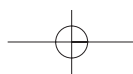
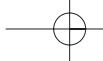
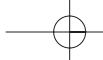
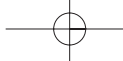
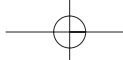


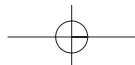
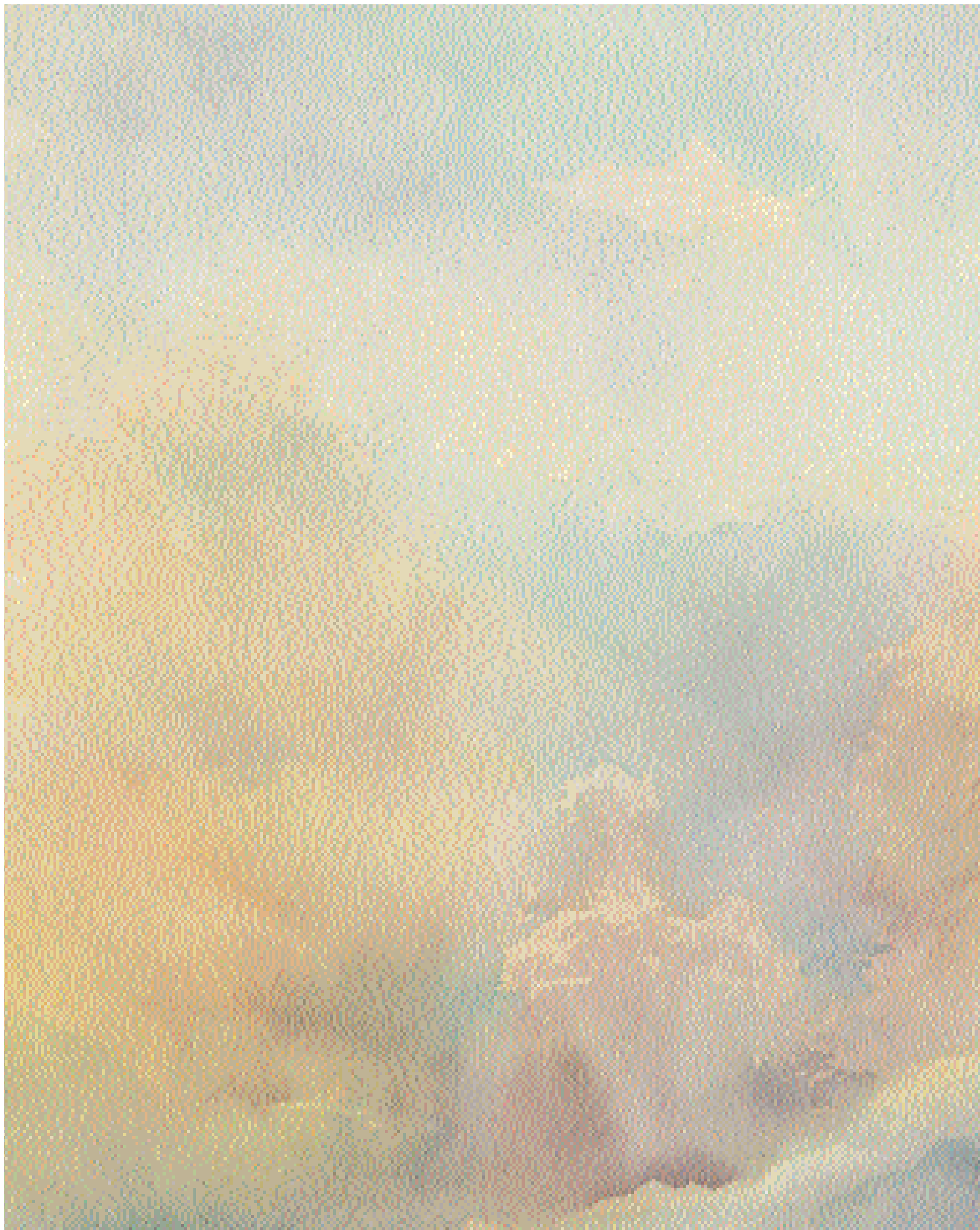
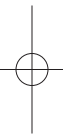
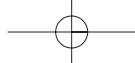
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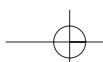
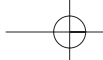
Sarajevo 2004

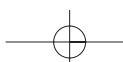
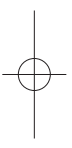
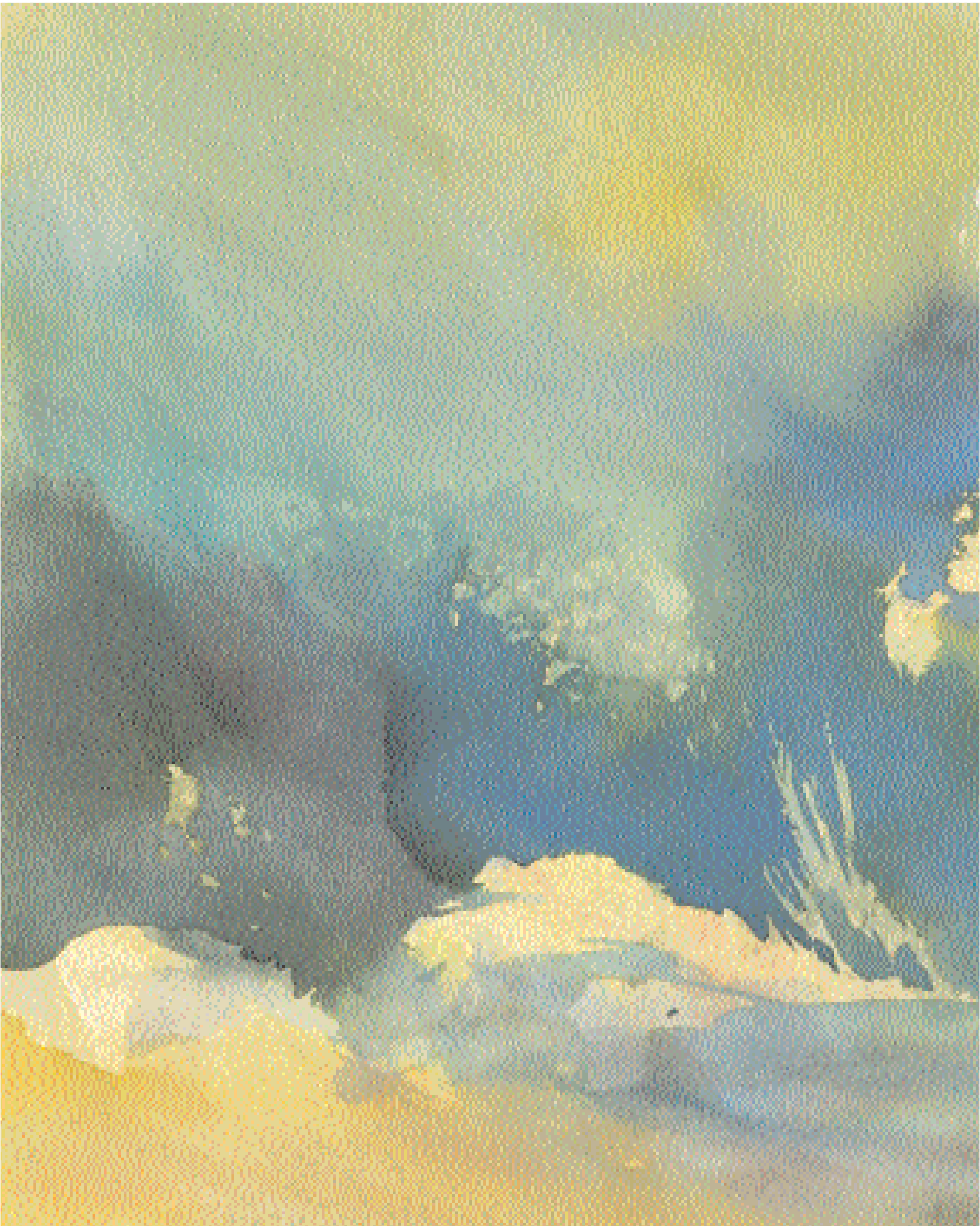
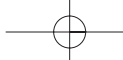


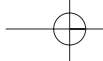
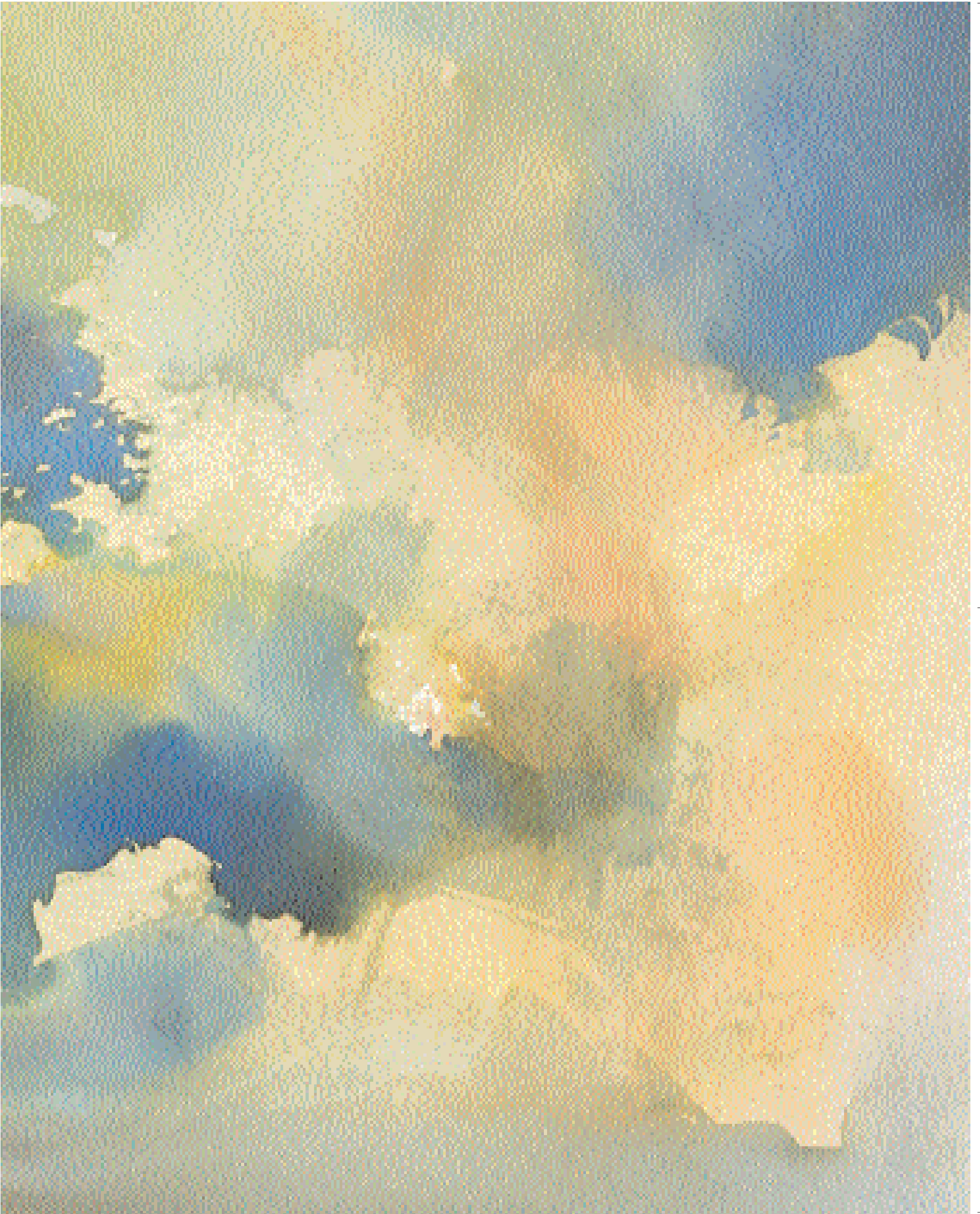
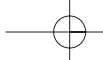


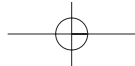
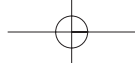




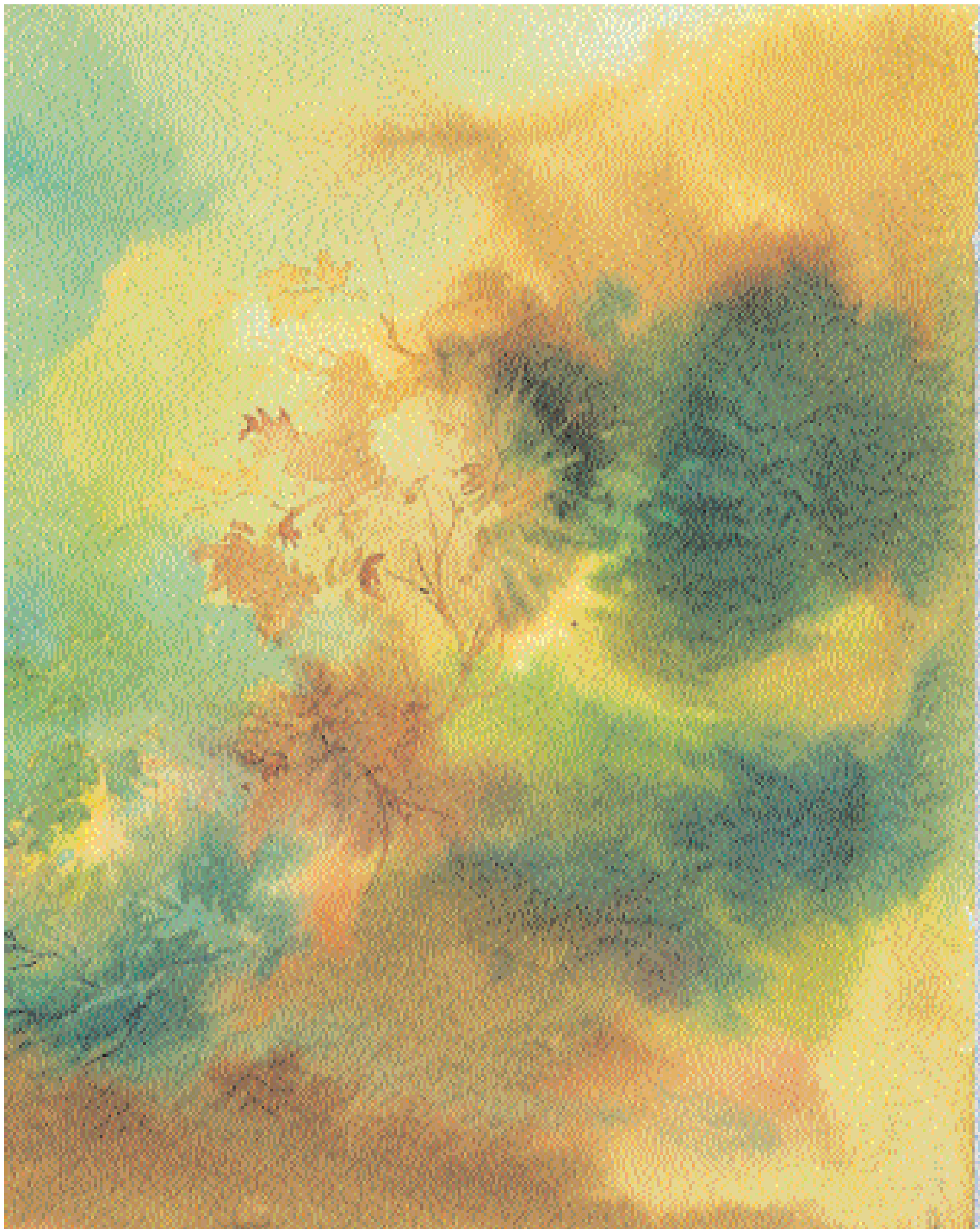


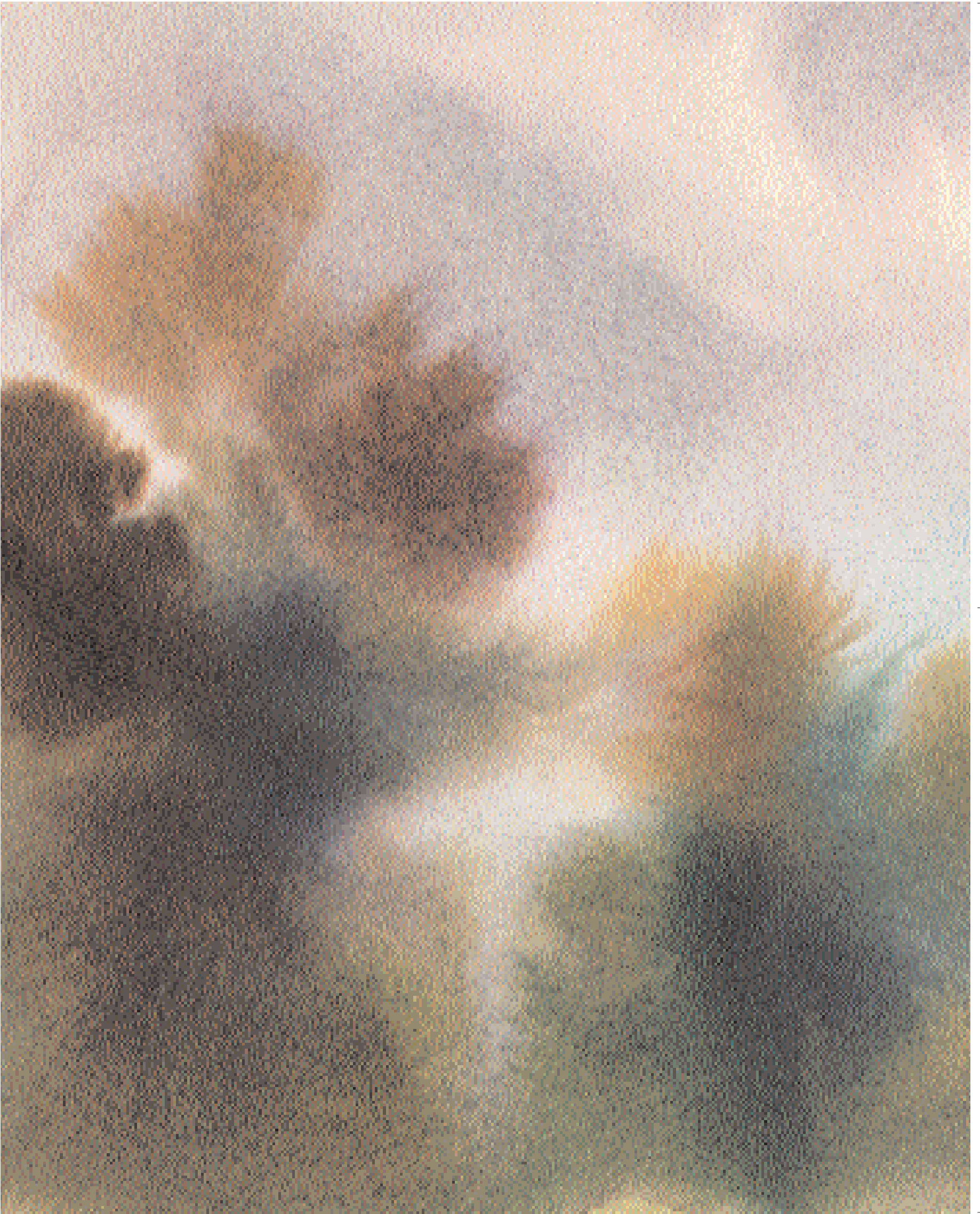


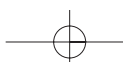
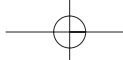


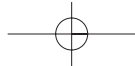


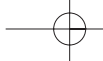
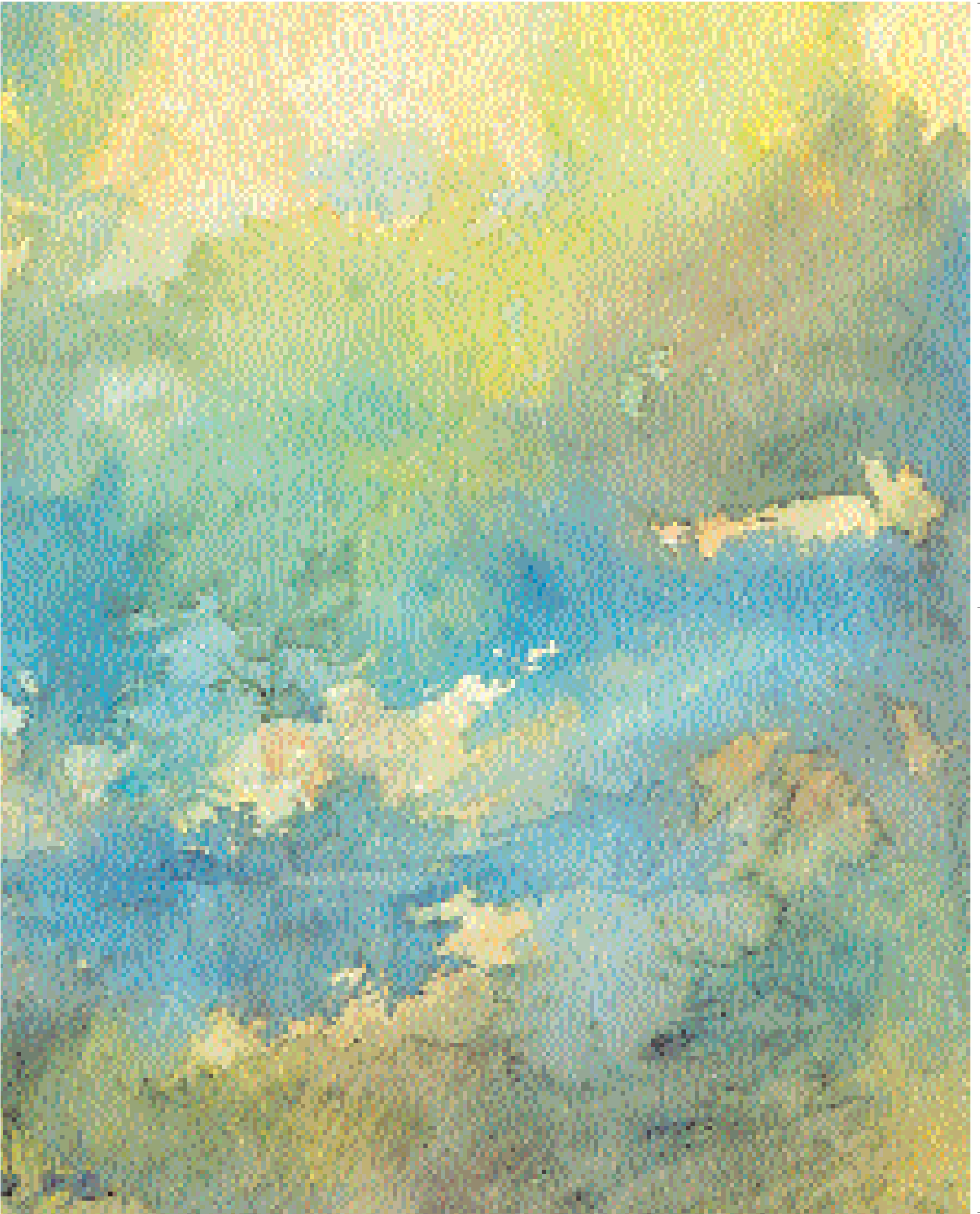
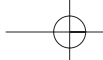




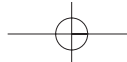
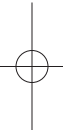
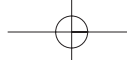


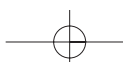
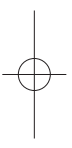
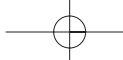




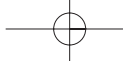
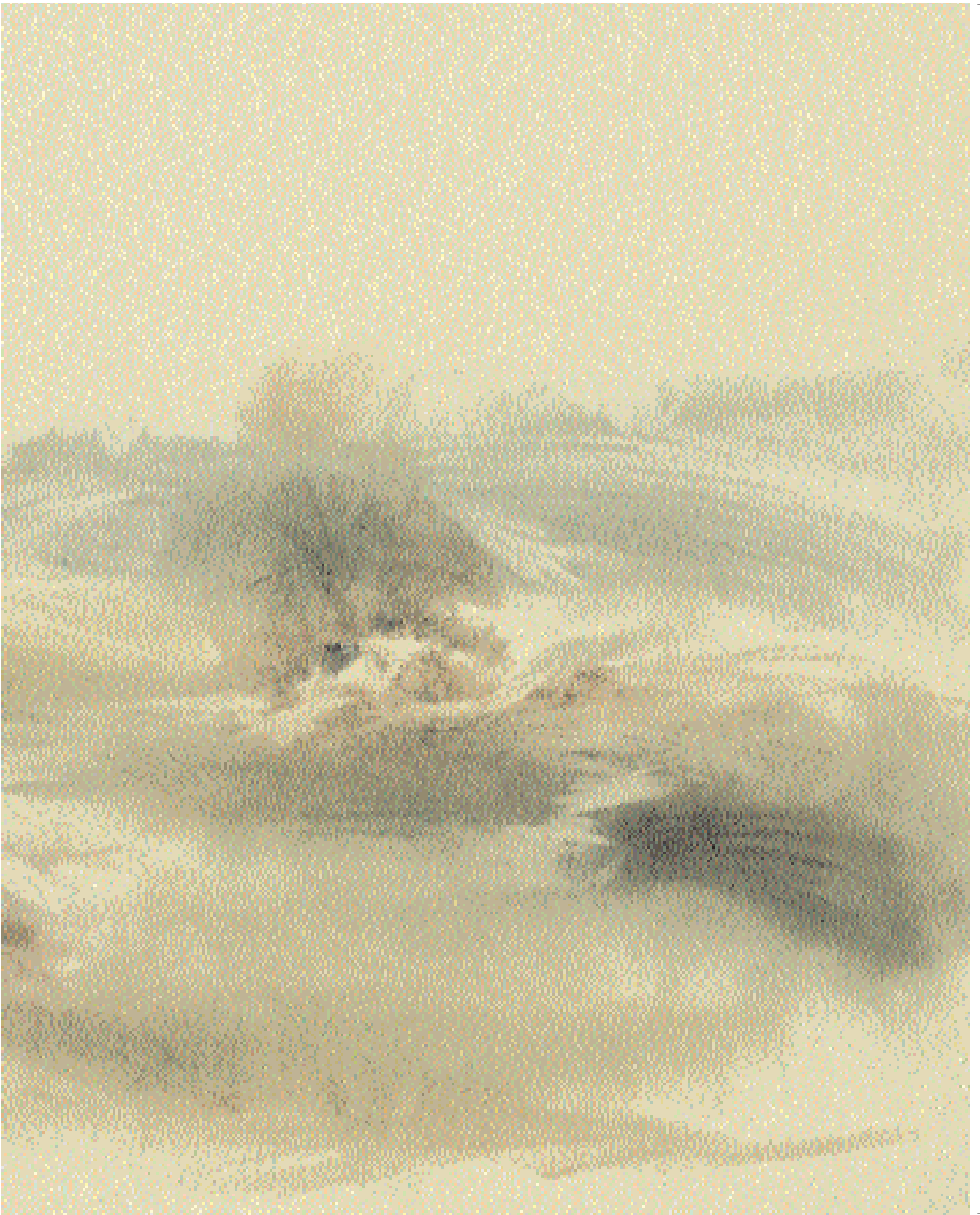
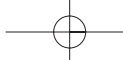










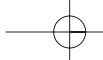


Watercolours of

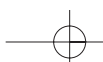
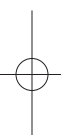
Yanni Rizni

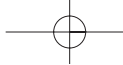
akvareli

Ismet Rizvić



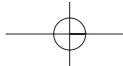
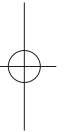
*Lijepo boje su iz čiste posude*  
Rumi, *Mesnevia*, I, 765.








*Beautiful colours come from a clean vessel*


Rumi, *Mathnawi*, I, 765.



Sve do nedavno, valja priznati, posmatrao sam djelo slikara Ismeta Rizvića u svjetlu tekuće likovne prakse i teorije. To, uglavnom, znači da sam njegove akvarele doživljavao kao likovne tvorevine koje su me impresionirale virtuosnim rješavanjem i transponovanjem motiva. Ismetu Rizviću dobro je pristajao epitet majstora, ne samo zato što je zaista maestralno slikao svoje akvarele nego i zato što je njegova umjetnost bila bliža umjetnosti starijih majstora. Takvim sam ga razumijevao, znajući nešto o akvarelu, toj zahtjevnoj slikarskoj tehnici i aktuelnim pojavama u domaćoj sredini i širem umjetničkom okruženju. Kao historičar umjetnosti, znao sam da Rizvićevi akvareli ne pripadaju modernim tendencijama, čime se objašnjavalo odsustvo Rizvićevih radova na referentnim izložbama savremene umjetnosti.  Ako i nije slovio kao avangardni umjetnik, Ismet Rizvić je bio omiljeni akvarelist i pejzažist kod široke likovne publike i vlasnika privatnih zbirki slika. Takav status umjetnika uticao je na sve veći otklon zvanične kritike od njegovog rada. Sve šire prihvatanje, na jednoj, umanjivalo je zanimanje stručnjaka, na drugoj strani. Razilaženje se povećavalo i zastor je sve više zaklanjao i lice i biće umjetnosti Ismeta Rizvića. Samo ponekad, u nekom kratkom susretu s umjetnikom, razmjenjujući uobičajene riječi, imao sam osjećaj da me trenutak obavezuje, da njegova blizina nudi ljudskost, da je ovaj čovjek sušta dobrota. Stoga se poslije, makar nakratko, javljala mala zebnja, neka sumnja u važeće prosudbe. Znam da nisam nikad sebi postavio pravo pitanje sudova i kriterija koji su se vremenom oblikovali i kao važili za njegove akvarele. Umjetnik i njegovo djelo postojali su na način da se, s aspekta savremenih likovnih zbivanja, nije moralo o njemu svakodnevno brinuti. Tako je to ostalo i kasnije.


 Popis izložbi u prilogu.  
str. 320 - 325


Ne znam da li se u tom smislu kod nekog nešto promijenilo kada se saznalo da Ismet Rizvić više nije među živim. U teškim trenucima velike patnje i stradanja Sarajeva i Sarajlija i cijele Bosne, kad je grad zasipan granatama s okolnih brda, gdje je Ismet Rizvić nekad odlazio da slika svoje akvarele, za vrijeme sveopćeg pomračenja, pogibelji i borbe, Ismet Rizvić je 9. decembra 1992. godine umro. U vijestima i sjećanjima na umjetnika i njegovo djelo koje su objavili sarajevski mediji, kroz slike sumorne svakodnevnice, probijaju se sjećanja na njegove blistave akvarele. U povratku s dženaze rahmetli Ismeta Rizvića, u sivom danu koji je bio sušta suprotnost njegovim akvarelima, "trpeći mezare, godine, imena i datume, studen i tjeskobu, čini mi se", kaže Hadžem Hajdarević, "da ovaj grad, ova magla i posvemašnja bosanska tuga, ovo Sarajevo, teško može biti oslobođeno".  U zgnusnutom mraku i velikoj tjeskobi završio je svoj život jedan čovjek kad je posvuda ubijana čovječnost, umro je jedan umjetnik boje i svjetla kad se sve pomračilo i postalo crno. "Daj, Bože, i lijepe i lahke smrti", imali su običaj reći mudri ljudi i prije tog strašnog ratnog vremena. Lijepa smrt tada se u ratnom Sarajevu zaista činila kao milost i oslobođenje.


 Objavljeno u sedmičnom listu  
"Muslimanski glas",  
"Deblokada", H. Hajdarević,  
25. decembar 1992.

Odlazak ovog umjetnika u vremenima kad je dnevno ginulo desetine građana Sarajeva: djece, ljudi koji se nisu imali kud skloniti, boraca na linijama odbrane grada mogao se brzo zaboraviti pod utiscima dramatičnih zbivanja. Ali eto, i u takvom vremenu ime

It must be admitted that, until recently, I have observed the work of Ismet Rizvić in the light of the current visual artistic theory and practice. It, mostly, means that I have seen his watercolour paintings as the visual artistic works, which impressed me with their virtuoso solutions and a transposition of motifs. The epithet of master suited Ismet Rizvić fine not only because he painted his watercolour paintings in a masterly manner, but also because his art was closer to the art of old masters. I have understood him in this way, having known something about a watercolour painting, this highly demanding painting technique and the prevailing occurrences in the Bosnian painting circles and in a wider context. As an arts historian I knew that Rizvić's watercolour paintings did not belong to the modern tendencies, which could explain the absence of Rizvić's works on the reference exhibitions of contemporary arts. If he was not known as an avant-garde artist, Ismet Rizvić was a favourite watercolour painter and landscape painter among the wide general public and the private collectors of paintings. Such a status as an artist also meant that the official arts critics declined more and more to consider his work. The more he was accepted on one side, it only decreased the experts' interest in him. Differences became bigger, and the curtain covered more and more both the face and the essence of Ismet Rizvić's art. Only at times, in a short encounter with the artist, having exchanged the usual phrases, I had a feeling that the moment imposed upon me, that his nearness offered humanity, that this man was made of all goodness. That is why, even for a brief moment of time, a small anxiety about my own judgements came back to me afterwards. I do know that I have never asked myself the real question about the judgements and criteria that had been made in the course of time and that meant to be valid for his watercolour paintings. The artist and his work existed in the way that, from the point of view of contemporary artistic visual events, one did not have to worry about him on a daily basis. It remained to be so even later on.

 *List of exhibitions on pages 320 - 325*

I do not know if something changed in some people when they learned that Ismet Rizvić was no longer among the living. In the difficult moments of great sufferings and ordeals of Sarajevo and the whole of Bosnia, when the City was under the constant barrage of shells from the nearby hills where Ismet Rizvić had been going to paint his watercolour works, during the overall eclipse, danger and fighting, Ismet Rizvić died on December 9, 1992. In the news and recollections on the artist and his work, which the media in Sarajevo published, the memories on his gleaming watercolour paintings broke through the gloomy pictures of everyday sufferings. Having returned from the funeral ceremony of the late Ismet Rizvić, in a grey day that was a total contradiction to his watercolour works, I have remembered the words of Hadžem Hajdarević, who said that "having suffered tombstones, years, names and dates, cold and anxiety, it seemed hard to imagine that this town, this fog and ever-spreading Bosnian sadness, this Sarajevo, could be liberated" . A man finished his life among the thick darkness and a great distress, when humanity was killed everywhere. An artist of colour and light died when everything

 *Published in the weekly,  
\*The Voice of Muslim\*  
as \*Lifting the Siege\*  
by H. Hajdarević  
December 25, 1992*

ovog čovjeka i umjetnika ostalo je u pameti, iako su zločinački komandanti naređivali svojim artiljercima da Sarajlijama "razvuku pamet". U maju 1993. godine dr. Mehmed Javorić, ortoped u Kliničkom centru Koševo u Sarajevu, usred krvavih sarajevskih dana, kaže: "Što rat više odmiče, sve češće mislim na mog dragog profesora Ismeta Rizvića, koji nam je stalno ponavljao: 'Djeco, vodite računa da nikad iza sebe ne ostavite smrdljiv trag.' Užasno je ovaj rat. Evo, iz ove moje sobe gledam Poljine, gledam topovima u oči i ne znam da li ću biti živ narednog sata, narednog jutra... Radi svoj posao i ne smetni s uma riječi profesora Rizvića." Tako je većina ljudi koji su imali priliku susresti i upoznati umjetnika imala osjećaj skladnosti između riječi, djela i same ličnosti umjetnika. Skladnost se mogla zapaziti, zapažanje je ostajalo na razini činjenice koja nije iskorištena za osvjetljavanje njegovog slikarstva.

✿ "Trag profesora Ismeta Rizvića"  
Dr. Mehmed Javorić Java,  
"Oslobodenje", Sarajevo,  
3. maj 1993.

I sam sam imao osjećaj da se može staviti znak jednakosti između riječi *čovjek*, *umjetnik*, *djelo*, da te riječi čine jedinstvo koje ništa ne narušava. Ipak sam svoju pažnju usmjerio pretežno prema stilsko-formativnoj analizi i tumačenju Rizvićevog djela. I kao što se dešava svakom kritičaru kad se nađe u prilici da pregleda i vrednuje životno djelo jednog umjetnika, bio sam ispunjen izuzetnim zadovoljstvom, pa i uzbuđenjem. Takva prilika i takav posao istraživaču otvaraju mogućnost da i sam napravi jedan portret umjetnika koji će pružiti mnogostrana lica i stanja stvaralačkog bića umjetnika. I kao što je uobičajeno u takvim prilikama, pregleda se sve što je pristupačno i sve što je sačuvano, od najranijih do posljednjih radova, kako ona značajnija djela tako i male skice, studije, biografska i bibliografska građa. Pregled akvarela počeo je u novembru 1996. i trajao je do maja 1997. Otvarajući mapu po mapu uredno numerisanih i brižljivo složenih Rizvićevih akvarela, sticao sam sve veće poštovanje prema ovom umjetniku i njegovom radu. Nakon prvog pregleda velike zbirke akvarela, imao sam opći dojam o punoći opusa i stvaralačkoj izdašnosti Ismeta Rizvića, a ukazale su se i stilsko-formalne konture razvoja i nastanka opusa.



became eclipsed and became pitch black. "May the God give us a nice and easy death" the wise people had used to say even before the horrible war times. The nice death seemed at that time to be an act of grace and liberation in the besieged and war-stricken Sarajevo.

At the times when tens of children, or the people who could not find a proper shelter, or the soldiers who defended the town died every day, the death of the artist could have been quickly forgotten under the impressions of dramatic events. However, even under such times, the name of this man and artist remained in the mind although the criminal commanders had given orders to their artillery to "spread the mind" of Sarajevo citizens. In May 1993, Mehmed Javorić, MD, an orthopaedist in the University Hospital Centre Koševo in Sarajevo, in the midst of terrible and bloody Sarajevo days, said: "As the war continues, I think more often about my dear professor Ismet Rizvić, who had used to tell us repeatedly: 'My children, take care not to leave behind yourselves a smelly trace'. This is a horrible war... Here, I can see from my room the Poljine Hill, I can see the cannons in their eyes and I do not know if I am going to be alive the next hour, the next morning... Do you own work, and never forget the words of professor Rizvić" 🌸. The majority of people, who had the opportunity to have met and known the artist, had a feeling of harmony between the words and works and the artist's very personality. The harmony could have been observed, but the observation remained on the level of bare fact that was not used for the illumination of his painting.

🌸 "The Trace of Professor Ismet Rizvić"  
by Mehmed Javorić Java, MD,  
Daily "Oslobodenje",  
May 3, 1993

I myself had the feeling that the equation signed could be put between the words such as a human being, artist, and work. These words created a unity that did not disturb anything. Nevertheless, I focused my own attention primarily towards the stylistic and formative analysis and interpretation of Rizvić's work. And, as it happens to any museum expert or a critic when he or she faces the possibility to review and evaluate the life work of an artist, I felt an extraordinary pleasure. I was even thrilled with excitement. Such an opportunity and such a task can open up possibilities to a researcher to make, his her, own portrait of an artist, which can offer the artist's multiple faces and states of his / her creative being. As it is customary in similar occasions, one should examine everything that is accessible and everything preserved, from the earliest to the last works, both the more important works and the small sketches, studies, biographical and bibliographical material. The examination of watercolour paintings began in November 1996. It lasted until May 1997. Having opened a map after map of neatly numbered and carefully folded Rizvić's watercolour paintings, I gained more and more respect towards this artist and his work. After the first examination of the large collection of watercolour paintings, I made the general impression about the fullness of his *oeuvre* and Ismet Rizvić's creative abundance. The stylistic and formal contours in the development of his *oeuvre* also emerged.

## Kaligrafijski 'očelo'

Svoje prve akvarele Ismet Rizvić je izlagao krajem pedesetih godina na kolektivnim izložbama Udruženja likovnih umjetnika Bosne i Hercegovine, iako nije bio članom ove asocijacije. Učešće na ovim izložbama, koje su se održavale u Sarajevu, Zenici, Doboju, Bijeljini, Beogradu, potrajalo je i poslije 1961, kada je Ismet Rizvić započeo studij na Višoj pedagoškoj školi u Sarajevu, na Odsjeku za likovno obrazovanje i odgoj. Za studije na kojima se obrazuju nastavnici likovnog odgoja umjetnik se odlučio s malim zakašnjenjem jer se ranije bio odlučio za poziv komercijaliste. Zato je bio završio Trgovačku akademiju u Sarajevu i brzo se afirmisao u toj oblasti. Ali dok je rukovodio trgovačkim poslovima u nekim firmama, imao je potrebu i da crta, slika, pravi karikature, koje objavljuje u dnevnoj i periodičnoj štampi. Ovu sklonost Rizvić je stekao u porodici. Njegov otac, Husein efendija Rizvić, bio je vjeroučitelj u osnovnoj i trgovačkoj školi u Mostaru. Govorio je turski i arapski i bio je poznati kaligraf.

Biti kaligraf značilo je, nekad, posjedovati umijeće likovnog izraza uzvišenih poruka *Kur'ana*, koje su ispisivali učeni ljudi. Kur'anske rečenice - ayyete - zapise duhovne vertikalne, neke kratke a neke duge, trebalo je znati složiti u kaligrafsku sliku, također lakše ili teže čitljivu, ali svakako impresivnu po svojoj čistoj likovnosti i ljepoti. U milenijskoj prošlosti islamske civilizacije građene su velike džamije, podizani su raskošni dvorci i palate, nastajali su i razvijali se bajkoviti gradovi orijentalne fantazije, postajali pa nestajali u historijskim burama i vremenskim tišinama. Samo je kaligrafija, arapsko pismo, pismo Objave, bilo i ostalo simbolom i konstantom Islama i njegove civilizacije i umjetnosti. Ljepota grafema i složenih arabeskih i kaligrafskih slika nastala je u nadahnuću svetošću i potrebom za estetskim. Zato su kaligrafske tvorevine, sačuvane u dijelovima ili cjelinama, na građevinama, u rukopisima ili levhama, vrhunska ostvarenja umjetnika kaligrafa.

Biti kaligraf tridesetih godina dvadesetog stoljeća (u četrnaestom stoljeću po *Hidžri*) u Mostaru ili Sarajevu, u ondašnjoj Jugoslaviji, značilo je biti umjetnikom neke stare i strane umjetnosti ili vještakom neke stare discipline koja se nije mogla naći u leksikonima klasike. Kaligrafija se održavala i razumijevala još u starim muslimanskim porodicama, koje su se i same pretapale u novi svijet i prihvatale sve više novu umjetnost. U mnogim kućama pismo *Kur'ana* ostalo je samo kao pismo vjerske identifikacije. U mnogim porodicama bilo je još starih rukopisa i dokumenata. Mnogi Bošnjaci su svoj maternji govor zapisivali arabicom. Na zidovima starih kuća bilo je još levhi, starih slika. Dok su se u modernom svijetu mladi umjetnici trudili da se izraze nefigurativnim jezikom i da oblikuju nepredmetni svijet, na tim starim levhama i u tim starim kućama takav jezik i izraz postojali su već stoljećima. U Sarajevu tridesetih godina, u godinama Ismetovog dječastva, prvi slikari Bošnjaci sa akademskom naobrazbom iskazivali su svoj talenat u figurativnim oblicima zakašnjelih evropskih pravaca (sezanzizam, konstruktivizam, socijalno-figurativni oblici). Kaligraf tridesetih godina u Mostaru, u Sarajevu, u Bosni, mogao je biti primjerom žive likovne apstrakcije i temeljom nekoj novoj apstrakciji.

Uobičajeno je da se pod nazivom kaligraf podrazumijeva poznavalac nekoliko vrsta arapskog pisma i koji je vješt lijepom pisanju i komponovanju arapskim pismenima.

## How did it all begin

Ismet Rizvić exhibited his first watercolour paintings towards the end of the Fifties on the collective exhibitions by the Association of Visual Artists of Bosnia and Herzegovina, although he had not been a member of this Association. These exhibitions took place in Sarajevo, Zenica, Dobož, Bijeljina and Belgrade. Rizvić continued to take part in these collective exhibitions even after 1961, when he began to study on the Higher Pedagogical School in Sarajevo, Department for Visual Arts Education and Up-bringing. The artist opted for the study of Arts teacher somewhat late, since he had already chosen a vocation of sales specialist. He had completed the Trade Academy in Sarajevo and soon became a prominent person in the field. However, while he was managing sales deals in various companies, he had an urge to draw, paint, and make the first comic sheets, which he published in the dailies and in some periodicals. Rizvić acquired this inclination in his own family. His father, Husein effendi Rizvić, was a religious education teacher in the primary school and the Trade School in Mostar. The father spoke Turkish and Arabic. He was also a renowned calligrapher.

To be a calligrapher meant, once, to have possessed the skills of visual arts expression of the venerable *Qur'an* messages, which had been written or copied by the learned men. The *Qur'anic* sentences - *ayets* - the inscriptions of the spiritual vertical, some of them short, and some of them long - had to be composed into a calligraphic picture. It could be read easier or with more difficulty, but it was impressive in its clear visual artistic features and beauty. The millennia long Islamic civilisation produced great mosques, magnificent edifices and palaces had been built, dreamlike towns of Oriental fantasies emerged and developed, but they also disappeared in the historical storms and the silences of time. Only the *calligraphy*, the *Arabic script*, the script of the *Revelation* remained the symbol and the constant of Islam and its civilisation and arts. The sanctity and the need for the aesthetic principle inspired the beauty of graphemes and the complex calligraphic and arabesque pictures. That is why the calligraphic artefacts, which have been preserved either partially or as larger wholes, in the edifices, in manuscripts, or in inscriptions (*levha*) can be considered as the utmost products by the artist *calligraphers*.

