ne možemo bez zajedništva. Biće ovo sve dobro. Znam ja naš fini narod. Te čarke se trebaju što prije zaboraviti i, krenuti onako kako smo naučili kroz vjekovno življenje.

Zahvaljujući „Višegradskim novinama" koje ga nisu zaboravile, Alija Akšamija pozdravlja svoj zavičajni narod.

Mustafa SMAJLOVIĆ

VIŠEGRADSKE NOVINE BR. 103
FEBRUAR 1992. STR. 9

Milan Fizi Zagreb
Harambašićeva 17

Po

Meni je
konkretniji
učenika u pr
čitavoj ugo
ka, a za njih
nastav iku
bi Vam prepo
točke jedini

X 569

15

FOTO-KI
REPUBLIČKI ODB

Broj 245
Tek. rač. 702-702-3-1109

Poslije Drugog svjetskog rata s
cijenili fotografiju, sada

Drug Akšamija Al

VISEGRAD

na kojoj ste i
novčanu nagradu
ljudi i događaji

će vrijeme a fot

postignutom uspj

Sekretar
Vlo. Stas

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FOTO AKSAMIJA VISEGRAD

FOTO KLUB SARAJEVO
Magistrala br. 15 Poštanski fah 637
Telefon 35-292

Sarajevo, 22. aprila 197
Broj: 214/70

PREDMET: Najvažnija djelatnost, zadatak u materijalnu
... i zadatak za dodjelu znaka, odlikovanje.

AKSAMIJA Alija
Visegrad

179

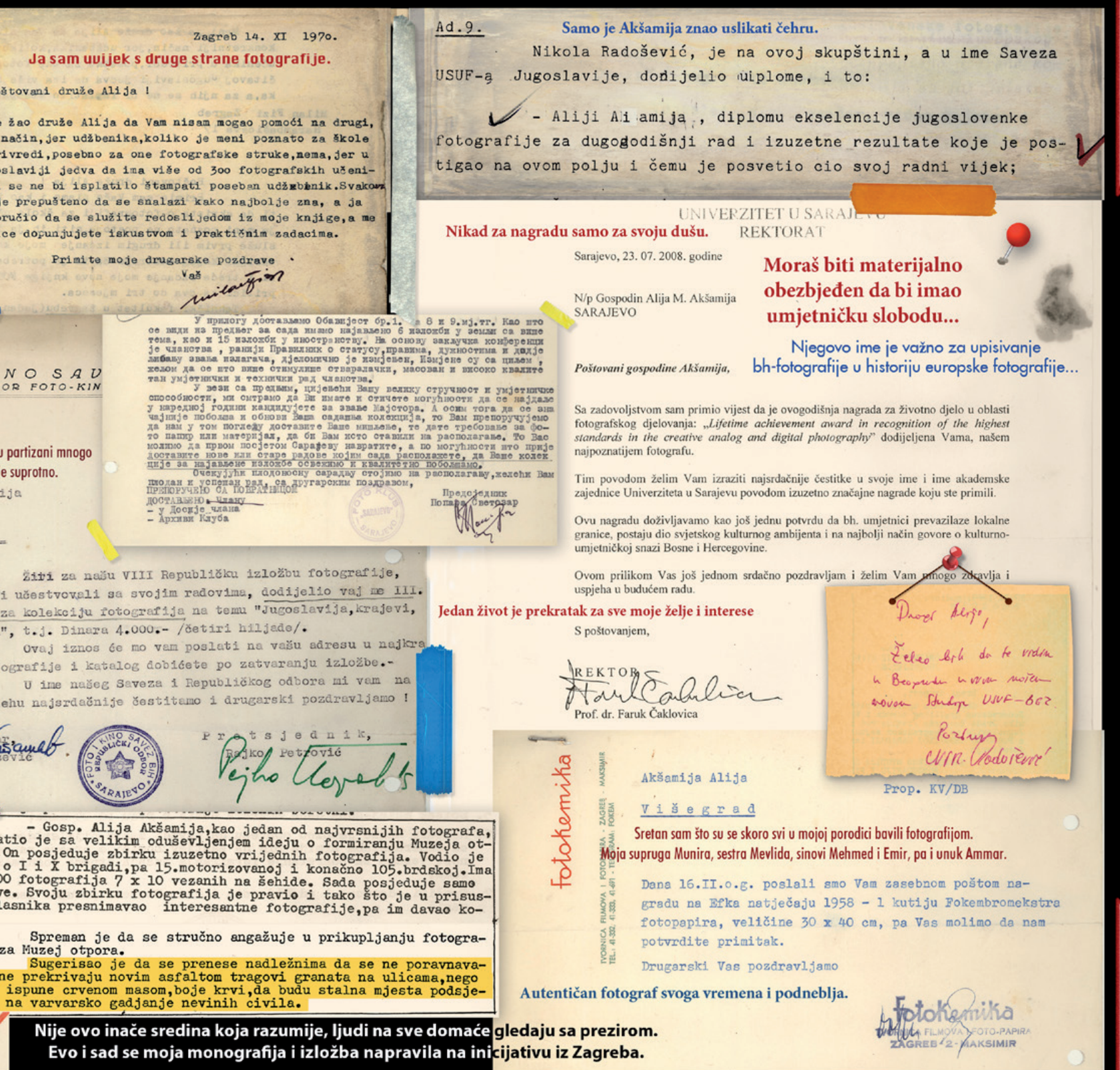
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kino revija