To be a calligrapher in the Thirties of 20th century AD (or in the Fourteenth century according to *Hijra*) in Mostar or in Sarajevo, in the first Yugoslavia, meant to be an artist of an ancient and foreign art, or the expert in the old craft or discipline that could not have been found in the lexicon of the Classics. Calligraphy was kept and understood only in the old Moslem families, who also melted into the new world and accepted more and more the new art. The *Qur'anic* script remained in many houses only as the script of religious identification. Many families still preserved the ancient manuscripts and documents. Many Bosniaks spoke in Bosnian, but used the Arabic script. There were many old pictures, or *levhas*, on the old houses' walls. Whereas in the Modernist world the young artists attempted to express themselves in a non-figurative language and to

● *Calligrapher – a person who knows several types of Arabic letters, and who is very skilled in handwriting and composition of Arabic letters*



Levha pisana na staklu - talik  
koju je izradio Husein efendija Rizvić

Imati oca kaligrafa moglo je za Ismeta biti važno barem iz dva razloga. U prvom bi se mogao potražiti odgovor o porijeklu talenta Ismetovog, jer nešto od estetske prirode oca kaligrafa moglo je biti nekom supstancom Ismetovog dara. U drugom bi se moglo naći i šire značenje. U očevoj okolini, i tamo gdje je poučavao drugu djecu, i kod kuće, gdje je poučavao svoju djecu, Muhsina i Ismeta, postojao je ambijent koji je mogao podsticati mlade pouci i radu. Kao i u drugim kućama starih porodica i uglednijih ljudi, bilo je puno predmeta lijepe izrade koje su pravili domaći majstori, a dosta se donosilo iz dalekog svijeta. I u kući Husein efendije Rizvića bilo je i starih lijepih ćilima, tkanih i vzenih mahrama što su na srgu musandare stajale kao slike, duboreznih tavanica i rafa, intarziranih vrata i kutija, savatli (graviranog) posuđa i naravno, levhi i starih rukopisa. Kuća oca kaligrafa, spolja jednostavna, zaklonjena zidovima avlija i utonula u zelenilu bašči, u svojoj nutрини bila je puna uzora lijepog i plemenitog, ljudskoj prirodi potrebnog. Kuća kaligrafa Husein efendije bila je prva škola i odgojilište mladom Ismetu. Njegov talenat imao je podsticaje u najranijoj mladosti u kulturi životnog prostora gdje je vizualna ili likovna kultura bila u harmoniji sa duhovnom kulturom. Ta dva činioca razvoja umjetnika Ismeta Rizvića, likovno i duhovno, oba u jedinstvu prisutna u kući oca kaligrafa, pokazale se kasnije, bila su presudna za njegovu odluku da postane likovnim pedagogom i slikarom.

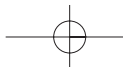
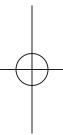
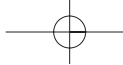
Na Višu pedagošku školu Ismet se upisao ujesen 1961. To su bile godine kada je Hakija Kulenović, akademski slikar i šef Odsjeka za likovno obrazovanje i odgoj, već bio uveo nove metode u nastavi likovnog odgoja po uzoru na francusku školu u Sevreu. Pošto je napuštena stara nastava crtanja koja je sputavala djecu u slobodnom izrazu, trebalo je obrazovati nastavnike koji bi morali podsticati dječije stvaralaštvo u skladu s uzrastom i psiho-fizičkom razvijenošću djece. Na Odsjeku za likovno obrazovanje i odgoj studenti u toku studija rade i akvarel - tehniku kojom se i djeca u nastavi često služe. Ismet je u tom dijelu programa studija našao i osjetio svoje mogućnosti. Brzo se istakao među studentima, upravo na zadacima koje su oni realizirali tehnikom akvarela (mrtva priroda, figura, portret, slobodna kompozicija) pa se uspjelim radovima nametnuo profesoru Kulenoviću kao perspektivan umjetnik i saradnik u nastavi. Bilo je to vrijeme velikog poleta u oblasti nastave likovnog odgoja, posebno u osnovnoj školi, gdje su se ubrzo pokazali izvanredni rezultati. Djeca su lahko prihvatila novi koncept predmeta i metode rada, nalazeći u tom predmetu prave mogućnosti za svoj izraz. Crtali su i slikali slobodno, smjelo, svojim osjećajem. Oslobođenom maštom djeca su oblikovala neobičan, novi svijet. U isto vrijeme, očekivalo se od nastavnika da otkrije i prepozna često vrlo sažete i simbolične oblike dječijeg izraza. Izložbe dječijih radova postale su zanimljive likovnoj publici. Za likovnog pedagoga rad sa djecom značio je i njegovo identificiranje sa ovim spontanim i iskrenim svijetom. To je bio izazov i za Ismeta Rizvića pa se, umjesto rada na katedri, opredjeljuje za rad sa djecom.

shape non-representational world, such a language and expressions have existed for centuries on those old *levhas* and in these old houses. In the years of Ismet's childhood, the first Bosniak painters with the education completed in the Fine Arts Academies expressed their talent in Sarajevo of the Thirties in the figurative forms of the delayed European movements (Cesannisme, Constructivism, social and figurative forms). A calligrapher in the Thirties in Mostar, in Sarajevo, in Bosnia, could have been the example of the living visual artistic abstraction, and the fundament for a new abstraction.

To have a father calligrapher might have been important for Ismet from, at least, two reasons. The first one could, perhaps, offer an answer about the origin of Ismet's talent, since something from the father calligrapher's aesthetic nature could have been a substance of Ismet's gift. One could find the broader meaning in the second one. In the father's surroundings, both there where he had taught the other children, and at home, where he used to teach his own children, his sons Muhsin and Ismet, there was an ambience that could instigate the young towards the learning and work. Like in the other old families' houses, and those of the people of stature, there had been a number of artefacts, which the local masters had been making. Many things were brought from abroad, from faraway countries. The house of Husein effendi Rizvić also had old and beautiful carpets (*kilims*), woven and embroidered kerchiefs, which stood like picture on a long bar (*srg*) hanging on a carved wooden wardrobe (*musandar*), carved wooden ceilings and shelves (*rafa*), inlaid doors and boxes, engraved (*savatli*) dishes made of copper, and, of course, *levhas* and old manuscripts. The father calligrapher's house, simple from the outside, covered by the yard's (*avliya*) walls and sunk into the green drapery of gardens, was full of original beautiful examples, so necessary to a noble human nature. The house of Husein effendi, the calligrapher, was the first school and the learning place for the young Ismet. His talent had been supported from the earliest days of his youth in the living space culture, where the visual artistic culture was in concord with the spiritual culture. It would turn out later on that these two factors in the artistic development of Ismet Rizvić, the visual artistic and the spiritual ones, both present in unity in the house of his calligrapher father, had been crucial for his decision to become an arts teacher and a painter.

Ismet enrolled into the Higher Pedagogical School in autumn 1961. These were the years when Hakija Kulenović, the Academic painter and the Head of the Department of Visual Arts Education and Upbringing, had already introduced the new methods in teaching of visual arts, after the model of the French school at Sevres. Since the old fashioned teaching of drawing, which had prevented the children from a free expression, was cancelled, the teachers should have been taught in order to incite the children's creativity in accord with their age and psychophysical development. In the Department for Visual Arts Education and Upbringing, in the course of their studies, the students learned the watercolour technique. It is the technique that the children frequently used during the visual arts classes. Ismet found himself in this part of his studies. He felt his

On the opposite page – a *levha*  
made by Husein effendi Rizvić



own potentials. He soon excelled among other students when the tasks were given where the watercolour technique was supposed to be used (still life, figure, portrait, free composition). His successful works imposed himself upon professor Kulenović. Ismet was to become his teaching associate and the perspective artist. It was the time of great enthusiasm in the field of visual arts teachings, in particular in primary schools, where some extraordinary results were soon achieved. The children accepted easily the new concept of this course and its working methods. They found in it the true potentials for their own expression. They drew and painted freely, uninhibited, courageously, with the full emotion. The children created the unusual, new worlds in their liberated imagination. At the same time, the teacher was supposed to discover and recognise often compressed and symbolic forms of the children's expression. The exhibitions of children's works appealed to the public that went to the visual arts exhibitions. Working with children meant for an arts education teacher his own identification with this spontaneous and sincere world. It was the challenge for Ismet Rizvić, and, instead of opting for the theory, he chose to work with the children.

## Nastavnik OŠ. Umjetnik

Karijeru nastavnika likovnog obrazovanja i odgoja Ismet Rizvić je razvio u osnovnoj školi u Saburinoj (ranije OŠ "Ivan Cankar"). Tu je radio od 1963. do 1982, kad se konačno odlučio da djeluje kao samostalni umjetnik. Tokom dvije decenije rada u osnovnoj školi izveo je dvadeset generacija mladih, prateći ih kroz nekoliko godina u više odjeljenja. Ismet je značajan dio svog života i rada posvetio tom mladom svijetu, čineći ga sretnijim i plemenitijim i upućujući mnoge na stvaralački put.

U početku, za Ismeta je nastavnički rad bio važniji i zahtijevao je od njega puniji svakodnevni angažman koji ga je, istina, ispunjavao zadovoljstvom. Što je vrijeme odmicalo, nešto zbog reducirane nastave likovnog obrazovanja i odgoja u višim razredima osnovnog obrazovanja, a više zbog jačanja osjećaja vlastite stvaralačke vokacije, odnos u značaju pedagoškog i stvaralačkog rada počeo se mijenjati u korist drugog. Ono prvo zanimanje postajalo je uobičajeno i nije više tražilo veliku energiju, koju Ismet usmjera va prema slikanju. Postepeno se oprema, nabavlja ono što je bilo najpotrebnije za rad. U tim šezdesetim godinama još se osjećala oskudica u dobrom slikarskom materijalu, ali se već tada putovalo u druge zemlje, gdje su Rizvićevi, Ismet i Mubera, tražili prodavnice u kojima su se, sretni, lomili u nedoumici šta da uzmu od izobilja: lijepih kistova koje su birali, nježno probavali na svojoj ruci. Tako i boje, kartone, pera, olovke. Evo jednog izvoda iz zapisa o njihovom putu u Italiju. "U Italiju smo išli svake godine i to u proljeće bismo obično boravili samo u njoj, a u jesen smo i boravili i prolazili kroz Italiju za neko dalje odredište", priča Mubera. "Prošli smo je od njenih najplodnijih krajeva - Lombardije, do najsiromašnijih, Sicilije. Od Trsta je put vodio prema Veneciji. U Veneciju smo dolazili svake godine dva puta i odsijedali u Venezia-Mestre, u pansionu 'Paris', u kojem smo takoreći imali svoju sobu. Počelo je to negdje od 1971, kada je pansion bio mali i neugledan, vlasništvo jedne simpatične porodice: otac, majka i sin. Kako je turizam napredovao, svake sljedeće godine bilo bi nešto novo dodato u pansionu, tako je malo-pomalo prerastao u lijep i moderan hotel, a sin je postao gazda. Otada pa svake naredne godine bili smo tamo rado viđeni gosti. I u najvećoj turističkoj sezoni imali smo sobu i prenočište. Ujutro bismo kolima kretali za Veneciju, gdje bismo u velikoj garaži ostavili auto i vaporetom dolazili do San Marca. Obišli bismo San Marco, razmijenili novac pa do 'Testolinia'. Ulazak u 'Testolini' bio je uvijek popraćen malim aplauzom od osoblja trgovine, jer smo kroz dugi niz godina postali stari znanci. To su bili prijatni susreti. Sandro, pa Mario, ljubazni mladići, kao i svi ostali. Trgovina je uvijek bila dobro snabdjevena materijalima i sve što bismo kupili ostavljali bismo do navečer, kad bismo se vraćali u hotel. I to se tako ponavljalo danima, sve do konačnog povratka, kad bismo svratili da ih pozdravimo, a oni da nama zažele sretan put. Isti takvi susreti ponavljali su se i u Venezia-Mestre, gdje je "Testolini" također imao svoju dobro snabdjevenu radnju.

 Prodavnica sa slikarskim materijalom




## Teacher as Artist


Ismet Rizvić developed his career as a primary school arts education teacher in the Primary School "Saburina" (it had been formerly known as "Ivan Cankar Primary School"). He worked there from 1963 to 1982, when he finally made a decision to become an independent artist. In the course of two decades in the primary school, he taught about twenty generations of the young people, having followed them for several years in a number of classes. Ismet devoted a considerable part of his work and life to the young generation. He wanted to make them all happier and nobler, and he directed many of his pupils to the path of creativity.


At the beginning, the teaching load was more important for Ismet. It was demanding and asked him to dedicate to it his full energy, but it filled him with content. As the time passed, partly because the number of arts education classes became somewhat reduced in the upper primary school grades and more because of his own feeling of creative vocation, the creative work began to prevail over the education one. The first vocation became routine one and did not ask enormous energy that Ismet has directed towards painting. He gradually equipped himself and purchased what was the most necessary for work. In the early Sixties, a shortage of good painting material was still felt. Luckily, travels were possible abroad, where the Rizvićs, Ismet and his wife Mubera, sought shops where they were happy what to choose from a variety of nice brushes that they selected and tested gently on their hands. The same happened with colours, canvases, cardboards, styluses, and pens. Here is an excerpt from their travel to Italy. "We went every year to Italy. In spring we just went there, whereas in the autumn we would stay longer and went through Italy towards some other destination", retells Mubera Rizvić. "We covered the country from its most fertile lands in Lombardy to the poorest ones in Sicily. The road went from Trieste to Venice. We came twice a year to Venice. We used to stay in Venice-Mestre in a pension house *De Paris*, where we almost had a room of our own. It all started in 1971 when the pension was small and plain. The owners were a kind and nice family: a father, a mother and a son. As the tourism developed, something new was added every year to the pension. Gradually, it emerged into a nice but modern hotel, and the son became the owner. From that period on, we were dear guests there. Even in the peak of tourist season we had our room and bed. Every morning we would go by our car to Venice. In a big garage we would leave our car, and on a small ferry (*vaporetto*) reached the Plaza of San Marco. We would go around San Marco, changed the money, and then walked to the *Testolini*. The shopkeepers always followed our entrance in the *Testolini* with a small applause, since in the long period of years, we had become old acquaintances. These were the nice encounters with Sandro and Mario, kind young men, as well as with all the others. The shop was always well stocked with materials. Everything we bought was left until the evening, when we headed back to our hotel. It

 The artist materials shop

Iako smještena u malom dućanu, isto tako dobro opskrbljena, naročito sitnim materijalom, priborom za crtanje i slikanje, bila je i 'Cartoleria Accademia', situirana uz galeriju Accademie, vlasništvo jedne stare gospođe i kasnije njenog sina, sa kojima smo isto tako bili dobri znanci." Sa izabranim materijalima  kao s dragocjenostima, vraćali su se u svoj atelje. Početna neopremljenost vidi se i na ranim akvarelima, koji se mogu označiti kao najstariji i bez signatura. Budući da je postao rano svjestan ograničenja onih loših akvarel-boja i papira neke domaće proizvodnje, umjetnik je polagao veliku pažnju na opskrbu kvalitetnim materijalima. Atelje Ismeta Rizvića podsjeća zato danas na radionicu, na ateljee starih majstora, u kojima se moglo naći sve šta bi zatrebalo majstoru u njegovom radu. U ateljeu, kad se pregledaju samo palete raznih oblika i veličina, akvarel-boje najpoznatijih svjetskih proizvođača, talijanski, francuski i japanski papiri, buketi kistova u ćupovima, čovjek ostaje zadivljen tom punoćom od pribora, alatki, materijala koji i sami nude sliku o umjetniku, njegovoj velikoj ljubavi i posvećenosti slikarstvu akvarela. Nekad, stari majstori su imali svoje brojne učenike, koji su im pomagali u radu. Slika ateljea danas i stanje u ateljeu Ismeta Rizvića podsjećaju na neku kuću, radionicu, atelje, biblioteku-galeriju, u kojoj su dugo i vrijedno radili ljudi. A tu su radili umjetnik i njegova supruga Mubera, koja je bila i njegov saputnik na mnogim putovanjima po svijetu, i po zemljama Istoka, i po zemljama Zapada. Mubera je postala Ismetov saradnik na mnogim poslovima u ateljeu, gdje se u ateljeu-radionici radilo sve: održavanje, priprema pribora i materijala, spremanje i opremanje akvarela. Samo, kad je Ismet slikao, Mubera se činila nečujnom i nevidljivom.

 *Popis materijala na str.377*

Ismet Rizvić nije često izlagao. Na izložbama Udruženja likovnih umjetnika Bosne i Hercegovine, u kojemu je članom postao 1963, izlagao je na većini redovnih izložbi, ali učešća na izložbama u mjeri koju pokazuju podaci o njegovim kolektivnim i samostalnim izložbama u zemlji i inostranstvu, dozvoljavaju tvrdnju da je slikarstvo bilo njegova neprekidna preokupacija. Isto tako, sada se to vidi po velikom opusu, velikim dijelom rasutom po brojnim privatnim zbirkama u zemlji i vani, da se Ismet već na početku svoje slikarske karijere opredijelio za tehniku akvarela. Istina, u umjetnikovom opusu ima značajan broj pastela i crteža, ali sve to je malo kad se uporedi s obimnom zbirkom akvarela. Ismetovo opredjeljenje za akvarel datira od vremena gimnazijskih dana, a kasnije i na studiju, što je uočio i podržao njegov profesor Hakija Kulenović. Nešto kasnije, Kulenović je u katalogu Ismetove samostalne izložbe u Ferrari napisao:" Ismet Rizvić se bavi jednom klasičnom, u naše vrijeme gotovo zaboravljenom, disciplinom akvarela. Njegovi akvareli odlikuju se izvanrednom lakoćom i svježinom izraza, nadahnutim osjećajem atmosfere i svjetlosti i besprijekornom akvarelskom tehnikom... Rizvić je izuzetna stvaralačka ličnost ne samo po izuzetnom opredjeljenju za tehniku akvarela, nego kao slikar koji nagovještava romantičnu renesansu ove plemenite likovne discipline."  Sličnu konstataciju nalazimo u dnevnoj štampi, poslije prve samostalne izložbe

 *H. Kulenović, predgovor u katalogu samostalne izložbe Ismeta Rizvića, Ferrara 1970.*

was repeated a day after a day until the final return, when we would come in to say good bye, and they bid us farewell. The same encounters happened also in Venice-Mestre, where the *Testolini* also had a well-stocked shop. Although situated in a small shop, the *Cartoleria Accademia*, located next to the Academy Gallery was well supplied with the small material and the drawing kit. An old lady and her son were the owners. We were also good friends with them." They returned to their atelier with the materials selected as with the real treasures. The initial lack of equipment could be seen in the early watercolour paintings, which could be denoted as the oldest ones and without signatures. Having become aware very early about the limitations imposed by the bad watercolours and papers made locally, the artist paid a particular attention for a procurement of the quality materials. Ismet Rizvić's atelier today is reminiscent of a workshop, of the old masters' ateliers, where one could find everything necessary to the master during his work. If one would only glance at palettes of different shapes and sizes, the watercolours manufactured by the most famous world manufacturers, the Italian, French and Japanese papers, respectively, bundles of brushes in pots in the atelier, one remained astonished by the fullness of materials, tools and equipment that can offer themselves a picture about the artist, his great love and dedication to the watercolour painting. At times, the old masters had a number of pupils who helped them in their work. The picture of the atelier today, and the situation in Ismet Rizvić's atelier, reminds of a large house, workshop, atelier, library and gallery where the people used to work diligently and for a long time. It is the place where the artist and his wife Mubera worked. Mubera was his companion during many travels all over the world. They visited both the countries in the East and in the West. Mubera became Ismet's associate in many tasks in the atelier, where everything was done: a maintenance, a preparation of kit and materials, a removal and finishing details on the watercolour paintings... Only when Ismet was painting, Mubera seemed to be invisible and inaudible.

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Ismet Rizvić did not exhibit often. He became the member of the Association of Visual Artists of Bosnia and Herzegovina in 1963. He took part in the most of the Association's regular exhibitions. However, as the available data could show, his participation in the collective and individual exhibitions at home and abroad, allowed a claim that painting remained his permanent preoccupation. It could also be seen in a large *oeuvre* scattered mostly throughout numerous private collections in the country and abroad that Ismet had opted for the watercolour technique from the very beginning of his painter's career. It is true that there are a number of pastels and drawings in the artist's *oeuvre*, but, when compared to the considerable amount of watercolour paintings, everything else appeared to be small in numbers. As we have already seen, Ismet's choice for watercolour painting could be traced, to, his student days. His professor Hakija Kulenović observed his talent and supported him. Years later, he wrote in the catalogue for Ismet's

Ismeta Rizvića 1964, godinu dana nakon što je diplomirao na Višoj pedagoškoj školi: "U sarajevskom umjetničkom krugu mladih likovnih stvaralaca akvarel nije uživao gotovo nikakvu podršku i, izuzev Rizvića, nema pristalica... U slučaju Rizvića on nije sporedna već osnovna i jedina preokupacija slikara a ne povremeni pratilac realizacija u ulju, temperi, gvašu." ❄️

❄️ M. Karamehmedović,  
Povratak akvarela, "Oslobodenje",  
novembra 1964.

Zašto je Rizvić odabrao ovu staru slikarsku tehniku i zašto je ostao tako dosljedno vezan za akvarel u godinama kada su mladi umjetnici tragali za novim sredstvima i novim oblicima izražavanja? Odgovor daje umjetnik: "Ne znam kada i kako sam počeo, ali se sjećam da sam akvarel, kao svoju tehniku, zavolio rano, kao dječak, i da sam se njime intenzivnije bavio još kao gimnazijalac. Ranije se smatralo da akvarel plijeni samim svojim medijem. Međutim, nije to tako. Akvarel kakav ja nastojim i želim da napravim je slojevit a ipak prozračan i ne zadržava se samo na jednostavnom i lahkom bilježenju već ima pretenziju slike sa svim njenim osobinama." ❄️

❄️ P. Mikulić, Plavi bičevi vedrine,  
Svijet, 7. maj 1976, 13.



Iz ladice, u svojoj zubarskoj ordinaciji, sada pokojni gospodin Mirko Komosar, pružio mi je požutjelu kovertu sa ove tri male sličice. Kako reče, stajale su tu blizu 23 godine, a dobio ih je na dar od mog supruga, koji je još kao gimnazijalac vrlo često dolazio u njegovu galeriju.  
Mubera Rizvić

exhibition in Ferrara, Italy, the following: "Ismet Rizvić undertakes a classical discipline of watercolour painting, which has been almost forgotten in our time. His watercolour paintings are extremely light and fresh in their expression. They bear an inspired feeling of atmosphere and light and a perfect painting technique... Rizvić is an exceptional creative person, not only because of his choice of watercolour paintings, but also a painter who foreshadows a romantic revival of this noble visual arts' discipline". The similar statement could be found in the daily newspapers after Ismet Rizvić's first independent exhibition. It took place in 1964, a year after he had graduated from the Higher Pedagogical School. "In the Sarajevo Circle of young artists, the watercolour painting did not almost have any support. Except for Rizvić, it really does not have any supporters, but in Rizvić's case, it is not a subsidiary but the basic and the painter's only preoccupation..."

Why Rizvić chose this ancient painting technique and why did he remain so thoroughly tied to the watercolour painting in the years when the young artists sought the new means and the new forms of expression? The artist himself gives an answer: "I don't know when and how I began, but I do remember that I fell in love with the watercolour painting as my own technique very early, as a boy, and that I worked in it when I was in a Grammar School. It had been thought earlier that the watercolour painting could appeal with its very medium. It is not so. The watercolour painting I try and want to make is composed of many layers, yet it is still transparent. It does not refrain itself to a mere and light recording, but it pretends to be a painting with all its features".



*From a drawer, in his dentist's office, now late Mr. Mirko Komosar, gave me a yellowish envelope with these three small paintings. As he said, they were kept in there 23 years. He had received them as a gift from my husband, who had been coming to his gallery from his school days, Mubera Rizvić*



*H. Kulenović, Introduction to the Catalogue of Independent Exhibition by Ismet Rizvić, Ferrara, Italy, 1970*

*M. Karamehmedović, "A Return of Watercolour" Daily "Oslobodenje", November, 1964*

*P. Mikulić, Blue whips of brightness, "Svijet" Magazine, May 7, 1976, p.13.*

## Izjava Felixa Brzaušića


Akvareli nastali na početku umjetnikove karijere slikani su u nešto slobodnijem realističko-impresionističkom maniru i jedva da su se odvajali od radova školskih zadataka. To pokazuju najstariji akvareli: mrtve prirode, vaze sa cvijećem, pejzaži, vedute grada. To pokazuju i nazivi akvarela u katalogu prve samostalne izložbe 1964. (*Ulica u noći, Oblaci nad gradom, Ispod Trebevića, Aleja u jesen, Sat i ruže...*). U tom ranom razdoblju Rizvić se opredijelio za akvarel, ali još nije bio izabrao predmet svojih akvarela. Moglo bi se reći da u tim najranijim akvarelima preovladuje šire zahvaćena tema pejzaža koju umjetnik, već nakon prvih godina izlaganja, pročišćava i reducira na bitno. To prepoznavanje *bitnog* pokazuju akvareli malog formata, ali sa široko i panoramski zahvaćenim predjelom u kojem umjetnik sve više reducira i uklanja druge sadržaje pejzaža. Najprije prestaje zanimanje za arhitektonske motive, gradske vedute, dok za figurativne sadržaje nikad nije imao interesa (sl. 21, 23, 22). Kad slika ove motive ili čistu prirodu, upotrebljava boje bliske lokalnom tonu, jer umjetnik teži prepoznati karakterističnu zelenu gamu bosanskog pejzaža, kao i bogatstvo njegovih oblika. Tada je, držeći se nekog određenog motiva, izjavio: "Mislim da sam u njima dao jednu svoju vlastitu viziju Bosne, sa svim onim njenim nemirom, prirodom u stalnom pokretu, arhitekturom koja nestaje. Tu se negdje mašta udaljila od onog posmatranog, negdje je bliža, neki su radovi nastali direktnim posmatranjem, a neki su pravljene na osnovu sjećanja, skice. Što je sjećanje dalje ono je sve neodređenije i bljeđe a poetsko upravo i počinje tamo gdje sjećanje iščezava." Ubrzo potom, Rizvić unosi nove elemente: atmosferu, fluidnu komponentu pejzaža kojom se statičnost i fizičnost pejzaža pokreće i pejzaž čini življim. Fluidi otada postaju bitnim elementom slike i najzahvalnijim i najpoznatijim činiocem akvarelske strukture. Uočivši ovakve mogućnosti akvarela na jednom nizu akvarela manjeg formata, Ismet Rizvić se usmjerava prema ovakvim likovnim problemima, koje će otkrivati u pejzažu i koji će postati prostorom i fenomenom prirode uopće.




S. Hadžić, Čudesne boje svjetla,  
"Večernje novine",  
Sarajevo, 06. februara 1975.

Akvareli šezdesetih godina već pokazuju otklon od prvobitnog opredjeljenja i tematskog i problemskog traženja. Bilo je to vrijeme kad se Ismet još znao uhvatiti u zamku nekog motiva sa starom arhitekturom, ali i tada krajolik sa rijekom, vegetacijom i nebom postaje najvažnijim motivom i inspiracijom. To pokazuju brojni primjeri. Akvarel *Poleglo drveće* (sl. 37), nastao oko 1970, označava zrelost u tom nastojanju i pročišćavanju. U ovoj fazi, krajem šezdesetih godina, Rizvić je uklonio većinu deskriptivnih elemenata motiva, slobodnije transponujući predio. Predio nije postavljen na tradicionalan način, slijedom pojma predjela po logici geostatike. Važnije od toga je što pejzažni elementi, drveće, grane, stijene, nebo nagovještavaju jedan novi koncept slike pejzaža, odnosno prirode. U sljedećoj fazi, krajem šezdesetih i početkom sedamdesetih godina, Rizvić je učinio novi korak u pročišćavanju i tematskom određenju. Tada se potpuno oslobodio urbane

## The green Bosnian land

The watercolour paintings made in the beginning of the artist's career had been painted in a somewhat freer realistic and impressionistic manner. They could be hardly distinguished from the works, which were the usual school assignments. The oldest watercolour paintings showed this tendency: still life, vases with flowers, landscapes, town views. The titles of watercolour paintings in the catalogue for the First independent exhibition in 1964 also showed it (*Street at Night, Clouds over a Town, Under the Mount Trebević, Autumn Lane, Clock and Roses...*). Rizvić opted for the watercolour painting in this early period, but he did not yet choose the topic of his watercolour paintings. It can be said that a wider topic of landscapes was dominant in the earliest watercolour paintings. The artist clarified and reduced his interest on the essential features after the first years of exhibiting his works. The small format watercolour paintings show the recognition of the *essential*, but the artist reduces more and more other topics in his landscapes with his attitude to paint a wide panorama of the tract. He lost interest for the architectural motives and town views first, whereas he never displayed any interest for figurative topics (Paintings Nos. 21, 23, 22). When he paints these motives or a pure nature, the artist uses the colours near to the local tone, since he tries to recognise the characteristic green colour in the Bosnian landscape, as well as the richness of its forms. At that time, having stuck to a certain motif, he said: "I think that I have given in them my own vision of Bosnia, with all its restlessness, the Nature on a constant move, the vanishing architecture. The imagination distanced itself somewhere from the observed things, it is closer there, and some works emerged after a direct perception, whereas the others had been made after the memories and sketches. As the memory goes farther, it becomes more indefinite and paler, and the poetic quality begins there where the memory fades away" . Soon, Rizvić introduces the new elements: atmosphere, a fluid component of landscape, which sets its static, physical features in motion, and makes them more vivacious. From that time on, the fluids became the important elements in the painting. They were the most appropriate and most famous element in the watercolour structure. Having seen such watercolour potentials in a number of small format paintings, Ismet Rizvić concentrated on such visual artistic problems. He would discover them in a landscape. They would become the space and the phenomenon of Nature in general.



 S. Hadžić, *Miraculous colours of light*, *Večernje novine*, 6 February 1975.



The watercolour paintings in the Sixties display his removal from the initial choice and the thematic and problematic search. It was the time when Ismet could still be caught in a trap of a motif with the old architecture. Even then, the landscape with a river, vegetation and sky became his most important motif and inspiration. Examples abound. The watercolour *Flattened Trees* (Painting No. 37), painted around 1970, denotes maturity in his effort and purification. Towards the end of the Sixties, Rizvić removed a majority of descriptive motif elements in this stage. He transposed the tract more freely. The tract was not placed in a traditional manner, where the logic of geostatics defines the

tematike. Takvo pročišćavanje koncepta moglo bi se dovesti u vezu i sa pojavama u onovremenoj bosanskohercegovačkoj umjetnosti, gdje je bilo primjera neke obnove pejzažizma i duha neoromantizma. Interesovanje za pejzaž i za vrijeme dominacije novih tendencija u savremenoj umjetnosti može se razumjeti kao vid otpora umjetnika jedne sredine prema pojavama uniformnosti i internacionalizacije jezika. Ili jednostavno, kao vid vegetiranja jedne jake tradicije. U svakom razdoblju bilo je manje ili više umjetnika koji su bili privučeni magičnošću bosanskog krajolika.

Gledaju li se pejzaži Ismeta Rizvića, moglo bi se pomisliti da se opet radi o jednoj vrsti romantizma, idilične žudnje za pribježištem u prirodi bez tragova civilizacijskih naplavinna. Jedan nemali broj akvarela mogao je nastati u tom duhu, u radosti umjetnika kad takve motive vidi, stvarno ili u svojoj imaginaciji. Kao i mnogi klasični pejzažisti 19. stoljeća, pravio je bilješke i skice u pejzažu, a svoje akvarele slikao je u ateljeu, izvodeći iz jedne bilješke mnoge slike krajolika. Takvi Ismetovi akvareli nudili su radost susreta i videnja te čiste prirode. Slika izgubljene ljepote i otkrivene čiste prirode privlačila je mnoge poznavaoce umjetnikovog slikarstva. Međutim, pogled na ukupan opus ovog umjetnika dozvoljava i drugačije razumijevanje njegovih akvarela i njegove vizije prirode. Smije se, uvjeren sam, govoriti i o jednoj višoj relaciji čovjeka i prirode. Ta relacija postaje sve uočljivija što se više prati razvoj umjetnika, rast opusa, dvojenje i množenje oblika. Ovu fazu mogli bi ilustrovati akvareli kao što su *Predio krajem ljeta* (sl. 39), *Planinski predio I* (sl. 52), *Razgovor u prirodi* (sl. 38), *Tri stabla* (sl. 40) a potom i drugi, zamalo drugačiji: *Pejzaž iz sna* (sl. 51), *Predio u magli* (sl. 374). ✨



✨ spisak ukradenih slika na str. 368 - 376

Većina ovih akvarela predstavljaju pejzaž sa još čvrstim oblicima tla, stabala, krošanja, a svi su bliski po gami zeleno-zemljanih tonova, koji dominiraju i zadržavaju se kao stanje neposrednog doživljaja lokalnog tona. Tonovi zeleno-zemljane game razvijeni su u svojoj širini pa se ima utisak da umjetnik želi pokazati beskrajne mogućnosti zelene skale, kojom prožima i oblikuje sve sadržaje krajolika. Na ovim akvarelima, ovim zelenim tonovima, umjetnik nekad podvlači plastičnost oblika, nekad rasplinutost zelenih struktura, kad njima sve protapa i prožima. Nekad se trudi da i u najsitnijim potezima sačuva čistotu nanesenog vodeno-zelenog tona. U svakom slučaju, primjeri akvarela iz ovog dijela opusa predstavljaju umjetnika koji je našao i odredio predmet istraživanja, dovodeći akvarel na razinu čistog likovnog jezika.



issue of area. It is more important to observe that the landscape elements, such as trees, branches, rocks, sky, foreshadow a new concept of landscape painting and nature. In his next stage, towards the end of Sixties and in the beginning of the Seventies, Rizvić made a new step towards the purification and thematic determination. It was then that he liberated himself fully from urban topics. Such a conceptual purification could be connected with the occasions in the then Bosnian-Herzegovinian art, where there were examples of a renewal of landscape paintings and the spirit of neo-Romanticism. The interest for the landscape, even during the domination of new tendencies in the contemporary arts, could be understood as a kind of resistance by the artists from one country against the uniformity and internationalisation of language. Or, simply, they could be seen as the aspect of mere vegetation of a rather strong tradition. In every period, there were some artists, who, more or less, had been inspired by the magic quality of the Bosnian landscape.

If one looked at Ismet Rizvić's landscapes, one could think that this was yet another kind of Romanticism, an idyllic yearning for a refuge in the Nature without any traces of civilisation artefacts. A number of such watercolour paintings could have been made in this spirit, in the artist's joy when he sees such motives, either in reality or in his own imagination. Like many classical 19th century landscape painters, he made notes and sketches in landscape. He painted his watercolour works in his atelier, having taken out of a single note many landscape paintings. Such Ismet's watercolour paintings offered a joy of meeting with the nature and his acute observations. The picture of the lost beauty and discovered pure nature attracted many connoisseurs of the artist's paintings. Nevertheless, a view of the entire artist's work permits a different understanding of his watercolour paintings and his vision of nature. I am convinced that one can speak about a higher relationship between a human being and nature. Such a relationship becomes more obvious if one follows the artist's development and the multiplication of his paintings. This stage can be illustrated by the watercolour paintings such as *A Tract Towards the End of Summer* (Painting No. 39), *A Mountainous Region I* (Painting No. 52), *A Conversation about Nature* (Painting No. 38), *Three Trees* (Painting No. 40), and, afterwards, slightly different: *A Landscape from a Dream* (Painting No. 51), and *The Tract in Fog* (Painting No. 374). ✨

The majority of these watercolour paintings represent a landscape with still shapes of soil, trees, and treetops, and they are all close to each other because of the gamma of green and earthen-like tones that happen to be domineering. They are kept as the state of immediate sensation of a local tone. The green and earthen-like gamma tones have been developed in all their width, so one has the impression that the artist wants to display the endless possibilities of the green scale that shapes and suffuses all the landscape contents. The artist sometimes underlines the plasticity of shape on these watercolour paintings, on these green tones, and, sometimes, he emphasises the evanescence of green structures, when he suffuses and waters everything with them. In any case, the watercolour paintings from this opus represent the artist who has found and determined his topic of research, having brought the watercolour painting to the level of pure visual artistic language.



✨ The list of stolen paintings  
on pages 368 - 376

## Vodeni farisejski temelji

U sljedećoj fazi, koja se odvija u vrlo intenzivnoj djelatnosti krajem sedamdesetih godina, umjetnik se odvaja od zelene skale lokalnog pejzažnog tonaliteta i ulazi u fazu slobodne imaginacije i kolorizma. I to se postepeno dešava u širokom rasponu akvarela i drugih rješenja. U ovoj fazi vide se zapravo dva toka. U oba se deskriptivnost motiva znatno transformira u slobodnu i maštovitu sliku predjela koji se više ne može povezivati sa određenim pejzažom.



U jednom nizu akvarela ovog vremena i ovako slobodno interpretiranih pejzaža vidi se nova paleta, koja se sastoji iz odnosa plavo-zelenih tonova. Ovu novu gamu hladnih tonaliteta pokazuju *Stari panj* (sl. 54), *Unutarnji pejzaž II* (sl.58), *Kamenjar I* (sl.55), *Zelena stabla u šumi* (sl. 56), *Svitanje* (sl. 57), *Zalazak sunca* (sl. 121) i mnogi drugi. Na ovih nekoliko primjera vidljivo je, osim nove game, da se predio udaljio od svoje realističnosti. I što se umjetnik više udaljavao od realnog pejzaža, a približavao svom "unutarnjem" pejzažu, sve više se zamjećuje pokrenutost pejzažnih struktura, pa se slika pejzaža sve više doima kao centar nekog vrtloženja. Pravougaona forma akvarelskog papira postaje ekranom nekih obojenih maglina, koje najprije s periferije brišu deskriptivni crtež, a zatim rastapaju čvrste strukture, koje sa svih strana teže stapanju u središnjem vrtlogu.



Ovu formalnu promjenu nije teško zapaziti i ona, istina, ima svoje mjesto u evoluciji stila umjetnika, jer je to zapravo prvi pokušaj umjetnika da napusti klasično poimanje akvarela i da se uputi u istraživanje nepoznatog. Ali to nepoznato nije samo nepoznato u smislu likovne forme. To je bio trenutak kad je umjetnik, izgleda, predio kao fenomen likovnosti našeg određenog prostora i podneblja počeo razumijevati u smislu simbolizma, u duhu "geografije simbolizma", u kojem se ogledaju neke razine vertikalne geografije simbolizma. Stupivši u predjele vode, zemlje, rastinja, neba i svjetla, umjetnik se približio viziji svijeta i Univerzuma starih mudraca po kojima je to elementarno, vidljivo, onaj središnji dio geografije simbolizma koji oni nazivaju Srednji zapad, u kojem su vidljiva nebesa, gdje je miješano svijetlo i tamno. Prostor i stanje između Istoka ili čiste svjetlosti i Zapada, svijeta tmine i materijalnosti. 🌿

Pored ovih akvarela u zeleno-plavim tonovima, u drugom nizu akvarela iz iste faze umjetnik je uključio i gamu jakih toplih, do plamenih tonova oranža, žute i sijenske crvene. Što se tiče samog motiva i pejzažnih elemenata, može se uočiti slična transformacija i slobodna interpretacija, nekad mirnija, a nekad burna i plamena. Nova gama jarkih toplih tonova u nekim akvarelima pokazuje stanje nekog tihog sagorijevanja svekolikog svijeta. Takve prodore, prožimanja, sjedinjenja ili borbe vodeno-vatrene i zemljano-floralne prirode pokazuju akvareli: *Senzibilna jesen* (sl. 83), *Rujna jesen* (sl.85), *Rana jesen* (sl.84). Nekat se ove pojave iskazuju u eksplozijama, u žestokim

🌿 S.H.Nasr,  
*Tri muslimanska mudraca,*  
*Suhravardi, str. 83-84.*

## Blowing of earth with water

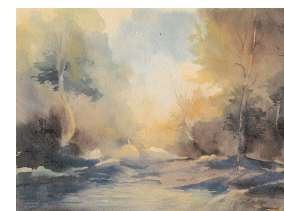
In the next stage, which happened in a rather intensive activity towards the end of the Seventies, the artist detached himself from the green scale of local landscape tonality and entered the stage of a free imagination and colourism. It happened gradually within a broad scope of watercolour paintings and other solutions. The descriptive nature of motif transformed in both cases into a free and imaginative picture of tracts, which could not be connected with any specific landscape.



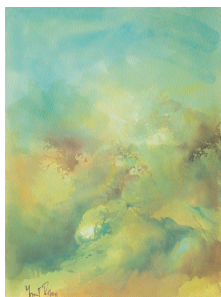
In a series of watercolour paintings from this period and the freely interpreted landscapes one could see a new palette that was comprised from the relationship between the blue and green tones. This new gamma of cold tonalities could be seen in *The Old Tree Stump* (Painting No. 54), *Interior Landscape II* (Painting No. 58), *Stony Landscape I* (Painting No. 55), *Green Trees in the Woods* (Painting No. 56), *Daybreak* (Painting No. 57), *Sunset* (Painting No. 121), and in many others. In these few examples, except for the new gamma of tones, one could see that the tract distanced itself from its realistic features. The more the artist moved away from the real landscape, and came closer to his own "internal" landscape, the more one could see a movement of landscape structures, so the picture of landscape appeared to be more and more a centre of a whirl. The rectangular form of watercolour paper became a screen of coloured foggy structures, which, firstly, effaced the descriptive drawing from the outskirts, and dissolved the solid structures that wanted to be fused in the central whirlpool.

It is not difficult to notice this formal change. It is true that it has its rightful place in the evolution of the artist's style. It was, in fact, the artist's attempt to abandon the classical understanding of watercolour painting and to go into the research of unknown. However, the unknown is not just unknown in the sense of visual artistic form. It was the moment when the artist, so it seems, began to understand the tract as a phenomenon of visual artistic quality of our own space and surroundings in the sense of symbolism, in the sense of a "geography of symbolism", where some levels of verticals in the geography of symbolism could be reflected. Having entered the regions of *water, earth, vegetation, sky and light*, the artist became closer to the vision of the world and Universe of the ancient sages. They thought that this was elementary, visible, central portion of the geography of symbolism, which they named as the *Middle West*, where the skies were visible and where the dark and light mingled. It was the space and state between the *East or the pure Light* and *the West*, the world of darkness and material features. ❁

In addition to these watercolour paintings in green and blue nuances, the artist included, in the other series of watercolour paintings from the same stage, the gamma of very warm nuances, which sometimes became the inflamed tones of orange, yellow and Sienna red. As for the motif itself and the landscape elements, one could observe the similar transformation and the free interpretation. Sometimes, it was rather calm, and, at times, it was stormy and full of flames. The new gamma of bright warm colours displays in some watercolour paintings the state of quiet combustion of the entire world. Such breakthroughs of



❁ S. H. Nasr,  
*Three Moslem wise men*,  
Suhravardi, pages 83-84.



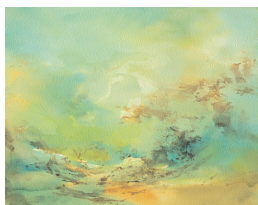
gorućim rasplinućima, što ilustruju neki akvareli, kao *Jesenji pejzaž s liticama* (sl.92), *Jesenja simfonija* (sl.93), *Lebdeći predio II* (sl.94). Sudeći po broju sačuvanih akvarela ove faze, Rizvić se duže služio gamom jakih plamenih tonova. Na nekim od njih umjetnik je postigao izuzetno jarke i goruće harmonije, potaknute vjerovatno impresijama jesenskog krajolika i vegetacije koja, u svojim cikličnim mijenama, usplamti, sagori i utihne. U većini ovih akvarela tonovi i nanosi kista postali su gusti, zemljani, zahvaćeni toplinom i žarom koji se šire iznutra. Tako sve postaje prožeto tim stanjem unutarnje vatre, koja mijenja krajolik, jednako stabla, travu, vodu, kamenje, stijene i nebo (*Gorski predio I* sl.95). Vatra u materiji učinila je da se sve što se doimalo kao čvrsto, sada doima vatrom rastopljeno i pokrenuto. Voda i vatra, zeleno i crveno, hladno i toplo postali su isto. Jedno, a da se nisu u slici ukupnosti izgubili. Štaviše, oni čine jedno i sa svim onim šta čini sliku, u šta su prodrli i u šta su preobrazili sve drugo.

U razdoblju kada je Ismet Rizvić slikao intenzivnim tonovima, jarko crvenim, smeđim, kad su se plavo-zeleni tonovi gotovo gubili ili opstajući samo da bi se njima podvukla cjelovitost, harmonija, umjetnik se ponekad vraćao klasičnom akvarelu suzdržanih tonova, slikanih transparentnim nanosima, s malo pigmenta i puno vode. To su bili sve rjeđi slučajevi, recidivi klasičnog poimanja akvarela koji su nestajali na putu potpunog preobražaja izraza. Ipak, kad se ima na umu ono šta je najvrednije u cijelom opusu, ne bi se mogli potpuno zanemariti akvareli kao što su *Pejzaž u zoru I i II* (sl. 97, 98) i *Akšamski smiraj* (sl.96). Na ovakvim akvarelima predio je zahvaćen širokom vizurom i naslikan široko povezanim tonovima. Prevlast vodene supstance i velika suzdržanost od pigmenta daju prednost doživljaju atmosfere i stanjima tihih promjena u pejzažu. Iako su ovi akvareli slikani potezima suzdržane pigmentiranosti, ostvarena je vizija nebeskog prostranstva i svjetlosnih zbivanja, s primjetnim rasponom varijeteta od jedva uočljivih luminističkih fenomena do predstave neizmjernosti prirodnih sila (*Između sna i jave*, sl.99). Međutim, povremeno vraćanje na mirniji i klasični akvarel nije moglo zaustaviti umjetnika u težnji za novom predstavom pejzaža.

Kako je vrijeme odmicalo, u neprestanom radu umjetnika postepeno se sve više otkriva ovo drugo umjetnikovo viđenje pejzaža i prirode uopće. To je viđenje prirode u njenom stvaranju i primordijalnom stanju. O svijesti umjetnika o tom stanju prirode, koje bi trebalo shvatiti kao filozofsko i teološko promišljanje i koje bi se moglo razumjeti posljedničnim stanjem ili duhovnim aktivitetom, onom prethodnom likovnom interesu, svjedoči opet velik broj akvarela. Ova cjelina nastala je tokom osamdesetih godina i predstavlja novi kvalitetni pomak u Rizvićevom opusu. Što se tiče samog akvarela, umjetnik se služi iskustvom stečenim naročito u prethodnoj fazi. U ovoj fazi to je već potpuno zreo postupak, s odlikama maestralnih pasaža u kojima je umjetnik virtuozno vladanje tehnikom zamijenio modulacijama dramskog nadahnuća.

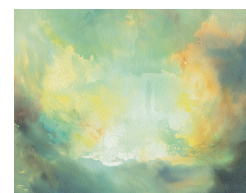


fusion, union and struggle between the water and fire, on one side, and the earth and vegetation, on the other side, could be seen in the watercolour paintings *The Sensitive Autumn* (Painting No. 83), *Dark Red Autumn* (Painting No. 85), *Early Autumn* (Painting No. 84). Sometimes these events could be displayed in explosions, in the fierce flames of evanescence that could be illustrated by the watercolour paintings *The Autumn Landscape with Cliffs* (Painting No. 92), *The Autumn Symphony* (Painting No. 93), *Floating Tract II* (Painting No. 94). If judged by the number of preserved watercolour paintings from this stage, Rizvić used the bright and strong flames tones in his gamma for a longer period of time. In some of his paintings the artist succeeded in reaching the extremely hot and inflamed harmonies. They had been inspired, probably, by the impressions of autumn landscapes and vegetation, which, in its cyclic changes, became inflamed, burned down and became calm. In the majority of these watercolour paintings, the nuances and the brush strokes became dense, earthen-like, and caught by the warmth and fire that had spread from within. Everything became imbued with the state of internal fire, which transformed the tract, regardless if it was a tree, grass, water, stones, rocks and a sky (*Mountainous Region, I* Painting No. 95). The fire in the substance matter caused that everything that might have appeared as solid, now seemed to have melted by fire and to be on the move. Water and fire, green and red, cold and warm, became one and the same. They became one without losing their features in the totality of a painting. What is more, they constitute a single entity with all other components that form a painting, where they managed to penetrate, and where they transformed everything else.



In the period when Ismet Rizvić painted in intensive tones of hot red and brown, and when the blue and green tones almost vanished (or they remained only to underline the wholeness and harmony in his paintings), the artist sometimes went back to the classical watercolour painting, with its refrained tones, which had been painted in transparent layers, with a lot of water and a minimum of pigment. These were the rare cases. They were the remnants of the classical understanding of watercolour painting. They became lost on the artist's way to transform entirely his artistic expression. Nevertheless, if one bears in mind what seems to be the most valuable in the whole opus, one cannot altogether neglect such watercolour paintings, such as *Landscape at Dawn I & II* (Paintings Nos. 97 and 98) and *The Evening Tranquillity* (Painting No. 96). The tract was covered in a broad range on such watercolour paintings. It was painted in widely connected tones. The domination of water substance and the minimal use of pigment constitute an advantage to the understanding of atmosphere and the changes in landscape. Although these watercolour paintings had been painted with strokes of refrained pigmentation, the vision of wide blue skies and the events of light were achieved in them. There was a visible range of varieties in them - from hardly noticeable luminous phenomena to the presentation of infinite strength of natural forces (*Between the Dream and Reality*, Painting No. 99). However, the occasional return to the quiet and classical watercolour painting could not stop the artist in his endeavour to make the new landscape presentation.

Već smo primijetili da neki akvareli u prethodnim cjelinama nagovještavaju pokrenutost dijelova pejzaža, najprije s krajeva, a onda sve više prema sredini. Pejzaž, neki predio, stvaran ili nestvaran, na kraju potpuno gubi svoju geofizičku statiku: dolje - gore, zemlja - nebo, čvrsto - fluidno mijenjaju svoja svojstva i značenja. Početak ove tendencije i izraza označava *Himerični pejzaž*, nastao oko 1975. (sl.80). Tu su elementi još na svom prirodnom mjestu, ali se u sredini akvarela javlja svjetlosno jezgro, koje će ostati čvorištem centripetalnih sila. Pravi smisao ove promjene vidi se u ciklusu akvarela osamdesetih godina, koji se izdvajaju od svih ovom novom ekspresijom. Dok smo sve ranije akvarele Ismeta Rizvića mogli doživjeti u lirskom raspoloženju i umjetnika predstaviti kao čovjeka koji stvaranjem, estetskim i likovnim stanjima svog bića teži spoznati lijepog u prirodi, onda ga u novom ciklusu doživljavamo kao vidovnjaka. Priroda u svojoj ukupnosti i ono što se u njoj čovjeku činilo idiličnim, lirskim, kao datost Milosti, blaženstvo Ovoga svijeta, na ovim akvarelima i u Rizvićevoj viziji uviru, nestaju u vrtloženju kosmičkih sila. Vizija kraja? Suočenje umjetnika s određenjem, nestankom, odlaskom. S tim mislima i naslućivanjima umjetnik je slikao akvarele *Imaginacija I* i *Imaginacija II* (sl. 73, 61). Ovakve vizije, ovakvo jasno i naglašeno izraženo jezgro pokazuju mnogi akvareli ove faze, kao *Bivanje i nestajanje* (sl. 74) ili *Noć* (sl.75).



Međutim, neki akvareli sa istim ovakvim vrtložnim jezgrom mogli bi nuditi i drugačiju umjetnikovu viziju. Umjesto vizije nestajanja, ovi akvareli kao da nastoje da pokažu vraćanje u Jednotu, kao da traže nešto od savršenstva čudesnog svijeta. Takvo značenje mogli bi imati akvareli *Prodor svjetla V* (sl. 76), a naročito *Predio Crysoprasa I* (sl. 77). Ovaj akvarel neposredno je inspirisan ljepotom minerala i čini se da umjetnik u njemu otkriva prapočetak ili prasliku zemlje, postanak boje obasjanjem i početak lijepog. U svakom slučaju, umjetnik je u ovoj fazi pred slikom svijeta, s pitanjem o nastajanju i bivanju i nestajanju. Umjetnik, dosljedan svom metjeu, razvijenim elementima i neposrednom gestom, govori o vječnim pitanjima Bitka. Ciklus ovih akvarela označava i izražava podudarnost stvaralačkog, formalno-estetskog i filozofskog poimanja svijeta umjetnika. To je jedna od najznačajnijih tačaka u opusu Ismeta Rizvića. Ovu skupinu akvarela i fazu stanja i rada treba imati u vidu, jer iz nje je proizašla još jedna značajna cjelina - ciklus potpuno apstraktnih akvarela.



As the time went by, the continuous artist's efforts displayed more and more this other vision of landscape and the nature in general. It was the vision of nature in its state of creation and in its primordial state. A great number of watercolour paintings testify about the artist's awareness about such state of nature. It should be understood as a philosophical or theological pondering. It could also be understood as a consequence, or a spiritual activity, to the previous visual artistic interests. This whole was made in the course of the Eighties. It represented the new quality breakthrough in Rizvić's opus. As for the watercolour painting itself, the artist used the experience gained especially in the previous stage. In this stage, it was the mature manner, with the features of masterly passages, where the artist replaced his virtuoso use of technique with the modulations of dramatic inspiration.

We have already observed that some watercolour paintings in the previous wholes foreshadowed the movement of landscape elements, firstly, from the outskirts, and, afterwards, more and more towards the centre. The landscape, or a tract, either real or not, lost, in the end, its geophysical statics: down - above, land - sky, solid - fluid. They all lost their features and meanings. The beginning of this tendency marked the painting *Chymaeric Landscape* (Painting No. 80), which had been made about 1975. The elements remained in the natural setting, but there was a luminous core that would remain the junction of centripetal forces. The real meaning of this change could be seen in the cycle of watercolour paintings in the Eighties. They had to be singled out because of their new expression. If we had experienced all the earlier watercolour paintings by Ismet Rizvić in the lyrical mood, and as representative of the artist as a person who strove with the aesthetic and visual artistic states of his soul towards the cognition of beautiful in nature, we could take it as a seer in his new cycle. The nature in its totality, and everything that seemed in it to be idyllic and lyrical, as the given Grace, benefaction of this world, perish in the whirls of the cosmic forces in these new watercolour paintings. Was it the vision of the end? Was it the artist's meeting with the determination, disappearance, leaving? The artist painted his watercolour paintings *Imagination I* and *Imagination II* (Paintings Nos. 73 & 61) with these thoughts and presentiments. Many watercolour paintings from this stage showed such visions, this clearly emphasised and expressed core, such as in *Existence and Disappearance* (Painting No. 74), or *Night* (Painting No. 75).

Moreover, some watercolour paintings with the same whirlpool core could offer a different artist's vision. Instead of the vision of disappearance, these watercolour paintings seem to show the return into the *Oneness*, as if they seek something from the perfection of magical world. Such a meaning could be found in the watercolour paintings *The Breakthrough of Light V* (Painting No. 76), and, particularly, in *The Region of Chrysoprasa* (Painting No. 77). The beauty of minerals has immediately inspired this watercolour painting. It seems that the artist discovers in it the primeval origins, or the earliest picture of earth, the beginning of colour by light and the beginning of beautiful. In any case, the artist in this stage finds himself confronted with the picture of the world, with the issue on a creation, existence and disappearance. The artist, true to his own craft, speaks in developed elements and the immediate gesture about the eternal questions of essence. The cycle of these watercolour paintings represents and expresses the congruity of the artist's creative, formal aesthetic and philosophical understanding of the world. This is one of the most prominent points in Ismet Rizvić's opus. One must bear in mind this group of watercolour paintings, because it produced yet another, more important whole - the cycle of totally abstract watercolour paintings.



## *Sve iz vode, Sve u vodi.*

Prije nego što je otvorio fazu čiste apstrakcije i prije nego što je doveo svoj akvarel do krajnjih konsekvenci, umjetnik se, da bi ispitao mogućnosti drugačije tehnike, još neko vrijeme zadržao radeći u domenu klasične upotrebe akvarela. Radi se o jednoj fazi slikanja akvarela heterogenih rješenja, koji su nastali također osamdesetih godina, a u koje umjetnik uvodi nove podloge, papire rustične fakture i tehniku slikanja na mokroj podlozi. Dijelovi takvog postupka vide se i na prethodno predloženoj skupini imaginarnih predjela i vjerovatno su bili povod umjetniku za širi eksperiment. Sudeći po broju izvedenih akvarela u ovom razdoblju i u novom tretmanu, to je trajalo većim dijelom osamdesetih godina, što je na kraju rezultiralo jednim novim ciklusom pejzaža, koji predstavljaju prepoznatljivu cjelinu u umjetnikovom opusu.



Primjeri traganja i eksperimentisanja pokazuju primjenu mnogih ranijih hromatskih rješenja, ovdje označene kao zeleno-plave harmonije, plavo-modre, ljubičasto-crvene, zeleno-narandžaste, crvene, crveno-smeđe, okerne. Sve na dvije vrste podloga: glatka na schoellers "T" hammer i hrapava na fabriano papiru, te na dva načina slikanja. Iz ovog širokog eksperimenta Rizvić je izvukao dvije pouke na kojima je nastao novi ciklus. Pomoću jedne je donio odluku da svoj akvarel cjelovito tretira tehnikom "mokra na mokro". Pomoću druge je uveo temu neba sa olovnim oblacima. Ovo se jasno vidi na akvarelima *Oblaci koji plove* (sl. 110), *Poslije kiše I*, (sl.111). Donje dijelove ova dva akvarela umjetnik je slikao dodatnim potezima na već osušene tonove i na tradicionalnije postavljene dijelove pejzaža, dok je nebo slikao dosljedno u maniru mokrih tonova. Tema neba, nebeskog prostranstva, iluzionizma, kretanja atmosfere i dramatike svjetla i tame, formulirana je i na jednom manjem akvarelu, *Pejzaž s oblacima* (sl.102), na kojem je ovom sadržaju umjetnik dao više od tri četvrtine prostora slike.

Nova faza akvarela slikanih na mokroj podlozi mogla bi se sistematizovati po hromatskim osobinama u manje grupe srodnih tonaliteta, koje i nisu morale nastati kao kompaktne cjeline. Neke od ovih ipak upućuju na zaključak da se umjetnik, u fazi ovog postupka, držao harmonije jednog preovlađujućeg tona. Tako se mogu izdvojiti akvareli sa zelenim skalama, akvareli sa smeđim, zatim skupine sa sivo-plavim i plavo-ljubičastim i kombinovanim tonskim skalama. Ovakva sistematizacija i pogled na opus akvarela ove faze na mokroj podlozi podsjeća nas da je umjetnik tako i u tim hromatskim smjerovima razvio i svoj raniji akvarel klasične tehnike.

Međutim, ovaj put zelene harmonije, modulirane malim dozama toplih i hladnih tonova, umjesto klasičnom transparentnošću, izvedene su nanosima kista, u kojem je voda jako zasićena pigmentom, kako se vidi na akvarelu *Suton III* (sl.120), jednom od onih koji dobro predstavljaju i svoju skupinu, i novu tehniku, i novi izraz. Bliski ovim akvareli-



## Everything from Water, Everything in Water

Before he opened up the stage of pure abstraction and brought his watercolour paintings to the highest consequences, the artist had worked for a while in the domain of classical use of watercolour painting in order to explore the other possibilities of his technique. It is the stage that also took place in the Eighties. The artist painted heterogeneous solutions on his watercolour paintings. He introduced new backdrops, such as the papers of rustic structures and the painting technique on a wet surface. His execution could be already partly seen in the previous group of imaginary tracts. They probably served the purpose for the artist for a wider experiment. Having judged it from the number of painted watercolour works in the Eighties, it lasted the better part of the period. In the end, the new cycle of landscapes was produced. They represented a recognisable whole in the artist's opus.

The examples of exploration and experimentation display the application of various chromatic solutions from earlier periods. They have been denoted here as blue and green harmonies, light-blue, violet-red, green and orange, red, reddish-brown and ochre. They were all done on two types of backdrops: the smooth one on a cartridge paper (Schoellershammer), whereas the rough one was done on a Fabriano watercolour paper. He also did two types of painting. Rizvić drew two lessons from this wide experiment. They became the basis for the new cycle. Having used one of them, he made a decision to treat his watercolour painting with a technique *wet on wet*. Having used the other one, he introduced the topic of sky with leaden clouds. This can be clearly seen on the watercolour paintings *Floating Clouds* (Painting No. 110), and *After the Rain I* (Painting No. 111). The artist painted the lower parts of these two watercolour works with additional strokes on the already dried tones and on the traditionally set parts of the landscape, whereas he painted the sky consistently in the manner of wet tones. The theme of sky, the wide heavenly expanse, illusionism, the movement of atmosphere and the dramatics of light and darkness has been formulated in a smaller watercolour painting *A Landscape with Clouds* (Painting No. 102), where the artist dedicated more than three quarters of the painting's space to this element.

The new stage of watercolour paintings painted on a wet surface could be made systematic according to the chromatic features into the smaller groups of similar tonalities, which did not necessarily need to be made as the compact wholes. Some of them can lead to the conclusion that the artist kept himself to the harmony of the most dominant tone in this stage. One can single out the watercolour paintings with green scales, the watercolour paintings with brown scales, and the groups with greyish-blue and blue-violet and combined tonal scales. This systematic arrangement and a view on the watercolour paintings opus on the wet surface reminds us that the artist developed his earlier watercolour painting of the classical technique even in these chromatic directions.





ma su akvareli sa smeđom i smeđe-zelenom skalom. U njima je umjetnik tvar zemlje rasplinuo, učinivši je tečnom. Mada su slikani gusto smeđim tonovima, ovi akvareli pokazuju efekte tehnike slikanja na mokroj podlozi, koji daju akvarelu novu izražajnost jer snažnije ističu atmosferu. U širem dojmu budi se i sjećanje na barokne nizozemske pejzažiste (*Suton I*, sl. 127, *Tračak svjetla*, sl. 128, *Nadahnuće*, sl. 129). Vrativši se pejzažu kao čudesnoj slici Prirode, izvorištu lijepog, pozornici svjetlosnih zbivanja, umjetnik je želio pokazati kako ciklične pojave svojim neumitnim redom nude mnoštvo neponovljivih oblika, koji nisu samo fizičke prirode. Rizvić je temu pejzaža učinio centralnom, ne samo u svom opusu nego se i sam odredio kao slikar i ovog našeg, bosanskog i jednog općeg pejzaža širokog značenja.

U okviru istog postupka, svojom gamom se izdvajaju akvareli slikani u skali sivo-plavo-ljubičastih tonova. Tama olovno sivog neba u ovim akvarelima, kao i zemni dio pejzaža sa vegetacijom, prožeti su ljubičastim ozračjem (*Pred oluju II*, sl. 147, *Prodor svjetla kroz ljubičasto nebo*, sl. 148). Ima nemali broj akvarela u koje je umjetnik uveo i složenije harmonije, komponovane od šireg spektra boja. Tako uspelo pomirenje složenih kombinacija boja i bogatiju harmonijsku punoću pokazuje akvarel *Svjetlost kroz oblak* (sl. 150). U ovom primjeru umjetnik je pomirio hromatsku raznolikost jakim i pigmentom zasićenim tonovima, utapajući sve to u olovno-ljubičastu cjelinu. Po sličnim nastojanjima umjetnika ističu se akvareli *Pejzaž pred kišu* (sl. 130); *Pejzaž sa oblacima* (sl. 149), slikani smeđe-ljubičastim tonovima i sa više rastvorenim pigmentnim strukturama. Slikajući akvarel *Kroz gustu maglu* (sl. 131), umjetnik je dospio u situaciju da stapa i izjednačava i tonske i svjetlosne elemente u slici.

Treba reći da u ovoj skupini akvarela složene hromatike ima još onih koji ispoljavaju slične vrijednosti, ali i takvih koji se izdvajaju i po nekoj zasebnosti. Sve ove skupine, koje se raspoznaju po svojim hromatskim karakteristikama, povezuju akvareli s pretežno plavo-sivim olovnim tonovima. Akvareli koji imaju ovakve tonalitete dosežu možda najviši kvalitet u ovom maniru slikanja na mokroj podlozi i u nastojanju umjetnika da upravlja procesima finih tokova vode i stapanja pigmentnih nanosa. Novina u ovom načinu slikanja akvarelom je u tome što umjetnik ne definiše akvarelski ton potezom kista. U ovom postupku kist služi samo za doziranje količine vode i pigmenta, od čega ovisi širina polja i intenzitet tona. Konačan oblik formira se u postgestualnom procesu (*Olujno vrijeme*, sl. 134). Umjetnik se, ima se utisak, gotovo isključio u tom procesu djelovanja fluida. Ali uvid u neke detalje i pogled na izuzetno delikatno tretiranje partija i cjeline svjedoči o njegovoj novoj ulozi. Novim postupkom pokretanja procesa tonsko-vodenih sinteza umjetnik je tokom osamdesetih godina svoj izraz proširio i učinio novim. Te domete u ovom duhu i stilu pokazuju akvareli *Šutnja prirode* (sl. 135), *Oblaci nad jezerom* (sl. 136), a naročito *Pred oluju III* (sl. 138). U ovom akvarelu, u olujnom



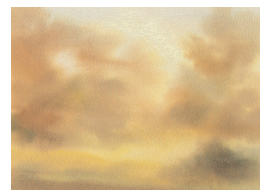
However, this time the green harmonies modulated by the small doses of warm and cold tones have been made by the brush strokes where the water was saturated a great deal with pigment, and not in the classical transparent manner. It can be seen in the watercolour painting *Sunset III* (Painting No. 120), one of those that represents both its own group, its technique and expression. The watercolour paintings in brown and brownish-green colours are close to the previous ones. The artist made the substance of earth liquid in them. He made it evanescent. Although painted with dense brown tones, these watercolour paintings display the effects reached by the wet surface painting technique. They give the new expressiveness to the watercolour painting, because they emphasise the atmosphere more strongly. In a wider impression, they are reminiscent of the Baroque Dutch landscape painters (*Sunset I*, Painting No. 127, *A Streak of Light*, Painting No. 128, *Inspiration*, Painting No. 129). Having come back to the landscape as a miraculous picture of Nature, the source of beautiful, the stage of the light events, the artist wanted to show how the cyclic phenomena offer a multitude of unrepeatable forms in their inevitable order. These forms are not only of physical nature. Rizvić made the landscape theme central not only in his own opus, but became defined by it as a painter from our own, Bosnian soil and the general landscape of wider meaning.



Within the same manner, the watercolour paintings painted in the scale of grey, blue and violet tones can also be singled out. The darkness of leaden and greyish sky on these watercolour paintings, as well as the earth part in the landscapes with vegetation, have been imbued with violet aura (*Before the Storm II*, Painting No. 147, *A Breakthrough Of Light Through the Violet Sky*, Painting No. 148). There are a large number of watercolour paintings where the artist introduced the more complex harmonies having composed them from a wider colour spectrum. Such a successful balance between the complex colour combinations and the richer harmonious fullness can be seen in the watercolour painting *Light through a Cloud* (Painting No. 150). The artist managed to reconcile in this example the chromatic variety with the strong, pigment-saturated tones, having immersed it all in a leaden and violet whole. The similar artist's attempts can be singled out in the watercolour paintings *A Landscape before the Rain* (Painting No. 130), *A Landscape with Clouds* (Painting No. 149), which have been painted in brownish and violet tones and with the more open pigment structures. Having painted the watercolour painting *Through the Thick Fog* (Painting No. 131), the artist faced himself with a situation to fuse and to level both the tonal and light elements in the picture.



It should be added that in this group of watercolour paintings of complex chromatics, there are still watercolour paintings that display the similar qualities, but also those that can be singled out because of their specific values. All these groups, which can be recognised by their chromatic characteristics, have been connected by the watercolour paintings with the dominant blue and grey, leaden tones. The watercolour paintings with such



nebu je natopljeno isto toliko olovne težine koliko i u samom tlu. Umjetnik je u njemu ostvario jednu monumentalnu viziju prirode, koja se može usporediti s orkestracijama složenih i dramatičnih kompozicija nekih velikih umjetnika.

Kako cijeli opus Ismeta Rizvića čine akvareli, jer skoro sve što je radio kao slikar uradio je akvarelom, ipak bi se za akvarele slikane "mokro na mokro" moglo reći da predstavljaju nešto više od svega ostalog. Može li se reći: akvareli nad akvarelima? Oni su sve sama voda. "Sve iz vode" i sve u vodi. Slikar je, čini se, dostigao sam zenit slutnje i svojih hti-jenja. Misteriju slike umjetnik je otvorio i rastvorio i njome zagospodario. Nije više bio izvan, ispred i oko. Sad je ušao u bit. Sad je osjetio jedinstvo u onome šta je činio, jedinstvo unutarnjeg i izvanjskog.

Ovo doseguće umjetnika i ovo svojstvo njegovih akvarela jedino su rijetki osjetili. Samo u jednom očitovanju nalazimo zabilježeno ovo umjetnikovo otkrovenje. Povodom samostalne izložbe Ismeta Rizvića 1975. u Sarajevu, Melika Salihbegović je napisala: "U meni, Rizvićev akvarel *jest* naročito po tome što rada potrebu da o njemu govori neka šira umjetnička poetika. Posni kritičarski govor zacijelo bi umanjio vrijednost onih razlivenih i produbljenih duhovnih rezonanci koje ovaj slikar pobuđuje u nama dajući prirodnom hromatizmu svoj najintimnije doživljen zvuk i boju. Ako bismo zato po bašlarovskim uputama počeli ispitivati tu poetiku, tražeći osnovni motiv i fundamentalnu boju Rizvićevih slika, onda bismo ponajprije našli Prirodu u zrcaljenju vode, kao motiv koji sabire u sebe sva viđenja. Priroda želi da se vidi i zato je sebi stvorila vode - podsjećam se Bachlardovog poetskog govora o vodi i snovima. Rizvićevo slikarsko oko nalazi to svoje ogledanje u *vodenoj* prirodi akvarela." ❀



❀ M. Salihbegović,  
Slikarevo zrcaljenje,  
Sarajevo 1975.,  
predgovor za katalog  
samostalne izložbe.



nuances reach perhaps the highest quality in this manner of painting on the wet surface, and in the artist's endeavour to control the processes of refined water streams and fusing the pigment layers. The novelty in such a way of watercolour painting is in the artist's decision not to define the watercolour tone by the stroke of the brush. In this manner, the brush serves the purpose only for the dosage of water and pigment. The width of field and the tone intensity depend on it. The final form has been achieved in the post-gesture process (*Stormy Weather*, Painting No. 134). It seems that the artist has detached himself almost totally in this interaction of fluid. But, a view on details and the view on the exceptionally delicate treatment of certain parts and the whole provide a testimony about his new role. In the course of the Eighties, the artist widened his expression and made it new with this new procedure of engaging the processes of tone and water syntheses. The new achievements in this spirit and style can be seen in the watercolour paintings *The Silence of Nature*, Painting No. 135, *Clouds over the Lake*, Painting No. 136, and notably *Before the Storm III*, Painting No. 138. In this watercolour painting, the stormy skies have been saturated by the same amount of leaden weight as it can be seen in the soil itself. The artist produced yet another monumental vision of nature in it. Some great artists can compare it to the orchestration of complex and dramatic compositions.

Since the whole of Ismet Rizvić's opus has been comprised of watercolour paintings, because all he had been doing as a painter was in watercolour painting technique, one could say that his *wet on wet* watercolour paintings represented something more than the others. Could one say: watercolour paintings above "all other" watercolour paintings? They are all *water*. *Everything from water and everything in water*. It seems that the artist reached the pinnacle of his own doubts and desires. The artist opened up the mystery of a painting and became its master. He was not any more outside, before or around it. He entered the essence now. He felt the unity in what he had been doing, the unity of the internal with the external.

Only the rare ones felt the artist's achievement and all the features of his watercolour paintings. We found this revelation about the artist only in one article. It was Melika Salihbegović who wrote on the occasion of Ismet Rizvić's independent exhibition in Sarajevo in 1975: "In my mind, Rizvić's watercolour painting *is*, especially because it begets the need to speak about him in terms of a wider artistic poetics. The dry critical discourse can, indeed, reduce the value of these overflowed and deepened spiritual resonances, that this artist incites in ourselves having given to the natural chromaticism his most intimate sound and colour. If we would begin, according to Bachelard's suggestions, to examine that poetics, looking for the basic motif and fundamental colour of Rizvić's paintings, we would, firstly, find the Nature in the water's mirror as the motif that coalesces in itself all the views. The Nature wants to see itself and that is why it has created waters for itself - I am reminded of Bachelard's poetic discourse on water and dreams. Rizvić's painter's eye finds this mirroring in the *watery* nature of watercolour painting".

M. Salihbegović, *Painter's mirroring*, Sarajevo, 1975

## Period apstraktnih akvarela



Iako se Ismet Rizvić ranije približavao apstrakciji, tek je u osamdesetim godinama ušao u područje čiste apstrakcije. O širini ispitivanja i mogućnostima apstraktnog akvarela svjedoči velik broj studija manjeg i većeg formata. Ako se baci pogled na njih, stiče se dojam da su postale od mnogobrojnih proba tona, kojeg je umjetnik trebao upotrijebiti na nekom svom akvarelu. Ako su neke tako započete, sigurno su kasnije ozbiljno tretirane i razvijene u cjelovite kompozicije. Međutim, one koje su nastale u početku, od slučaja do slučaja, brzo su pokrenule umjetnika da istražuje u tom pravcu, što mu nije bilo teško, s obzirom na spomenute primjere ranijeg dodira s apstrakcijom. Naime, slobodno nanoseni tonovi različitog intenziteta pokrenuli su imaginaciju umjetnika. Nekad to imaginarno podsjeća na fragmente pejzažnih oblika, ali u većini primjera umjetnik se bavi fenomenom svjetla i boje. U svakom slučaju, Rizvić čak i na manjim formatima postiže iluziju kozmičkih turbulencija. Odvajajući se od zemno-statičkog svijeta, u novim akvarelima ostvaruje spoj iluzionizma, lirskog i ekspresivnog duha (*Studija*, sl.195, *Prasak u šumi*, sl. 188, *Kretanje*, sl.189). Neki su po zahvatu i strukturi građenja, pa i ekspresiji, slični apstraktnim akvarelima Vasilija Kandinskog. Radi se o približavanju Rizvićeve razvojne putanje onoj kojom se Kandinski kretao u prvim decenijama dvadesetog stoljeća. Ovu srodnost pokazuju *Studije* (sl. 204, 196, 171).

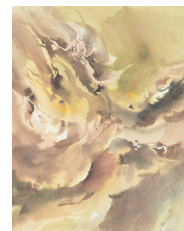
Nove mogućnosti za svoj akvarel Rizvić je otkrio kada je počeo sa probama na japanskom papiru. To je bilo tokom osamdesetih godina, u posljednjoj deceniji njegova rada. Slikanje akvarelom na japanskom papiru omogućavalo je umjetniku postignuće novog kvaliteta tona. Koristeći se iskustvom slikanja "mokro na mokro", kojim se postizalo protapanje i prodiranje jednog tonskog polja u drugo, Rizvić je na japanskom papiru ove procese unio i u dubinu papirne podloge. Japanski papir omogućava upijanje i protapanje vode i boje pa se i sama struktura papira javlja kao aktivni elemenat u formi i ekspresiji. Kad je otkrio ove mogućnosti japanskog papira, Rizvić je na njemu provjerio i svoja starija i novija rješenja. Tako, dok je radio potpuno apstraktne akvarele, vraćao se i na ranije predstavljene pejzaže, manje ili više realistički riješene. Ipak, pejzaži slikani na japanskom papiru nose jednu novu vrijednost i nude mnogo više razudenosti akvarelske forme i strukture. Neki, kao *Pejzaž u plavom* (sl.300), sa plavim nebom i olovno-plavim oblacima, nudi snažan doživljaj nekog prahistorijskog stanja prirode i prirodnih sila. Umjetnik je na njemu ostvario punoću i moć prirode u nekom čistom, iskonskom stanju, u kojem je ljudsko prisustvo samo u prisutnosti oka i duše. Još daljnje stanje prirode u vremenu njenog eterično-svjetlosnog stanja, pokazuju akvareli sa suptilnijim tonskim vrijednostima, ostvarenim minimalnim tonskim nanosom, koji ipak sočno natapa papir (sl. 302 i 303).

Koristeći se svojstvima japanskog papira, Rizvić je počeo da eksperimentiše sa dvostranim akvarelom. Slikajući jednu stranu i nanoseći veću ili manju količinu vode, upravljao je natapanjem i protapanjem tako što je zaustavljao u određenom trenutku prodiranje vode i boje. Akvareli su slikani mrljama i krupnim kapima, lokvicama vode i boje. Ovi akvareli

## The abstract watercolour painting period

Although Ismet Rizvić had been coming closer to the abstraction in the earlier times, he entered the area of pure abstraction only in the Eighties. The number of large and small format studies testify about the width of his explorations and the potentials of the watercolour painting. If one casts a look on them, one gets the impression that they have emerged after the many tests of tone, which the artist should have used in some of his watercolour paintings. If some of them had been conceived in such a way, they were surely treated seriously afterwards and developed in the whole compositions. However, those that had been made in the beginning, inspired the artist quickly to explore in that direction. It was not so difficult for him, because he had already displayed some examples of his dealings with the abstraction. Freely cast tones of different intensity instigated the artist's imagination. Sometimes this imaginary feature is reminiscent of the landscape forms in fragments, but, in most cases, the artist dealt with the phenomena of light and colour. In any case, Rizvić, even in smaller forms, reached the illusion of cosmic turbulences. Having detached himself from the static earthly world, he attained the mixture of illusionism, lyrical and expressive spirit in his new watercolour paintings (*A Study*, Painting No. 195, *Blast in the Woods*, Painting No.188, *Movement*, Painting No.189). Some of them were similar to the abstract watercolour paintings of Vassily Kandinsky according to the gesture and structure of their construction, and even according to their expression. Rizvić's development path came closer to the path that Kandinsky had taken in the first decades of the Twentieth century. This similarity can be seen in the studies Nos. 204, 196 and 171, respectively.

Rizvić discovered the new potentials for his watercolour painting when he began with tests on a Japanese paper. It was in the Eighties, in the last decade of his work. Having painted on the Japanese paper, the artist could achieve the new tonal quality. Having relied on his own experience with the technique *wet on wet*, where the fusion and inter-penetration of one tonal field into the other had been attained, Rizvić brought these processes into the depth of paper backdrop on the Japanese paper. Japanese paper allows soaking and saturation of water and colour, so the very structure of paper becomes the structural element in the form and expression. When he discovered these new possibilities of the Japanese paper, Rizvić checked on it his older and more recent works. As he was working on the entirely abstract watercolour paintings, he went back to the earlier landscapes that had been, more or less, painted in a realistic manner. However, the landscapes painted on the Japanese paper brought a new value. They offered much more indented watercolour painting form and structure. Some of them, *Landscape in blue* (Painting No. 300), with the blue sky and leaden and blue clouds, offered a strong feeling of a pre-historic state of Nature and natural forces. The artist achieved the fullness and power of nature in its pure and primordial state, where the human presence can be seen only in the presence of eye and soul. Further more, the state of Nature in the times of its ethereal and luminous state can be seen in the watercolour paintings with the subtle tonal values. They were achieved with the minimal tonal layer, but they still soaked the paper fully (Paintings Nos. 302 and 303).



imaju lice i naličje, bolje reći i jednu, i drugu stranu, od kojih svaka može biti primarna i sekundarna (sl. 293, 295).

Da je umjetnik tokom osamdesetih godina često eksperimentisao, pokazuju dva akvarela slikana na prethodno zgužvanom papiru. Dok je u onim dvostruko slikanim akvarelima tragao za kolorističkim finesama što ih stvaraju žilice i kapilari papira, na ova dva je želio koristiti plastičnu i rustičnu nervaturu papira, koja će doprinijeti novoj ekspresivnosti i snazi akvarela. Iako nije produžio eksperimentisati u ovom pravcu, ova dva akvarela (sl. 304, 305) pokazuju umjetnikov odnos prema značaju podloge i način kako je ona uključena u cjelovit izraz. Naravno, za Rizvića se može tvrditi kako je za njegov rad, za njegov akvarel sve značajno - slikarska sredstva, materijali, posebno boje, ali u ovoj fazi njegovog rada materijali su postali gotovo primarno ekspresivno gradivo.

Pošto je na dva prethodna akvarela slikao na rustičnom zgužvanom papiru, druga dva slikao je na transparentnoj paučinastoj podlozi papira sa tekstilnim vlaknima (sl. 316, 317). Kao da nam sa ova dva akvarela umjetnik hoće reći da se akvarel može slikati na ničemu, kao da akvarel može stajati sam u svom eteričnom stanju u prostoru. Rizvić je sa ovim primjerima samo naznačio mogućnosti akvarela i potrebu istraživanja u svim pravcima. Dokaze o mogućnostima akvarela u domenu čiste likovnosti, kao i dokaze u građenju i razlaganju svog izraza, ostavio nam je u nešto većem broju akvarela slikanih na tankom, gotovo transparentnom japanskom papiru, koji ima vidljive žilice, vlakna, slamčice i končiče. Sudeći po pripremljenosti za rad na ovakvom papiru, mogao se očekivati mnogo istrajniji rad i obimniji rezultat, ali je to, izbijanjem rata a ubrzo i smrću, ostalo neostvareno. Samo desetak akvarela slikanih na ovakvom papiru ukazuje na izvanredne mogućnosti. Ovi akvareli (sl. 311, 312) nastali su u domenu čiste apstrakcije, u najljepšim i najosjetljivijim odnosima svijetlo-smeđih i okernih tonova, kojima umjetnik, nakon tolikih zelenih, zeleno-plavih, smeđe-narandžastih vatrometa, naslućuje zemlju kao toplu postelju, zemlju rastvorenu kao dušu, zemlju kao ishodište i utočište svega. Pažljivo lavirani smeđi i okerni tonovi, u beskrajnim varijacijama i stanjima u ovoj cjelini akvarela, dostižu često na granicu iščeznuća, a umjetnik kao da zemnu tvar vodom vraća u nevidljivo.

U ovakvim akvarelima, a sličnih težnji ima i u drugim skupinama bogatog Rizvićevog opusa, mogu se naći dodiri s aktuelnim umjetničkim kretanjima. Nisu to direktno preuzeti elementi ni svjesno slijedene aktuelne pojave. Ismet Rizvić se kreće unutar svog svijeta i razvoja svog izraza i samo u nekim tačkama tih njegovih kretanja ili stanja dolazi do zbližavanja i podudarnosti sa savremenim umjetničkim zbivanjima. To pokazuju akvareli posljednje faze, nastali u širokoj lepezi apstraktnih rješenja koja se kreću od tašizma i jake ekspresivnosti do minimal-arta.

Ovom pokušaju sistematizacije i osvjetljivanja velikog opusa akvarela Ismeta Rizvića tre-

*Japanski papir, Hoso,  
Masa, Kozu;  
vidi popis materijala na str. 377*



Having used the Japanese paper's features, Rizvić began experimenting with the double-faced watercolour paper. Having painted one side first and bringing to it a smaller or bigger quantity of water, he directed soaking and saturating by having halted the penetration of water and colour at a given moment. The watercolour paintings were painted in large drops and blots and small puddles of water and colour. These watercolour paintings had both the front and back side, or, even better, both sides, where each one of them could be equally the primary and secondary ones (Paintings Nos. 293 and 295).

Two watercolour paintings, painted on the previously wrinkled paper, proved that the artist experimented often throughout the Eighties. While in the doubly painted watercolour paintings he searched for the colourist nuances that had been made by the paper's veins and capillaries, he wanted to use the paper's plastic and rustic nerve structure on the latter two, which could contribute to watercolour painting's expressiveness and strength. Although he did not continue with his experiments in this direction, these two watercolour paintings (Paintings Nos. 304 and 305) show the artist's standpoint towards the importance of backdrop and the manner with which it had been integrated into the overall expression. Naturally, one could claim for Rizvić that everything was important for his work - his painter's means, materials, in particular the colours, but, in this stage of his work, the materials became almost the primary expressive features.

Since he had painted the previous two watercolour paintings on the rustic wrinkled paper, he painted the other two on a paper's transparent, web-like backdrop with textile fibres (Paintings Nos. 316 and 317). As if the author wanted to tell us that a watercolour painting could have been on nothing, as if the watercolour painting could stand alone in its own ethereal state in space. Rizvić only touched the potentials of watercolour painting in these two examples and the need to explore in all directions. He left the proofs about the watercolour paintings' potentials in the field of pure visual artistic qualities, as well as the proofs about the construction and destruction of his expression, in a number of watercolour paintings, which had been painted on a thin, almost transparent Japanese paper that had some visible, small veins, fibres, straws and threads. Having judged according to the preparation to work on such a paper, one could expect the more persistent work and considerable results, but the war and the consequent death prevented them. Only ten or so watercolour paintings that had been painted on such a paper showed the extraordinary possibilities. These watercolour paintings (Paintings Nos. 311, 312) had been created in the field of pure abstraction, in the most exquisite and most sensitive relations between the light brown and ochre tones. After so many green, greenish blue, and warm and brown bonfires of colours, the artist almost felt the earth as a warm bed, the earth opened up as a soul, or the earth as the final point of origin and the refuge for everything. Carefully painted brown and ochre nuances in the endless variations and states in the totality of watercolour paint-

*Japanese paper,  
Hoso, Masa, Kozu;  
see the list of materials  
on page 377*

balo bi dodati nekoliko podataka o njegovom radu. Iako u ovom pokušaju predstavljanja cjelovitog opusa umjetnika nije bilo posebnog osvrta na njegove crteže i pastele, jer je umjetnik svu svoju stvaralačku misao usmjerio prema akvarelu, zamašan broj crteža i pastela mogu dati dopunsku informaciju o ovom umjetniku, tim prije što i u ovim tehnikama slikar nije izašao izvan svog tematskog interesa - prirode.

Rizvić je osjetio potrebu da stanje oblika i materije, koje je postizao akvarelskim natanjanjem, povremeno vrati u stanje koje je bilo bliže njihovoj primarnoj fizičkoj prirodi. Zato se služio modelacijom i šrafurama, snopovima brzih poteza kojima je želio vratiti čvrstoću oblicima. Pri pokušaju pomirenja ili obuhvatanja različitih prirodnih i likovnih struktura, Rizvić je u jednom trenutku upotrijebio pastel na način da je njegov linearizam omekšao pa su pastelne čestice davale oblicima neku nedefiniranu koronu, izmaglicu ili *sfumato*. Najzad, u jednom broju pastela potez kredom poništavao je slikanjem prstom, mrljama, vraćajući se opet čisto slikarskim efektima. O svom doživljaju ove slikarske tehnike Rizvić kaže:

"Pastel sam počeo raditi zato što je potpuno suprotan akvarelu. Akvarel je po svojoj prirodi mokr, pastel je suh. Akvarel je pogodan za prikazivanje zraka, vode i vegetacije, tj. za bilježenje prirode u njenoj nestalnosti i promjenjivosti - pastel za ono što je u prirodi postojanije, što duže zadržava svoj oblik: kamen, zemlja, zid. Pokušavam da izmirim ova dva medija. Treperenje svjetla je moguće postići i nanošenjem laganih slojeva pastelne prašine. Tako isto se može doći i do akvarelske transparentnosti u pastelu. Sam je poslušniji od akvarela, trpi nanošenje u više slojeva, ali se, naravno, u tome ne smije pretjerivati..."

P. Mikulić, Plavi bičevi vedrine,  
Svijet, 7. maja 1976, 13.

Zahvaćeni Rizvićevom slikom prirode i impresionirani obimom ostvarenja, skoro da nismo imali potrebu lociranja njegovog djela u umjetničke prilike i sredinu u kojoj je djelovao. Rizvićevi akvareli, kao što je već rečeno, nastali su u sferi misli i djelovanja jedne izrazito individualne pozicije umjetnika. Ipak, valjalo bi ukazati na značaj Rizvićevog rada i cijelog opusa za tradiciju slikanja akvarelom u Bosni i Hercegovini. Ova tradicija nije ni mala, ni beznačajna, a razvili su je, pored ostalih, i neki poznatiji umjetnici. U duhu evropske umjetnosti akvarelom su slikali najprije stranci potkraj osmanske vlasti u Bosni i Hercegovini, a naročito za vrijeme i neposredno poslije Austrougarske okupacije. Tada su nastale prave male zbirke akvarela austrougarskih slikara, školovanih i amatera, vojnika i časnika, koji su zabilježili scene borbi austrougarske vojske i Bosanaca, posebno oko Sarajeva i po pojedinim dijelovima grada, izgled mjesta, predjela, ljudi, nošnji i običaja. Akvarelom su se vrlo uspješno služili i prvi akademski obrazovani domaći slikari. U fundusima umjetničkih institucija i u privatnim zbirkama kao dragocjenosti se čuvaju akvareli Gabrijela Jurkića, Petra Šaina, Todora Švrakića, Romana Petrovića, Ismeta Mujezinovića, Mice Todorovića i drugih.

ing often came to the edge of disappearance. It seemed that the artist brought back the *earthly matter* into the invisible with his treatment of water.


One could find some connecting points with the contemporary artistic movements in these watercolour paintings. Similar tendencies could be found in other groups of Rizvić's abundant opus. These elements had not been directly assumed. He did not follow consciously the contemporary events. Ismet Rizvić moved within his own world and the development of his own expression. Only at some points in his movements there were similarities, or he came closer to the contemporary artistic occurrences. The last stage watercolour paintings showed it. They were painted in a wide spectrum of abstract notions. They displayed the span from *tacheism* and strong expressiveness to the *minimal art*.

This attempt to present a systematic illumination of Ismet Rizvić's great watercolour paintings' opus should be supplemented by some facts about his work. Although the attempt did not pay particular attention to the artist's drawings and pastels, since the artist had directed all his creative energy to the watercolour paintings, a considerable number of drawings and pastels could offer an additional piece of information about the artist, for he had never gone out his thematic interest - nature.

Rizvić felt the need to, at times, bring back the state of form and matter (which he had been doing by watercolour saturation) into the state closer to their primary physical nature. That is why he used modulations and crosshatches, the bundles of quick strokes with which he wanted to bring the solidity to his forms. Having tried to balance or to encompass the different natural and visual structures, Rizvić used the pastel in one moment in the way that its linear features became soft. The pastel particles gave the shapes an undefined aura, mist or *sfumato*. Finally, in a number of pastels, he denied the chalk strokes by his thumb painting and blotches, and returned to the pure painting effects. The way he has experienced this painting technique, can be seen in the following remark:

"I began to work in pastel because it was totally opposite to the watercolour painting. The watercolour painting is wet by its nature, whereas the pastel was dry. The watercolour painting was suitable for the presentation of air, water and vegetation, or for a description of nature in its instability and changing - whereas the pastel fitted for what was more constant in nature, what kept its form for a longer period of time: a stone, earth and wall. I try to balance these two mediums. The easy layers of pastel dust could achieve flickering of daylight. One can also reach the watercolour transparency in pastel. The pastel is more obedient than the watercolour painting. It can endure multiple layers, but, of course, one should not overdo it".

Having endeavoured to present Rizvić's picturing of Nature and impressed by the scope of his works, we almost did not have the need to locate his work in the artistic occurrences and the environment where he worked. Rizvić's watercolour paintings, as it has been said

 P. Mikulić, *Blue whips of brightness*, "Svijet" Magazine, May 7, 1976, p.13.

Akvarel je opstao i u kasnijim vremenima (Fuad Arifhodžić) a onda je i znatno unaprijeđen u istraživanjima koja su preduzimali slikari mladih generacija: Kemal Širbegović, Tomislav Dugonjić, Ljubomir Perčinlić, Hasan Sućeska, Emir Dragulj, Salim Obralić, Sead Čerkez. Rizvićevim akvarelima, kako obimom tako i djelatnošću, akvarelom kao osnovnim umjetničkim opredjeljenjem, tradicija akvarela u Bosni i Hercegovini vidljivo je unaprijeđena.

Potpuniju predstavu o umjetniku daju podaci iz biografije iz koje se vidi da je Rizvić značajne podsticaje nalazio i u brojnim putovanjima. To, naravno, nisu bila putovanja da bi se podsticaji našli u motivima širom svijeta. Pored svih dojmova, Ismet je ostao kod svog pejzaža, svoje prirode i svoje vizije svijeta. Putovanja su predstavljala priliku za zadovoljavanje njegove intelektualne znatiželje i duševne potrebe. Ismet je uvijek putovao s Muberom, svojom suprugom, koja zauzima važno mjesto u njegovom životu i radu kakvo su imale i supruge nekih poznatih umjetnika. Mubera je vremenom preuzela i sve poslove organizovanja putovanja. Na putovanjima Ismet i Mubera su zajedno ljepše doživljavali svijet. Ta putovanja započela su krajem šezdesetih godina u tri pravca: evropske zemlje, zemlje Istoka i zemlje Magreba. U neke i višekratno. Iz zabilježki koje je napravila Mubera vidi se da su u evropskim zemljama, posebno u Italiji, spajali dvoje: nabavku materijala i upoznavanje sa zemljom, njenim gradovima, muzejima i galerijama. Vidi se da nisu propustili ni jednu značajnu galeriju ili muzej te da su to bile prilike u kojima se umjetnik suočavao s djelima velikih umjetnika "svih vremena i prostora".