jugoslovenski časopis za fotografiju
beograd bulevar revolucije 44 · tel. 331-060

Stvarnost zapisana svjetlom... 8.12.70.

– da Direkcionom komitetu FIAP-a predloži sledeće drugove za dodjelu zvanja : AFIAP – Drago Rendulić, Zagreb, Tone Marčan, Ljubljana, Milan Pešić, Titograd i Alija Akšamija, Višegrad. EFIAP –

PART OF CORRESPONDENCE AND NEWSPAPER ARTICLES:
In Višegrad, I was called a magician; A Chronicler with the Camera; Independent Artisan, Artist and a Tourism Activist; Homeland from the Photograh; A Master of Chosen Moment; Reality Recorder with Light; I am always on the other side of the photograph; After World War II, partisans highly admired photography, and now it is the other way round; Only Akšamija knew how to photograph a



Zagreb 14. XI 1970.

Ja sam uvijek s druge strane fotografije.

štovani druže Alija !

žao druže Alija da Vam nisam mogao pomoći na drugi, način,jer udžbenika,koliko je meni poznato za škole ivredi,posebno za one fotografske struke,nema,jer u slaviji jedva da ima više od 300 fotografskih učeni- se ne bi isplatilo štampati poseban udžbenik.Svakom je prepušteno da se snalazi kako najbolje zna, a ja ručio da se služite redoslijedom iz moje knjige,a me ce dopunjujete iskustvom i praktičnim zadacima.

Primite moje drugarske pozdrave

Vaš

Ad.9. Samo je Akšamija znao uslikati čehru.

Nikola Radošević, je na ovoj skupštini, a u ime Saveza USUF-ą Jugoslavije, dodijelio diplome, i to:

- Aliji Akšamija, diplomu ekselencije jugoslovenske fotografije za dugogodišnji rad i izuzetne rezultate koje je postigao na ovom polju i čemu je posvetio cio svoj radni vijek;

UNIVERZITET U SARAJEVU
REKTORAT

Nikad za nagradu samo za svoju dušu.

Sarajevo, 23. 07. 2008. godine

N/p Gospodin Alija M. Akšamija
SARAJEVO

Moraš biti materijalno obezbjeđen da bi imao umjetničku slobodu...

Njegovo ime je važno za upisivanje bh-fotografije u historiju europske fotografije...

Poštovani gospodine Akšamija,

Sa zadovoljstvom sam primio vijest da je ovogodišnja nagrada za životno djelo u oblasti fotografskog djelovanja: „*Lifetime achievement award in recognition of the highest standards in the creative analog and digital photography*" dodijeljena Vama, našem najpoznatijem fotografu.

Tim povodom želim Vam izraziti najsrdačnije čestitke u svoje ime i ime akademske zajednice Univerziteta u Sarajevu povodom izuzetno značajne nagrade koju ste primili.

Ovu nagradu doživljavamo kao još jednu potvrdu da bh. umjetnici prevazilaze lokalne granice, postaju dio svjetskog kulturnog ambijenta i na najbolji način govore o kulturno-umjetničkoj snazi Bosne i Hercegovine.

Ovom prilikom Vas još jednom srdačno pozdravljam i želim Vam mnogo zdravlja i uspjeha u budućem radu.

Jedan život je prekratak za sve moje želje i interese

S poštovanjem,

REKTOR
Prof. dr. Faruk Čaklovica

Dragi Alija,

Želio bih da te vidim u Beogradu u nekom novom Studiju USUF-a.

Pozdrav
M.M. Radošević

Prop. KV/DB

У прилогу достављамо Обавијест бр.1. [illegible] 8 и 9.мј.гг. Као што се види на предњој за сада имамо најављено 6 наложби у земљи са више тема, као и 15 наложби у иностранству. На основу закључка конференци је чланства , ранији Правилник о статусу,правима, дужностима и дође либаљу звања налагача, дјеломично је измјењен, Измјене су са циљем , жељом да се што више стимулише стваралачки, масован и високо квалите тан умјетнички и технички рад чланства.