U zemljama Istoka i Magreba tražili su i nalazili druge kulturno-civilizacijske primjere, posebno primjere duhovne povezanosti umjetnika, njegove porodice i tradicije, njegove zavičajne sredine s tradicijom dalekih prostora Istoka. Jedan susret na jednom takvom putovanju lijepo ilustruje nešto od tih civilizacijskih razlika i specifičnosti. Evo jedne Muberine bilješke:

"Prvo naše putovanje u inostranstvo bilo je u Tursku, u julu i augustu 1966. godine, za Edirne i Istanbul. Obišli smo naše rođake Pandže, koji su imali radnju u Kapali-čaršiji. Ovdje je interesantno spomenuti jedno poznanstvo sa profesorom iz Danske, iz Aalborga, koga smo sreli u kupeu voza kojim smo putovali sa Šukrijom Njuhovićem. Luis Hojgard tada je mogao imati pedeset i koju godinu i stalno je od tog susreta bio s nama u društvu u obilascima grada, džamija, muzeja, trgovina, na dugim šetnjama, u kafanama, gdje je probao pušiti nargilu ili piti mastiku, u restoranima i u kupovinama. To je trajalo sve do zemljotresa u Ada Pazaru, a onda smo se rastali. Mi u Bugarsku, na Zlatne Pijeske, a on u Beč. Od tada pa do današnjih dana traje to lijepo poznanstvo s profesorom iz Aalborga.

Profesor Luis Hojgard je dolazio kod nas u Sarajevo 1971. i 1973. godine. Dok smo šetali

elsewhere in the text, emerged in the sphere of a strong artist's individual position. However, the importance of Rizvić's work and his entire opus for the watercolour painting tradition in Bosnia and Herzegovina should be pointed out. This was not the insignificant tradition. Among others, some well-known artists developed it. In the spirit of European art, it was the foreign painters who painted in watercolours towards the end of the Ottoman rule in Bosnia and Herzegovina, and, especially, during and after the Austro-Hungarian occupation of the country. At that time, the small collections of watercolour paintings had been made by some Austro-Hungarian painters, both the educated ones and the amateurs, soldiers and officers, who recorded the scenes of fighting between the invading Austro-Hungarian army and the Bosnians, notably around Sarajevo and its quarters. They also painted the places, tracts, people, their national costumes and customs. The first educated local painters also used with success the watercolour painting technique. The public arts collections and the private collections kept as treasures the watercolour paintings by Gabrijel Jurkić, Petar Šain, Todor Švrakić, Roman Petrović, Ismet Mujezinović, Mica Todorović and the others. The watercolour painting remained in the later periods. It was improved a great deal in the experiments by the younger generations painters, such as: Kemal Širbegović, Tomislav Dugonjić, Ljubomir Perčinlić, Hasan Sućeska, Fuad Arifhodžić, Emir Dragulj, Salim Obralić, Sead Čerkez, and Nihad Zečević. With Rizvić's watercolour paintings, both in terms of their number and his activities in watercolour painting as his primary artistic vocation, the watercolour painting tradition in Bosnia and Herzegovina had become greatly advanced.

The more complete picture about the artist can be seen from the data in his biography. It can be seen from them that Rizvić found more important inspiration from his numerous travels. Of course, the travels did not serve the purpose for finding motives all over the world. In addition to all impressions acquired, Ismet remained with his own landscape, his nature and his vision of the world. The travels meant an opportunity to satisfy his intellectual curiosity and spiritual needs. Ismet always travelled with his wife Mubera, who had a prominent place in his work and life as some of the famous artists' spouses had had in the past. In time, Mubera took over all the preparations for their travels. Ismet and Mubera experienced the world in the more beautiful way. The travels began towards the end of the Sixties. They went into three directions: European countries, the countries in the East and the countries of the Arabic Maghreb. They went to some countries several times. It can be seen from Mubera's notes that they tried to combine the two in the European countries, in particular in Italy: to purchase the material and to become acquainted with the country, its towns, museums and art galleries. They did not miss any important gallery or museum. These were the occasions for the artist to become confronted with the great masters' works of all times and countries.

In the countries of the East and in Maghreb, they searched for and found other cultural

Baščaršijom, mnogi prolaznici su nas pozdravljali, a često i zastajali da popričaju s nama. Luis je to posmatrao i upitao Ismeta doslovce: 'Ko su svi ti ljudi s kojima se pozdravljate i pričate?' Rekli smo mu da su to prijatelji. On se iskreno nasmijao i rekao: 'Sretni ste vi ljudi kada imate toliko prijatelja ovdje, a ja u Aalborgu imam samo jednog.' Vrlo često smo se, u godinama koje su prolazile, toga sjećali, a danas, kada je rat odnio mnoge prijatelje, pogotovo."

Ismet Rizvić je jedan od rijetkih Bošnjaka koji je mogao praviti mostove tako velikih duhovnih raspona koje su činili svijet Sikstine u Rimu i Mevlevijine tekije u Konji. Odrastao među vertikalama munara, sahat-kula i tornjeva, lahko je prepoznao slične oblike u tornjevima Bologne, Ferrare, Firence i Fesa, kao što je bio u stanju osjetiti i razumjeti vrijednosti Turnerovih akvarela, perzijskih minijatura ili japanskih akvarela. Ismet Rizvić je napisao i jednu studiju o perzijskim minijaturama, ali ona je epizodna u odnosu na stanje permanentne, svjesne aktuelne i tradicijske povezanosti njegova bića sa Istokom. "Teško je biti pred Rizvićevim slikama a odolijevati osjećaju duhovne veze Istoka i duše ovoga umjetnika. Teško je odoljeti podsjećanju da nam je akvarel došao sa te strane svjetlosti i buđenja. I sa strane meditacije kojoj je neznana bilo kakva povreda meditiranog predmeta od strane čovjeka. Iz prvog vrela buja izuzetna Rizvićeva čulnost za atmosferske fenomene koji su, uza svu svoju fizikalnost, znak da i sama materija posjeduje svoje područje nedosanjanoga, svoje područje irealnoga. Na drugom izvoru njeguje on kaligrafsku prefinjenost svoga slikarskog gesta."

M. Salihbegović, Slikarevo zrcaljenje, predgovor za katalog samostalne izložbe, Sarajevo 1975.

U ovom zapažanju istaknuta je moguća bliskost Rizvićevih akvarela i akvarela starih i dalekih majstora Istoka, Kine, Japana, kao i Rizvićeva osjetljivost i suptilnost orijentalnih akvarela i minijatura. Ali konstatacija duboke veze Istoka i duše ovog umjetnika ima i više značenje. Istok za Rizvića znači mnogo šire i dublje izvorište od Kine i Japana. Akvarel je, dobro je rečeno, došao sa te strane svjetlosti i buđenja. Akvarel se poima kao slika svjetlosti. Cijeli put koji je prešao Ismet Rizvić u svojim akvarelima svjedoči o težnji umjetnika da akvarelom oslika tragove začudne svjetlosti. Nije li i duša ovog umjetnika postajala sve više *obasjanom*?

S rečenim i zapisanim nikad se ne može doći do potpunog zadovoljstva. Trebalo bi nastojati dokučiti to svjetlo, to *nešto* u Rizvićevoj izmaglici, "nešto što dopušta nezamislivom da ustraje". Umjetnost nas samo ponese i nikad ne znamo dokle *nismo* stigli. Rizvićevo djelo, veliki opus akvarela, danas većim dijelom rasut po zbirkama širom svijeta, biće povodom novih pokušaja razumijevanja i tumačenja. Osim rečenog, učinjeno je prvo spremanje i napravljen je prvi prijedlog sistematizacije obimnog opusa ovog umjetnika.

Ima se dojam da je to djelo koje će privlačiti nove istraživače, da je djelo Ismeta Rizvića značajno za sredinu u kojoj je nastalo i za svijet umjetnosti koji je njime proširen. U ovom prvom pristupu ukupnom opusu Ismeta Rizvića može se utvrditi barem neke od vrijed-

and civilisation examples. They were interested in the spiritual connection between the artist, his family and his home country tradition with the tradition of the East. A meeting during one of these travels illustrates nicely something from these civilisation differences and specific traits. It comes from Mubera' notes:

"Our first travel abroad was to Turkey. It took place in July and August 1966. We went to Edirne and Istanbul. We visited our cousins, the Pandža family, who had their shops in the Kapali Bazaar in Istanbul. During the trip, we met a professor from Aalborg in Denmark in our train compartment that we shared with Mr. Šukrija Njuhović. Mr. Luis Hojgard could be fifty or so. From that meeting on the train, he kept us company during our tours of the city, or during our visits to the mosques, museums, shops, or during our long walks. He also came with us to coffee shops, where he tried to smoke a water-pipe (*nargileh*), drink grapes brandy (*mastika*) in the restaurants, or, simply, come to shop with us. It all lasted until the earthquake at Ada Pazar. We parted afterwards. We went to Bulgaria, to Zlatni Pyasci, and he left for Vienna. We kept in touch and cherish the friendship with the professor from Aalborg to these days.

Professor Luis Hojgard came to visit us in Sarajevo in 1971 and 1973. While we were walking on Baščaršija, many passers-by would greet us and talked to us. Luis watched it all and literally asked Ismet: "Who are all these people you greet and talk to?" We said they were our friends. He laughed earnestly and said: "You are so fortunate people to have so many friends here. I have only one in Aalborg". We often remembered his words in the years afterwards, and particularly now, when the war took so many friends".

Ismet Rizvić was one of these Bosniaks who could build bridges between such great spiritual spans that made the world of Capela Sistina in Rome and Mawlawija's tekke in Konya. Having grown up among the vertical minarets and tower-clocks and other towers, he recognised easily the similar shapes in the towers of Bologna, Ferrara, Florence and Fez in the same manner he was able to feel and understand the values of Turner's watercolour paintings, Persian miniatures or Japanese watercolour works. Ismet Rizvić wrote a study on the Persian miniatures, but it was an episode in comparison to his state of permanent, conscious and tradition linkage of his being with the East. "It is difficult to stand in front of Rizvić's paintings and resist the feeling of spiritual connection between the East and this artist's soul. It is hard to resist reminiscences that the watercolour painting had come from that side of light and awakening. And from the side of meditation that could not hurt any meditated object by a human being. Rizvić's sensuality for atmospheric phenomena springs forth from the first source. In addition to all this physical quality, it is the sign that the matter itself possesses its own domain of half-dreamed, its own domain of non-real. In the other source he cherishes the calligraphic finesse of his painter's gesture".

This observation emphasises the possible closeness of Rizvić's watercolour paintings

M. Salihbegović,  
Painter's mirroring,  
Sarajevo, 1975

nosti i karakteristika djela ovog umjetnika: cijelo djelo je nastalo iz Prirode, a Priroda u svojoj elementarnosti postoji slikom akvarela.

Akvarelom se Rizvić bavio od početka do kraja. Pošto je proučio literaturu o akvarelu i upoznao djela velikih majstora engleskog i japanskog akvarela, imajući temelje i u tradiciji akvarela u umjetnosti Bosne i Hercegovine, Ismet Rizvić je razvio svoj akvarel u rasponu i oblicima koji svjedoče o umjetnikovoj gesti i stilu i stavu.

Ali akvareli Ismeta Rizvića jesu i nešto drugo. Kako je već rečeno, djela nastala iz Prirode jesu njena supstancijalna slika koja je moguća, naslućujuća i vidljiva samo u vizijama i osjetilima umjetnika. Rizvićevi akvareli nas pokreću prema daljem i višem iskonskom. Njegova Priroda, bez ljudi, bez ljudskih nastambi, bez ožiljaka koje čini civilizacija u njoj, svjesno je izabrana Priroda. Umjetnik jeste putovao, snimao, slikao u pejzažu, proučavao je i slikao minerale, ali njegovi akvareli, prije svega, zrcale njegov unutrašnji pejzaž, u kojem se susreće, stapa s tom akvarelskom natopinom i nebesko, i vegetativno, i zemno, i svjetlosno u Opće i Jedinstveno. Rizvićevi akvareli su dragulji likovnosti, onoga vidljivog i imaginarnog, što u običnosti ne možemo da spojimo. Ismet Rizvić, u beskrajnom tonsko-hromatskom laviranju, svjedoči da duša umjetnika može izraziti Lijepo, koje obasjava Ovaj svijet i koje samo obdareni i nadahnuti vide i dosežu u svojim mislima i djelima.

Ibrahim Krzović

*U Sarajevu, juni 1997. - januar 1999.*



with the watercolour paintings by the ancient and distant masters from the East, China and Japan, Rizvić's sensitivity and subtlety of the Oriental watercolour paintings and miniatures. But, the deep connection between the East and this artist's soul has multiple meanings. The East for Rizvić meant a wider and deeper origin than China and Japan. It has been well said that a watercolour painting came from that side of light and awakening. The watercolour painting seems to be like the picture of light. The whole road covered by Ismet Rizvić in his watercolour paintings testifies about the artist's yearning to paint with his watercolour paintings some traces of that miraculous light. Did not the artist's soul also become more and *lit* in the process?

One can never be satisfied with the uttered and written word. One should strive to reach that light, that *something* in Rizvić's mist, "something that allows the unthinkable to persist". Art just carries us away and we never know until we reach the destination. Rizvić's *oeuvre*, his great watercolour paintings opus nowadays mostly scattered in the collections all over the world, would become the reason for the new attempts of understanding and interpretation. Next to the already said, the first inventory was made, and the first suggestion to present the systematic structure of this artist's substantial opus.

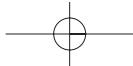
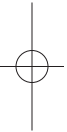
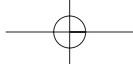
One had the impression that his work would attract the new researchers that Ismet Rizvić's works have been important both for the environment where they had been made and for the world of art improved by them. In this first attempt to cover the entire Ismet Rizvić's opus, at least some of its values and characteristics could be affirmed: the entire work sprang from the nature, and the Nature in its elementary state existed in the watercolour painting.

Rizvić worked on watercolour painting from the beginning to the very end. After he had studied the literature about watercolour painting and after he had become acquainted with the works by great masters of English and Japanese watercolour painting, and having had his foundations in the watercolour painting tradition in the arts of Bosnia and Herzegovina, Ismet Rizvić developed his watercolour painting in the span and forms that testified about the artist's gesture, style and attitude.

But, Ismet Rizvić's watercolour paintings are also something else. As it has already been said, the works that emerged from Nature are its substantial picture. It is possible and visible only in the artists' visions and senses. Rizvić's watercolour paintings move us towards the more elevated and superior primordial condition. His Nature, without people and without human lodgings, without the scars that the civilisation inflicts on it, is the consciously chosen Nature. The artist did travel, took photos, painted in landscape, studied and painted the minerals, but his watercolour paintings, above all, mirror his interior landscape where the heavens and vegetation, earth and light, meet and fuse with the watercolour saturation into the Overall and Unique. Rizvić's watercolour paintings are the gems of visual art, of the visible and imaginary, which we usually cannot fuse together. In the endless tonal and chromatic vacillation Ismet Rizvić testifies that the artist's soul can express the beautiful that lightens this world and that only the talented and inspired ones can see and reach in their thoughts and works.

Ibrahim Krzović

*In Sarajevo, June 1997 - January 1999*







1. MORIČA HAN/THE MORIĆ FAMILY INN



2. STARA KUĆA U SARAJEVU / OLD HOUSE IN SARAJEVO



3. POGLED NA SARAJEVO / VIEW ON SARAJEVO



4. RUŽE U VAZNI IV / ROSES IN VASE IV



5. BIJELE RUŽE / WHITE ROSES





6. RUŽE U VAZNI / ROSES IN VASE I



7. MRTVA PRIRODA III / STILL LIFE III



8. MRTVA PRIRODA IV / STILL LIFE IV



9. STARI ZID / OLD WALL



10. OSUNČANI ZID / SUNSHINE ON THE WALL



11. PARK UZ MILJACKU / PARK BY THE MILJACKA RIVER



12. DRVEĆE UZ OGRADU / TREES BY THE FENCE



13. ZIMA II / WINTER II





14. PEJZAŽ UZ RIJEKU I PUT / LANDSCAPE BY THE RIVER AND ROAD



15.BREŽULJCI I BRDA / SLOPES AND HILLS



16. DRVEĆE U PARKU / TREES AT THE PARK



17. RAVNIČARSKI PREDIO / LOWLANDS



18. STARE KUĆE / OLD HOUSES



19. ISPOD I IZNAD BREŽULJKA / BENEATH AND ABOVE SLOPE



20. KULA U POČITELJU I / TOWER IN POČITELJU I



21. BRDSKI PREDIO / HILLS





22. NASELJE U MAGLI / SETTLEMENT IN THE MIST



23. BREŽULJCI / SLOPES



24. BRDA I LJUBIČASTI OBLACI / HILLS AND VIOLET CLOUDS



25. CVIJEĆE III / FLOWERS III



26. POGLED NA GRAD / VIEW AT THE CITY



27. DRVEĆE U PEJZAŽU / TREES IN THE LANDSCAPE



28. KUĆE U SARAJEVU / HOUSES IN SARAJEVO



29. PARK U SARAJEVU / PARK IN SARAJEVO





30. KULA U POČITELJU II / TOWER IN POČITELJ II



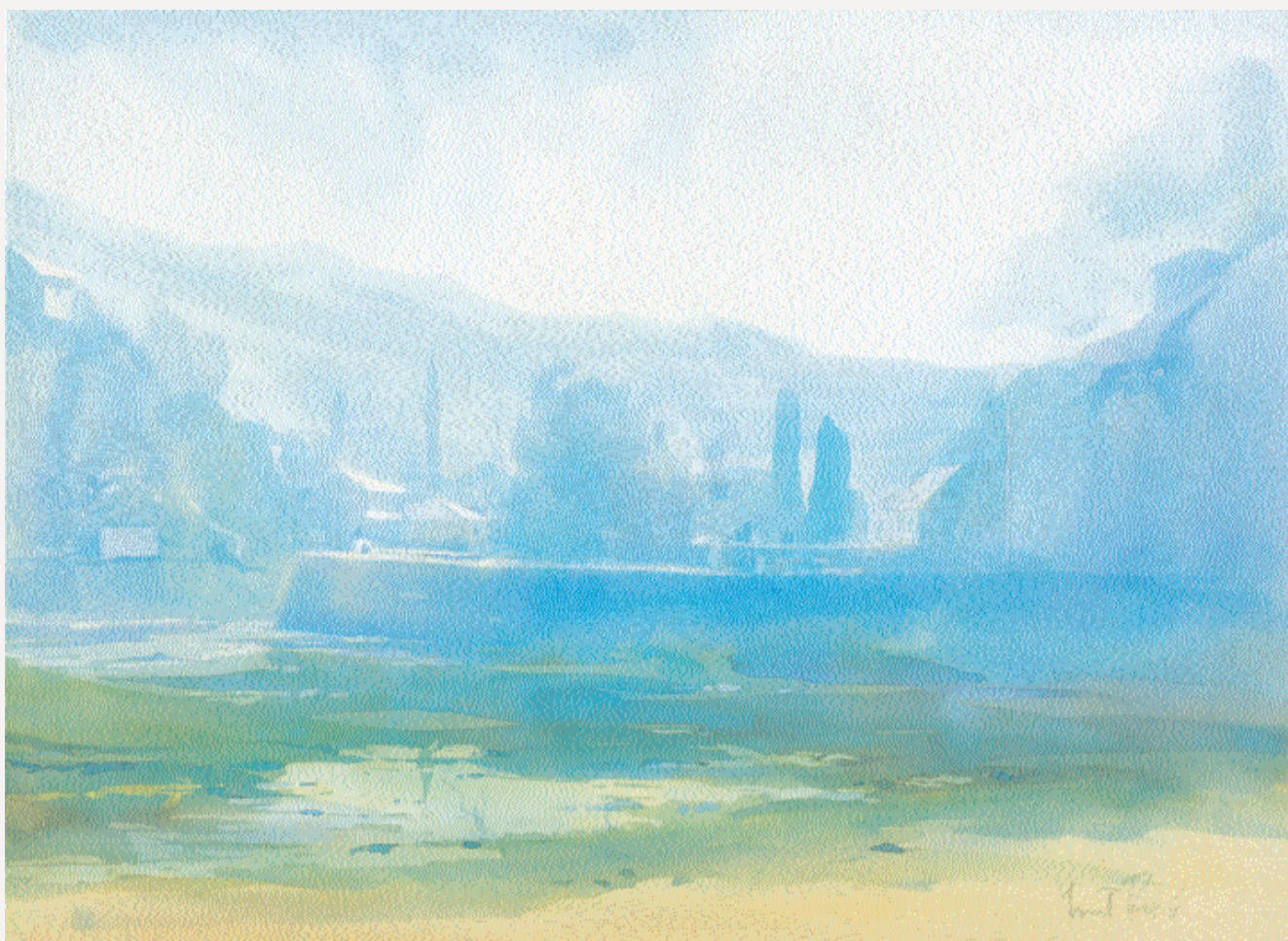
31. STARA KUĆA / OLD HOUSE



32. KUĆE U STAROJ MAHALI I / HOUSES IN THE OLD TOWN QUARTER I



33. KUĆE U STAROJ MAHALI II / HOUSES IN THE OLD TOWN QUARTER II



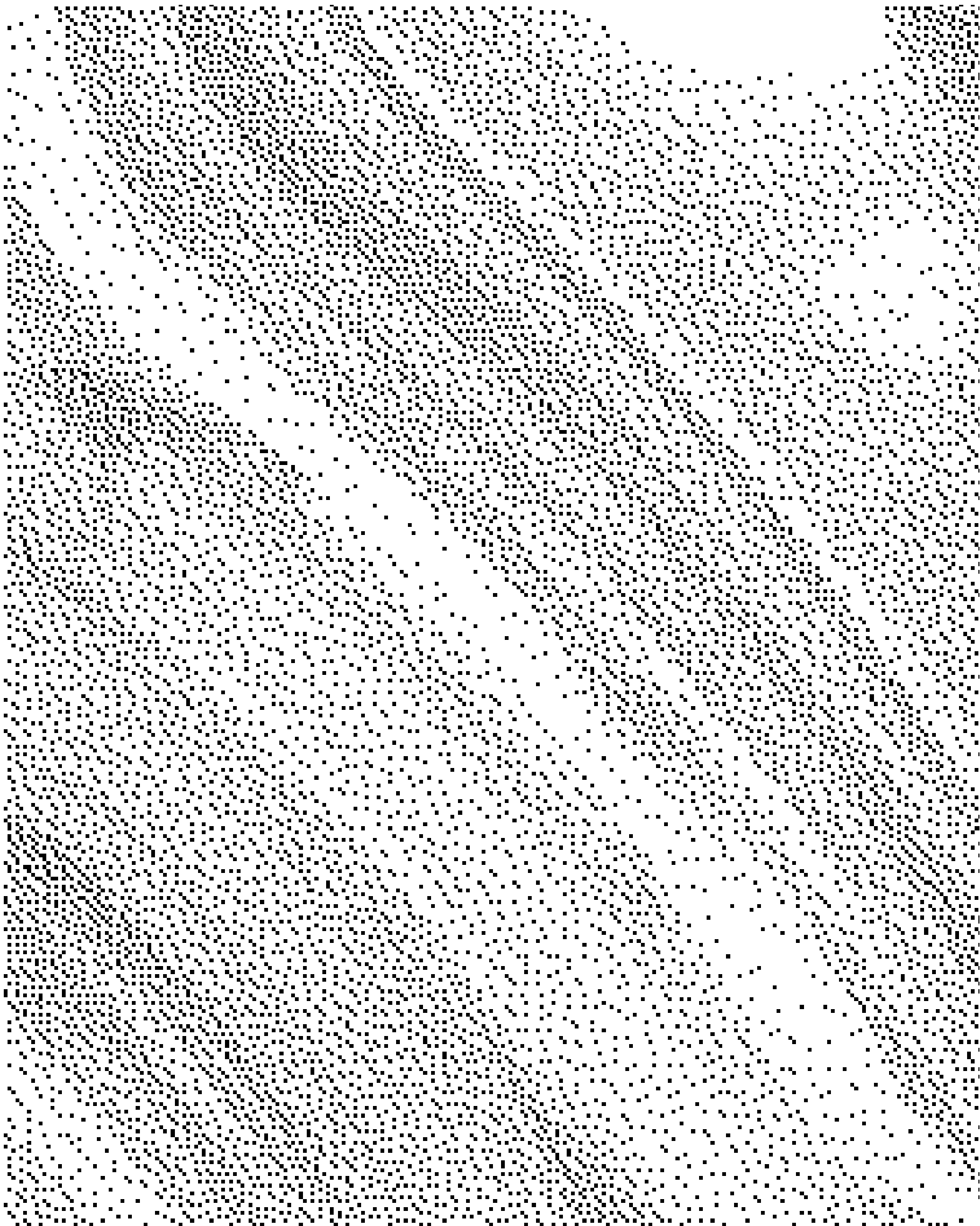
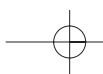
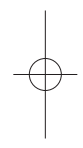
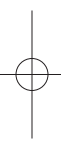
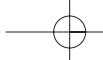
34. BEMBAŠA/BEMBAŠA, *QUARTER IN TSARAJEVO*



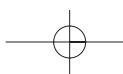
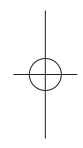
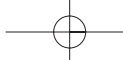
35. BEGOVINA U MAGLI / BEY'S ESTATE IN THE MIST



36. POČITELJ









37. POLEGLO DRVEČE / LAID FLAT TREES



38. RAZGOVOR U PRIRODI / CONVERSATION IN THE NATURE



39. PREDIO KRAJEM LJETA / SCENERY AT THE END OF THE SUMMER



40. TRI STABLA / THREE TREES



41. MAGLA JESENJEG PEJZAŽA / MIST OF THE AUTUMN LANDSCAPE



42. JESENJA ELEGIJA / AUTUMN ELEGY



43. LEBDEČI PREDIO I / FLOATING SCENERY I





44. PEJZAŽ OBAVIJEN MAGLOM / LANDSCAPE WRAPPED IN THE MIST



45. ŠUMOVITI PREDIO U MAGLI / WOODLAND IN THE MIST



46. U SMIRAJ DANA / TWILIGHT OF THE DAY



47. CRVENI PEJZAŽ I / RED LANDSCAPE I



48. CRVENI PEJZAŽ II / RED LANDSCAPE II



49. ZELENO-SMEDI PEJZAŽ / GREEN - BROWN LANDSCAPE



50. SNENI PEJZAŽ / SOMNOLENT LANDSCAPE

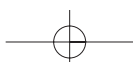
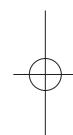
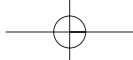


51. PEJZAŽ IZ SNA / LANDSCAPE FROM THE DREAM



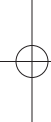
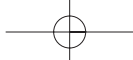


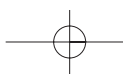
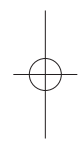
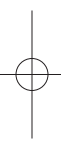
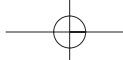
52. PLANINSKI PREDIO I / MOUNTAIN SCENERY I





53. PEJZAŽ SA LJUBIČASTO-TIRKIZNIM NEBOM / LANDSCAPE WITH PURPLE -TURQUOISE SKY



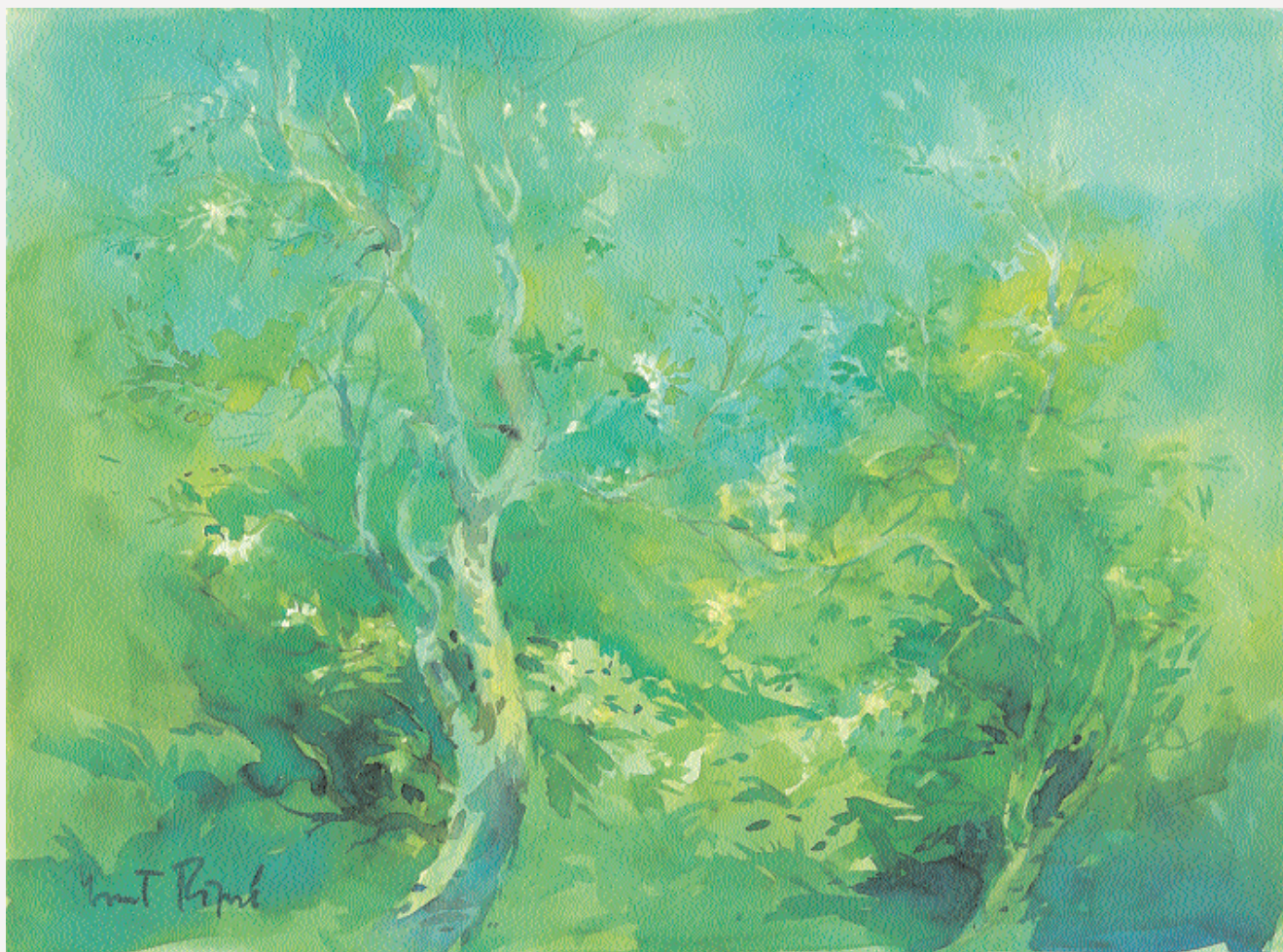




54. STARI PANJ / OLD TREE STUMP



55. KAMENJAR I / ROCKY GROUND I



56. ZELENA STABLA U ŠUMI / GREEN TREES IN THE WOODS





57. SVITANJE / DAWNING



58. UNUTRAŠNJI PEJZAŽ II / INTERIOR LANDSCAPE II



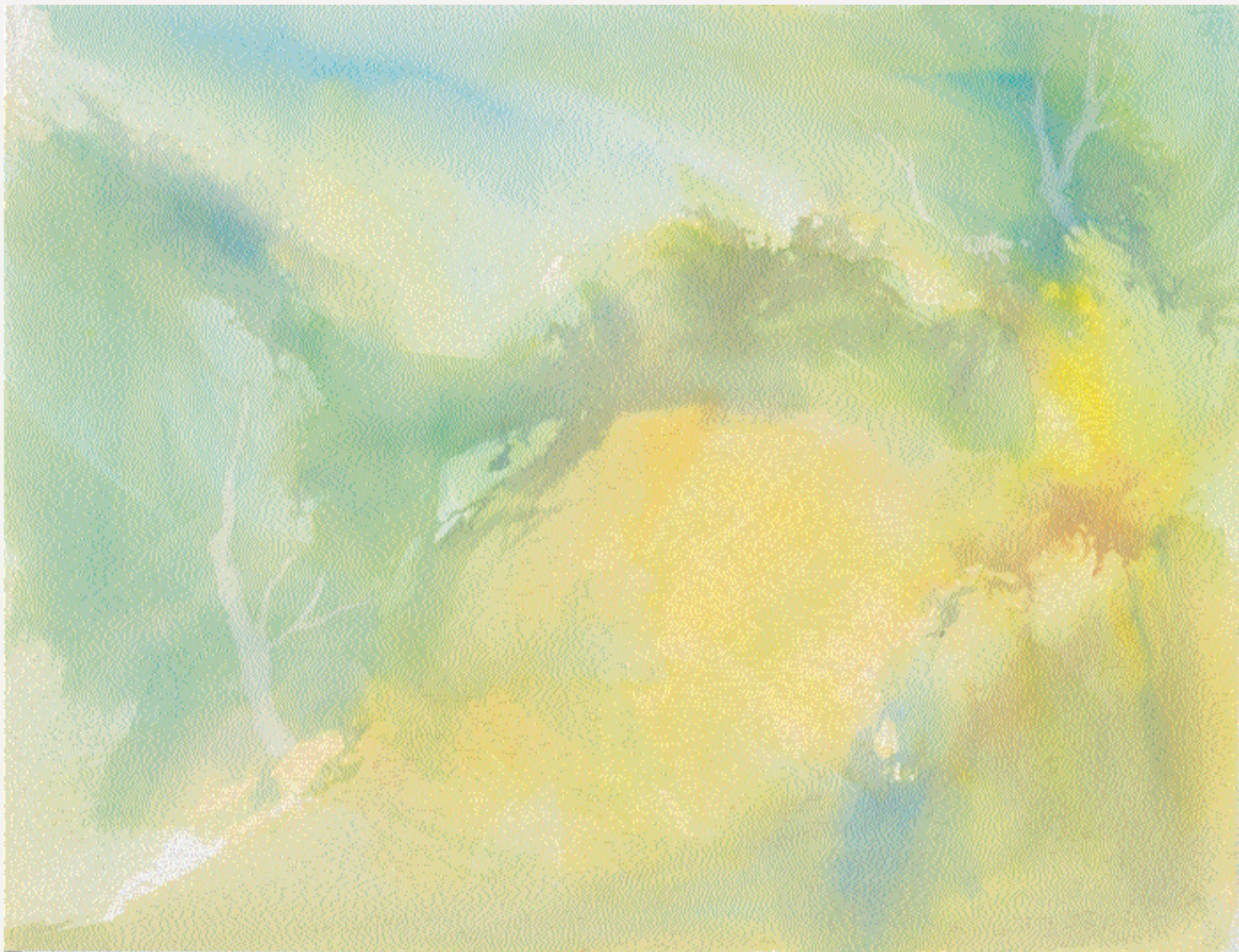
59. U PREDVEČERJE I / IN THE EARLY EVENING I



6o. KRAJOLIK U JESEN / SCENERY IN THE AUTUMN



61. IMAGINACIJA II / IMAGINATION II



62. OBORENO DRVO / FELLED TREE

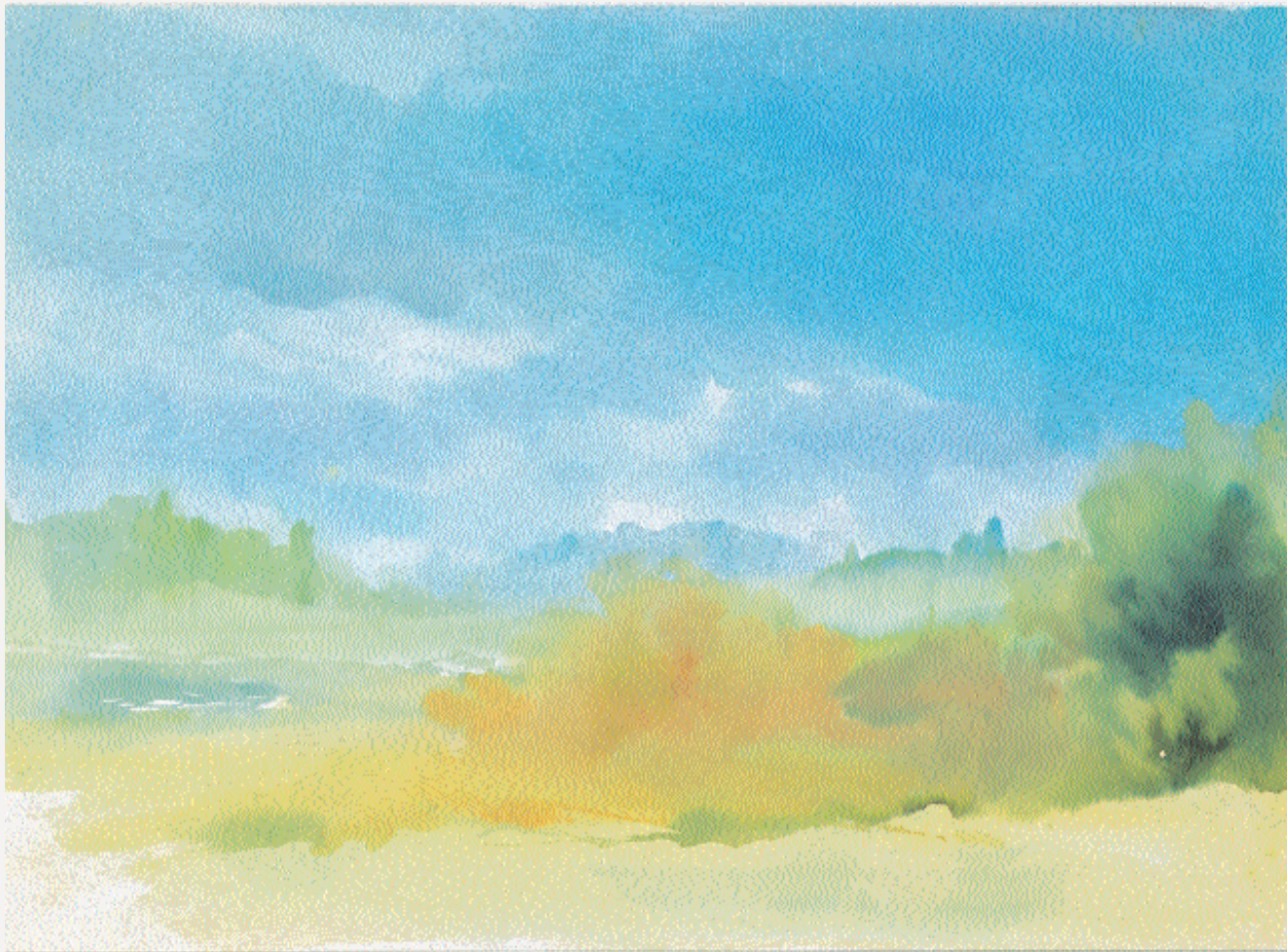


63. TAJANSTVENI PREDIO / MYSTERIOUS SCENERY



64. PEJZAŽ VI / LANDSCAPE VI





65. NAJAKVARELSKIJI PEJZAŽ / THE MOST WATERCOLOUR LANDSCAPE



66. PREDIO SA KAMENJEM / SCENERY WITH THE ROCKS



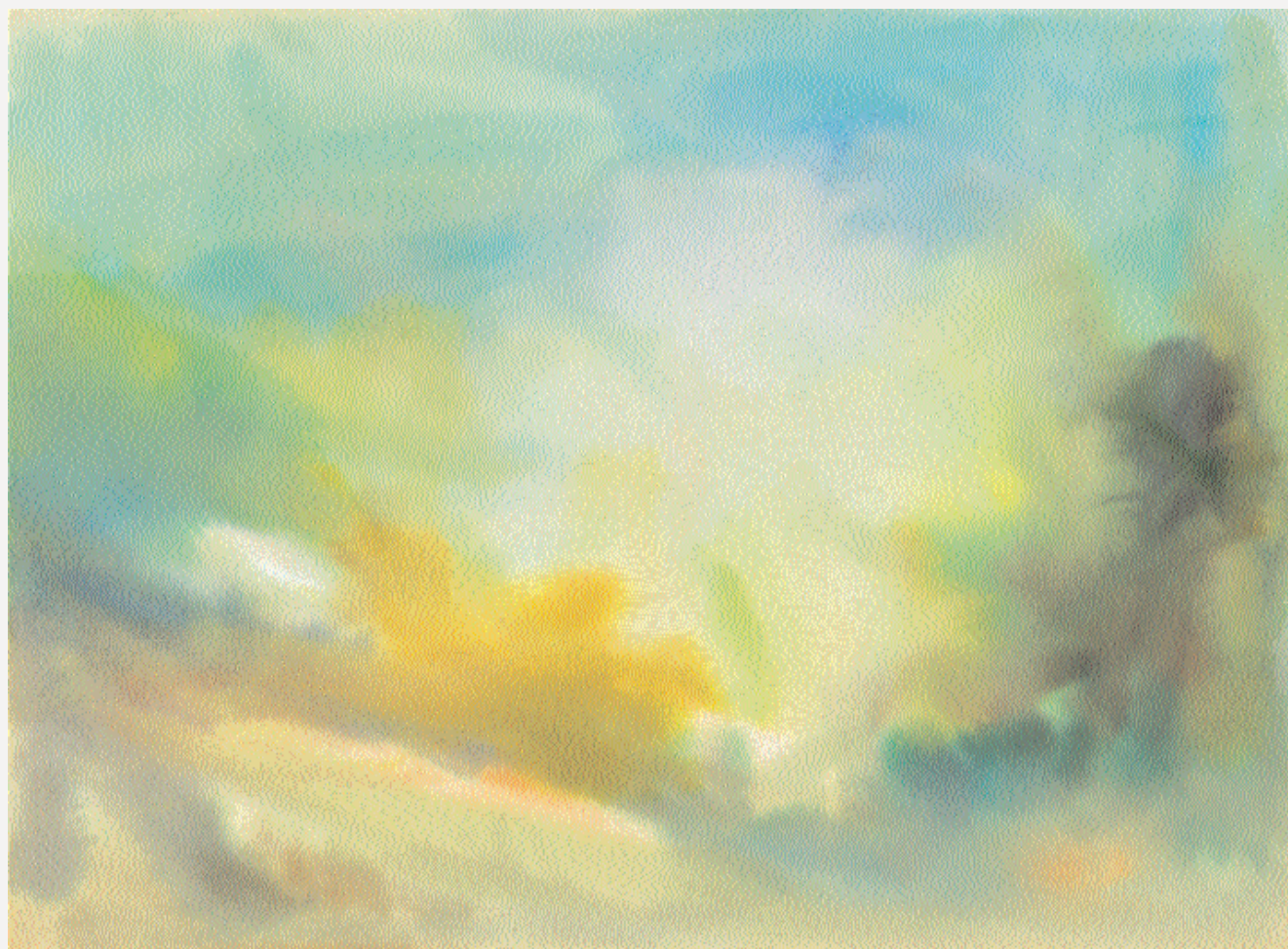
67. RAĐANJE SUNCA / SUNRISE



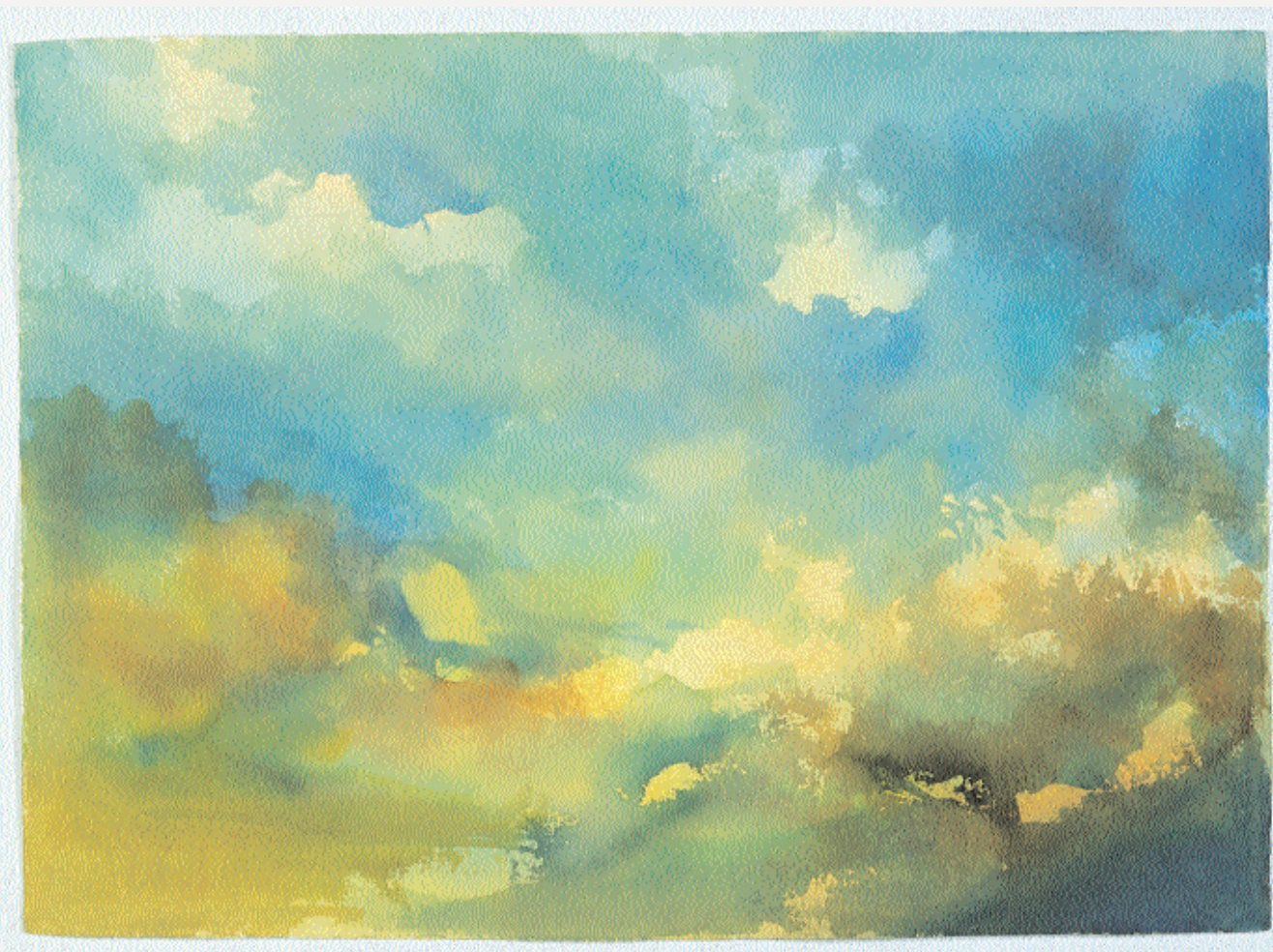
68. KROZ ŠUMU I / THROUGH THE WOODS I



69. PRIRODA KOJA SE MIJENJA / NATURE THAT CHANGES



70. KROZ MAGLU / THROUGH THE MIST



71. NA RUBU SNA I STVARNOSTI / AT THE EDGE OF DREAM AND REALITY



72. IMAGINACIJA III/ IMAGINATION III

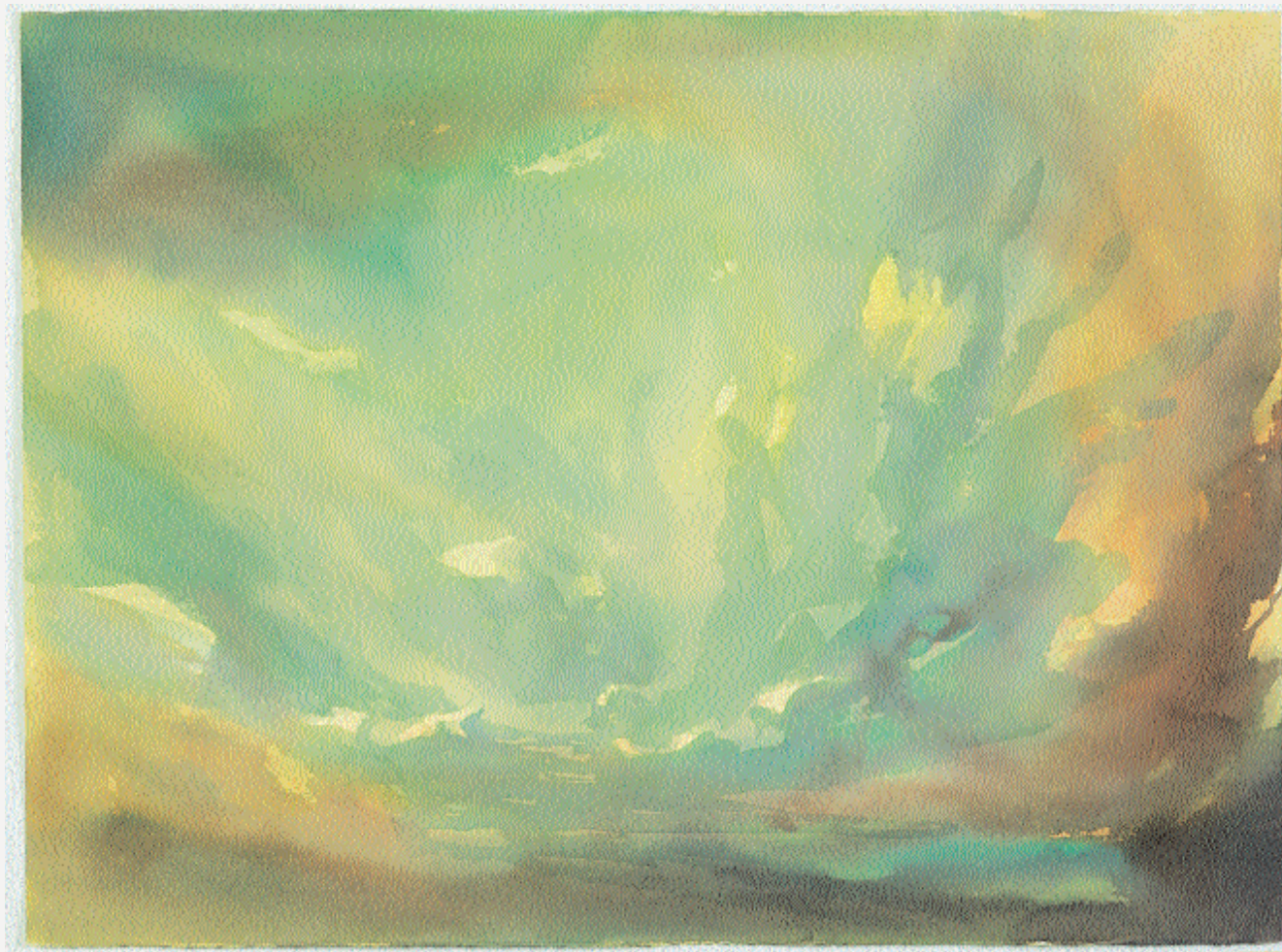




73. IMAGINACIJA I / IMAGINATION I



74. BIVANJE I NESTAJANJE / BEING AND DISAPPEARING



75. NOĆ / THE NIGHT



76. PRODOR SVJETLA V / BREAK OF THE LIGHT V



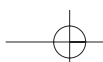
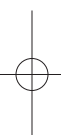
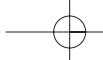
77. PREDIO CHRYSOPRASA I / CHRYSOPRAS A SCENERY I



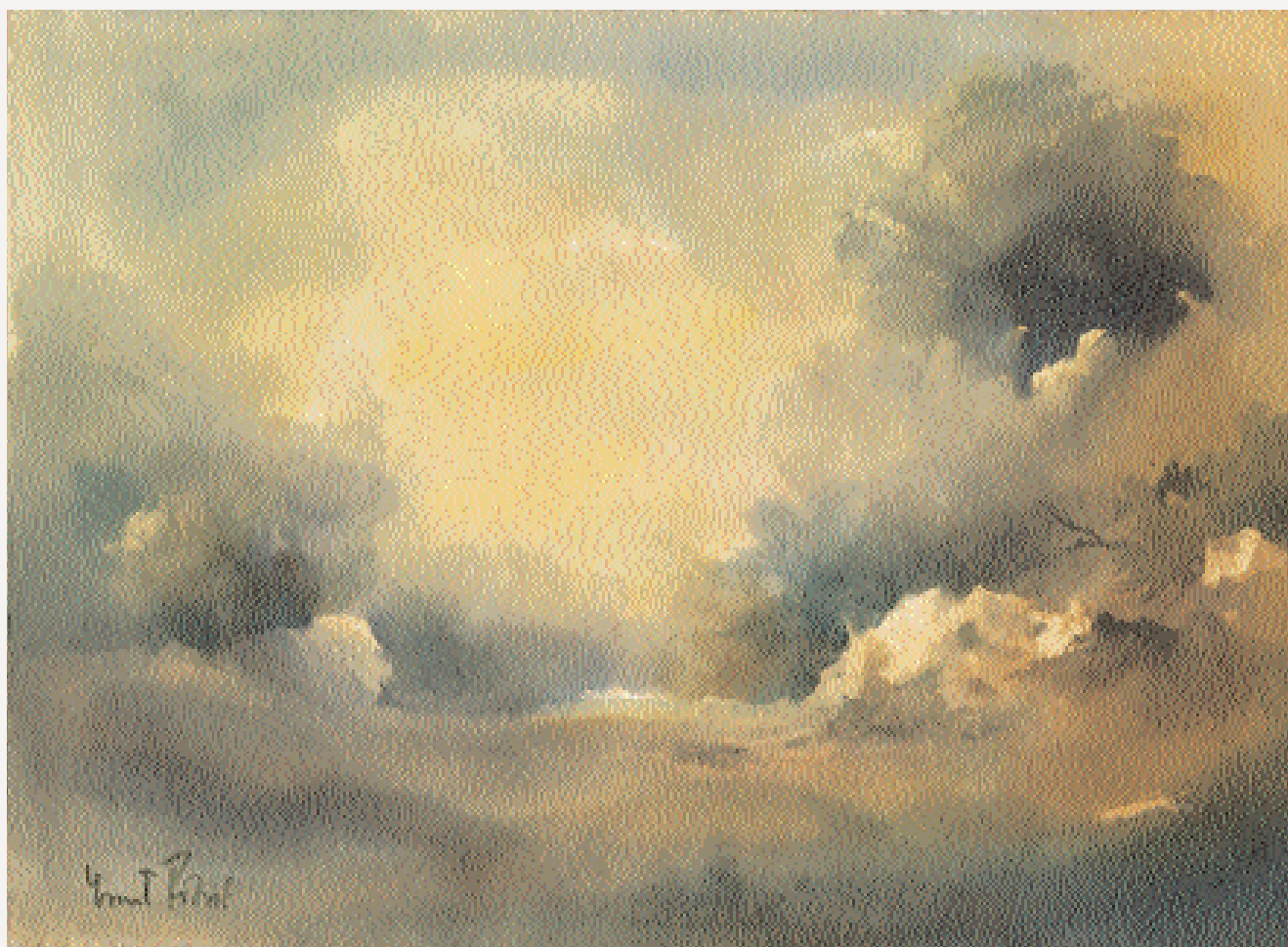
78. PREDIO CHRYSOPRASA II / CHRYSOPRAS A SCENERY II



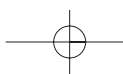
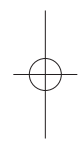
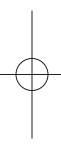
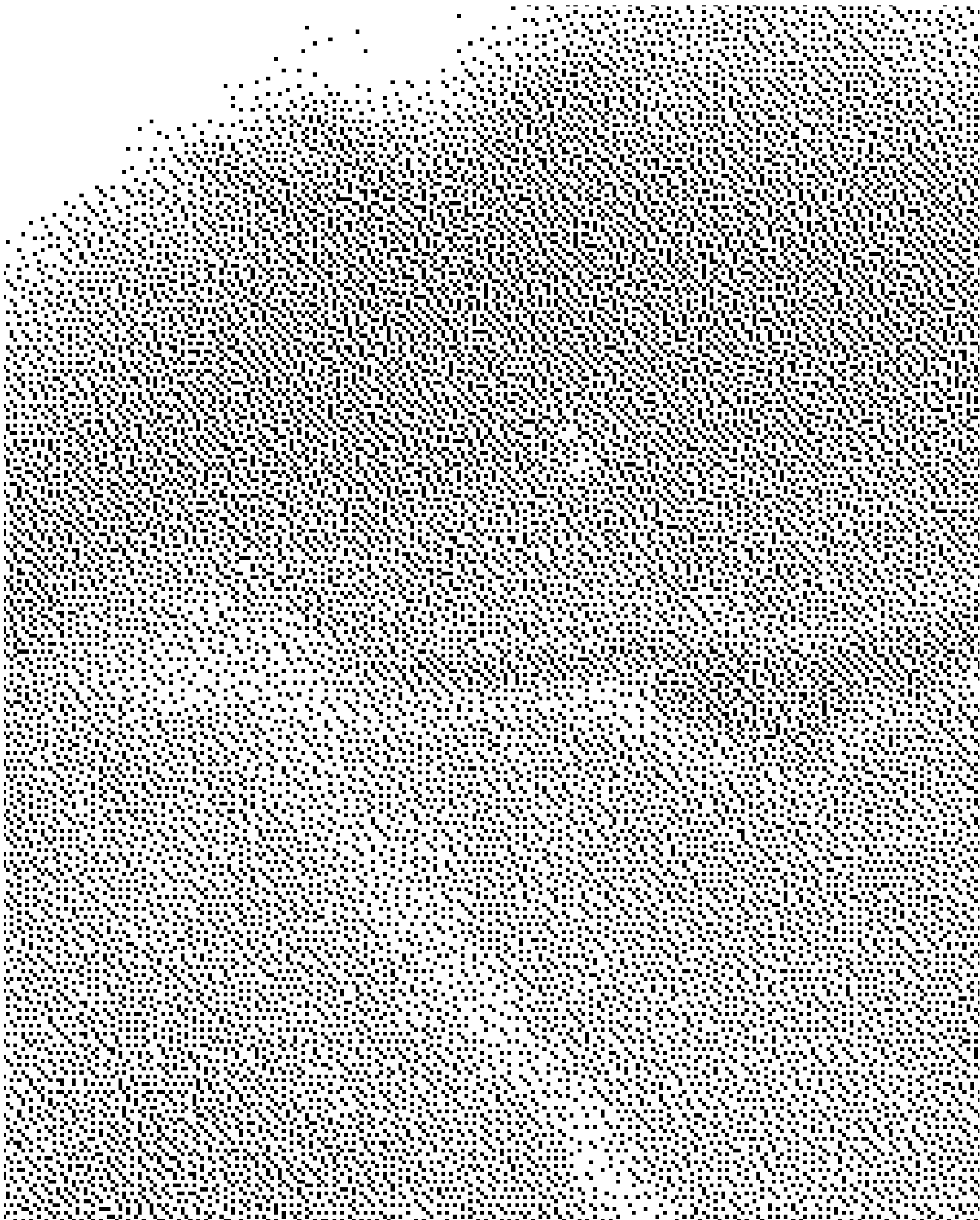
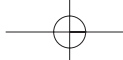
79. PREDIO U SAMOĆI / SCENERY IN THE LONELINESS

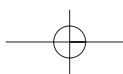
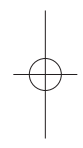
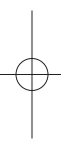
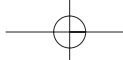






80. HIMERIČNI PEJZAŽ / CHIMERIC LANDSCAPE







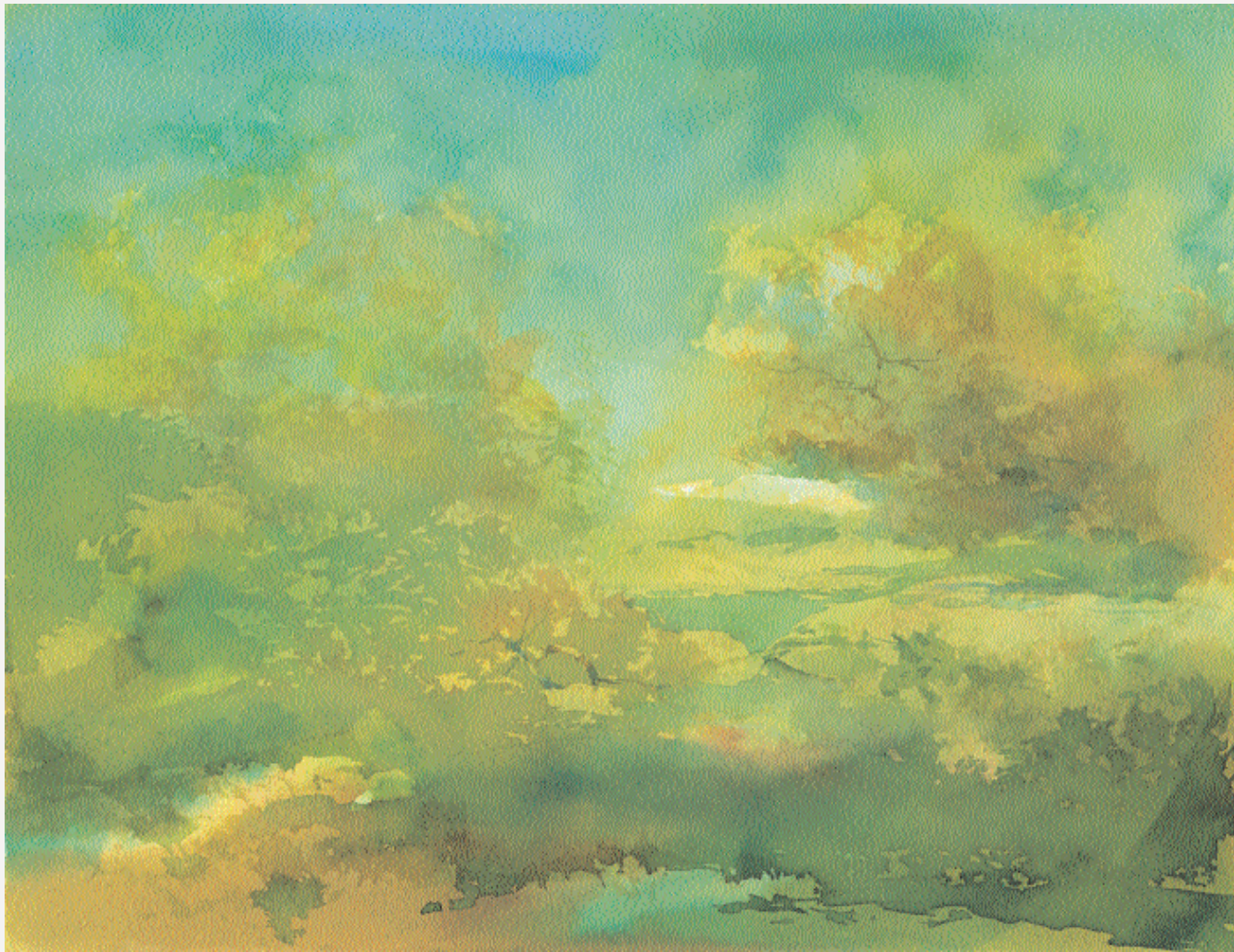
81. SJEĆANJE NA JESEN II / AUTUMN MEMORY II



82. POETIČNI PEJZAŽ / POETIC LANDSCAPE



83. SENZIBILNA JESEN / SENSITIVE AUTUMN



84. RANA JESEN / EARLY AUTUMN



85. RUJNA JESEN / DARK RED AUTUMN





86. UZBUDLJIVA JESEN / EXCITING AUTUMN



87. ILUMINACIJA / ILLUMINATION



88. SANJIVA JESEN / SLEEPY AUTUMN



89. KASNA JESEN / LATE AUTUMN



90. GORSKI PREDIO SA VODOM / MOUNTAIN SCENERY WITH WATER



91. CRVENA FANTAZIJA / RED FANTASY



92. JESENJI PEJZAŽ SA LITICAMA / AUTUMN LANDSCAPE WITH CLIFFS



93. JESENJA SIMFONIJA / AUTUMN SYMPHONY





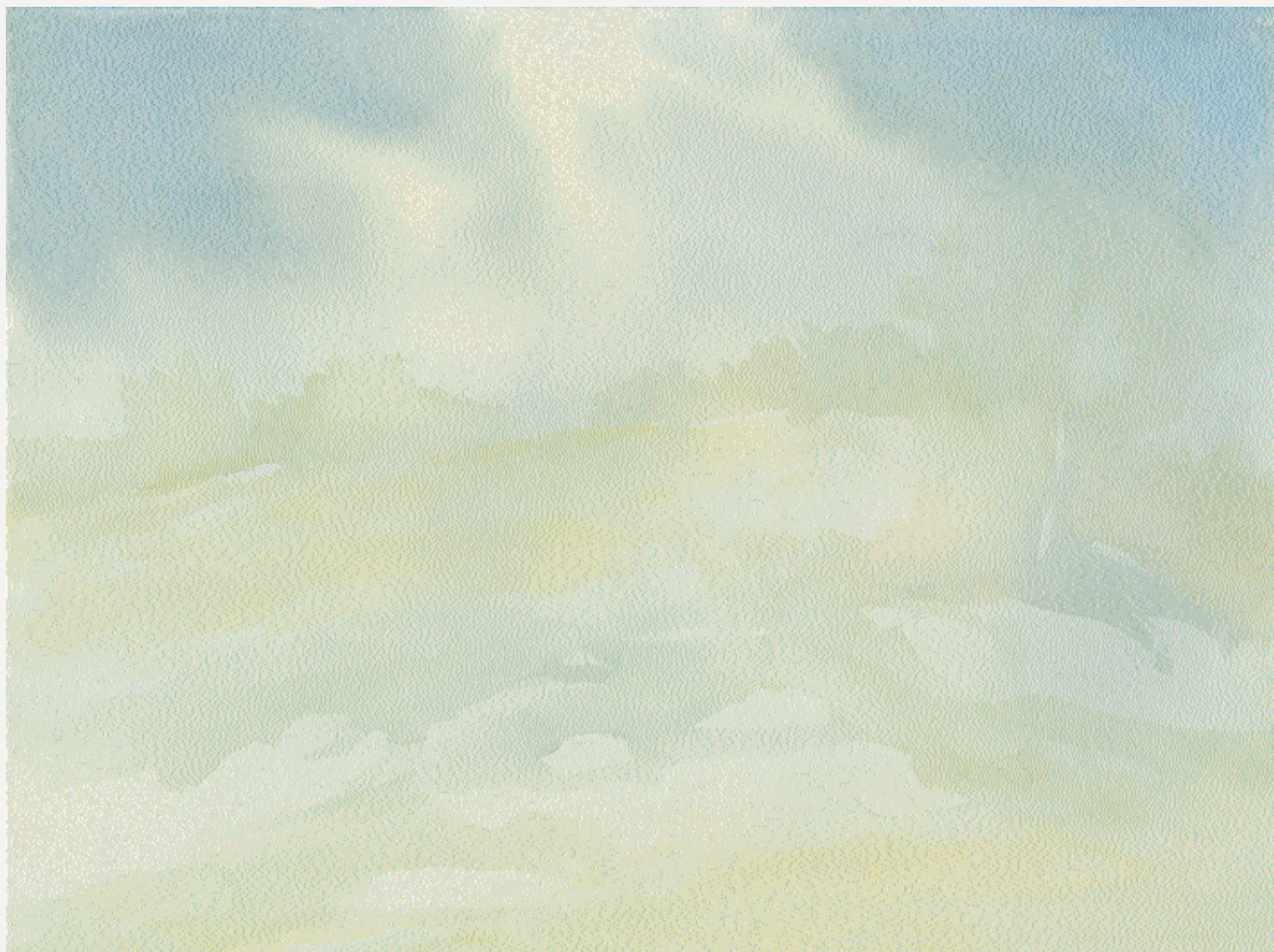
94. LEBDEČÍ PREDIO II / FLOATING SCENERY II



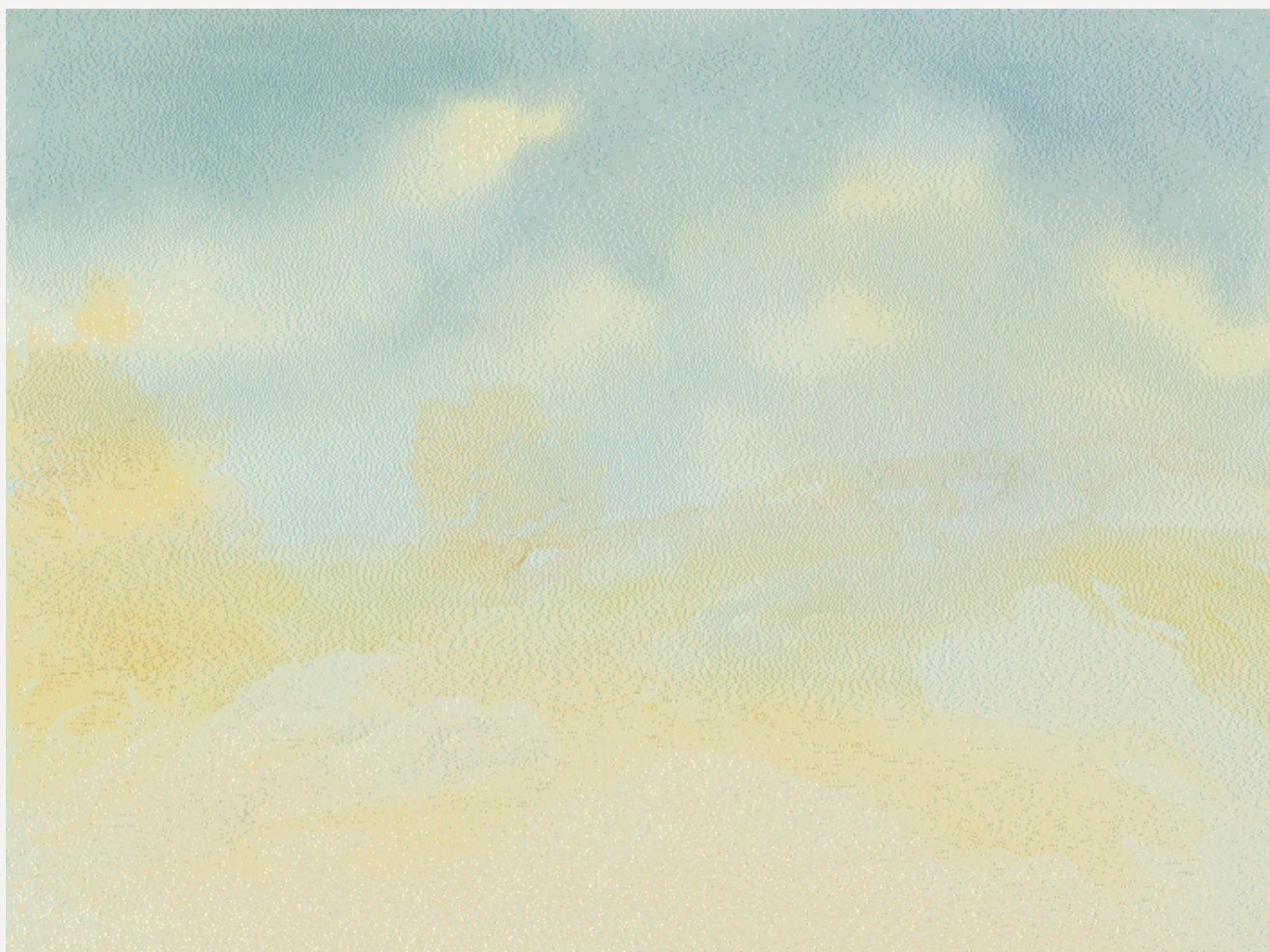
95. GORSKI PREDIO I / MOUNTAIN SCENERY II



96. AKŠAMSKI SMIRAJ / DUSK



97. PEJZAŽ U ZORU I / LANDSCAPE IN DAWN I



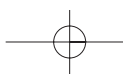
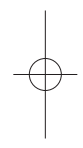
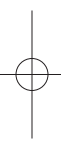
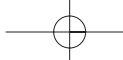
98. PEJZAŽ U ZORU II / LANDSCAPE IN DAWN II



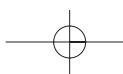
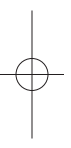
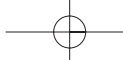
99. IZMEDU SNA I JAVE / BETWEEN DREAM AND REALITY



100. IZVIRANJE II / SPRINGING OUT II









101. PEJZAŽ VII / LANDSCAPE VII



102. PEJZAŽ SA OBLACIMA / LANDSCAPE WITH CLOUDS



103. NARANČASTI PEJZAŽ / ORANGE LANDSCAPE



104. PRED OLUJU V / BEFORE THE STORM V



105. POSLIJE KIŠE III / AFTER THE RAIN III



106. MIRNO-NEMIRNI PREDIO / PEACEFUL - RESTLESS SCENERY



107. ITIŠINA KRAJOLIKA / STILLNESS OF THE SCENERY





108. GOVOR PRIRODE / SPEECH OF THE NATURE



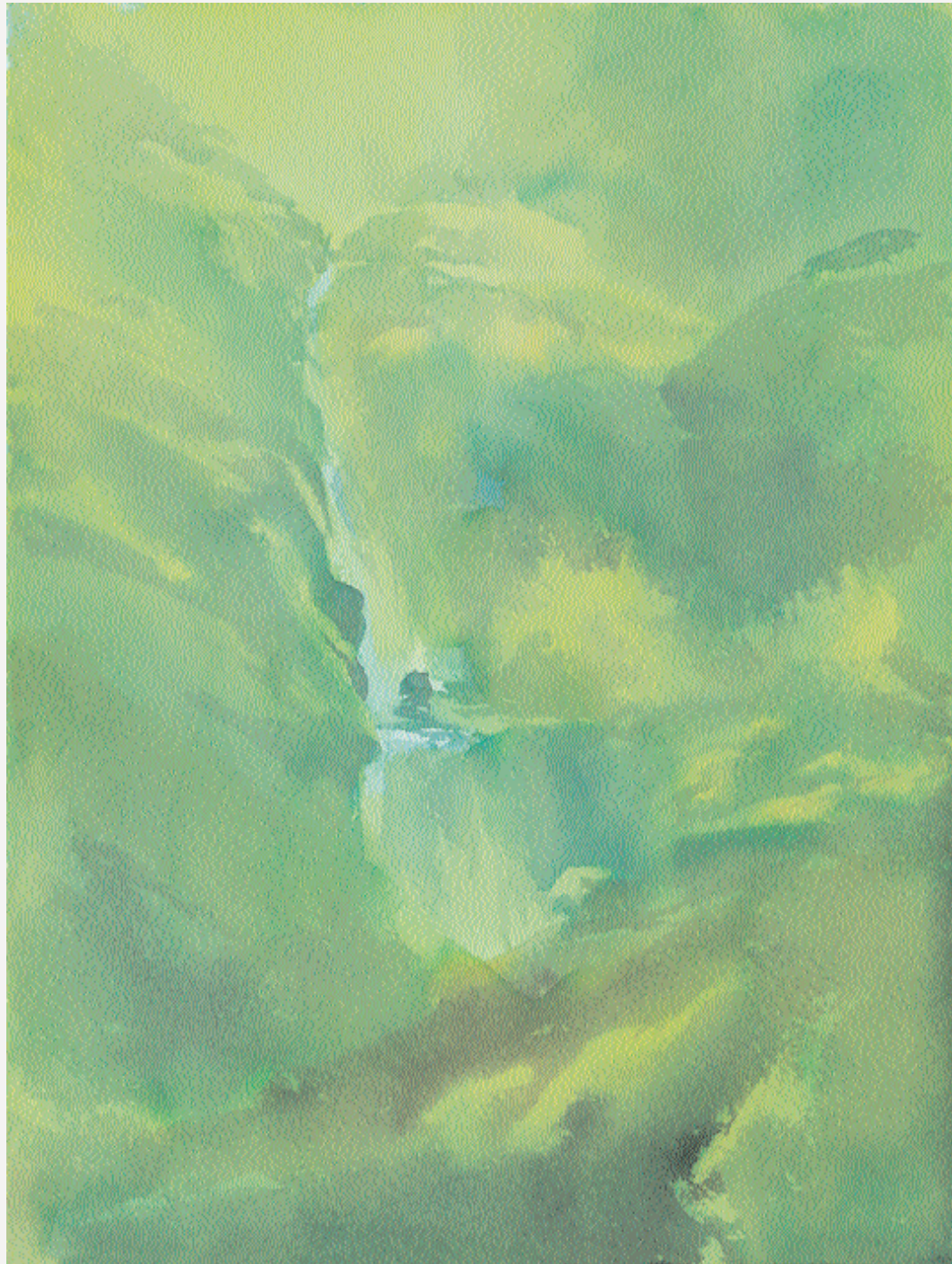
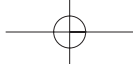
109. PROLAZNOST / EPHEMERALITY



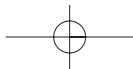
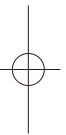
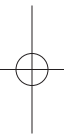
110. OBLACI KOJI PLOVE / SAILING CLOUDS



111. POSLIJE KIŠE I / AFTER THE RAIN I



112. SVJETLO IZMEĐU STIJENA / LIGHT BETWEEN THE ROCKS

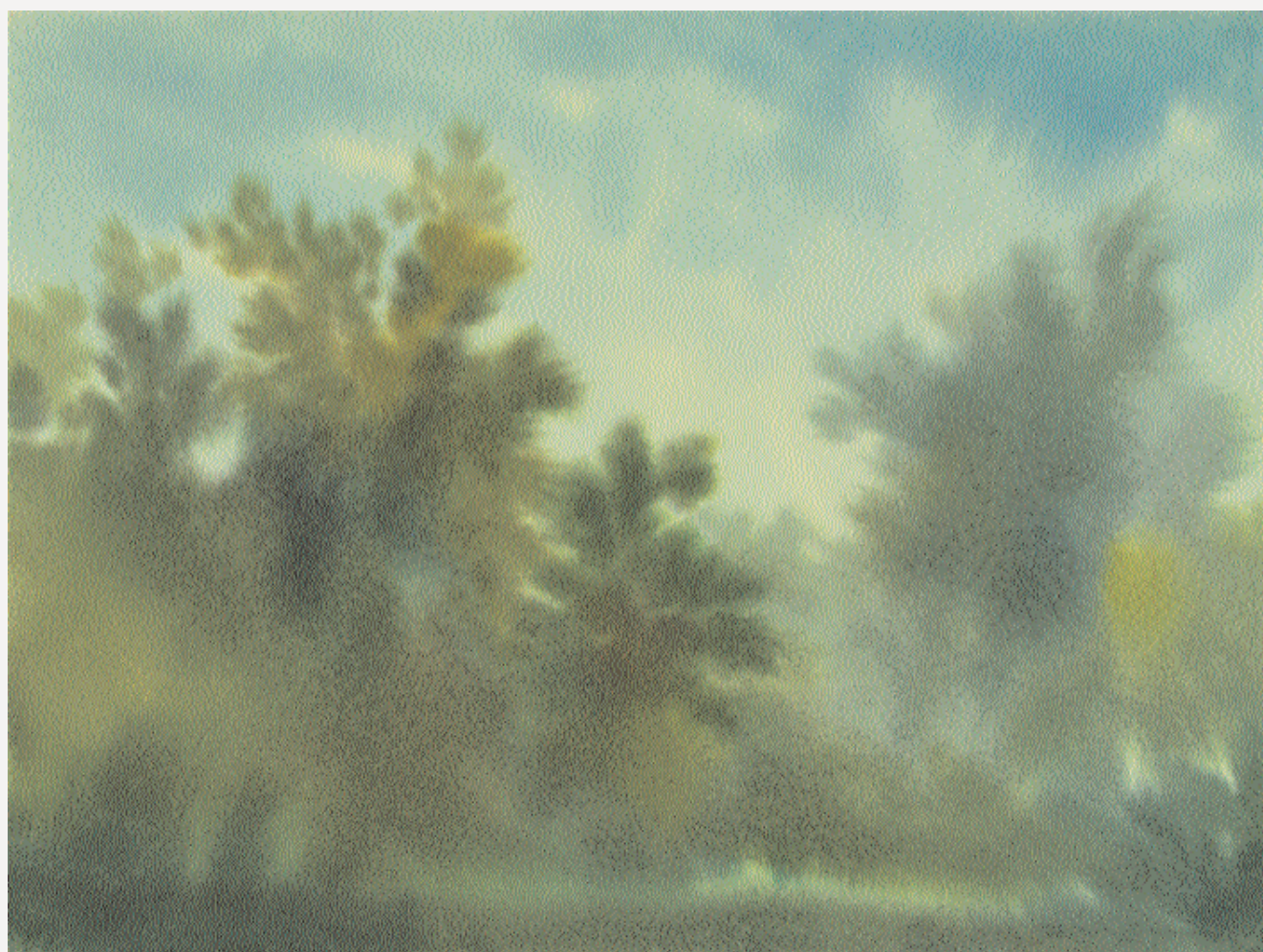




113. ZELENI SKLAD / GREEN HARMONY



114. GUSTA ŠUMA U MAGLI / THICK FOREST IN THE MIST



115. SMARAGDNI PEJZAŽ / EMERALD LANDSCAPE

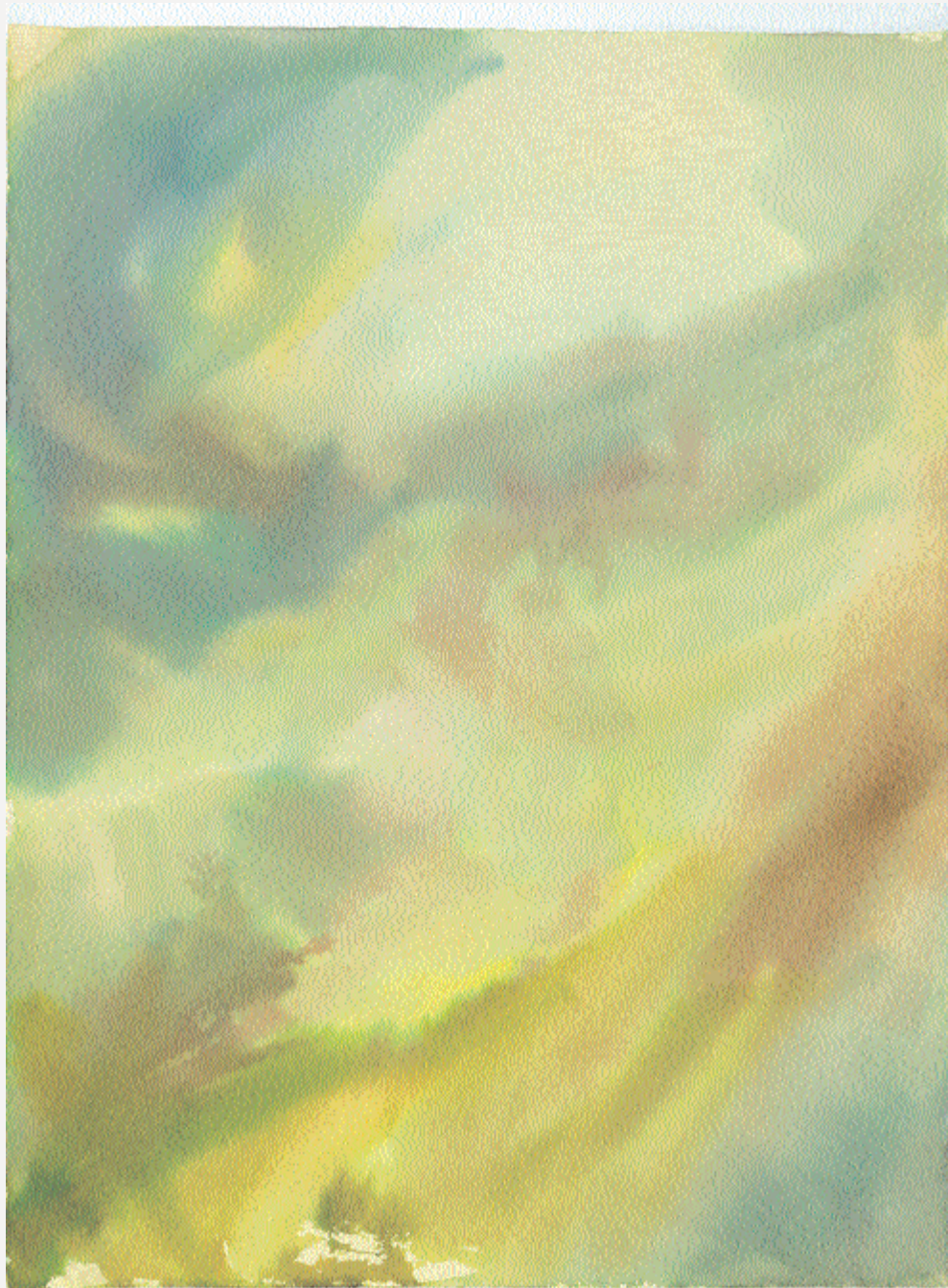
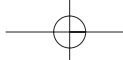




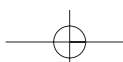
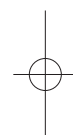
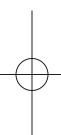
116. IMPRESIVNI PEJZAŽ / IMPRESSIVE LANDSCAPE



117. PRED OLUJU IV / BEFORE THE STORM IV

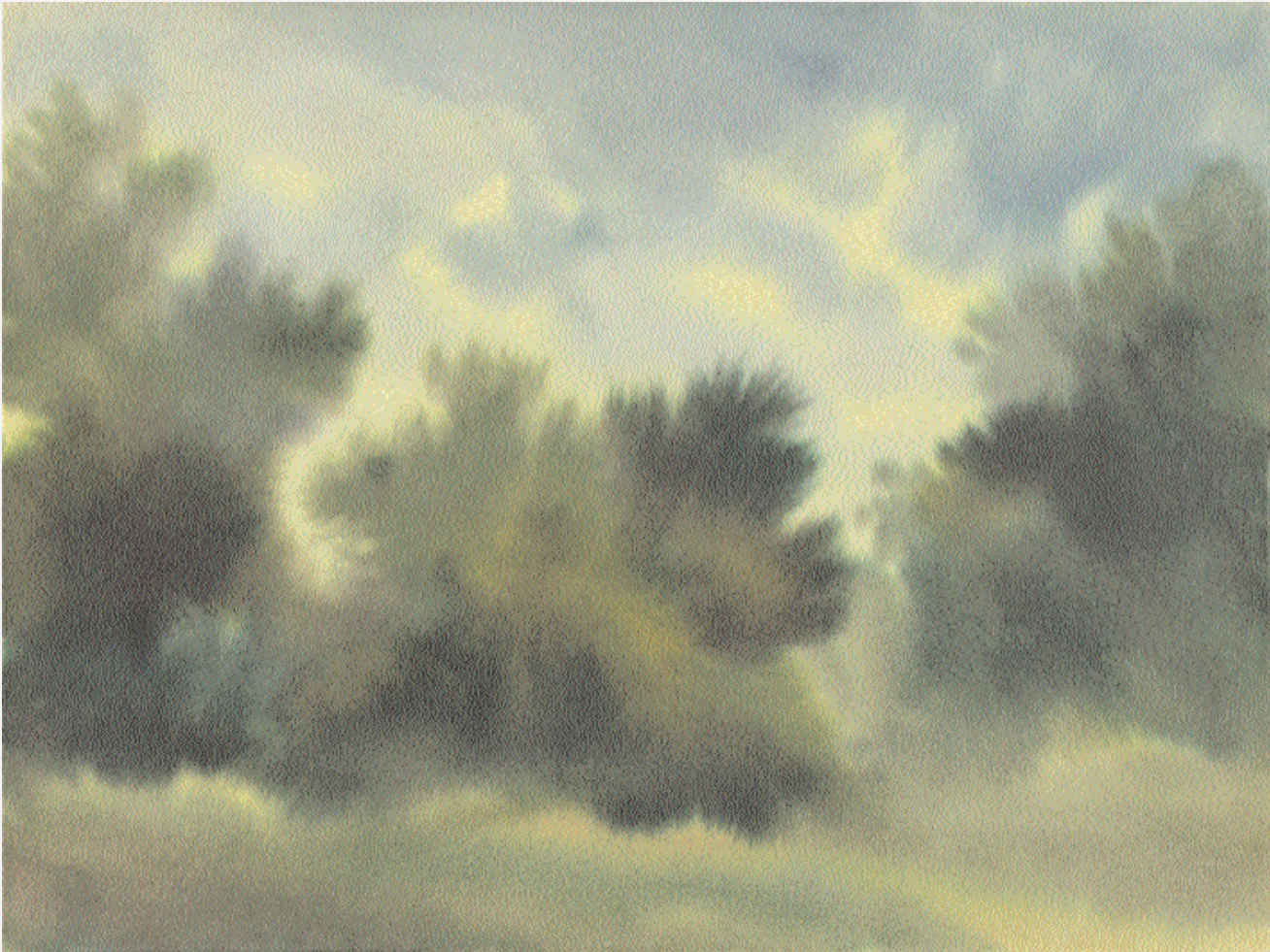
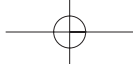


118. PREDIO SA PADINAMA / SCENERY WITH THE SLOPES

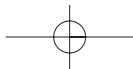
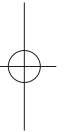




119. PEJZAŽ NOČU / LANDSCAPE IN THE NIGHT



120. SUTON III / EVENING TWILIGHT III





121. ZALAZAK SUNCA / SUNSET



122. MAGLIČASTI OBLACI NAD RIJEKOM / MISTY CLOUDS ABOVE THE RIVER



123. OLUJNI OBLACI / STORMY CLOUDS





124. SUTON II / EVENING TWILIGHT II



125. KRAJOLIK KOJI LEBDI / FLOATING SCENERY



126. PEJZAŽ POSLIJE OLUJE / LANDSCAPE AFTER THE RAIN



127. SUTON I / EVENING TWILIGHT I



128. TRAČAK SVJETLA / BEAM OF LIGHT



129. NADAHNUČE / INSPIRATION



130. PEJZAŽ PRED KIŠU / LANDSCAPE BEFORE THE RAIN



131. KROZ GUSTU MAGLU / THROUGH THE THICK MIST





132. U PREDVEČERJE II / IN THE EARLY EVENING II



133. POSLIJE KIŠE II / AFTER THE RAIN II



134. OLUJNO VRIJEME / STORMY WEATHER



135. ŠUTNJA PRIRODE / SILENCE OF THE NATURE



136. OBLACI NAD JEZEROM / CLOUDS ABOVE THE LAKE



137. PLAVA RAPSODIJA / BLUE RHAPSODY



138. PRED OLUJU III / BEFORE THE STORM III



139. LJUBIČASTI PREDIO / PURPLE SCENERY





140. TAJNOVITI PEJZAŽ / MYSTERIOUS LANDSCAPE



141. HARMONIJA U LJUBIČASTOM / HARMONY IN THE PURPLE



142. VAZDUŠASTI PREDIO / AIRY SCENERY



143. ZALAZAK SUNCA / SUNSET



144. LJUBIČASTA FANTAZIJA / PURPLE FANTASY



145. OBLACI / CLOUDS



146. SUMRAK / TWILIGHT



147. PRED OLUJU II / BEFORE THE STORM II





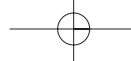
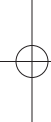
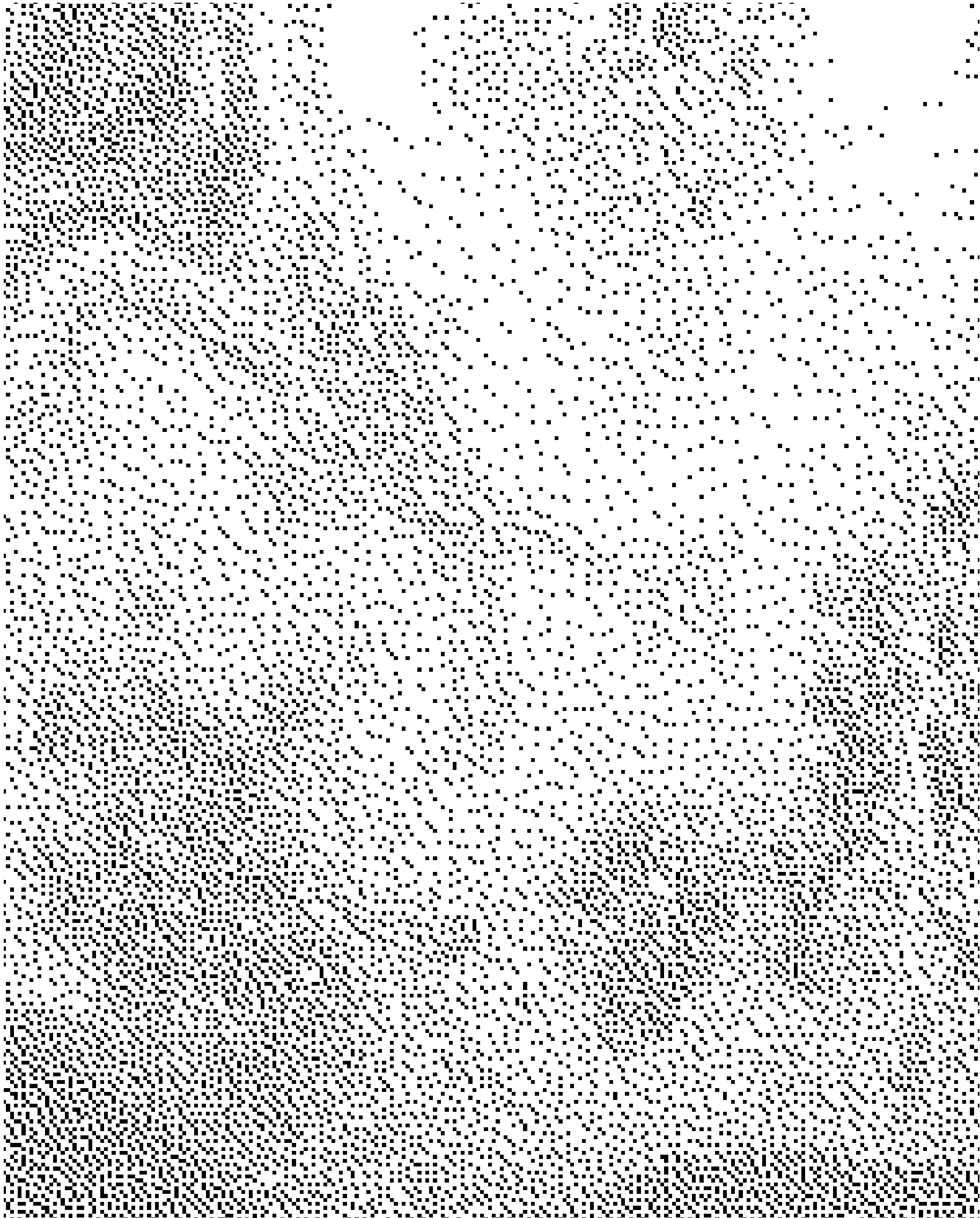
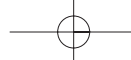
1.48. PRODOR SVJETLA KROZ LJUBIČASTO NEBO / BREAK OF LIGHT THROUGH PURPLE SKY