У вези са предњим, цијењени Вашу велику стручност и умјетничке способности, ми сматрамо да Ви имате и стичете могућности да се најдаље у наредној години кандидујете за звање Мајстора. А осим тога да се зна чајније побољша и обнови Ваша садања колекција, то Вам препоручујемо да нам у том погледу доставите Ваше мишљење, те дате требовање за фо- то папир или материјал, да би Вам исто ставили на располагање. То Вас молимо да првом посјетом Сарајеву наврате, а по могућности што прије доставите нове или старе радове којим сада располажете, да Ваше колек ције за најављене изложбе освежимо и квалитетно поболшамо.

Очекујући плодоносну сарадњу стојимо на располагању,желећи Вам пуно и успешан рад, са другарским поздравом,

ПРЕПОРУЧУЈЕМО СА ПОШТАЊЕМ

ДОСТАВЉЕНО:
- члану
- у Досије члана
- Архиви Клуба

Председник
Попара Светозар

NO SAV
OR FOTO-KIN

u partizani mnogo
e suprotno.
ija

žiri za našu VIII Republičku izložbu fotografije,
i učestvovali sa svojim radovima, dodijelio vaj me III.
za kolekciju fotografija na temu "Jugoslavija,krajevi,
", t.j. Dinara 4.000.- /četiri hiljade/.
Ovaj iznos će mo vam poslati na vašu adresu u najkra
ografije i katalog dobićete po zatvaranju izložbe.-
U ime našeg Saveza i Republičkog odbora mi vam na
ehu najsrdačnije čestitamo i drugarski pozdravljamo !

P r e d s j e d n i k,
Rajko Petrović

FOTO KINO SAVEZ BIH REPUBLIČKI ODBOR SARAJEVO

- Gosp. Alija Akšamija,kao jedan od najvrsnijih fotografa, atio je sa velikim oduševljenjem ideju o formiranju Muzeja ot- On posjeduje zbirku izuzetno vrijednih fotografija. Vodio je o I i X brigadi,pa 15.motorizovanoj i konačno 105.brdskoj.Ima 00 fotografija 7 x 10 vezanih na šehide. Sada posjeduje samo ve. Svoju zbirku fotografija je pravio i tako što je u prisus- lasnika presnimavao interesantne fotografije,pa im davao ko-

Spreman je da se stručno angažuje u prikupljanju fotogra- za Muzej otpora.
Sugerisao je da se prenese nadležnima da se ne poravnava- ne prekrivaju novim asfaltom tragovi granata na ulicama,nego ispune crvenom masom,boje krvi,da budu stalna mjesta podsje- na varvarsko gađjanje nevinih civila.

Nije ovo inače sredina koja razumije, ljudi na sve domaće gledaju sa prezirom.
Evo i sad se moja monografija i izložba napravila na inicijativu iz Zagreba.

fotokemika
IVORNICA FILMOVA I FOTO-PAPIRA - ZAGREB - MAKSIMIR
TEL.: 41-332, 41-333, 41-491 - TELEGRAM: FOKEM

Akšamija Alija

V i š e g r a d

Sretan sam što su se skoro svi u mojoj porodici bavili fotografijom.
Moja supruga Munira, sestra Mevlida, sinovi Mehmed i Emir, pa i unuk Ammar.

Dana 16.II.o.g. poslali smo Vam zasebnom poštom nagradu na Efka natječaju 1958 - 1 kutiju Fokembromekstra fotopapira, veličine 30 x 40 cm, pa Vas molimo da nam potvrdite primitak.

Drugarski Vas pozdravljamo

Autentičan fotograf svoga vremena i podneblja.

Fotokemika
TVORNICA FILMOVA I FOTO-PAPIRA
ZAGREB 2 - MAKSIMIR

facial expression; Never for an award, only for his own soul; You must have steady finances in order to have the artistic freedom; His name is important for the entrance of BiH photography in the history of European photography; An Authentic Photographer of His Time and Space; I am happy because everybody in my family was involved in photography: my wife Munira, sister Mevlida, sons Mehmed and Emir, even my grandson Ammar;unuk Ammar;