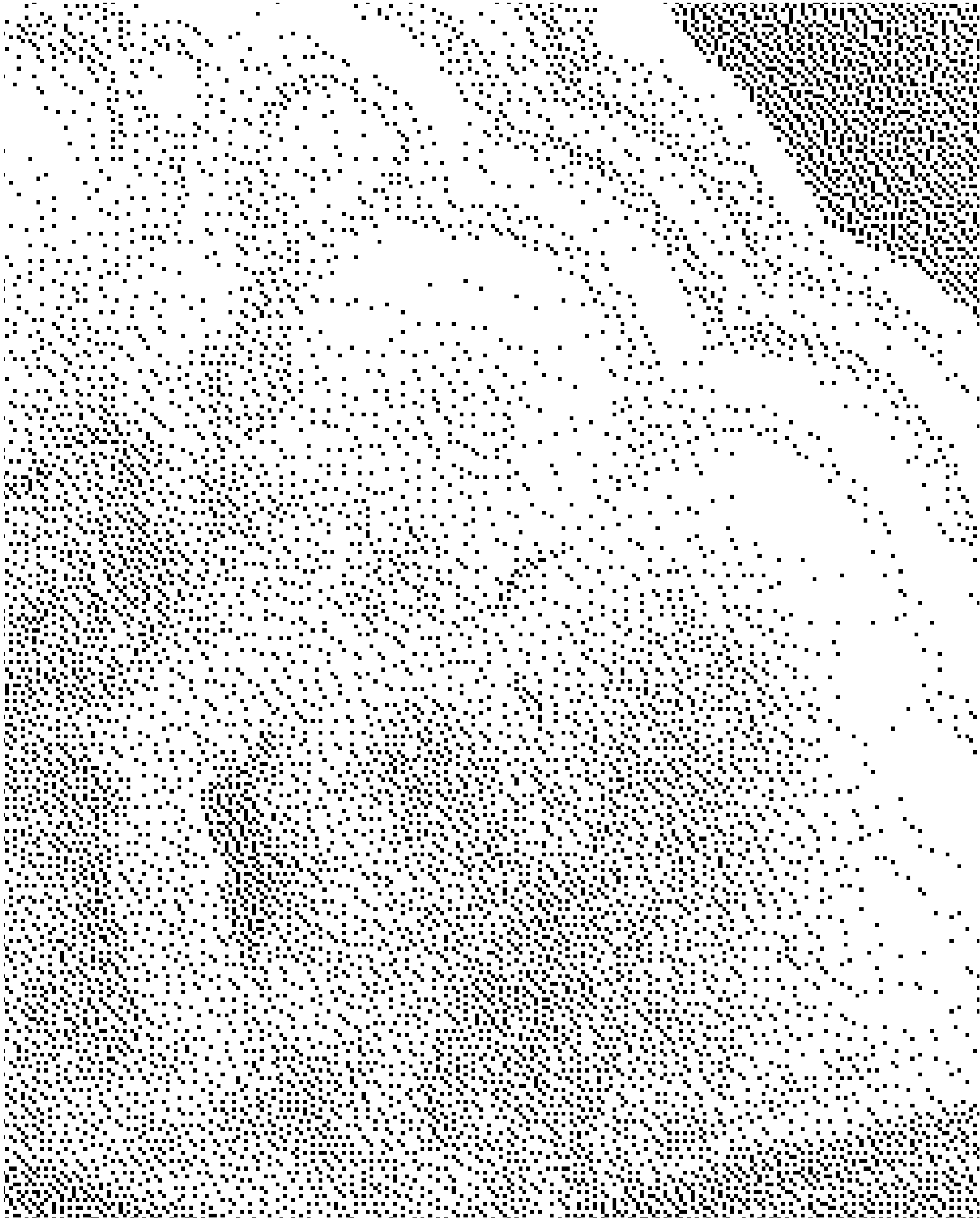
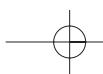
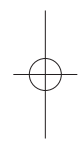
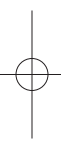
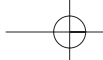


149. PEJZAŽ SA OBLACIMA / LANDSCAPE WITH CLOUDS



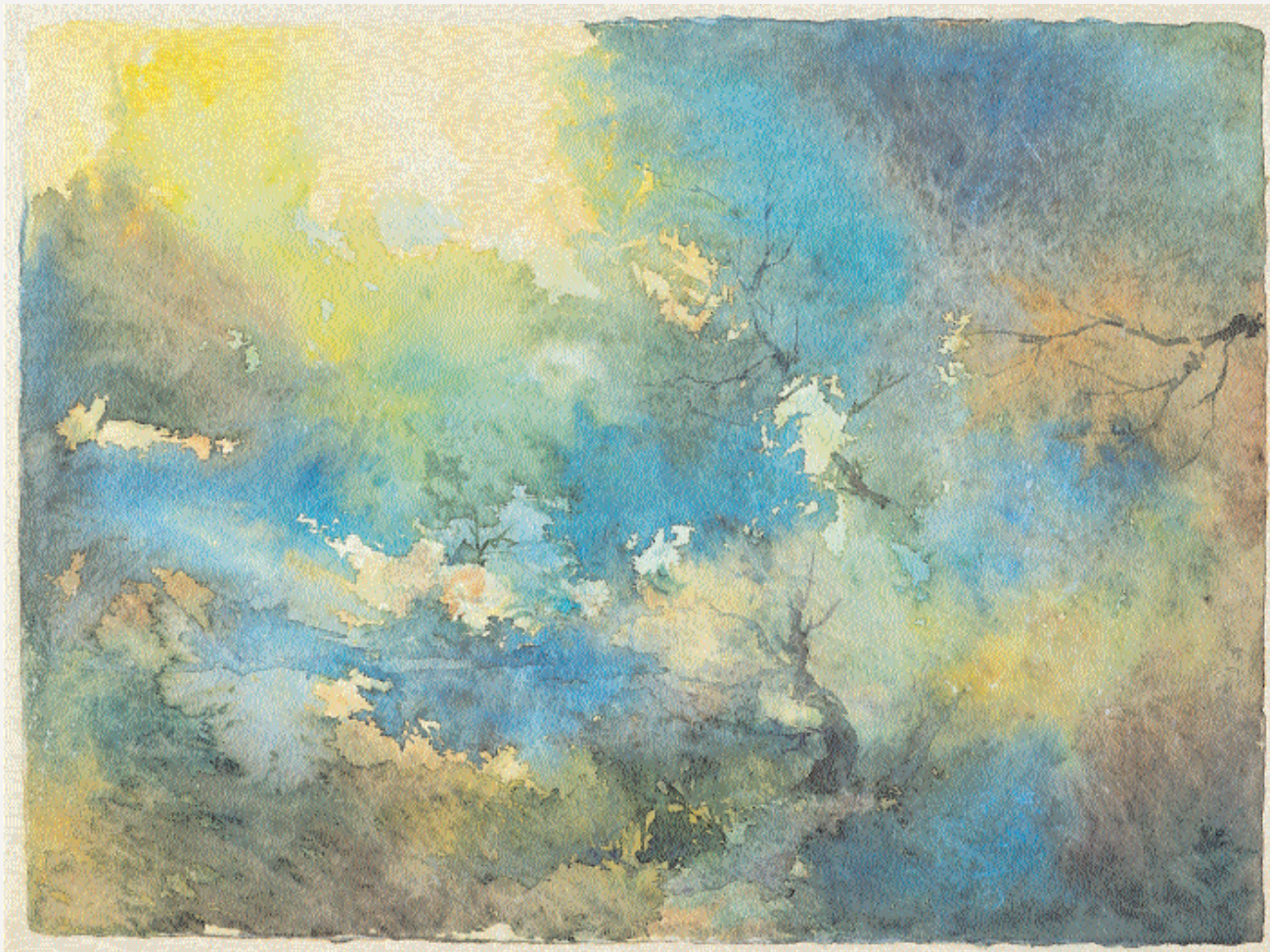
150. SVJETLOST KROZ OBLAKE / LIGHT THROUGH CLOUDS







151. NASTANAK PEJZAŽA / EMERGENCE OF LANDSCAPE



152. PLAVI PEJZAŽ / BLUE LANDSCAPE



153. POGLED IZVANA /VIEW FROM OUTSIDE





154. PEJZAŽ U JESEN / LANDSCAPE IN AUTUMN



155. PEJZAŽ U MASLINASTOJ BOJI / LANDSCAPE IN OLIVE-GREEN COLOUR



156. PEJZAŽ / LANDSCAPE



157. POGLED IZNUTRA / VIEW FROM INSIDE



158. PEJZAŽ / LANDSCAPE



159. STUDIJA I / STUDY I

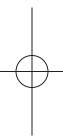
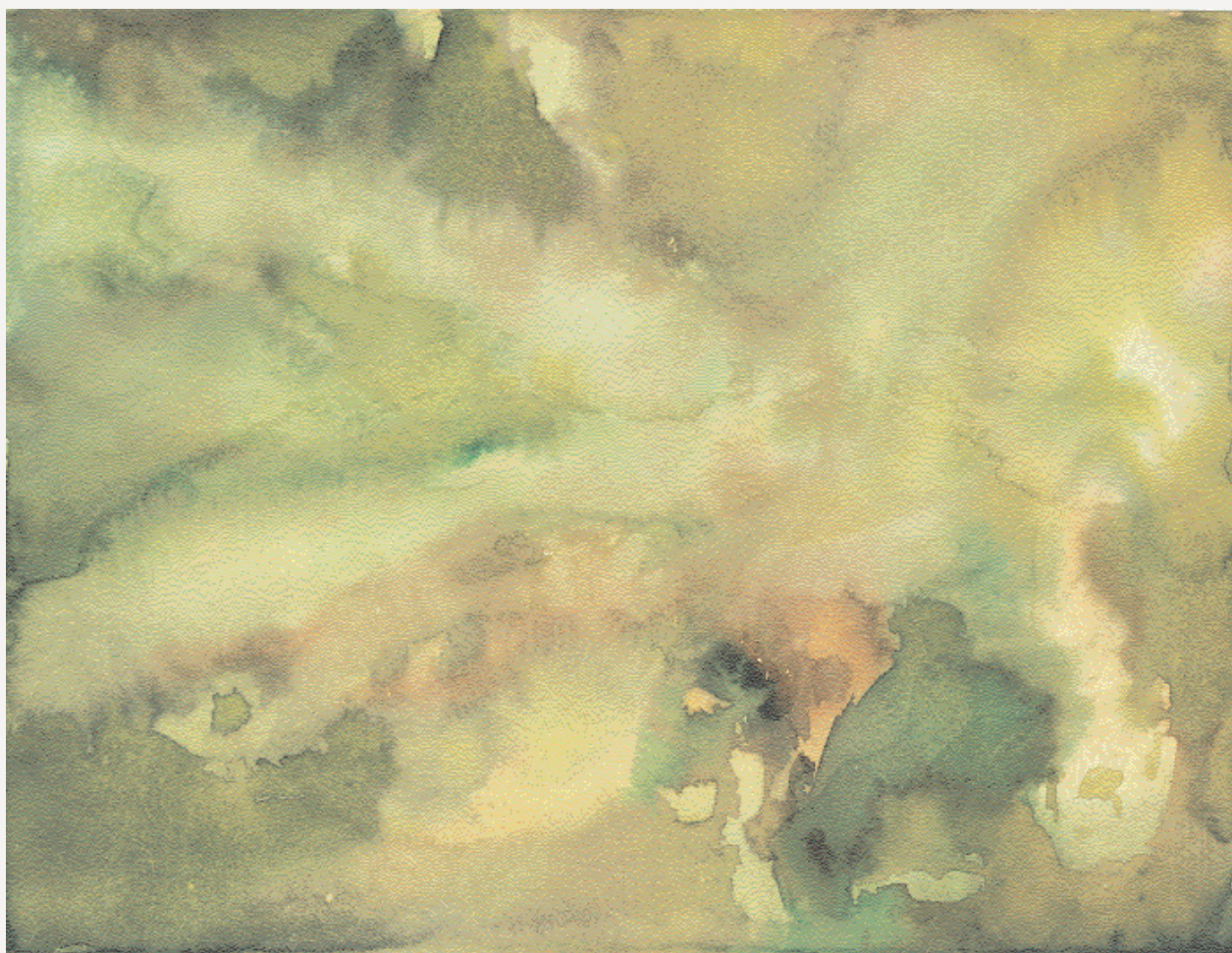
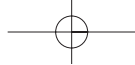


16o. STUDIJA II / STUDY II

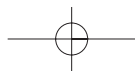


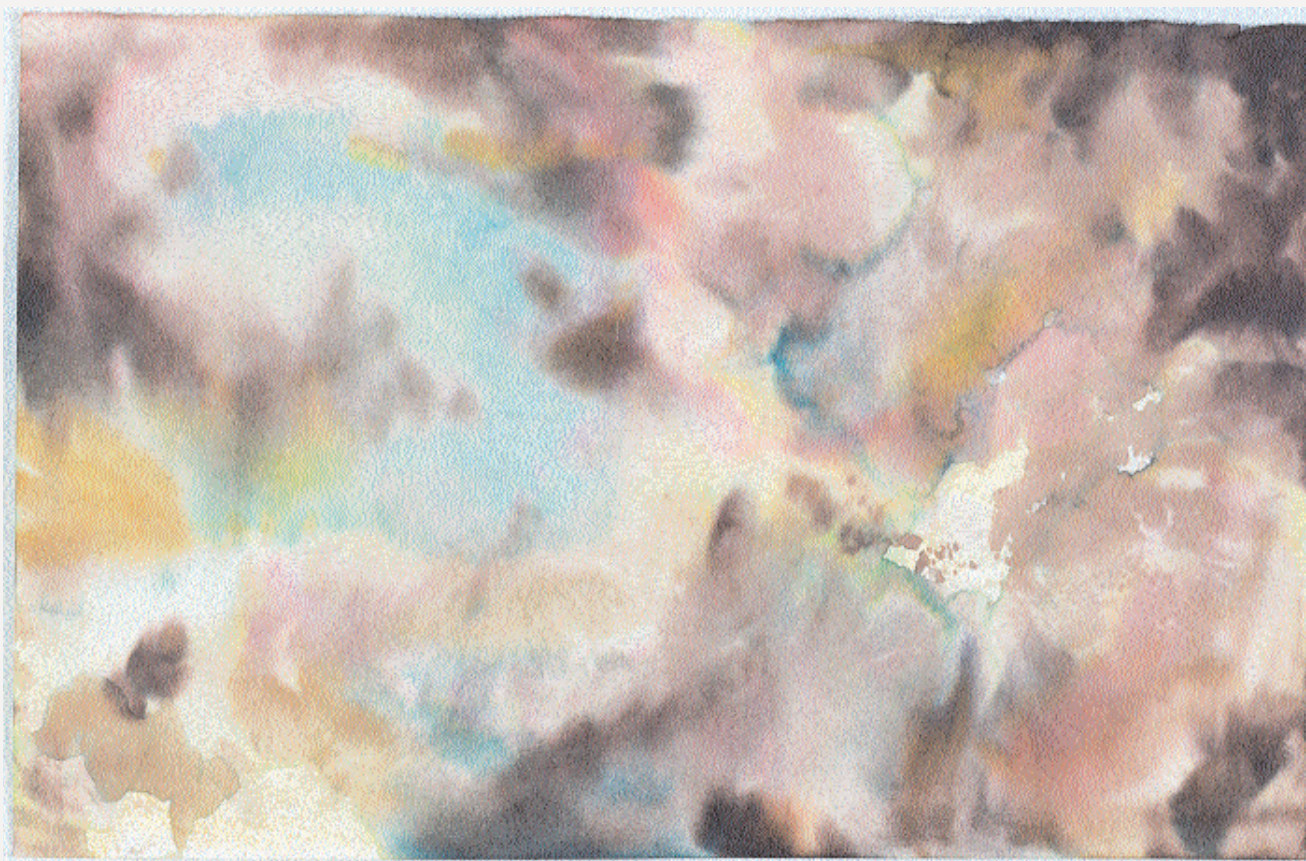
161. STUDIJA III / STUDY III



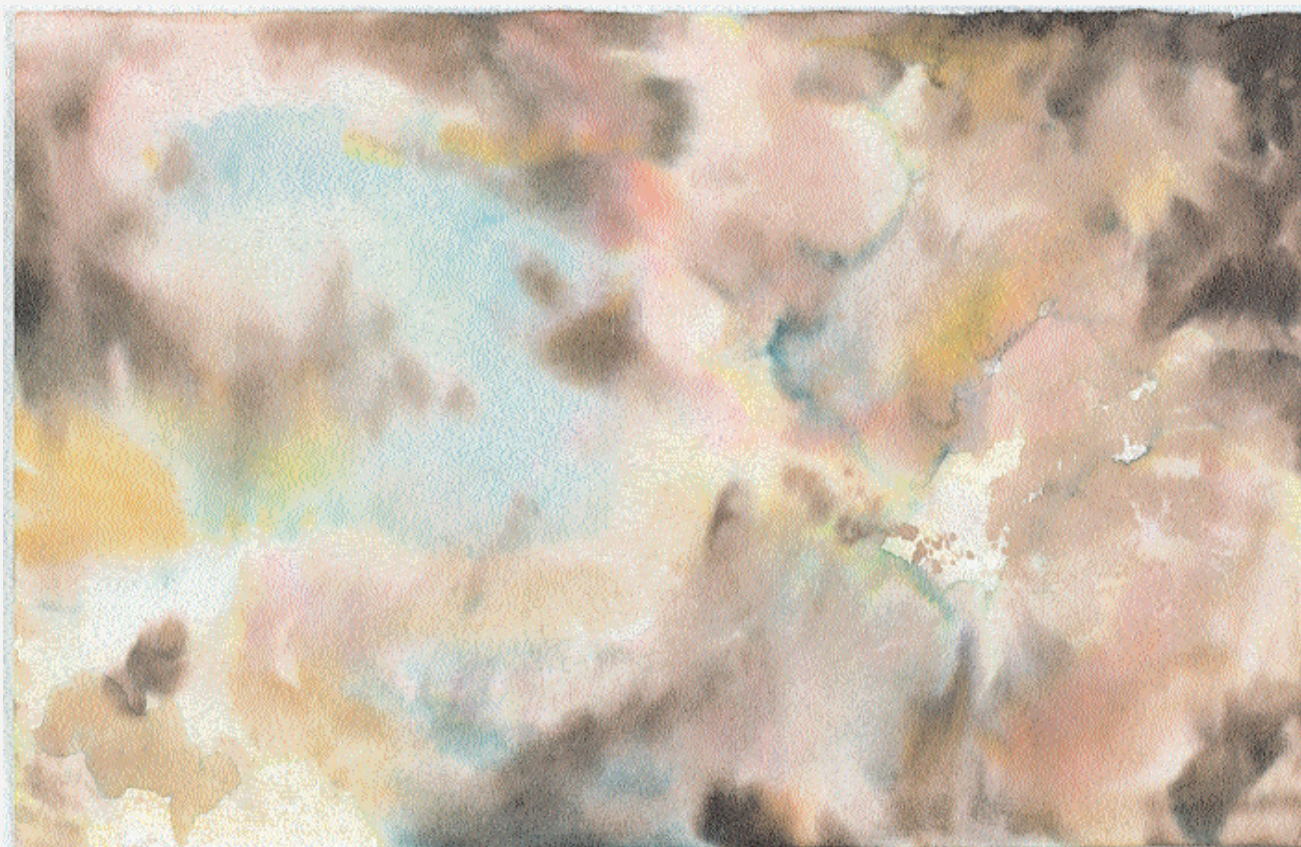


162. STUDIJA IV / STUDY IV

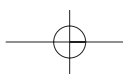
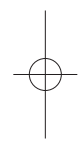
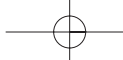


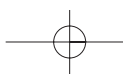
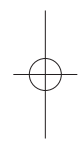
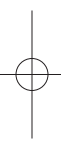
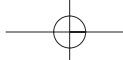


163. STUDIJA V / STUDY V



164. STUDIJA VI / STUDY VI







165. STUDIJA / STUDY



166. STUDIJA / STUDY



167. STUDIJA / STUDY





168. STUDIJA / STUDY



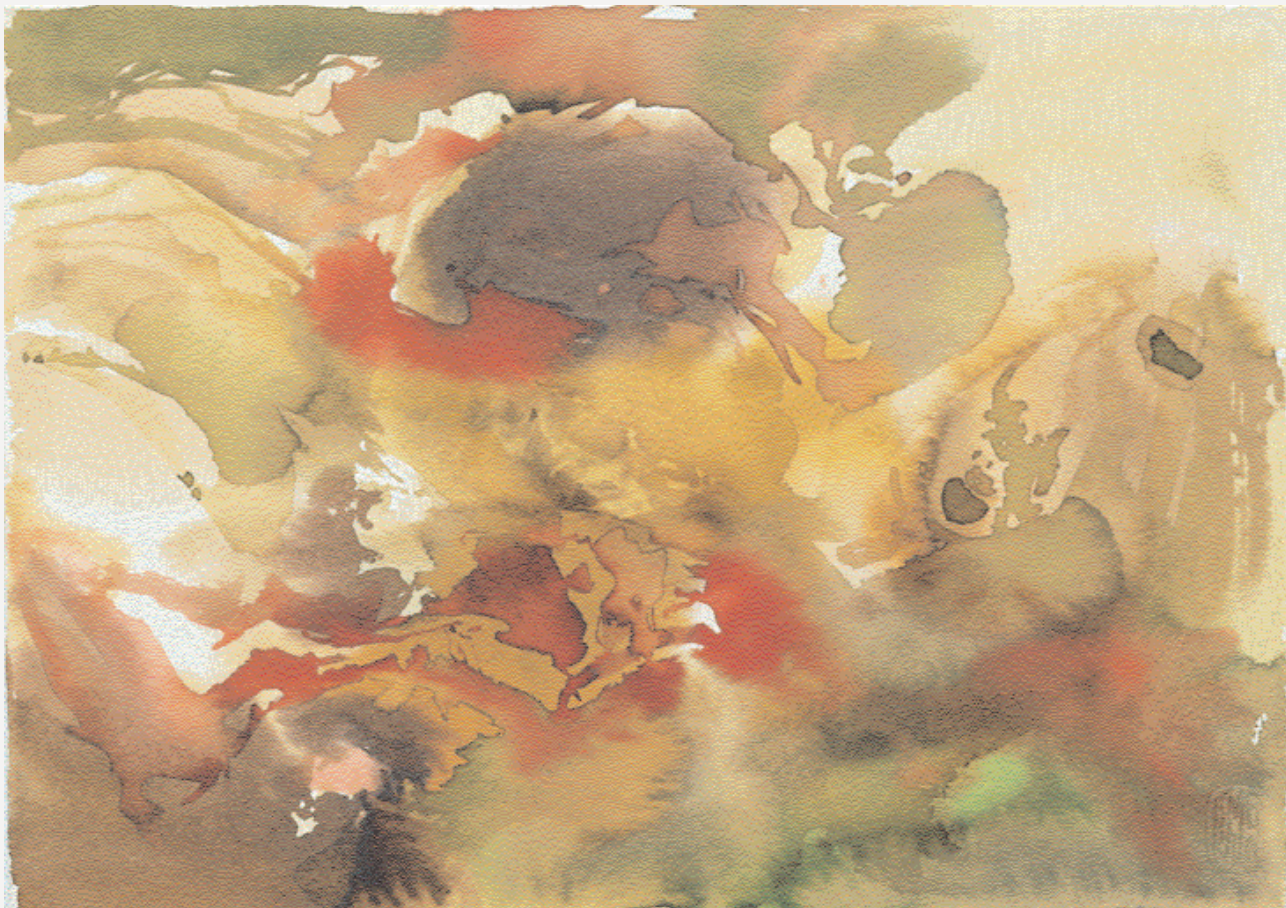
169. STUDIJA / STUDY



170. STUDIJA / STUDY



171. STUDIJA / STUDY



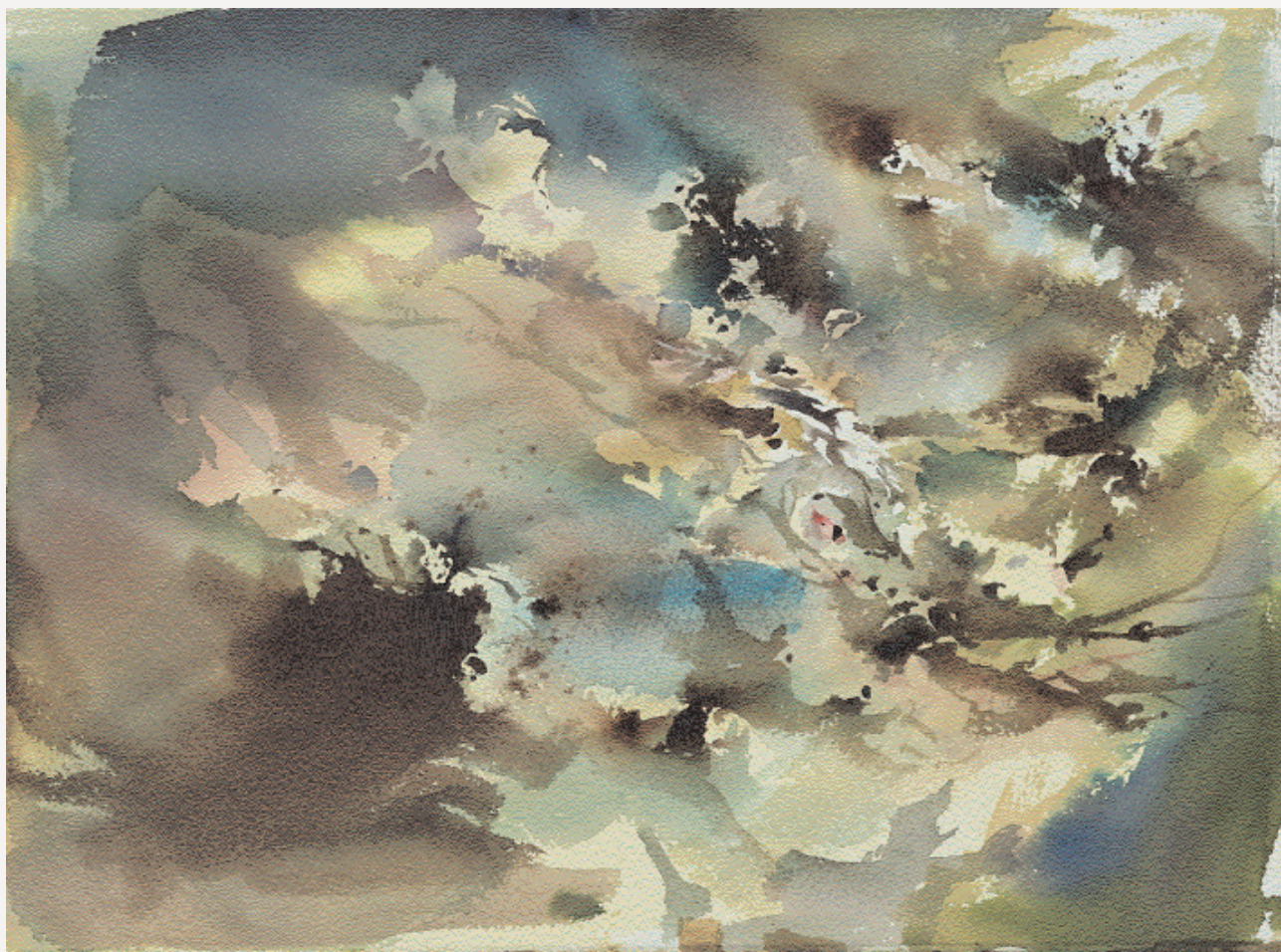
172. STUDIJA / STUDY



173. STUDIJA / STUDY

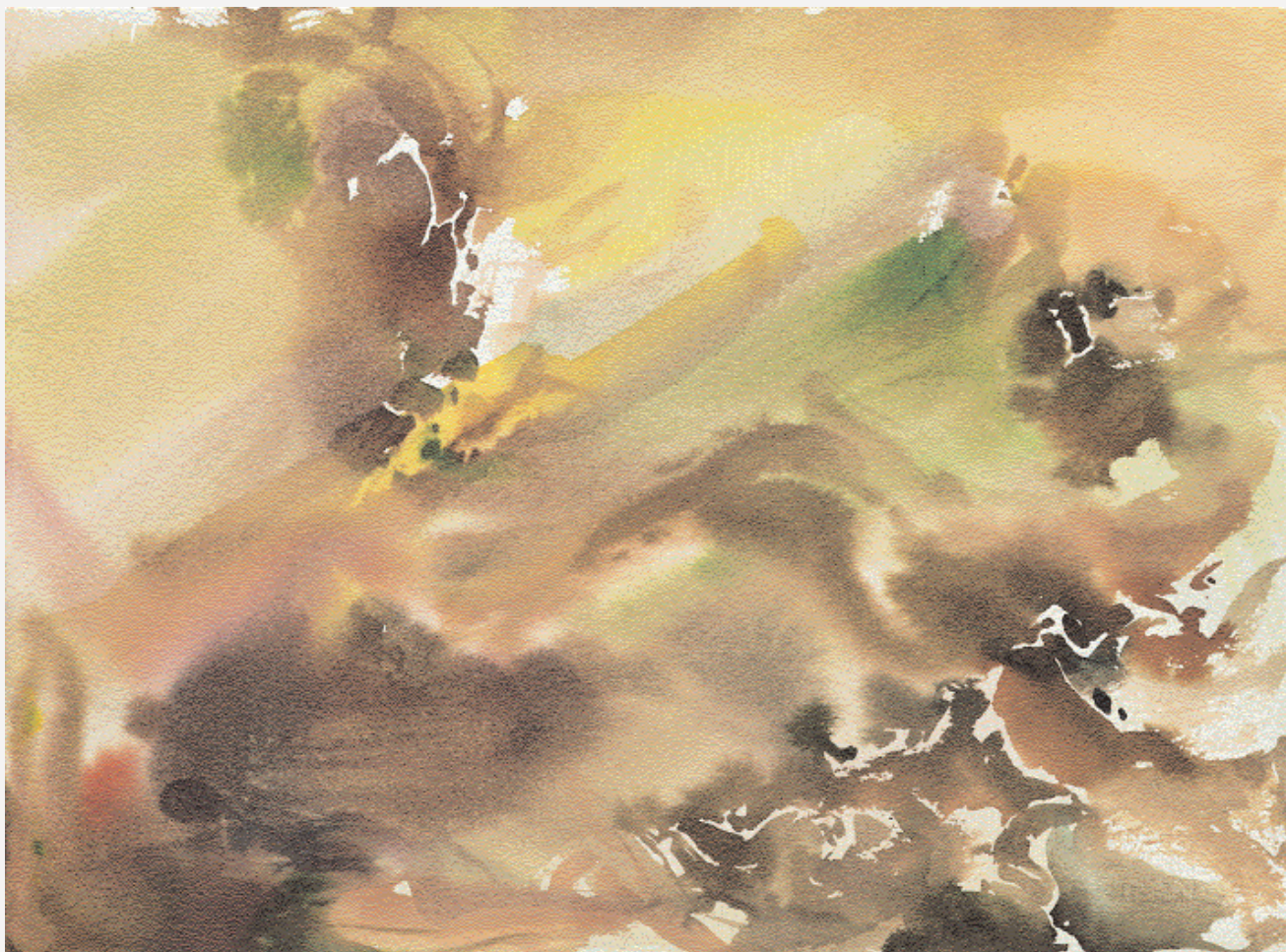


174. STUDIJA / STUDY



175. STUDIJA / STUDY





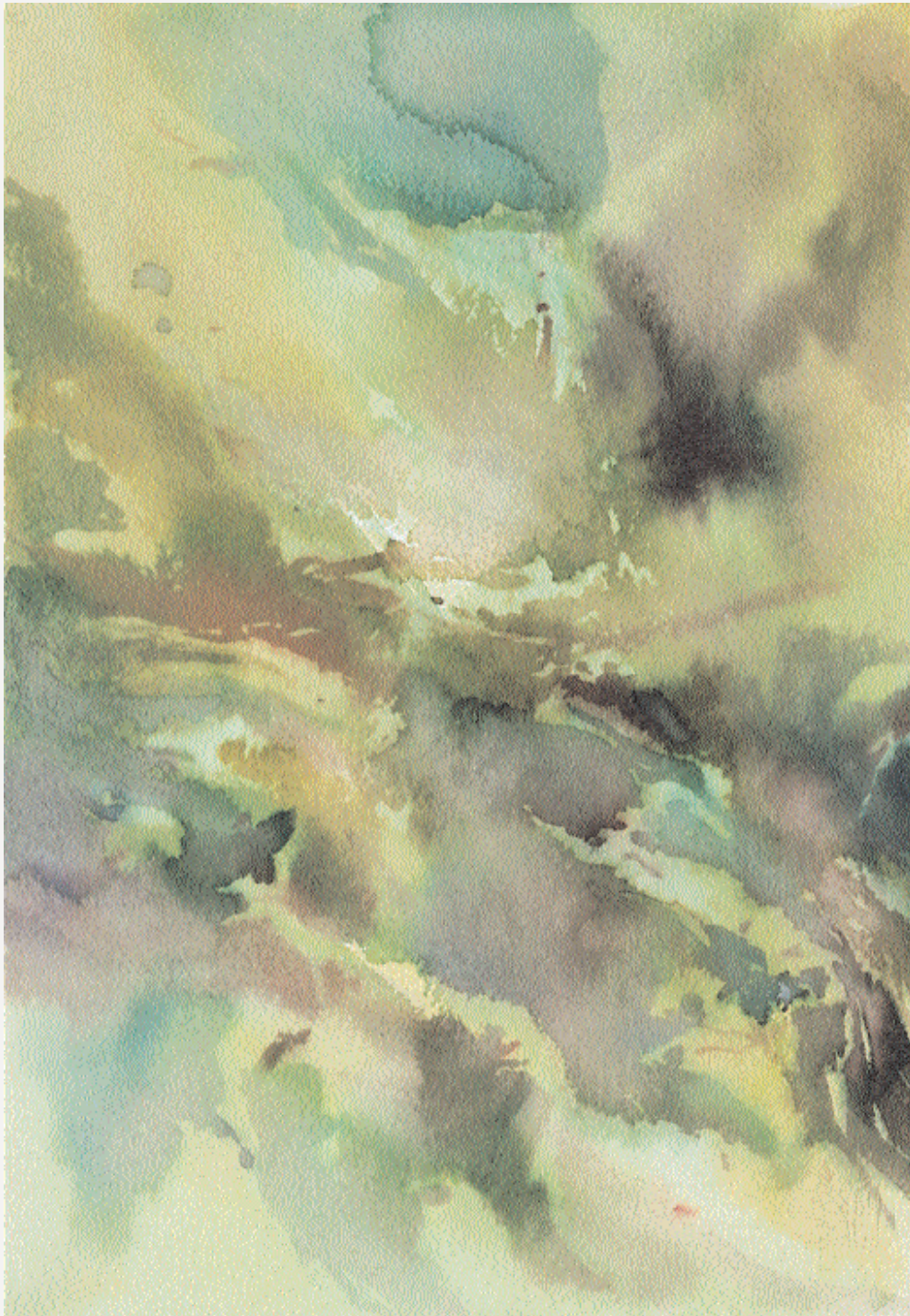
176. STUDIJA / STUDY



177. STUDIJA / STUDY



178. STUDIJA / STUDY



179. STUDIJA / STUDY





181. STUDIJA / STUDY



182. STUDIJA / STUDY



183. STUDIJA / STUDY





184. STUDIJA / STUDY



185. STUDIJA / STUDY



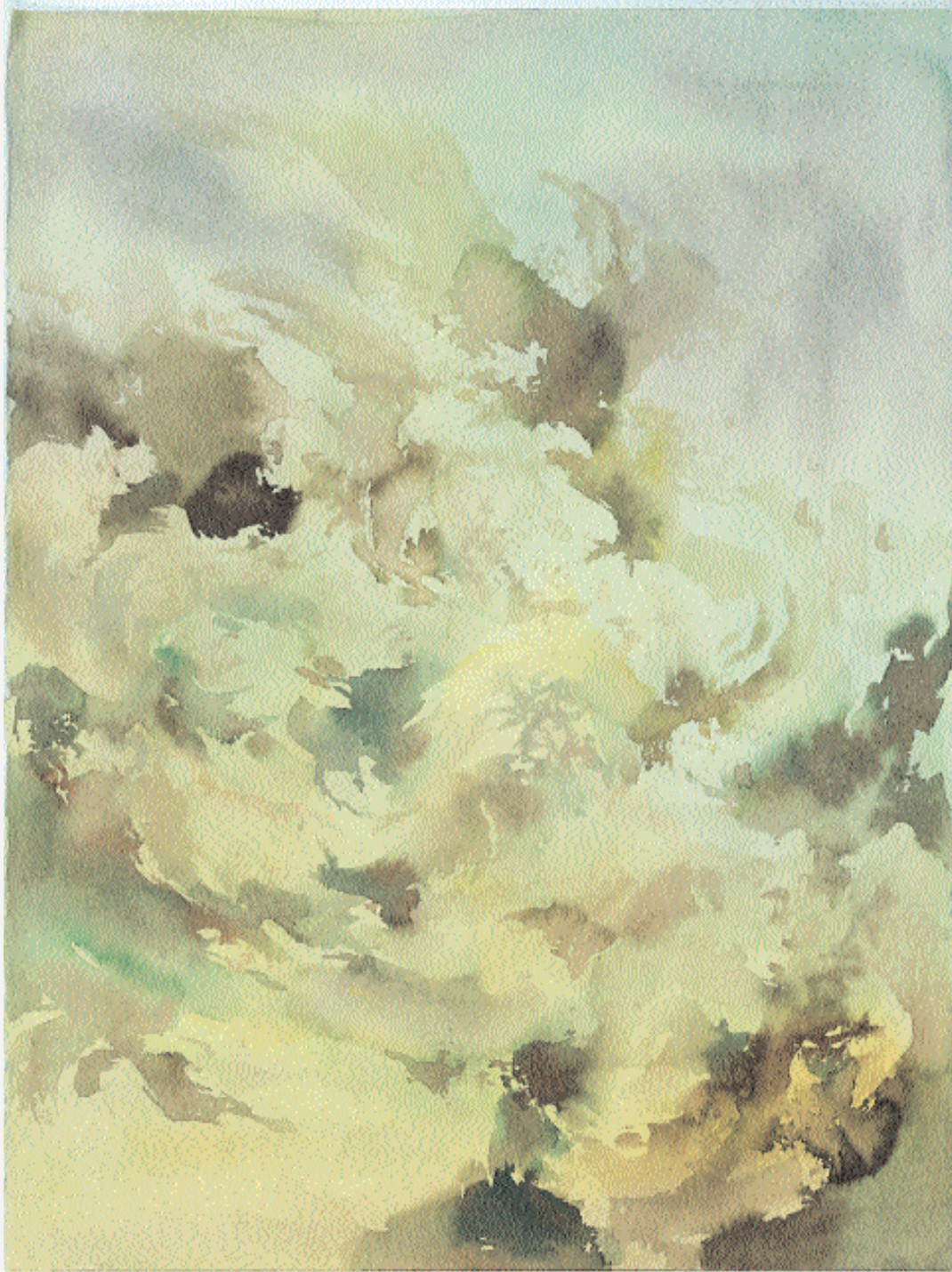
186. STUDIJA / STUDY



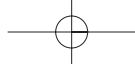
187. STUDIJA / STUDY



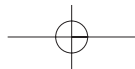
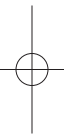
188. PRASAK U ŠUMI / A BURST IN THE WOODS



189. KRETANJE / MOVEMENT



190. STUDIJA / STUDY

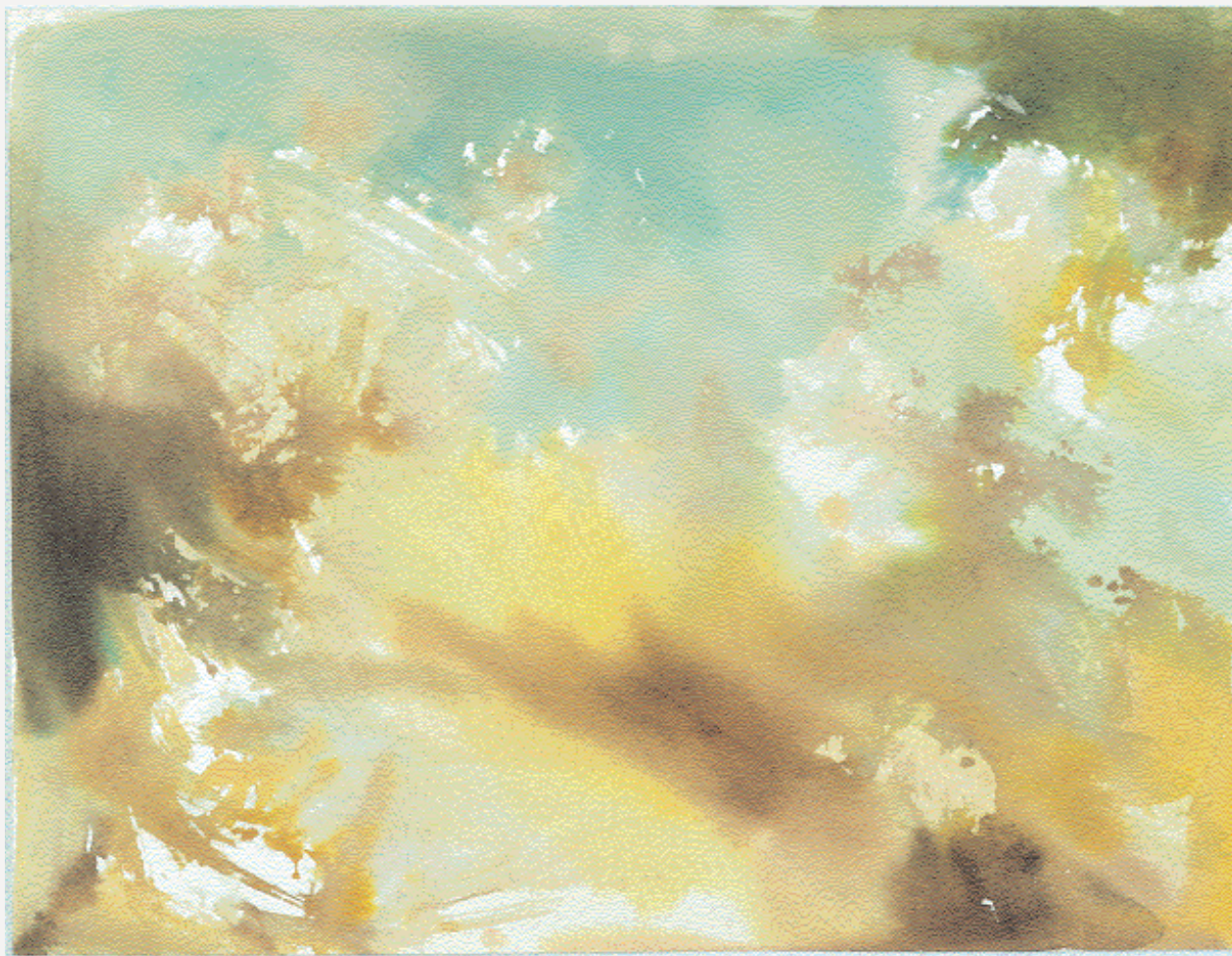




191. STUDIJA / STUDY







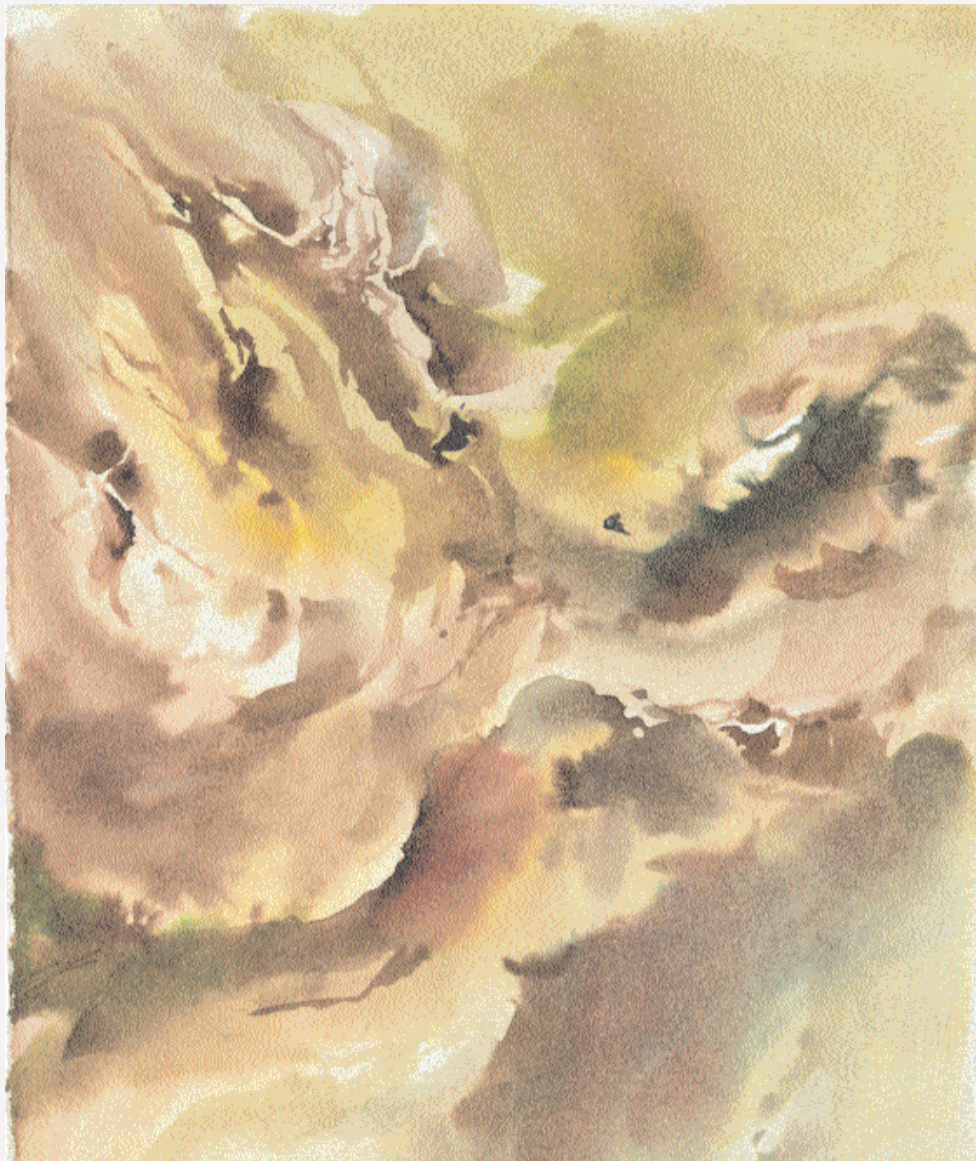
193. STUDIJA / STUDY



194. STUDIJA / STUDY



195. STUDIJA / STUDY



196. STUDIJA / STUDY



197. STUDIJA / STUDY



198. STUDIJA / STUDY

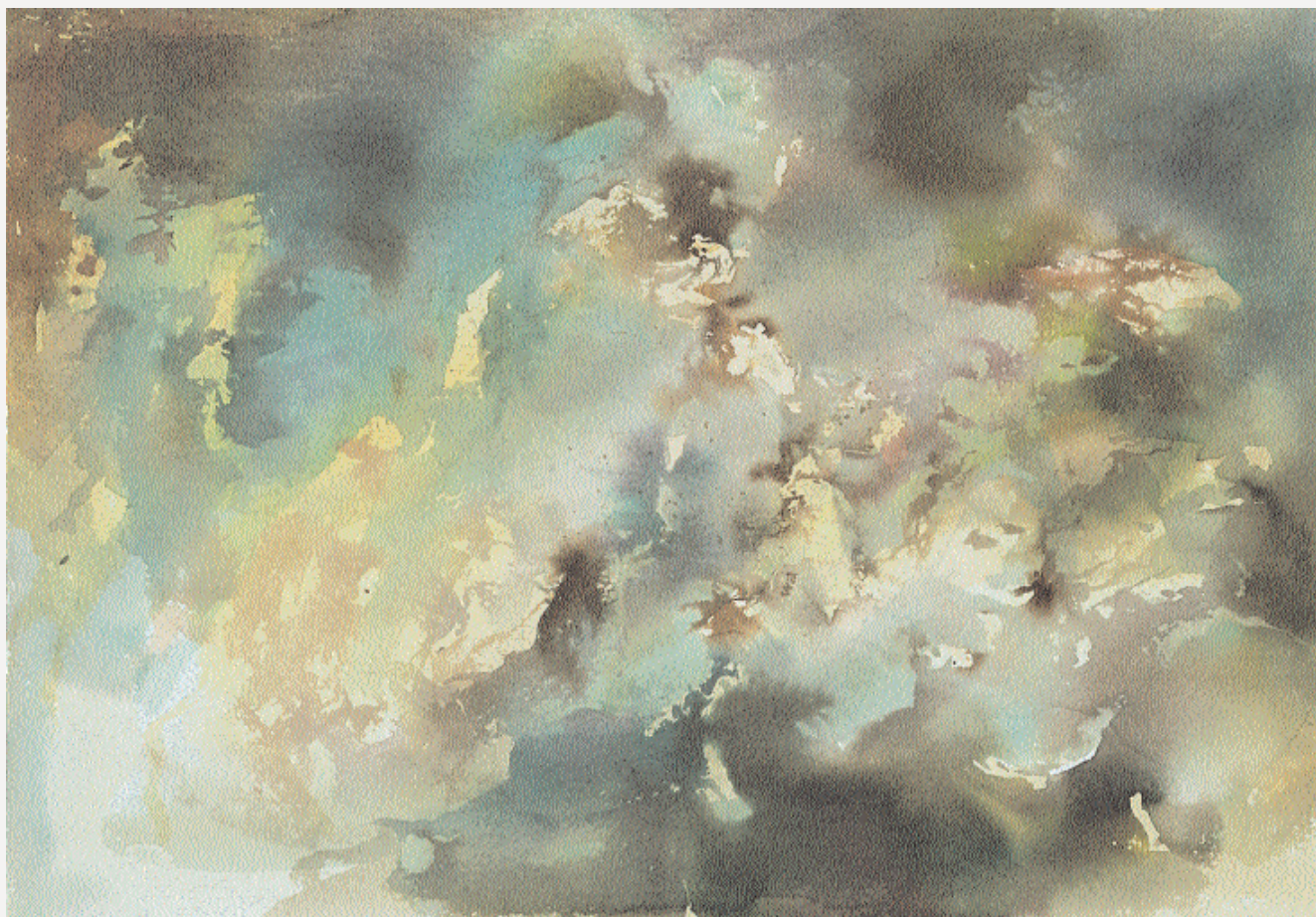


199. STUDIJA / STUDY





200. STUDIJA / STUDY



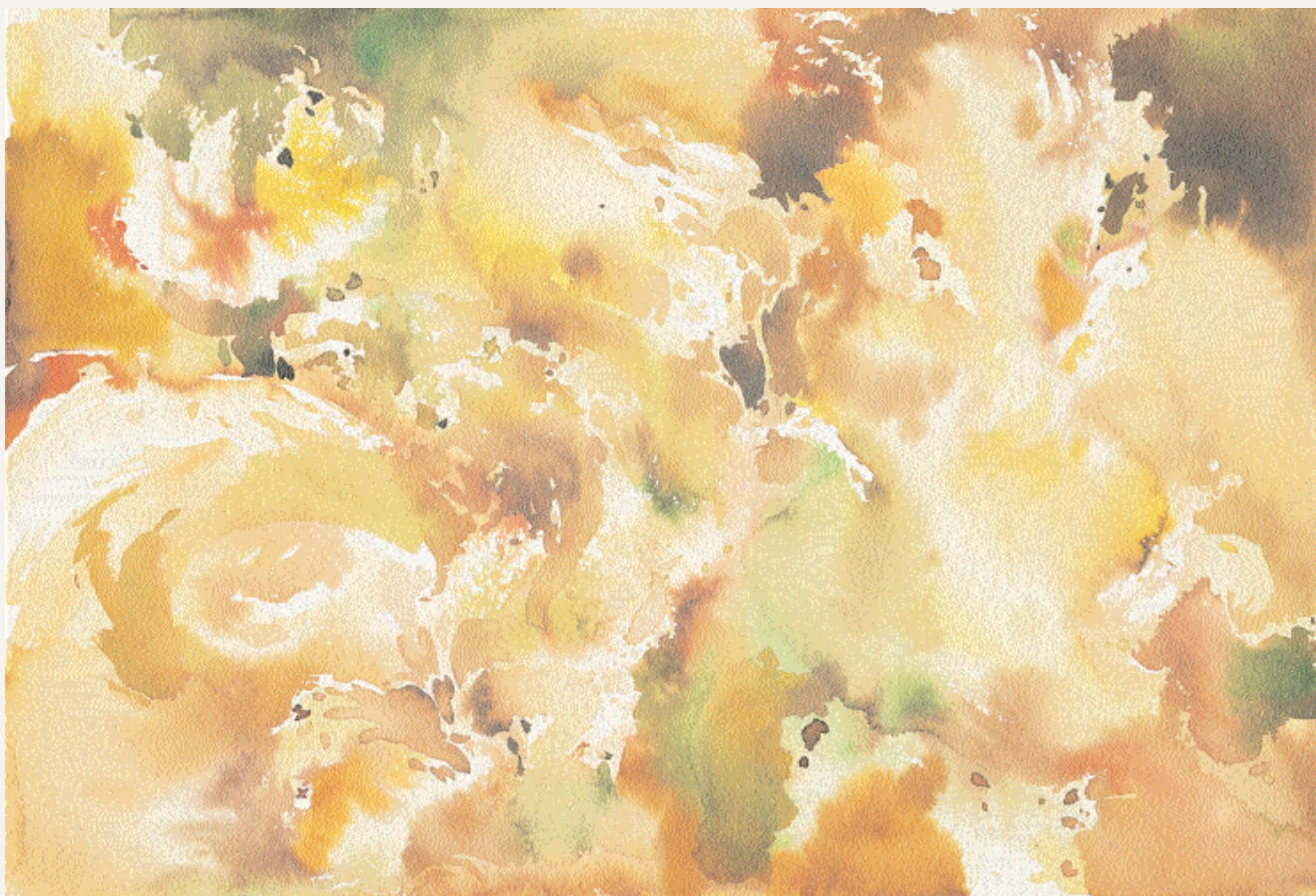
201. STUDIJA / STUDY



202. STUDIJA / STUDY



203. STUDIJA / STUDY

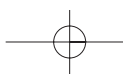
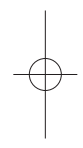
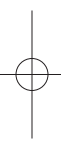
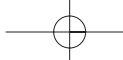




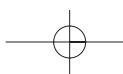
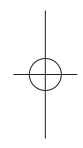
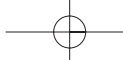
205. PEJZAŽ / LANDSCAPE  
*Pastel*



206. NASELJE-PEJZAŽ / SETTLEMENT -LANDSCAPE  
*Pastel*









207. IZMEĐU BRDA / BETWEEN THE HILLS  
*Kombinovana tehnika / Combined technique*



208. KROŠNJA DRVETA / CROWN OF A TREE  
*Kombinovana tehnika / Combined technique*



209. PROPLANCI / CLEARINGS  
*Pastel*



210. SUHE GRANE / DRY BRANCHES  
*Pastel*



211. PLANINSKI PREDIO I / MOUNTAIN SCENERY I  
*Pastel*



212. PLANINSKI PREDIO II / MOUNTAIN SCENERY II  
*Pastel*



213. PLANINSKI DETALJI / MOUNTAIN DETAIL I  
*Pastel*





214. PLANINSKI DETALJ II / MOUNTAIN DETAIL II  
*Pastel*



215. JESENJA IMPRESIJA I / AUTUMN IMPRESSION I  
*Kombinovana tehnika / Combined technique*



216. JESENJI SKLAD / AUTUMN HARMONY  
*Kombinovana tehnika / Combined technique*



217. JESENJA HARMONIJA I / AUTUMN HARMONY I  
*Kombinovana tehnika / Combined technique*



218. JESENJA HARMONIJA II / AUTUMN HARMONY II  
*Kombinovana tehnika / Combined technique*



219. GRMLJE / BUSHES  
*Kombinovana tehnika / Combined technique*



220. STRMI PREDIO U PLANINI / SLOPE SCENERY IN THE MOUNTAIN  
*Kombinovana tehnika / Combined technique*

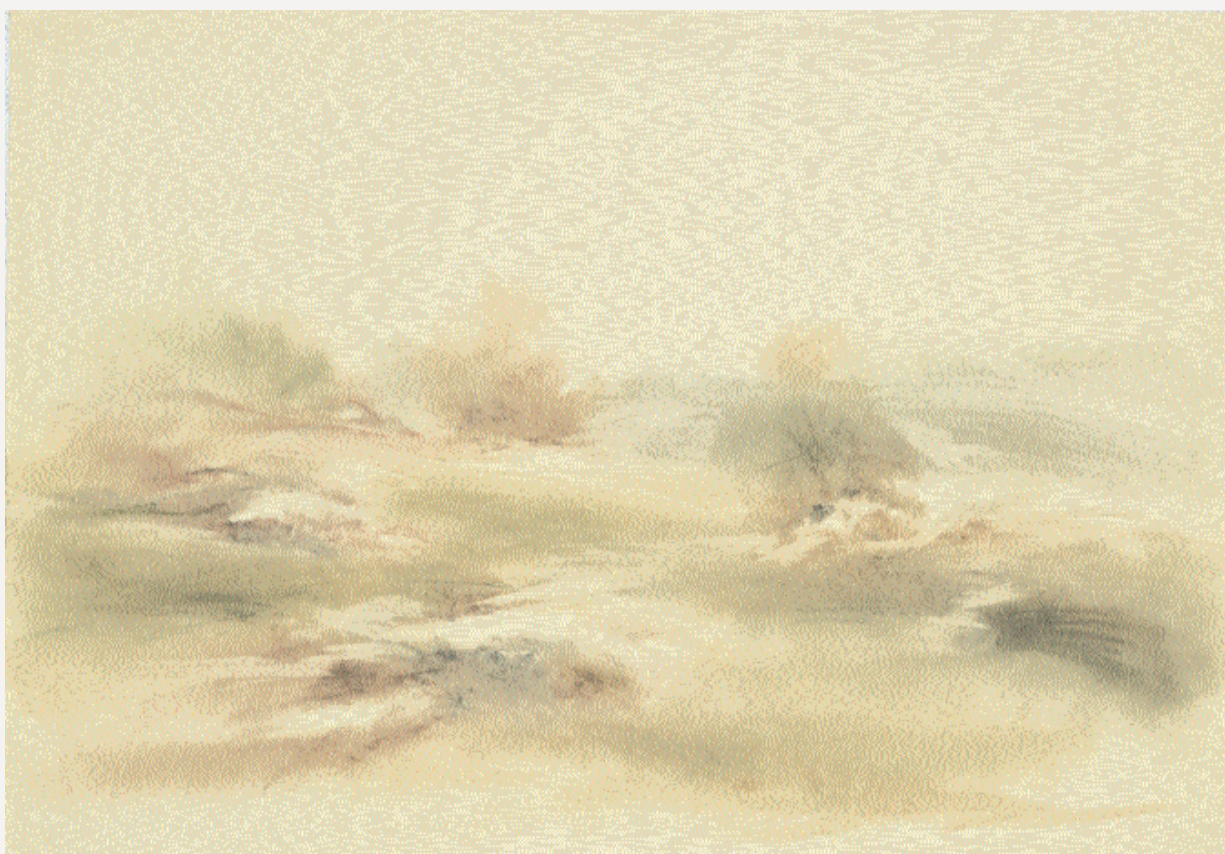


21. NA VJETRU<sup>2</sup> / IN THE WIND  
*Kombinovana tehnika / Combined technique*

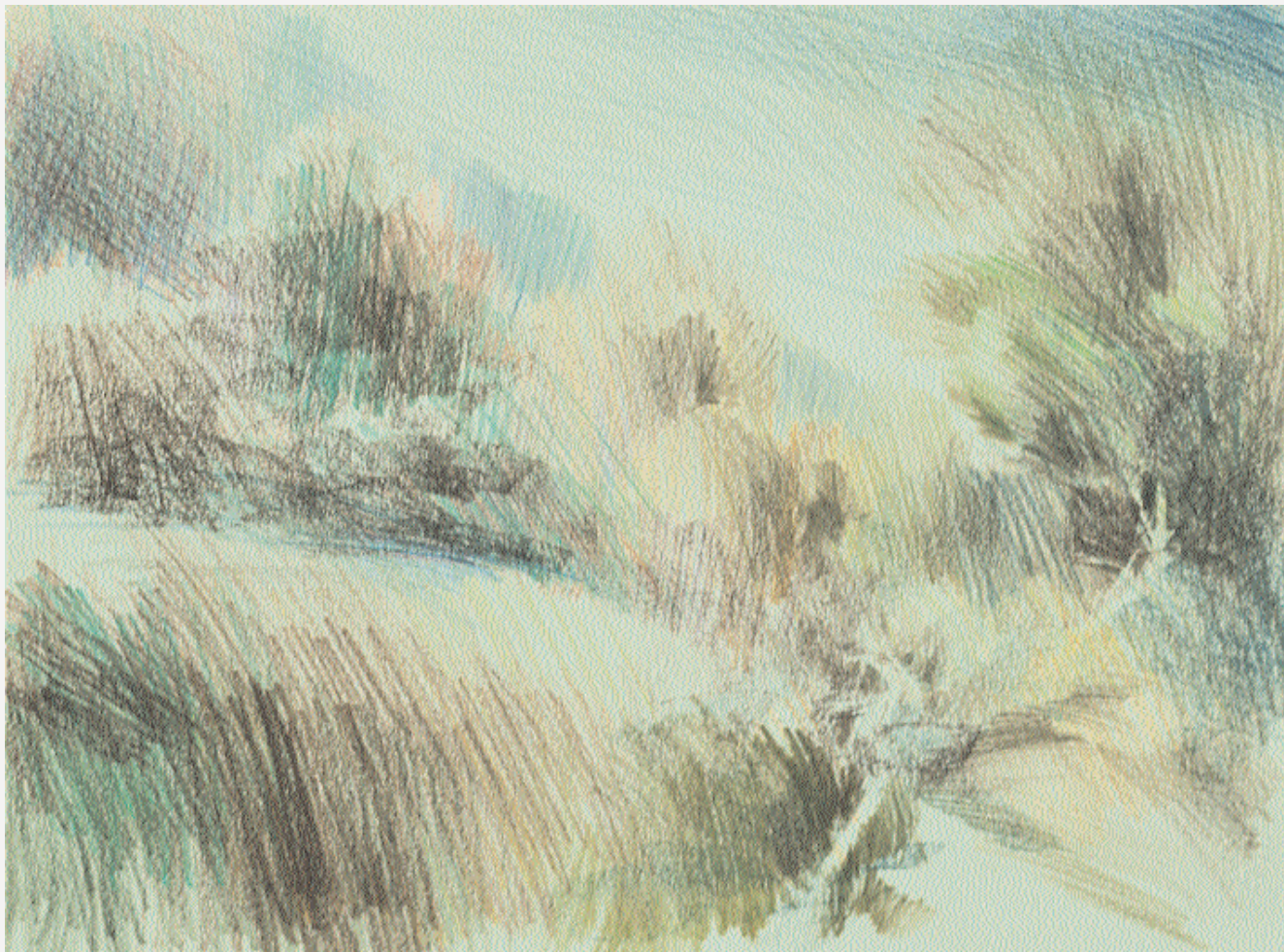




222. U RAVNICI / AT THE LOWLANDS  
*Kombinovana tehnika / Combined technique*



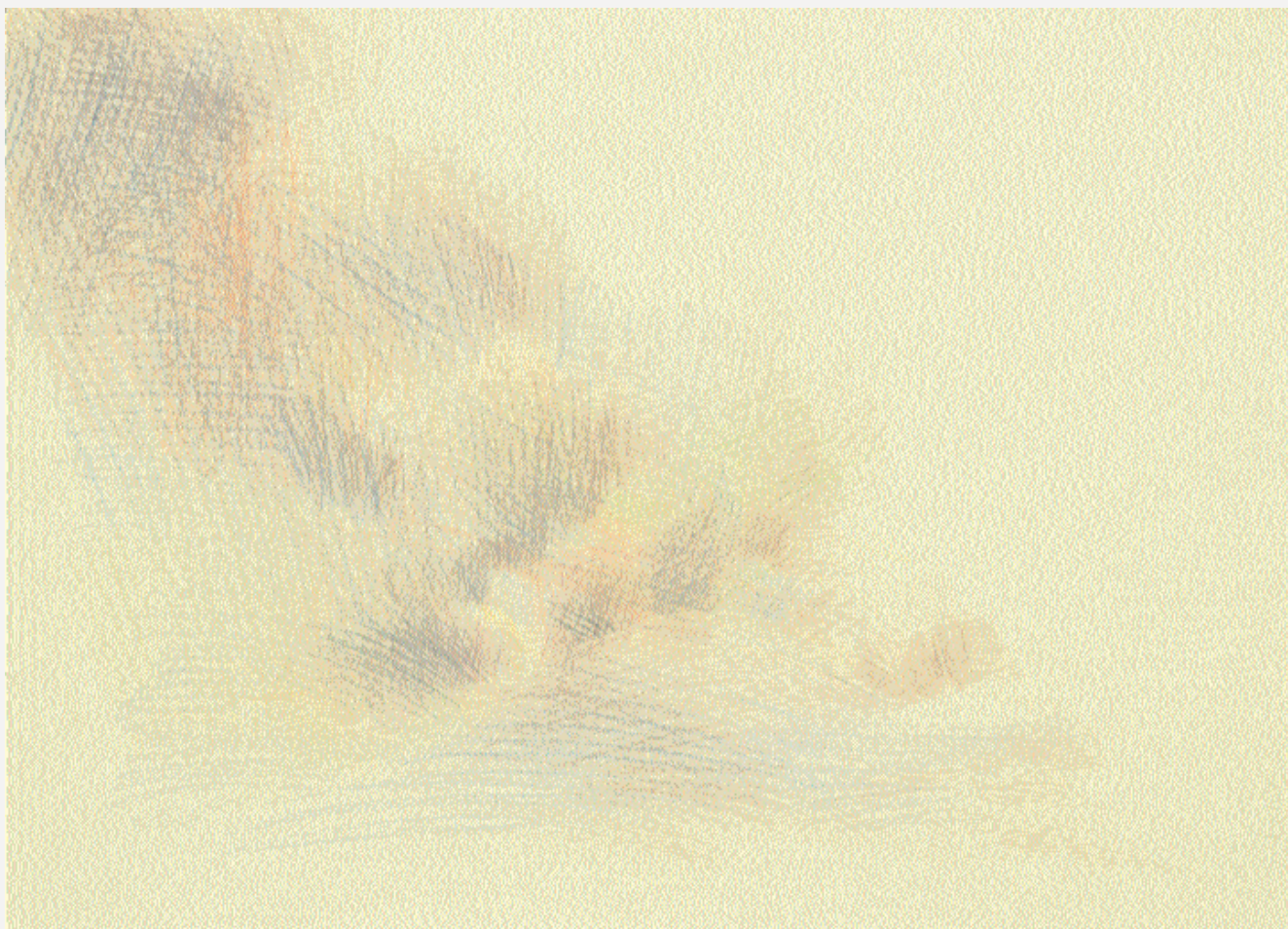
223. ROMANTIČNI PREDIO / ROMANTIC SCENERY  
*Kombinovana tehnika / Combined technique*



224. STUDIJA I / STUDY I  
*Kombinovana tehnika / Combined technique*



225. STUDIJA II / STUDY II  
*Kombinovana tehnika / Combined technique*



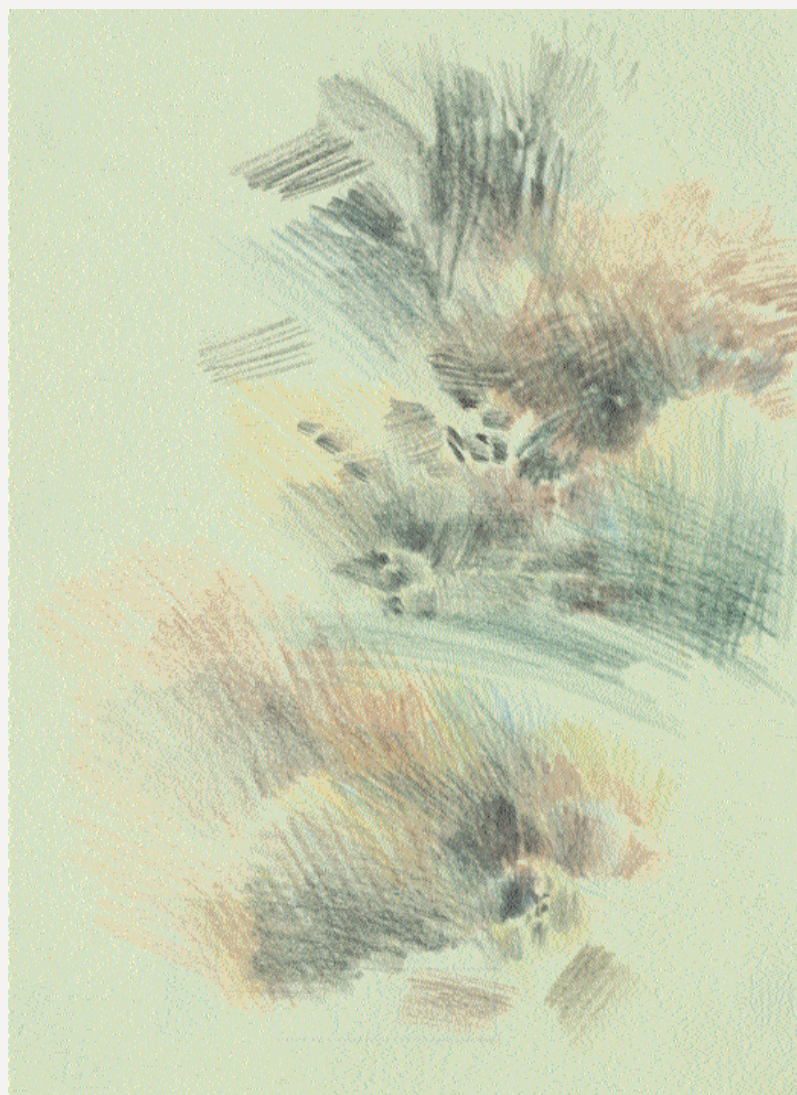
226. STUDIJA III / STUDY III  
*Kombinovana tehnika / Combined technique*



227. STUDIJA IV / STU  
*Kombinovana tehnika / Combined technique* DY IV



228. STUDIJA V / STUDY IV  
*Kombinovana tehnika / Combined technique*



229. STUDIJA VI / STUDY VI  
*Kombinovana tehnika / Combined technique*

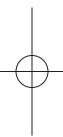
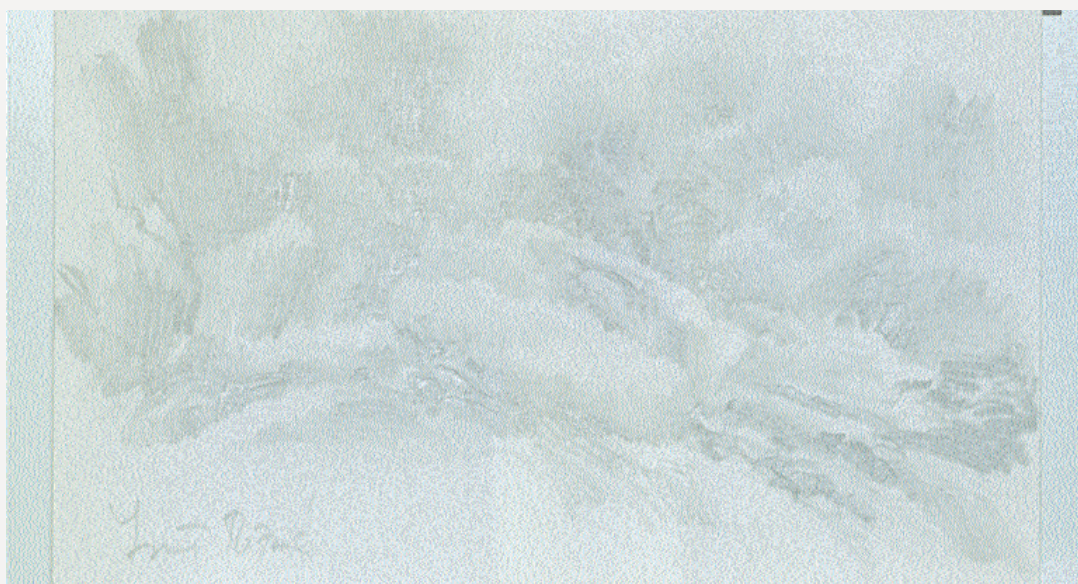
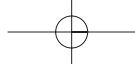




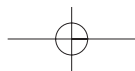
230. STUDIJA VII / STUDY VII  
*Pastel*

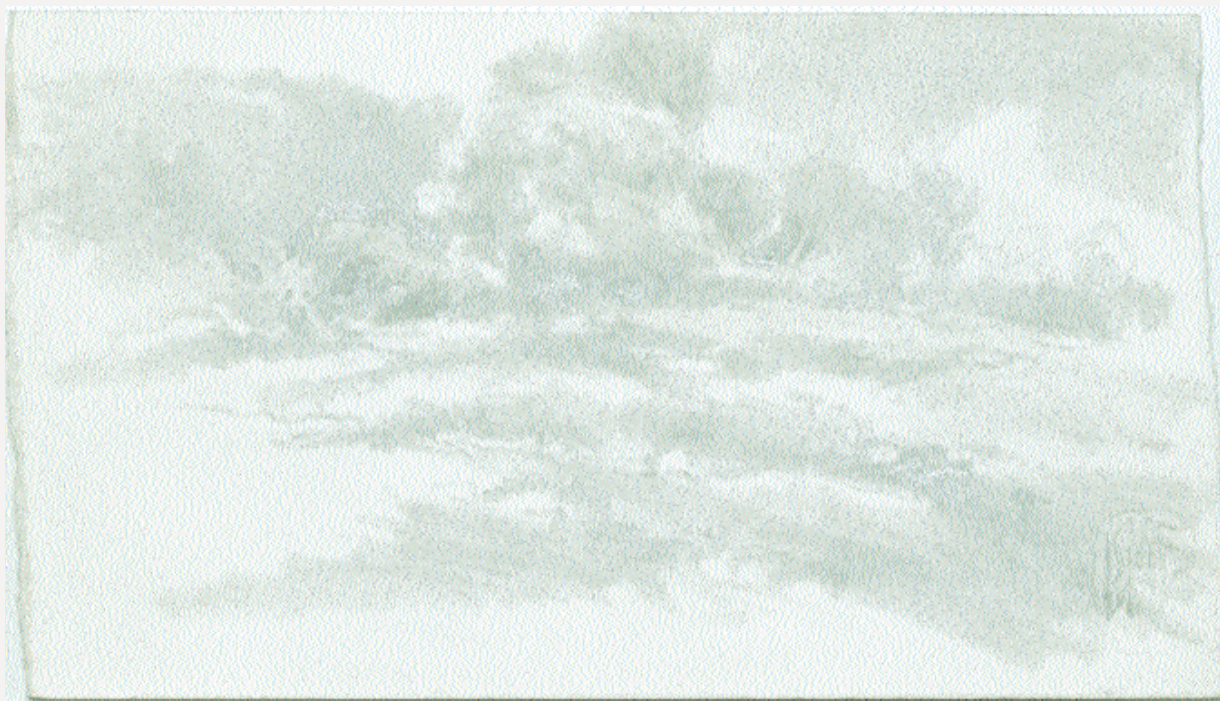


231. STUDIJA VIII / STUDY VIII  
*Kombinovana tehnika / Combined technique*

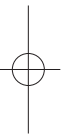
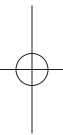
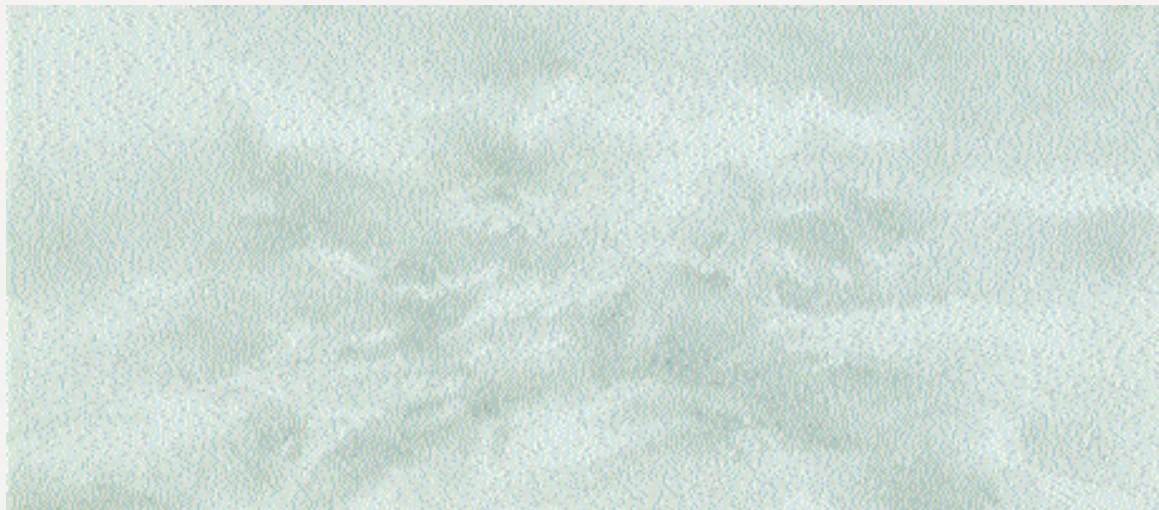


232. CRTEŽI / DRAWING I

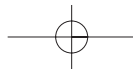




233. CRTEŽ II / DRAWING II

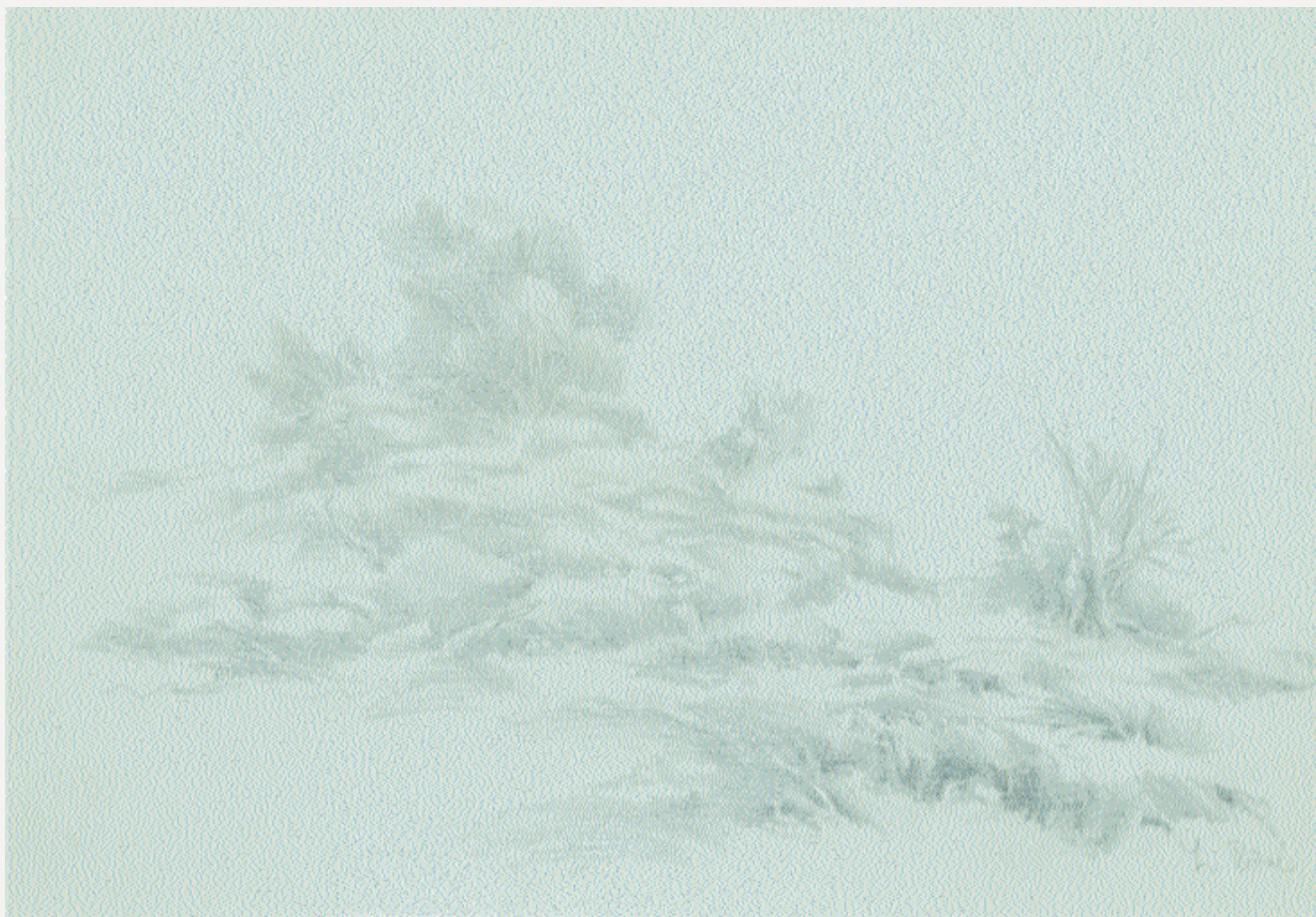
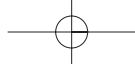


234. CRTEŽ III / DRAWING III

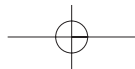
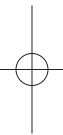




235. NIZ PADINU / DOWN THE SLOPE  
*Crtež / Draing*



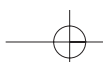
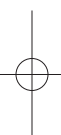
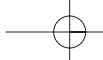
236. NA MALOM BRDU / ON THE LITTLE HILL  
*Crtež / Draing*

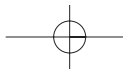
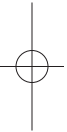
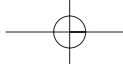


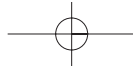
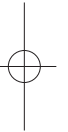
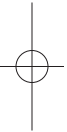
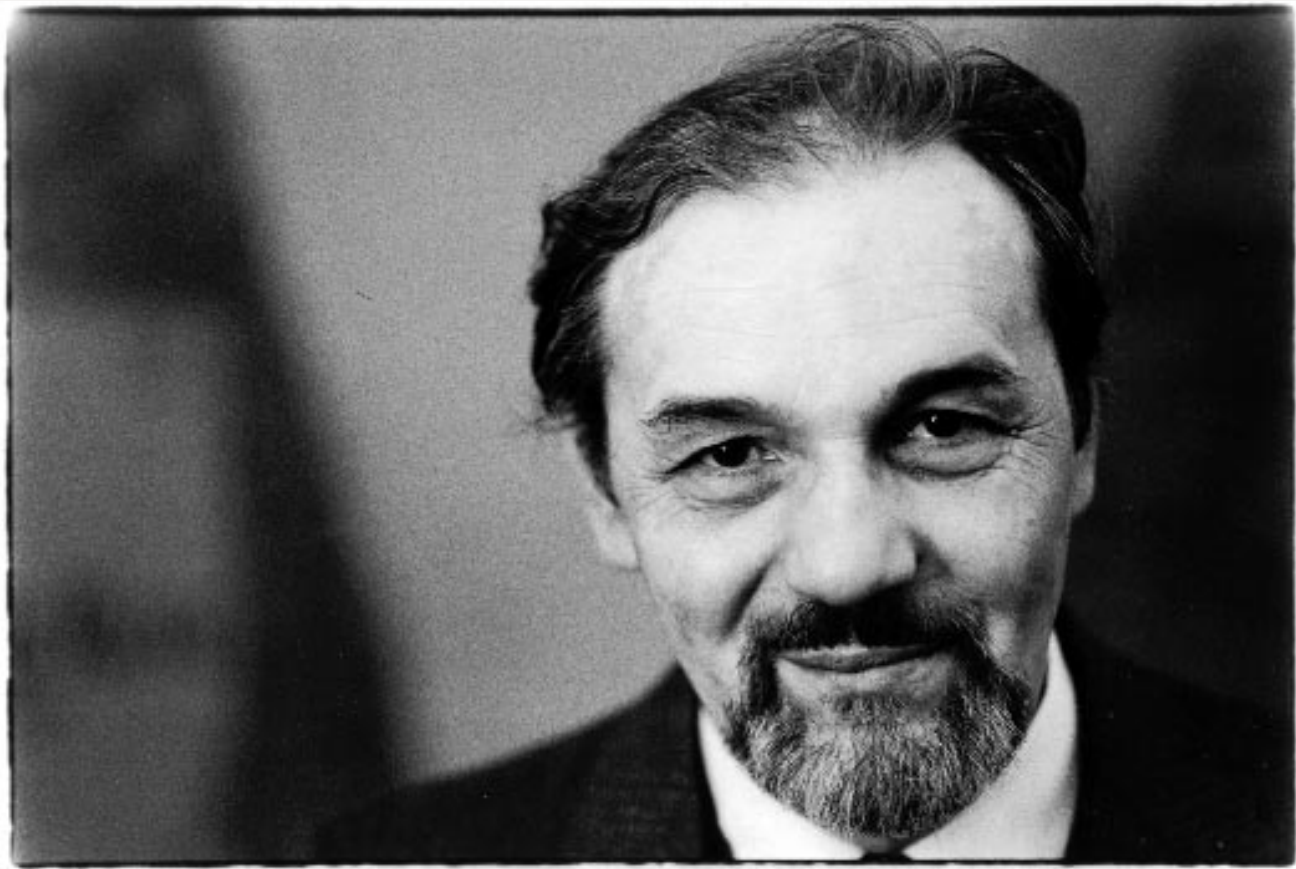


237. IZMEĐU STABALA / BETWEEN THE TREES  
*Crtež / Draing*









Ismet Rizvić je rođen 6. februara 1933. godine u Mostaru. Od svog ranog djetinjstva živio je u Sarajevu, gdje se školovao i proveo cijeli životni i radni vijek.

Osnovnu školu i Prvu mušku gimnaziju završio je 1947. godine, a Trgovačku akademiju 1950. godine. Ubrzo je dobio posao mladog komercijaliste u trgovačkom preduze-

Ismet Rizvić was born on 6 February 1933 in Mostar. Since his early childhood until his death in 1992 he lived and worked in Sarajevo.

He graduated from elementary school and "Prva muška gimnazija" in 1947, and from Academy of Commerce Sarajevo in 1950. He started to work as a junior com-



*Otac Husein efendija / Father Husein effendi*

*Majka Habiba hanuma Musakadić  
/ Mother Habiba hanum Musakadić*

ću "Šipad" i "Veletrgovina". Za nedjeljne listove "Čičak" i "Jež" radio je crteže, ilustracije i karikature.

Vojni rok je služio u Zagrebu od 1953. do 1954. godine. Po povratku u Sarajevo ponovo je radio u komercijalnoj struci, sve do 1961, kada je upisao redovni studij na Višoj pedagoškoj školi u Sarajevu, Odsjek za likovnu umjetnost.

Diplomirao je 1963. godine i dobio stalno mjesto nastavnika likovnog obrazovanja i odgoja u Osnovnoj školi "Ivan Cankar". Poslije dvije decenije rada u školi, stiče 1982. godine zvanje samostalnog umjetnika, a od 1989. godine imao je invalidsku penziju. Savez zajednica za kulturu Sarajevo, u svom obrazloženju za dodjelu statusa slobodnog umjetnika Ismetu Rizviću ističe:

mercial clerk at "Šipad" and "Veletrgovina" commercial companies shortly after his graduation. He made sketches, illustrations and cartoons for weekly magazines "Čičak" and "Jež".

He served his military service term in Zagreb from 1953 to 1954. Upon his return to Sarajevo, he was re-employed by the commercial sector until 1961, when he started to



*U igri na snijegu / Playing in the snow*



*Sa bratom Muhsinom, sestrom Munirom Selimić i njenim sinom Hazimom / With the brother Muhsin, and the sister Munira Selimić and her son Hazim*

"Već punih dvadesetpet godina Ismet Rizvić prisutan je u likovnom stvaralaštvu Bosne i Hercegovine. Njegova prva izlaganja datiraju još od 1958. godine te sa naizmjeničnim podsticajem volje i upornosti uspio je izgraditi vlastiti način likovnog izražavanja. Samostalne Rizvićeve izložbe razotkrivaju nam transformativni senzibilitet ovog autora. Vjeran pejzažima bogate bosanske vegetacije i starih urbanih prostora, Rizvić svoju poetizaciju vješto unosi u strukturu svojih slika, razotkrivajući ugodaj doživljaja već zaboravljenih strasti. Ekspresivnost, transparentnost boje, tekstura podloge papira, skoro da su principijelna načela akvarela kao tehnike, sa kojima se Rizvić suptilno poigrava našim čulima, trudeći se da nas nijednom gestom ne udalji iz dobro postignute ravnoteže.



*1966. u salonu "Lik" / 1966 In the "Lik" Gallery*

Izuzetan je značaj Rizvićevog pedagoškog rada, priličan broj godina proveden u nastavi, potvrdio je ovog autora kao vrsnog pedagoga. Njegov senzibilitet i bogato stvaralačko iskustvo, unosili su svježinu i nove pristupe likovnom vaspitanju. Kao jedan od autora udžbenika za likovni odgoj, dao je svoj puni udio, sintetizirajući kreativni

study at the Department for Visual Arts, Teacher Training College Sarajevo.