Sl. 4



Sl. 5



Sl. 6



Sl. 7



Sl. 8



Sl. 9



Sl. 10



Sl. 11



Sl. 12



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Sl. 14



Sl. 15



Sl. 16



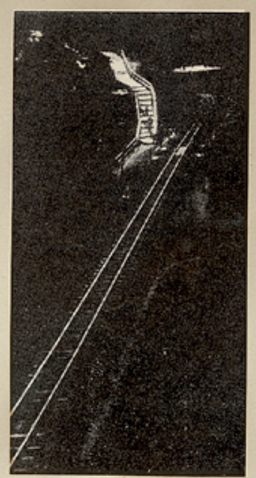
Sl. 17



Sl. 18



Sl. 91



Sl. 92



Sl. 95



Sl. 96

14. Salon jugoslavenske fotografije - ... Među najuspje
karakterističan opći napredak u kvaliteti. Iako nisu osvojili neke nag
ozbiljan rad. U njihovom izboru ove godine ne nalazimo nazovi soci
izrazito osjećanje za pejzaž, koji je dan u redovito finim tonovima i čis
riječi, kao na primjer "Oplođena zemlja" Alije M. Akšamije iz Višegrad
prozračne jutarnje izmaglice u kojoj se pokreće dinamična masa konjs
izraziti low-key, tonalno i kompoziciono vanredno usklađen i efektan.



Sl. 99



Sl. 100



Sl. 101

14th Salon of Yugoslav Photography - ... Some of the most successful exhibitors were those from the SR BiH, who were characterized by the general improvement in quality. Although they did not win any prizes, the general level of their works reveals the good quality and serious effort. In their selection for this year we do not find the so-called social reporting themes coloured with false folklorism, but rather a prominent sense of landscape, which is presented in regularly fine tones and clean planes. Their landscapes are classic in the best sense of the word, a notable example being "Soil Made Fertile" by Alija M. Akšamija of Višegrad. His "Stud" is also of supreme quality, since it is full of translucent morning haze where a dynamic mass of horse bodies moves. Akšamija's "Infinity" is a small masterpiece of fine arts, a very low-key and effective work, with the harmony of tones and composition.

Vladimir JAKOLIĆ



93



Sl. 94



7



Sl. 98

šnijim izlagačima su izlagači iz SR BiH za koje je vrlo
ade opći nivo njihovih radova pokazuje solidnu kvalitetu i
jalno-reporterske teme obojene lažnim folklorizmom, već
tim plohama. Njihovi su pejzaži klasični u najboljem smislu
a. U vrhunsku kvalitetu spada i njegova "Ergela", puna
kih tjelesa. Malo likovno remek-djelo je Akšamin "Beskraj"

Vladimir JAKOLIĆ



Sl. 102



Sl. 103

11. PROLJEĆE DOLAZI — A. Akšamija,
12. SNJEŽNA GRAFIKA — A. Akšamija,
13. OPLOĐENA ZEMLJA — A. Akšamija,
14. ERGELA — A. Akšamija,
92. BESKRAJ — A. Akšamija,

foto-kino revija

GODINA XVII
BROJ
12
DECEMBAR 1964.

JUGOSLOVENSKI ČASOPIS ZA FOTOGRAFIJU I FILM

U OVOM BROJU:

125 GODINA FOTOGRAFIJE

NIKPCE PRVI FOTOGRAF NA SVETU

DAGUERRE I DAGEROTIP

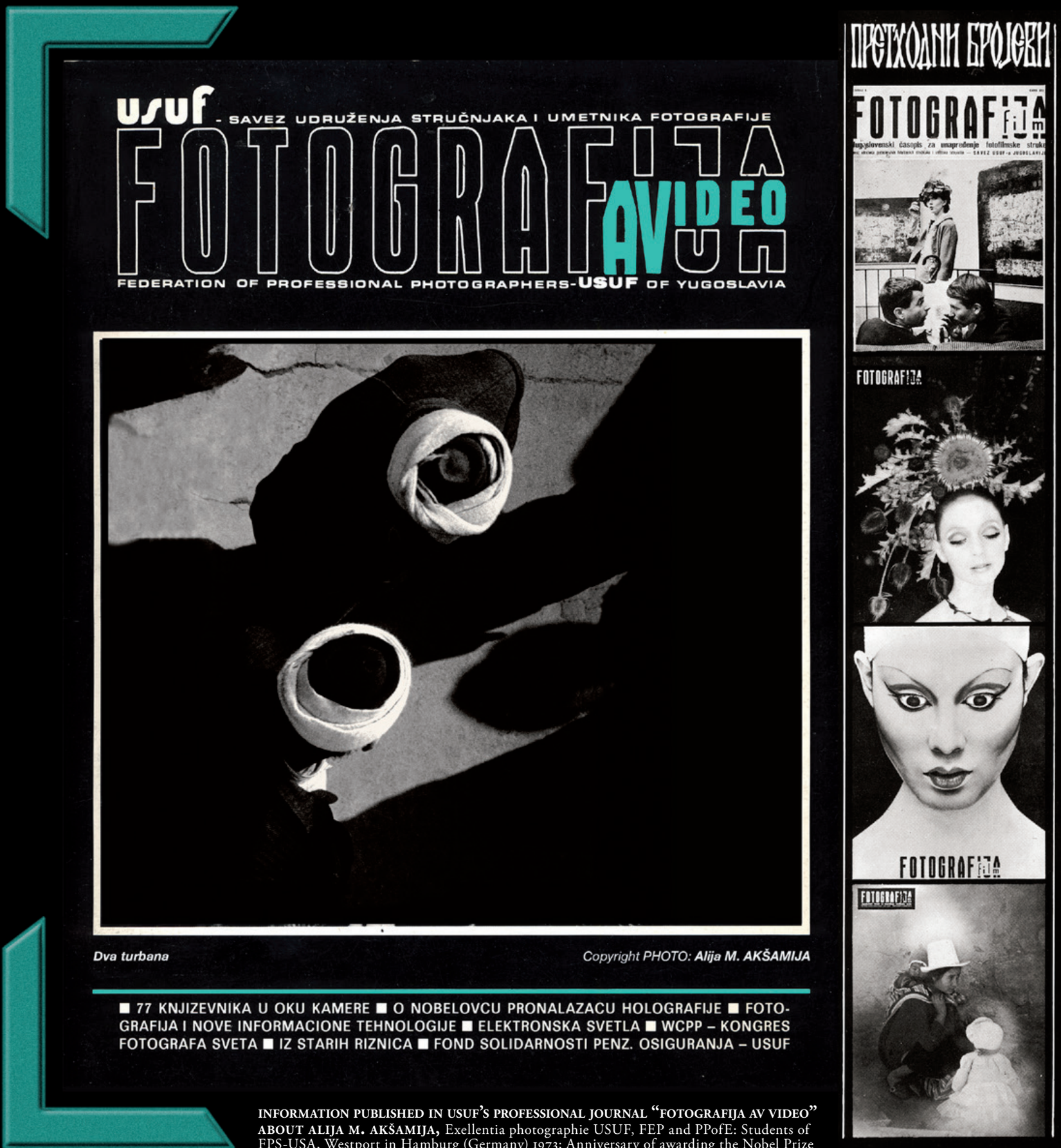
JANEZ PUHAR

ANASTAS JOVANOVIĆ

14. IZLOŽBA JUGOSLOVENSKE FOTOGRAFIJE



"Dva turbana"
- ALIJA M. AKŠAMIJA,
Kandidat Majstora jugoslavenske fotografije
AFIAP - umetnik FIAP-a.



INFORMATION PUBLISHED IN USUF'S PROFESSIONAL JOURNAL "FOTOGRAFIJA AV VIDEO" ABOUT ALIJA M. AKŠAMIJA, Exellentia photographie USUF, FEP and PPofE: Students of FPS-USA, Westport in Hamburg (Germany) 1973; Anniversary of awarding the Nobel Prize

LIJA M. AKŠAMIJA, Exellentia photographie USUF, FEP i PPofE
dobitnik je prestižnih nagrada USUF-a:
Velike nagrade "Anastas Jovanović", Zlatnika sa likom Nikole Tesle,
Zlatne medalje "Anastas Jovanović"...

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Yugoslavia

Godišnjica uručenja Nobelove nagrade - IVI ANDRIĆU

Povodom godišnjice uručenja Nobelove nagrade Ivi Andriću, u Konaku knjeginje Ljubice u Beogradu, održana je mala svečanost sa izložbom dvojice umetnika fotografije. Alija M. Akšamija, Exellentia photographie USUF i doajen umetničke fotografije Jugoslavije evocirao je svoje uspomene prilikom snimanja portreta nobelovca. Branko Pleša, istaknuti umetnik-glumac, prisutnima je pročitao govor koji je Andrić izrekao na svečanoj ceremoniji povodom dodele Nobelove nagrade u Stokholmu. Publika je imala priliku da u holu Konaka vidi izložbu fotografija Alije M. Akšamije i Nikole Bibića koje su nastale tim povodom. Sa ove ceremonije poslane su poklon fotografije portreta Nobelovca, autora Alije M. Akšamije, u funduse Udruženja književnika Srbije, Muzeja primenjenih umetnosti, Muzeja grada Beograda i Muzeja modernih umetnosti.



UKS – UDRUŽENJE KNJIŽEVNIKA SRBIJE

U JKS-u je formirana SPOMEN ZBIRKA PISACA
Objavljujemo fotografiju Ive Andrića pored »ĆUPRIJE NA DRINI« koju je predao Udruženju književnika Srbije autor iz Višegrada ALIJA AKŠAMIJA, Ekscellentia photographie USUF.



Studenti FPS-USA, Westport, Connecticut -
atelje Savezne stručne škole za fotografiju u Hamburgu (Nemačka), 1973.
Alija M. Akšamija, Simo Buljić, Anica Žgajnarova, Enes Zahić, Dušan Ilić, Vladimir Kostić, Slobodan Todorović i Rudolf Grgić uz prisustvo prof. Wernera Sorensena i doc. G. Rossen.



Guiding Faculty Famous Photographers School
10 worldwide known names, laureates:
Ezra Stoller, Richard Beattie, Harry Garfield, Alfred Eisenstaedt, Arthur d' Arazien, Richard Avedon, Bert Stern, Irving Penn, Joseph Costa, Philippe Halsmann.
We are grateful!

IVAS SUCCESSFUL IN XXI CENTURY

owing to Mr. Hans Joachim Ehlers for the acquired right to work under the license of Famous Photographers School Wesport USA. Special appreciation is expressed to the founders and authors of 24 subjests and books for FPS

diploma BEFU 1985



Nobelovac I, 1963. *Alija M. AKŠAMIJA*

IZ KOLEKCIJE JUGOSLOVENSKIH AUTORA

1. (priznata od WCPP) Svetska izložba – Bijenale fotografije BEFU '85 održana je u Hali XII Beogradskog sajma u saradnji:WCPP–UN–Savez USUF.

to Ivo Andrić; Alija M. Akšamija – evoking memories of photographing the Nobel Prize winner; Certificate from the Biennial of Photography BEFU '85 to Alija M. Akšamija, and presentation of prestigious USUF recognitions: Grand Prix "Anastasije Jovanović", Bullion with the portrait of Nikola Tesla, Gold Medals "Anastas Jovanović", etc.

The most famous pictures of South Slavic countries

BOOK ABOUT ALIJA AKŠAMIJA | KNJIGA O ALIJI AKŠAMIJI

mostra fotografica

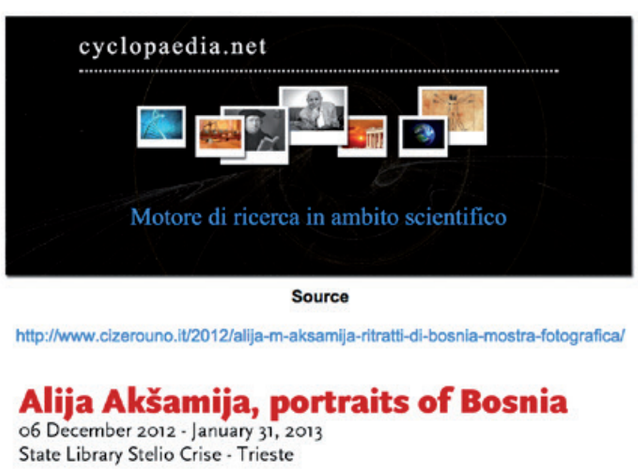
Alija M. AKŠAMIJA: ritratti di Bosnia





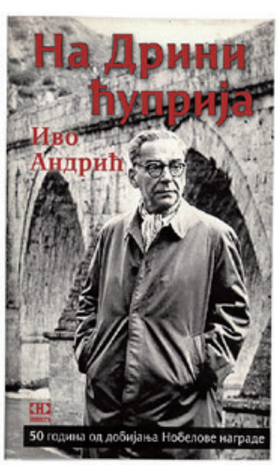






Source

http://www.cizerouno.it/2012/alija-m-aksamija-ritratti-di-bosnia-mostra-fotografica/



Alija Akšamija, portraits of Bosnia

06 December 2012 - January 31, 2013
State Library Stelio Crise - Trieste

Office cultural promotion: mariaangela.fantini@beniculturali.it continues the exploration and exploitation of the figure of Ivo Andric (1892-1975), started in 2011 on the occasion of the 50th anniversary of the Nobel Prize for Literature in 1961. After the historical documentary exhibition held to mark the 120th anniversary of the birth and the presentation of the General Bibliography of his works, you want to pay tribute to this European intellectual , who worked as a diplomat in Trieste, always in relationship with the lands in which Ivo Andric grew. The initiatives - by Mila Lazic and Massimiliano Schiozzi, for the cultural association Cizerouno - were conceived as elements of a two-year project (2011-2012). Alija M. Akšamija (Rogatica, Bosnia and Herzegovina, 1919), is the pioneer of photography in socialist Yugoslavia. He lives in Sarajevo, but has spent most of life in Višegrad, the city of Ivo Andric, and in eastern Bosnia, which were both a source of inspiration. Is formed in Sarajevo, Belgrade and the United States. After the award of the Nobel Prize to Ivo Andric, in 1961,



Akšamija takes three portraits of the writer near the Bridge of Mehmed kolovic, in Višegrad, the famous bridge on the Drina's novel. These ph are portraits most frequently used and disseminated, so much so that the first images that are associated with Ivo Andric. The exhibition do creative and always look new with which the photographer has looked His ongoing research has brought him many awards and national and tional awards (FIAP, EUROPHOT, Usuf), and in 2008 a lifetime achiev award. This exhibition is the first solo exhibition in Italy of Alija M. Aks is organized in collaboration with the National Community Bosnian Z Akšamija is a master photographer of the '900. His work documentin fields in which one eye like his can operate: the historical documentati photography, from landscape to portrait, to the more refined formal r reach abstraction. In this anthology, his images in black and white, m calm, "solid", we will introduce a Bosnia of Andric that perhaps few ha able to record with such wisdom and poetry.



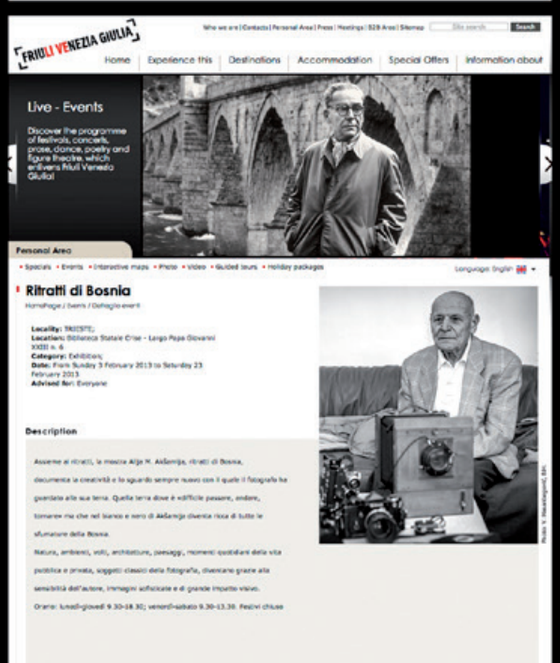

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06/12/2012 Alija M. Akšamija, ritratti di Bosnia. Mostra a Trieste

Giovedì 6 dicembre 2012 ore 19
presso la Biblioteca Statale "Crise"
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Alija M. Akšamija, ritratti di Bosnia


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Personal Area

Ritratti di Bosnia

Description


Ako se pitate od čijeg imena će početi zapis o historiji fotografije u Bosni i Hercegovini, odgovor je vrlo jednostavan:
Alija Akšamija, pionir bh. fotografije i istinski umjetnik fotografije u našoj zemlji.

S njegovim imenom otvara se historija bh. fotografije.
Nakon što je 1961. godine dobio Nobelovu nagradu za književnost, Ivo Andrić posjetio je Višegrad.
"To je bilo 1963. godine. Andrić je došao u Višegrad, bio je zainteresiran za mnogo toga... Pričali su mu o napretku grada, turizmu, a ja sam bio propagator višegradskog turizma. I on je navratio kod mene, ni danas ne znam kako. Međutim, za mene je to bila dobra prilika. Imao sam već pripremljene fotografije koje pokazujem onima koje fotografija zanima, koji znaju nešto o tome. I tako sam i njemu dao da pogleda moje radove, fotografije Višegrada i Ćuprije. Sjedio je u mom ateljeu i na miru ih pregledavao. Bio sam znatiželjan. Kakav će utisak steći, šta će reći?", započinje svoju priču Alija Akšamija.
No, ugledni fotograf, ubrzo će saznati da je Nobelovac ipak škrt na riječima.
"Pregledao je predočenu kolekciju fotografija i odložio je na stol. Čekao sam šta će reći, no on je svaku riječ dobro vagao i onda je tek izgovarao. To je bilo neuobičajeno za naš mentalitet. Na moju žalost očekivanog direktnog odgovora nije bilo. Zapitao sam ga... Ima li neka fotografija koja Vam se svidjela? A on opet uze sve one fotografije i nastavi ih ponovo pregledati. Na kraju izdvoji jednu, za koju sam mu objasnio da sam tu pravio neke dorade u laboratoriji, odstranio sve što je višak i što nije u vezi s mostom. Zatim sam dodao da bi ta fotografija mogla biti interesantnija. Recimo, kada bi njegov lik bio ukomponovan pored takve ili slične kompozicije mosta. Dugo je razmišljao i zatim mi ponudio da pošalje neke svoje ranije snimljene portrete koje bi onda ja ukomponirao ispred Ćuprije, ali onda to ne bi bila moja fotografja. Shvatio je da želim da ga portretiram. Rekao je: *dobro, sutra ćemo*", prisjeća se majstor Akšamija.
A Andrić je tih dana posjećivao školu u Višegradu.
"Po obilasku škola svratio je ponovo u moj atelje i upitao me: h*oćemo li*? Sunca nije bilo, samo oblaci, želio sam to odgoditi za sljedeći dan. Njegov odgovor je bio: *A sutra bi mogla padati kiša*.
I tako sam ga portretirao. Pored dva snimljene portreta uradio sam i 20-ak fotografija sa motivom Ćuprije koje je tražio da mu pošaljem. Ja sam bio s njim u kontaktu, ali on i dalje nikada ništa nije rekao o tim portretima. A onaj njegov portret koji je on odabrao da mi pošalje, iskreno, bio je loš... da sam ga ja takvog uradio nikome ga ne bi ni pokazao", siguran je Akšamija.
I tako su nastala prva dva portreta – najpoznatije fotografije Ive Andrića, koje će biti reproducirane u književnim leksikonima, monografijama i društvenim magazinima.
Zanimljivo je to, da se dugo nije ni znalo ko je napravio čuvene fotografije, sve dok se nisu pojavile kao reprodukcije u jednim novinama sa slučajnim potpisom autora.
"Pokazalo se da je to bila i njegova i moja želja – da uradimo njegove portrete. Nije on meni mogao reći *portretiraj me*. Iskoristio sam priliku koja mi se ukazala i na kulturan način izrazio svoju molbu.
Par godina kasnije, po završenoj drugoj seansi snimanja, njegova supruga Milica progovorila je u njegovo ime oduševljena što u prostoru u kojem žive posjeduju i tri portreta Ive Andrića koja sam ja uradio", zaključuje vrsni umjetnik Akšamija.

Priredili: Sanja Šabanadžović i Velija Hasanbegović, Radiosarajevo.ba

If you are wondering whose name will be the first in the history of photography in Bosnia and Herzegovina, the answer is very simple:
that of Alija Akšamija, a pioneer of BiH photography and a true artist of photography in our country.

The history of BiH photography begins with his name.
After he had been awarded the Nobel Prize for Literature, Ivo Andrić visited Višegrad.
"It was in 1963. Andrić came to Višegrad, he was interested in many things. They told him about the progress of the town, tourism, and I was a promoter of Višegrad tourism. And he visited me, I still don't know how. However, it was a good opportunity for me. I had the already prepared photographs that I showed to people interested in photography, who knew something about it. Thus, I showed him my works as well, photographs of Višegrad and the Bridge. He sat in my studio and viewed them calmly. I was curious. What impression will he get, what will he say?" Alija Akšamija begins his story.
However, the respectable photographer soon found out that the Nobel Prize winner was a man of few words.
"He viewed the presented collection of photographs and laid it down on the table. I waited for his comment, but he weighed every word and only then uttered it. It was unusual for our mindset. Unfortunately, the direct response that I waited for never came. I asked him, Is there a photograph that you liked? And he took all the photographs again and went on viewing them. Finally, he singled out one; I explained that in that one I had put some finishing touches in the laboratory, removed all excess, what was not related to the bridge. Then I added that the photograph could be made more interesting. For example, if his figure was inserted next to this or similar composition of the bridge. He reflected for a long time, and then offered to send me some portraits of him taken before, and that I could insert them in front of the Bridge; but then it wouldn't be my photograph. He realized that I wanted to take his portrait. He said: "All right, we'll do it tomorrow," Master Akšamija remembers.
And Andrić visited schools in Višegrad these days.
"After the tour of the schools, he dropped in my studio again and asked: Shall we? There was no sun, only clouds, and I wanted to postpone it for the next day. His answer was: And it might rain tomorrow.
And thus I took the portrait of him. Besides the two taken portraits, I also took about twenty photographs with motifs of the Bridge, which he asked me to send him. I was in touch with him, but he still did not say anything about these portraits. And the portrait he selected for sending me, honestly, was poor. If I had taken such a portrait, I would have never shown it to anyone," Akšamija is convinced.
And this is how the first two portraits were taken – the most famous photographs of Ivo Andrić, which would be reproduced in literary lexicons, monographs and social magazines.
Interestingly, for a long time it was not known who had taken the famous photographs, until they appeared as reproductions in a newspaper, with the author's incidental signature.
"It turned out that it was both his and my desire – that I take the portraits of him. He could not tell me, Take a portrait of myself. I took the opportunity that presented to me, and politely asked him to pose for me.
A couple of years later, when the second session of photographing ended, his wife Milica spoke on his behalf, delighted with having three portraits of Ivo Andrić which I had taken in the space they live in." the accomplished artist Akšamija ends his story.

Prepared by: Sanja Šabanadžović and Velija Hasanbegović, Radiosarajevo.ba

LITERATURA
LITERATURE

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