He graduated in 1963, and was offered a full-time visual arts teacher post at "Ivan Cankar" Elementary School Sarajevo. After two decades of work at this school, he was granted the status of a freelance artist in 1982, and as of 1989 was granted disability allowance.

The Union of Artists' Associations of Sarajevo stated the following in its explanation for awarding Ismet Rizvić the status of a free lance artist "For twenty five years now Ismet Rizvić has been present in the artistic life of Bosnia and Herzegovina. His first exhibitions have dated from 1958. Having combined his strong will and persistency, he managed to build his specific style of artistic expression. The exhibitions of the works of Ismet Rizvić show a transformative sensibility of this author. Faithful to rich Bosnian landscapes and old urban settings, Rizvić skillfully introduces his poetics into the structure of his paintings, discovering the pleasure of sensation of the past passions. Expressiveness, colour



*Ismet i Mubera 1958 Na Babića bašći / Ismet and Muebera 1958 At the Babića bašća quarters in Sarajevo*



*U "Saburinoj" školi sa đacima / In the "Saburina" Primary School with his pupils*

rad i iskustvo pedagoga. Moglo bi se dugo analizirati ovo područje Rizvićevog djelovanja o kome svjedoče brojna priznanja, kako njemu kao pedagogu, tako i njegovim učenicima."



*Na Bašćaršiji / In the Bašćaršija part of Sarajevo*

Tako je povodom izložbe "Likovno stvaralaštvo djece Bosne i Hercegovine" 1974. godine dobio priznanje kao nastavnik, a priznanja su dobili i njegovi učenici iz osnovne škole "Ivan Cankar." I povodom izložbe "Mladi voljenom gradu" dobio je nagradu "Malih novina". Učestvujući u pripremi i realizacijama mnogobrojnih izložbi dječijeg likovnog stvaranja na kojima su izlagali svoje radove i njegovi učenici, radio je na izradi kataloga, postavkama izložbi, u žirijama za izbor radova kao i na predstavljanju postignutih rezultata likovnog odgoja i obrazovanja u okviru stručnih aktiva, okruglih stolova, seminarima za nastavnike ili za širu javnost.

Bio je član Saveza društava likovnih pedagoga Bosne i Hercegovine i Republičkog i



*Sa suprugom Muberom na izletu / On an excursion with his wife Mubera*

transparency, the texture of paper background, represent the very principles of watercolour technique. Rizvić is using those in a subtle manner to play with our senses, while trying with no single gesture

to take us too far away from the overall good balance reached in his works. His pedagogical work is of an extraordinary importance. This author proved himself as an excellent pedagogue through many years of his teaching experience. His sensibility and rich creative experience introduced freshness and new approaches to visual arts education. Being one of the authors of a course book on painting, he gave his full contribution to it, while making a synthesis of his creative work and teaching experience. This area of Rizvić' work may be analysed again and again. Many awards won by both himself and his pupils prove this statement."

Due to "The Children's paintings in Bosnia and Herzegovina" Exhibition in 1974 he was awarded for his teaching, and his pupils from "Ivan Cankar" Elementary School were also awarded for their work. In addition to this, on the occasion of the exhibition entitled "The Young to their beloved city" he was awarded by the "Male novine" magazine. While participating in



*U Blagaju / At Blagaj*



*Kenitra, Maroko, trgovci grnčarijom, 1973 / Kenitra, Morocco, Pottery traders, 1973*



Nacionalnog komiteta INSEA od 1966. godine.

Član Udruženja likovnih umjetnika Bosne i Hercegovine je od 1963. godine. Tokom tridesetpet godina umjetničkog rada učestvovao je na velikom broju kolektivnih izložbi i priredio je 9 samostalnih. Više puta, u razdoblju od 1965. do 1974. učestvovao je u radu Umjetničke kolonije Počitelj. Šezdesetih godina radio je na likovnim rješenjima filmskih špica za "Sutjeska film".

Godine 1966. Ismet Rizvić je dobio stipendiju Fonda "Moše Pijade" za boravak u Londonu, u trajanju od mjesec dana. Boravio je i u Poljskoj 1969. godine u okolini Białowieża, gdje su ga, kao gosta, pozvali poljski pleneristi. Sva ostala putovanja, u vremenu od 1965. do 1992. godine u evropske, azijske i afričke zemlje i gradove,



*Pamukkale, Turska, 1974 / Pamukkale, Turkey, 1974*

preparation and implementation of many exhibitions of children's paintings where he exhibited his works together with those of his pupils, Rizvić also helped with preparation of catalogues, exhibition settings, and was a member of selection juries. He presented his results at professional fora, round tables, and seminars for teachers and wider public.

He was a member of the Artists' Association of Bosnia and Herzegovina since 1963. During the thirty-five years of



*Česme Ahy - Teheran, Iran, u društvu sa mještanima, 1972 / Česme Ahy - Teheran, Iran, together with local residents, 1972*

his artistic work he participated in many collective exhibitions and prepared 9 one-man exhibitions. Several times, from 1965 to 1974, he participated in the work of the Počitelj Artistic Colony. During the 1965 he was making opening credits for "Sutjeska film" Sarajevo movies.

In 1966 Ismet Rizvić was awarded with a scholarship by "Moša Pijade" Fund to stay in London for a month. He stayed in



*U ateljeu / In the atelier*

poduzimana su samoinicijativno u cilju i sa željom da se upozna umjetnost i kultura širih svjetskih prostora.

Umro je 9. decembra 1992. godine.

Osim u umjetničkim galerijama i muzejima, velik broj Ismetovih slika nalazi se u privatnim zbirkama u Italiji (Duo Aldo, Ferrara), Austriji (R. i Alfred Mayer, Wien),



*sa bratom Muhsinom i Kasimom Suljevićem / With brother Muhsin and Kasim Suljević*

u Danskoj (L.H. Sorensen, Aalborg), u Španiji, Portugalu, Švajcarskoj, Njemačkoj (Unfallchirurgische Klinik Chefarzt, Prof. Dr. med. Echtermeyer, Minden), Americi (B. i Dr. A.Gaon, California, USA), Indiji itd. Ismet Rizvić potiče iz ugledne porodice. Odlučujući uticaj na njegovo formiranje imao je otac Husein, što pokazuju i podaci o njemu. Rođen je 1882. godine u Podhumu (Dolina Neretvice). Poslije završene osnovne škole i konjičke medrese, otišao je u Sarajevo i upisao se u Gazi

Poland in 1969, in the vicinity of Bialowież, where he was invited by Polish pleinairists. Other travels from 1965 to 1972 to European, Asian and African countries were undertaken upon Ismet's own initiative following his wish to study art and culture in a wider context.

He died on 9 December 1992.

Apart from the artistic galleries and museums, a number of Ismet's paintings are kept



*Sa bratičinom Selmom / With his niece Selma*

in private collections in Italy (Duo Aldo, Ferrara), Austria (R. & Alfred Mayer, Vienna), Denmark (L.H. Sorensen, Aalborg), Spain, Portugal, Switzerland, Germany (Unfallchirurgische Klinik Chefarzt, Prof. Dr. med. Echtermeyer, Minden), USA (B. and Dr. A. Gaon, California, USA), India, etc.

Ismet Rizvić came from a respectable family. His father Husein made the decisive influence on his personality. Husein Rizvić was born in 1882 at Podhum (the Neretvica valley). After finishing elementary school and Madrasah at Konjic, he went to Sarajevo and started to study at Gazi Husrevbey *Madrasah* (Kuršumljija), which he attended for eight years (1895-1903).







*Dva autoportreta snimljena u stanu / Two self-portraits photographed in his apartment*

Husrev-begovu medresu (Kuršumliju), koju je pohadao osam godina (1895-1903). Uporedo sa učenjem u ovoj medresi, u istom roku, završio je i Učiteljsku školu. Kasnije, 1924. godine, položio je stručni ispit za vjeroučitelja na građanskim školama. Prvu službu je imao u Goraždu 1906. godine, ali je već 1908. bio premješten u Mostar. Na mostarskoj srednjoj školi, između ostalih predmeta, predavao je islamsku kaligrafiju. Uporedo predaje na Prvoj i Drugoj osnovnoj te na Trgovačkoj školi. U Sarajevo je premješten 1935. godine i postavljen za vjeroučitelja na Građanskoj i Osnovnoj školi u Logavinoj ulici, gdje ostaje do odlaska u mirovinu, 1942. godine. U Gazi Husrev-begovoj ženskoj medresi predavao je islamsku kaligrafiju sve do 1949. godine. Govorio je turski i arapski jezik. Umro je 1952. godine u Sarajevu.



Parallel to studying at this *Madrasah*, he also graduated from Teachers' College. Later, in 1924, he passed the professional exam to become a teacher of religion in state schools. His first service was in Goražde in 1906, but in 1908 he was transferred to Mostar. He was a teacher of Islamic Calligraphy at Mostar Secondary School. In addition, he was teaching at the First and Second Primary and at Trade School, Mostar. He was transferred to Sarajevo in 1935 and appointed a religion teacher at "Civic" and Primary School at Logavina Street. He was working there until his retirement in 1942. He was a teacher of Islamic Calligraphy at Gazi Husrev-bey Female *Madrasah* until 1949. He spoke Turkish and Arabic. He died in 1952 in Sarajevo.



*Slajd snimci Ismeta Rizvića iz bašte u Sarajevu sedamdesetih godina / Ismet Rizvić's slide photos from his garden in Sarajevo, in 1970s*

## SAMOSTALNE IZLOŽBE

## ONE-MAN EXHIBITIONS

- |             |  |   |
|-------------|--|---|
| <b>1964</b> | Izložbeni paviljon,<br>14-24. novembar, Sarajevo   | Exhibition Pavilion,<br>14-24 November, Sarajevo  |
| <b>1969</b> | Galleria del Forziere,<br>18-31. januar, Ferrara, Italija  | Galleria del Forziere,<br>18-31 January, Ferrara, Italy   |
| <b>1970</b> | Galleria del Forziere,<br>17-30. oktobar, Ferrara, Italija   | Galleria del Forziere,<br>17-30 October, Ferrara, Italy   |
| <b>1975</b> | Izložbeni paviljon,<br>6-16. decembar, Sarajevo  | Exhibition Pavilion,<br>6-16 December, Sarajevo,  |
| <b>1984</b> | Sala Mostre Teatro Boldini,<br>10-31. januar, Ferrara, Italija   | Mostre Teatro Boldini Hall,<br>10-31 January, Ferrara, Italy                                      |
| <b>1985</b> | "Collegium Artisticum", salon "Lik",<br>1-15. oktobar, Sarajevo  | "Collegium Artisticum", "Lik" Exhibition Hall,<br>1-15 October, Sarajevo                          |
| <b>1986</b> | Galerija "Prisma",<br>14. april -3. maj, Beč, Austrija   | "Prisma" Gallery,<br>14 April-3 May, Vienna, Austria  |
| <b>1989</b> | Kulturna manifestacija "Slovo Gorčina"<br>Galerija "Branko Šotra",<br>29. septembar -10. oktobar, Stolac | Cultural Event "The Word of Gorčin"<br>"Branko Šotra" Gallery,<br>29 September-10 October, Stolac |
| <b>1996</b> | Galerie Strudlof,<br>17. septembar - 7. oktobar,<br>Beč, Austrija  | Galerie Strudlof,<br>17 September - 7 October,<br>Vienna, Austria                                 |

## KOLEKTIVNE IZLOŽBE

**1957**  
**XXV izložba Udruženja likovnih umjetnika  
Bosne i Hercegovine (ULUBiH-a)**

Sarajevo, Umjetnički paviljon  
Doboj-Tuzla  
Derventa

**1958**  
**Pokretna izložba ULUBiH-a**  
Mostar**1959**  
**XXVIII izložba ULUBiH-a**  
Sarajevo, Umjetnički paviljon  
Beograd, Umjetnički paviljon**1960**  
**Izložba ULUBiH-a**  
Bijeljina  
Sarajevo, Umjetnički paviljon**1963**  
**Izložba ULUBiH-a, pomoć Skoplju**  
Sarajevo, Umjetnički paviljon**1964**  
**Izložba ULUBiH-a**  
Sarajevo, Umjetnički paviljon  
Bihać  
Mostar, Radnički univerzitet na Rondou**1965**  
**Jubilarna izložba ULUBiH-a '65.**  
Sarajevo, Radnički univerzitet  
"Đuro Đaković" \*

*Svi gornji podaci korišteni iz kataloga  
Akwareli dvadesetog vijeka u  
Bosni i Hercegovini,  
Umjetnička galerija BiH, Sarajevo,  
5. decembar 1967. - 10. oktobar 1968.*

## COLLECTIVE EXHIBITIONS

**XXV Exhibition of the Association of Visual  
Artists of Bosnia and Herzegovina\***

Sarajevo, Artistic Pavilion  
Doboj-Tuzla  
Derventa

*in further text: ULUBiH - "Udruženje  
likovnih umjetnika BiH"  
(Visual Artists Association of Bosnia  
and Herzegovina)*

**ULUBiH Mobile Exhibition**  
Mostar**ULUBiH XXVIII Exhibition**  
Sarajevo, Artistic Pavilion  
Belgrade, Artistic Pavilion**ULUBiH Exhibition**  
Bijeljina  
Sarajevo, Artistic Pavilion**ULUBiH Exhibition help for Skoplje**  
Sarajevo, Artistic Pavilion**ULUBiH Exhibition**  
Sarajevo, Artistic Pavilion  
Bihać  
Mostar, Workers' University at Rondo**Anniversary ULUBiH Exhibition 1965**  
Sarajevo, Workers' University  
"Đuro Đaković" \*

*All the above mentioned data come from the  
Catalogue Watercolour paintings of the twentieth  
century in Bosnia and Herzegovina,  
The National Gallery of Bosnia and Herzegovina,  
Sarajevo, December 5, 1967 - October 10, 1968*

1966

**Izložba ULUBiH-a**

Sarajevo, Umjetnički paviljon  
 Mostar, Radnički univerzitet na Rondou

**Prva izložba Kolonije Počitelj**

Sarajevo, Umjetnički paviljon  
 Mostar, Dom kulture na Rondou  
 Čapljina

1967

**Izložba ULUBiH-a**

Sarajevo, Umjetnički paviljon  
 Mostar, Radnički univerzitet

**Izložba Akvareli XX vijeka u Bosni i Hercegovini,**

Sarajevo  
 Umjetnička galerija Bosne i Hercegovine

1968

**Izložba ULUBiH-a**

Sarajevo, Umjetnički paviljon  
 Mostar, Radnički univerzitet

**Izložba Akvareli XX vijeka u Bosni i Hercegovini**

Banja Luka, Dom kulture  
 Mostar, Radnički univerzitet

1969

**Izložba ULUBiH-a, Podružnica**

Sarajevo, Radnički univerzitet  
 "Đuro Đaković"

**Izložba slikarstvo, grafika, skulptura**

Umjetničke galerije BiH,  
 Ekspozitura Mostar, Dom kulture

**Druga izložba Kolonije Počitelj,**

Beograd, Galerija kulturnog centra  
 Subotica, Galerija "Likovni susreti"  
 Mostar, Dom kulture

1970

**Treća izložba Kolonije Počitelj**

Mostar, Radnički univerzitet,  
 Sarajevo, Umjetnički paviljon

**ULUBiH Exhibition**

Sarajevo, Artistic Pavilion  
 Mostar, Workers' University at Rondo

**The First Exhibition of Počitelj Artistic Colony**

Sarajevo, Artistic Pavilion  
 Mostar, Culture Hall at Rondo  
 Čapljina

**ULUBiH Exhibition**

Sarajevo, Artistic Pavilion  
 Mostar, Workers' University at Rondo

**Exhibition Watercolour paintings of the Twentieth century in Bosnia and Herzegovina,**

Sarajevo  
 The National Gallery of Bosnia and Herzegovina

**ULUBiH Exhibition**

Sarajevo, Artistic Pavilion  
 Mostar, Workers' University at Rondo

**Exhibition Watercolour paintings of the Twentieth century in Bosnia and Herzegovina**

Banja Luka, Culture Hall  
 Mostar, Workers' University at Rondo

**ULUBiH Branch Exhibition**

Sarajevo, Workers' University  
 "Đuro Đaković"

**Exhibition Painting, Graphic, Sculpture**

The National Gallery of Bosnia and Herzegovina  
 Mostar Branch, "Culture Hall"

**The Second Počitelj Colony Exhibition,**

Belgrade, Cultural Centre Gallery,  
 Subotica, "Likovni susreti" Gallery  
 Mostar, Culture Hall

**The Third Exhibition of Počitelj Artistic Colony,**

Mostar, Workers' University,  
 Sarajevo, Artistic Pavilion

1971

**Izložba ULUBiH-a**Sarajevo,  
Radnički univerzitet "Đuro Đaković"

1972

**Izložba ULUBiH-a**Sarajevo,  
Radnički univerzitet "Đuro Đaković"

1973

**Izložba ULUBiH-a '73.**Sarajevo,  
Radnički univerzitet "Đuro Đaković"

1974-75

**Deset godina Umjetničke kolonije Počitelj**Sarajevo, Umjetnički paviljon  
"Collegium Artisticum"

Tuzla, Galerija jugoslovenskog portreta

Banja Luka, Kastel, Kamena kuća

Mostar, Umjetnička galerija, Dom kulture

Čapljina

**Izložba ULUBiH-a '75.**Sarajevo, Umjetnički paviljon  
"Collegium Artisticum"**Izložba Sarajevo u djelima likovnih  
umjetnika, organizator Muzej grada Sarajeva**Sarajevo, Umjetnički paviljon  
"Collegium Artisticum"

1976

**Izložba ULUBiH 1945-1976.**Sarajevo, Umjetnički paviljon  
"Collegium Artisticum",**Izložba ULUBiH '76. Stalna postavka**Sarajevo, Umjetnička galerija  
Bosne i Hercegovine

1978

**Izložba ULUBiH-a (april)**Sarajevo, Umjetnički paviljon  
"Collegium Artisticum"**Izložba ULUBiH-a (decembar)**Sarajevo, Umjetnički paviljon  
"Collegium Artisticum"**ULUBiH Exhibition**Sarajevo,  
"Đuro Đaković" Workers' University**ULUBiH Exhibition**Sarajevo,  
"Đuro Đaković" Workers' University**ULUBiH 1973 Exhibition**Sarajevo,  
"Đuro Đaković" Workers' University**Ten years of Počitelj Artistic Colony**Sarajevo, Artistic Pavilion  
"Collegium Artisticum"

Tuzla, Yugoslav Portrait Gallery

Banja Luka, Kastel, Stone House

Mostar, Artistic Gallery, Culture Hall

Čapljina

**ULUBiH 1975 Exhibition**Sarajevo, Artistic Pavilion  
"Collegium Artisticum"**Exhibition "Sarajevo in visual artists' works"  
organised by Sarajevo City Museum**Sarajevo, Artistic Pavilion  
"Collegium Artisticum",**ULUBiH Exhibition 1945-1976**Sarajevo, Artistic Pavilion  
"Collegium Artisticum",**ULUBiH 1976 Exhibition.**Sarajevo, The National Gallery of  
Bosnia and Herzegovina**ULUBiH Exhibition (April)**Sarajevo, Artistic Pavilion  
"Collegium Artisticum"**ULUBiH Exhibition (December)**Sarajevo, Artistic Pavilion  
"Collegium Artisticum"

- 1979** **XV godina Umjetničke kolonije Počitelj 1964-1979.**  
Sarajevo, Umjetnički paviljon "Collegium Artisticum"
- 1981** **Biennale akvarela Jugoslavije, Karlovac '81. u spomen Slave Raškaj, Karlovac,**  
Umjetnička galerija "Vjekoslav Karas"  
**Izložba ULUBiH-a '81.**  
Sarajevo, Umjetnički paviljon "Collegium Artisticum"
- 1982** **Izložba učesnika "Slavino proljeće",**  
Ozalj, Likovna kolonija
- 1983** **Izložba ULUBiH '83.**  
Revijalna izložba uz obilježavanje Dana Republike, Sarajevo, Umjetnički paviljon "Collegium Artisticum"
- 1985** **Izložba ULUBiH-a za Zimske olimpijske igre '84**  
Sarajevo, Umjetnički paviljon "Collegium Artisticum"  
**Kolektivna izložba akvarelista "Slavino proljeće"**  
Ozalj, putujuća
- 1986** **Četrdeset godina Udruženja likovnih umjetnika Bosne i Hercegovine**  
Sarajevo, Umjetnički paviljon "Collegium Artisticum"
- 1987** **Likovni umjetnici Bembaši**  
Sarajevo, Radnički univerzitet "Đuro Đaković"  
**Aukcija likovnih djela**  
Sarajevo, Dom mladih, Skenderija, Prodajna galerija "Domicil", Mostar  
**Izložba Mali format, članovi Udruženja likovnih umjetnika Sarajeva**  
Sarajevo, Galerija Novi hram
- XV years of Počitelj Artistic Colony, 1964-1979**  
Sarajevo, Artistic Pavilion "Collegium Artisticum"
- Biennial Watercolour paintings of Yugoslavia, Karlovac 1981 in memory of Slava Raškaj**  
Karlovac, Artistic Gallery "Vjekoslav Karas",  
**ULUBiH 1981 Exhibition**  
Sarajevo, Artistic Pavilion "Collegium Artisticum"
- "Slava's Spring" participants' exhibition,**  
Ozalj, Visual Arts Colony
- ULUBiH 1983 Exhibition**  
Celebrating the Day of the Republic, Sarajevo, Artistic Pavilion "Collegium Artisticum"
- ULUBiH Exhibition to mark the Winter Olympic Games Sarajevo 1984,**  
Sarajevo, Artistic Pavilion "Collegium Artisticum"
- Collective Exhibition of Watercolour painters "Slava's Spring"**  
Ozalj, Mobile exhibition
- Forty years of the Association of Visual Artists of Bosnia and Herzegovina**  
Sarajevo, Artistic Pavilion "Collegium Artisticum"
- Visual artists to Bembaša**  
Sarajevo, "Đuro Đaković" Workers' University
- Auction of visual arts works**  
Sarajevo, "Youth Hall" Skenderija, Commercial Gallery "Domicil", Mostar
- Exhibition Small Format by the Association of Visual Artists of Sarajevo members**  
Sarajevo, "New Temple" Gallery

- |             |   |  |
|-------------|---|--|
| <b>1987</b> | <p><b>Likovna kolonija Bovc</b><br/>Nova Gorica</p>   | <p><b>Gallery Visual Arts Colony Bovc</b><br/>Nova Gorica</p>  |
| <b>1988</b> | <p><b>Izložba akvarela</b><br/>Sarajevo, Galerija Fontana</p>   | <p><b>Watercolour paintings Exhibition</b><br/>Sarajevo, "Fontana" Gallery</p>   |
| <b>1989</b> | <p><b>Izložba "Sarajevski krug"</b><br/>Rovinj, Galerija "Braná"</p>  | <p><b>"Sarajevski krug" (Sarajevan circle) Exhibition</b><br/>Rovinj, "Braná" Gallery</p>  |
| <b>1990</b> | <p>Galerija "Tizian",<br/>Doboj</p>   | <p>"Tizian" Gallery,<br/>Doboj</p>   |
| <b>1991</b> | <p><b>45. godina ULUBiH-a</b><br/>Sarajevo,<br/>Umjetnički paviljon "Collegium Artisticum"</p>  | <p><b>45 years of ULUBiH</b><br/>Sarajevo,<br/>Artistic Pavilion "Collegium Artisticum"</p>  |
| <b>1992</b> | <p><b>Izložba sarajevskih umjetnika i aukcija<br/>za oružane snage Republike<br/>Bosne i Hercegovine,</b><br/>Sarajevo</p>              | <p><b>Exhibition by Sarajevan artists and the Auction<br/>for the Armed Forces of the Republic<br/>of Bosnia and Herzegovina,</b><br/>Sarajevo</p> |
| <b>1995</b> | <p><b>Aukcija djela likovne umjetnosti,<br/>organizator "Fatma"-Agencija za pomoć<br/>djeci Šehida i palih boraca,</b><br/>Sarajevo</p> | <p><b>Fine arts auction, Organized by "Fatma"<br/>- Aid agency for children of Shahids and killed<br/>soldiers of A BiH,</b><br/>Sarajevo</p>      |
| <b>1996</b> | <p><b>Izložba ULUBiH-a 50. godina</b><br/>Sarajevo, Umjetnička galerija</p>   | <p><b>ULUBiH Exhibition, to mark ULUBiH 50<sup>th</sup><br/>anniversary,</b><br/>Sarajevo, Art gallery</p>   |
| <b>1997</b> | <p><b>Izložba sarajevskih umjetnika u okviru<br/>kulturne manifestacije "Baščaršijske noći",</b><br/>Sarajevo, Kuršumli medresa</p>     | <p><b>Sarajevo artist exhibition, "Baščaršija Nights"</b><br/>Sarajevo, Kuršumli Madrasah</p>  |



Oslobođenje, 15. februar 1975

## Slikom nadomješteno vrijeme

Ismet Rizvić, izložba akvarela u Umjetničkom paviljonu u Sarajevu

Na osnovu slika koje Ismet Rizvić izlaže u Umjetničkom paviljonu (izložba je otvorena od 6. do 16. februara) može se zaključiti da se radi o umjetniku koji nikad nije postavljao pitanje šta slikati i kako slikati. To je umjetnik koji je sav svoj tragalački napor okrenuo prema čudesnom svijetu promjenljive prirode i akvarelskom likovnom izražavanju...



Daily "Oslobođenje" February 15, 1975

## The Painting Compensating for the Time

Ismet Rizvić, the exhibition of watercolours at the Artistic Pavilion in Sarajevo

Ismet Rizvić is an artist who has never asked what and how to paint. His paintings at the Artistic Pavilion at the exhibition open from the 6<sup>th</sup> to the 16<sup>th</sup> of February show it clearly.







*Ismet Rizvić, izložba akvarela u Umjetničkom paviljonu u Sarajevu, 6. februar 1975.*

*/ Ismet Rizvić, the Watercolour Exhibition in the Artistic Pavilion in Sarajevo, February 6, 1975*

Rizvićeva inspiracija je priroda, atmosfera koju ovaj iskusni kolorista brzo registruje. Jedinstvo vizije povlači tehničko jedinstvo, isticanje i vibriranje svjetlosti kao dominantnog principa i tako nastaju slike "Prodor sunca", "Ljubičasti smiraj", "Crveni krajolik"...

Ovo slikarstvo ne predstavlja promišljeno slikanje predjela i atmosfere, već nastaje spontano izazvano prirodnom ljepotom predjela, sunčanih proplanaka, sjenovitih krošnji drveća. Zabilježiti jedan trenutak vremena, jedan treptaj svjetlosti, oduzeti ih od njihovog sveopšteg toka odmicanja, slikom nadomjestiti vrijeme jednom zamjenom realnijom od pamćenja.

Rizvić is an artist who directed his entire exploring effort towards the magnificent world of changing nature and the watercolour art expression.

His inspiration is nature. This experienced watercolourist promptly registers the atmosphere. The unity of vision leads to a technical unity. The vibrating and emphasizing of light as a dominant principle creates such paintings as "The Breakthrough of Sun", "The Purple Sunset" and "The Red Landscape".

This kind of painting does not represent a deliberate painting of landscape and atmosphere. It is made spontaneously, initiated by the natural beauty of landscape, sunny glades, and shady tree-tops. It means recording one moment, one oscillation of light, taking them away from their overall descending flow, compensating for the time by a painting that is more real than the memory itself.

Branka Miletić



Povodom izložbe akvarela 1975. godine  
štampano u časopisu za kulturu "Odjek",  
Sarajevo

## Prozračna atmosfera

### O slikama Ismeta Rizvića

Živimo u vremenu modnih ludosti. Danas, kako se čini, ništa brže ne zastarijeva od različitih izama. Pedantni kroničari naših dana jedva uspijevaju da zabilježe njihov meteorski put na zvjezdanom nebu uspjeha. Pojave se, najčešće im je to i jedina odrednica, istroše i nestaju. Najvatreniji zastupnici za sobom ostave nekoliko bučnih polemika, nabrzinu pisan katalog-program (čiju revolucionarnost i svježinu novog neistraženog shvataju samo njihovi prijatelji – nekoliko odabranih), i to je sve. Svakog čuda za tri dana.

Uvijek je bilo umjetnika spremnih i odlučnih da istraju u svojim stremljenjima (bez obzira na likovnu klimu, podršku mudrih i upućenih,



On the occasion of the opening of watercolours  
exhibition, 1975, as published in the Cultural  
magazine "Odjek" (Echo), Sarajevo

## Transparent Atmosphere

### About the paintings of Ismet Rizvić

We happen to live in the times of fashionable follies. Nowadays, as it seems, nothing becomes outdated faster than all kinds of '-isms'. Pedantic chroniclers of our times can hardly note their meteoric way towards the starry skies of success. They appear, and most often, it is their only reference, they get worn out and perish. The most fervent supporters leave behind them a few tumultuous polemic tones, a catalogue-program written in a hurry (the revolutionary nature of which only their friends can possibly comprehend – a few chosen ones), and that is all. It's three days wonder.



oni su čvrsto stajali na međašima svoje umjetnosti radeći predano i strpljivo). Jedan od onih koji su nastavili i produžili putevima realističkog oblikovanja motiva je i Ismet Rizvić. Rizvićevo slikarstvo nastavlja se na plodonosnu tradiciju bosansko-hercegovačkih majstora akvarela: Todora Švrakića, Karla Afana de Rivere, Omera Mujadžića i dr.

Sin hercegovačkog krša, podneblja čiji je jezik boja i intenzivne svjetlosti, prozračna atmosfera, prirodu doživljava kao suptilan lirik. Priroda, vječiti izazov, pruža umjetniku kao što je Rizvić mnoštvo različitih mogućnosti i podsticaj za razmišljanje: počev od divljenja i pokušaja tumačenja do faktografskog registrovanja predjela sa mnoštvom kolorističkih senzacija. Njegov interes za pejzaž je veoma raznolik – kako u izboru motiva tako i u gradaciji i dominantnosti boja. Bogatstvo i svježina boja, prozračnost atmosfere, zanatsko majstorstvo

There have always been artists ready and determined to live up to their expectations (and, regardless of artistic climate, the support of the wise and versatile ones, they continue to stand for on the milestones of their art). One of those who have continued and extended the paths of realistic details of their motives is Ismet Rizvić. His paintings keep up the rich tradition of the master watercolourists in Bosnia and Herzegovina: Todor Švrakić, Karlo Affan de Rivera, Omer Mujadžić, and others.

A son of his Karst region in Herzegovina, Rizvić experiences as a subtle lyricist his native milieu with the language of colours and intensive light, as well as its transparent atmosphere and nature. Nature, the eternal challenge, can offer to an artist such as Rizvić an array of different possibilities and a stimulus for thinking: from the initial admiration and the attempts to understand it to the factual registering of landscapes with a multitude of colourful sensations. His interest for landscape is rather divergent – both in a choice of motifs and in the gradation and dominant features of colours. The richness and freshness of colours, the transparent atmosphere, a skilful mastery in a treatment of motifs constitute the fundamental determinations of Rizvić's paintings.

A landscape is the very point from where he begins in his artistic search. He comes back to it in an endless number of variations. The painted areas, recognisable yet mysterious, emanate warmth and freshness of unspoilt nature the painter admires and the portion of which mystery he is able to transpose on us. His paintings need not explanations, since they act upon us like a music with their harmonious character, the absence of narration, the more congruous unity of grounds, so that

u obradi motiva čine osnovne odrednice Rizvićevih slika.

Pejzaž je ona tačka od koje polazi u svojim likovnim traženjima i kojoj se vraća u bezbroj varijacija. Oslikani predjeli, prepoznatljiviji a ipak zagonetni, zrače toplinom i svježinom neoskrnavljene prirode kojoj se slikar divi i čiji dio zagonetnosti prenosi na nas. Njegovim slikama nije potrebno objašnjenje, one poput muzike djeluju na nas svojom harmoničnošću, odsustvom narativnog sadržaja, skladnijim jedinstvom planova, tako da ih doživljavamo i primamo postepeno (od prednjeg plana ka zadnjem, od detalja ka cjelini). Njegovi predjeli nisu otkinuti dio prirode, oni su samo onaj dio koji nam je slikar htio pokazati.

Na nekoliko izvanrednih pejzaža dominira sivo-plava (nikad elementarne već jedna drugom protkane sa izvanrednom atmosferskom perspektivom). Oslikani dio panoramskog pejzaža, sa naznačenim konturama zgrada u perspektivi, a u prednjem planu slike polja i poneko drvo, u trenutku usko-mešanog kovitlanja pred oluju. Rizvić svoj pejzaž ne doživljava tragično, on nikako nije moćna ljudska slamka bez izgleda na pobjedu u borbi sa prirodom. On je taj koji druguje sa njom, onaj koji je voli prefinjenom ljubavlju suptilnog lirika, ali nije mu strana ni njena neobuzdana stihijalnost. Nije to strah, osjećanje nemoći pred njenim strašnim silama, to je meditacija starog prijatelja i obožavatelja kome nisu važne njena trenutna stanja nego ona sama. Kao da čujemo huja-nje vjetra, pokrete polja, njenu izvornu muziku. Rizvić nije ilustrator pejzaža, on ga snažno doživljava i taj doživljaj prenosi na nas.

Prirodu zatečenu na platnu, na putu od vide-nog i zapaženog, oplemenjuje svojim razmi-

we accept them in a gradual manner (from the foreground to the back one, from a detail to the whole). His areas have not been cut off from nature, they happen to be just a particular section the artist has wanted to show to us.

A grey-blue colour dominates several of his exquisitely painted landscapes. These colours are never elemental, but they interweave each other with an extraordinary perspective of atmosphere. The painted part of a panoramic landscapes indicates contours of buildings in perspective, and the scene of field and a scattered tree in the foreground, in the moment of whirling twister before the storm. Rizvić does not take his landscape in a tragic way. He is not a feeble human piece of straw, without any hopes for victory in a battle with nature. He is the one who happens to be the nature's friend, he is the one with a refined love of a subtle lyricist, but the nature's unleashed force has also been well known to him. It is neither a fear, nor the feeling of weakness in front of these terrible forces. It is the meditation of an old friend and admirer, who does not care about the nature's current states, but its proper self. Rizvić does not illustrate the landscapes. He experiences them very strongly and transposes its events to us.

He ennobles the nature, as captured on a canvas, on the path from something seen an observed, with his reflections about the human issues. In this way, he gives more spiritual value to it, he makes it more humane, he is rather active in relation to what has been captured; he is not the person who simply observes and registers, he is the one who experiences it deeply in himself.

Working in a watercolour technique is a great challenge. It also means a considerable risk.

šljanjem – ljudskom problematikom. Na taj način on je produhovljava, humanizuje (odnos prema zabilježenom je krajnje aktivan i on nije onaj koji samo posmatra i regi-struje, on je onaj koji doživljava).

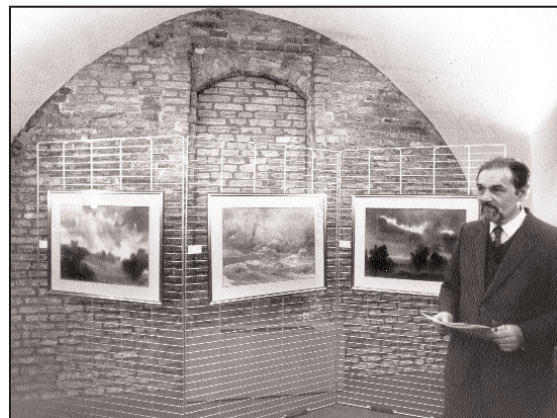
Rad u akvarelu je veliki izazov a, ujedno, i zamašan rizik. Vodenim bojama se koriste samo “kockari” spremni da ulože sve u varljivu čud trenutka. Akvarel traži maksimalnu koncentraciju, sigurnu ruku, igra se samo na jednu kartu. “Pravila igre” su unaprijed određena. Akvarel je zabilješka, rukopis slikareve spontanosti, izraz njegovog svjesnog htijenja, kontrola nad slučajnim zbivanjima i odnosima na papiru. U ovom razvodnjenom šarenilu, znati odabrati trenutak povlačenja, priznati poraz, ako treba, i početi sve ispočetka.

Uz akvarele, Rizvić se u svom pejzažnom slikarstvu koristi i pastelom. Motivi su isti ili veoma slični onima radenim vodenim bojama. Njegov pejzaž i vedute najčešće su strukturirani tako da osim prirode (panorame u perspektivi, polja, obale i sl.) u prednjem planu slike dolazi vodena površina. Njegovi pasteli Venecije sa Kneževim dvorom, morem uzburkanim poslije kiše i dugom koja presijeca perspektivu odišu čistinom i svježinom vazduha punog ozona. Boja je naizmjenična – čitav spektar svijetlih boja i mnoštvo njihovih valera u međusobnom pretapanju – izgleda kao da boja i nije nanošena, nego da je slika naprašena prahom. Na njegovim slikama često je prikazan poljski pejzaž sa malo zgusnutijom fakturom. Livade su čvršće definisane sa preciznijim oslikavanjem drveća i lišća u blagom talasanju sa dopadljivom zeleno-žutom koja dominira. Bijele ljudske figure što u daljini svjetlucaju čine emotivno središte slike.

Only the ‘gamblers’ use watercolours, ready to invest everything into a moody and changing character of the moment. Watercolour painting requires a total concentration and a safe hand. One can only have one trump card in one’s sleeve for it. “The rules of the game” had been set up in advance. Watercolour is a note, the handwriting of the artist’s spontaneity, the expression of his conscious will, the control over the occasional happenings and relations on paper in this diluted multitude of colours. One must know the moment of retreat, and the acceptance of loss, and, if need be, to start all over again.

Along with watercolours, Rizvić also uses pastels in his landscape paintings. The motifs are the same or very similar to those made in watercolours. His landscapes and views happen to be structured most often in a manner that water comes to the front of the painting, together with nature (pano-ramic views in perspective, fields, coasts, etc.). His pastels of Venice with the Duke’s palace, the troubled sea after the rain and a rainbow that cuts across the perspective – they all invoke a sense of clear and fresh air, full of ozone. The colour comes intermittently. The whole spectrum of colours and a number of their nuances in the mutual fusion seem to be there. It seems as if the colour has not been added at, but as if the painting had been sprayed with a fine dust. His paintings often show a field landscape with a somewhat denser structure. Mead-ows are more tightly defined, with the more precise paintings of trees and leaves in a gentle wallowing, and a delightful green and yellow colours that dominates the scene. White human figures sparkling in distance constitute the painting’s emotional core.

Rajko Arsić



*Ismet Rizvić, izložba slika u Ferrari, Italija, januar 1984.  
Sala Mostre Teatro Boldini /*

*Ismet Rizvić, the Exhibition of paintings in Ferrara, Italy,  
Mostre Hall of the Boldini theatre, January, 1984*

#### **Pismo iz Ferrare, januar 1984.**

...u uznemirujućim predjelima, veličanstvenim sumracima, u snenim jesenjim danima, u rijekama i u kamenju, u nebesima prijeteći nabreklim, a onda najednom osunčanim i ka nadi otvorenim, u oblaci-ma i u drveću, u snijegu, u izmaglicama i u fantazijama koje je Rizvić udahnuo, a sada predočio kritici i publici kao svoju umjetničku poruku, osjeti se atmosfera Bosne.

#### **A letter from Ferrara, January, 1984**

...In the disturbing scenery, magnificent twilights, in dreamy autumns, in the rivers and stones, in the skies threatening burgeoning, and, suddenly, sunlit, and open to the waters, in the clouds and in trees, in snow, in the clouds and in trees, in snow, in mists and in phantasies that Ismet had breathed in, and, now, he presented them both to the critics and public as his own artistic message, one could sense the atmosphere of Bosnia.

Giordano Marzola



**Carlino Ferrara, januar 1984.**

## Njegove boje pale pejzaž

Ismet Rizvić, jugoslovenski slikar iz Sarajeva, svojim pejzažima izloženim u salama Boldini u Ferrari, simbolizirao je neku vrstu idealnog kontakta između beskrajna granica horizonta Padanije (predio uz obalu rijeke Po), zalazaka sunca i skoro legendarne atmosfere svoje zemlje. Zemljopisna osobnost koja izranja iz njegovih akvarela i pastela ispostavlja se, ovako, izvan bilo kakvih zagađenja i odnosi se na klimu romantike koja bi izgledala naturalistički izdvojena od naših vizualnih naviknutosti.



**Carlino Ferrara, January, 1984**

## His Colours Burn a Landscape

Ismet Rizvić, Yugoslav painter from Sarajevo, has symbolized with his set of landscapes, shown in the Boldini halls in Ferrara, such an ideal contact among the endless horizons lines of Padania, the sunsets and the almost legendary atmospheres of his own country feelings. The geographical identity coming out from his pastels and water-colours places itself, so, out of any contamination and it makes reference to a romantic climax which would seem naturalistically out of our usual views.

At the opening for Rizvić exhibition there were many interested artists of Ferrara, aldermen Manara and Mandini, with a large group of visitors. If anyone would say something about the set consisting of fifty works of the Yugoslav artist I. Rizvić regarding "Bosnia and Herzegovina landscapes" (watercolour, pastels, plaster casts and other different techniques) one, I would say, should have to begin in criticising it from, chronologically speaking, all those ways of thinking landscapes during

Pri pokušaju prikaza pedesetak izloženih djela slikara Ismeta Rizvića koja predstavljaju bosanskohercegovačke pejzaže (a radi se o akvarelima, pastelima, miješanoj tehnici), čovjek je u iskušenju da u vremenskom slijedu pretrese sve poznate pejzažističke tehnike, možda polazeći od Els-hemera i Poussina pa sve do novijih apstraktno-neformalnih formi, kako bi ovaj pregled smjestio u neki kontekst.

Ali ovako kako je, moramo samo i jedino objasniti motivaciju najnovijih pejzaža ovog sarajevskog slikara (koji je već jednom posjetio Ferraru kako bi slikao njene izmaglice i ambijente). Prije svega, osmotrimo prirodu i ambijent: vrsta tišine koja se pali bojama i u kojoj svjetlost uslojava oblike, ostajući u slici tako dugo da senzacija prirode nadvlada tragove (konkretnog) predjela. Uljepšani i odragocjenjeni akvarelima, ali i pastelima koji doprinose tonalnom obogaćenju, ovi sugestivni pejzažistički "ubodi" izmiču definicijama i ostaju, prije svega, PRIRODA. Lijepa, užasna, uzbudljiva, ili odjekujuća. U želji da dokučimo suštinu, reći ćemo da se radi o gotovo klasičnom načinu slikanja prirode u kojem zakoni modernosti doprinose izmjeni atmosfere i reljefa, sve do "romantične" vizije, između oluja i sumraka; obnovljene i dozvane iz zaborava futurističkih stilova i obnoviteljskih formula. A da je i ova formula itekako dopadljiva, postalo je zorno jasno ovom izložbom. Sasvim sigurno vrijednosna potvrda zapanjujućih neuhvatljivi-vih prizora koje nam nebo i zemlja svakodnevno nude.

Još jednom stvoreni, na planu emocija, pejzaži Ismeta Rizvića prelaze, gotovo epidermalno, put koji vodi dodiru s bliskom nam zemljom bosanskom.

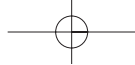
the history of arts, because the whole work of I. Rizvić contains them. Especially, just to place this set into an historical context, crossing through the view of Elshemer and Poussin, till the most modern abstract way of representing landscapes.

But we only have to put in evidence the motivations which have dictated those last landscapes to this Sarajevo's painter who has already been in Ferrara years ago in order to paint some glimpses and environment.

First of all, we have to pay attention to the nature and to the environment such a kind of silence which burn into the colours and where light flakes the outlines of it, stays for long time in the picture, so it's the naturalist feeling which prevails, more then the territorial traces. These suggestive rustic slashes, have been made beautiful and precious by the waterpainting, which forms the "*phisique du role*" of it, and also by the pastel. It cooperates with the tonal enrichment, escape from a particular manner and they are, first of all, "NATURE". Beautiful, horrible, overwhelming, or shrill. If we would pick up its essence, we must say that it is a way, almost classic, to represent "nature" painted, in which the laws of the modern age have contributed to change the atmosphere and the outlines, till building up among storms and sunsets such a "romantic" vision, visited again, which seemed forgotten by futurist styles and restoring formulas. And that this view is liked again, one can see it by this exhibition clearly. Certainly this is a confirmation of merit for the wonderful escaping images, which sky and earth offer us on a daily basis. Rebuilt once again on the emotional moments place, the landscapes of I. Rizvić come back again almost epidermally to a path, which leads to a contact with the near Bosnian country.

Antonio Caggiano





Daily "Oslobodenje" October 4, 1989

## The Inner Landscapes

Oslobodenje, 4. oktobar 1989.

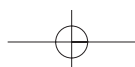
### Unutarnji pejzaži

Na trideset i pet izloženih akvarela stolačkoj se publici, a u okviru kulturne manifestacije "Slovo Gorčina", u maniru mini-retrospektive, predstavio sarajevski umjetnik Ismet Rizvić. Rodeni akvarelist, izrastao iz sarajevske škole akvarela, Ismet Rizvić, slobodno se može reći, najsigurnije nastavlja liniju koju su zacrtali Poussin, Lorraine, a nastavili Paul Sandby, J. R. Cozens, Thomas Girtin, R. Wilson i J. M. W. Turner.

Rizvićevi su pejzaži istrgnute slike prirode prislonjeni na nevidljive štafelaje, sebično lišeni čovjekova prisustva. Rizvićeva pasivna i lijepa priroda je tajanstvena jednako kao što je tajanstvena spontana svijest sa stajališta same prirode. Upotrebljeni materijal i psihički likovni elementi funkcioniraju u uzajamnom odnosu i provode samo ono što njihove koordinate dopuštaju, iako je svaki faktor sa satajalista drugog faktora (japanski papir na jednoj i zračni kist na drugoj strani) prije negativnost nego pozitivnost i prije postaje granica nego cilj onoga što se može ostvariti, zamisliti, osjećati i saopćiti. To su zrakaste vizije

Within "The Word of Gorčin" cultural event the Sarajevan artist Ismet Rizvić presented himself with his thirty-five watercolours displayed as a mini-retrospective to the public of Stolac. Born to be a water-colourist, Ismet Rizvić, who grew up from the Sarajevan school of watercolours, certainly follows the tradition that had started by Poussin, Lorraine, and continued by Paul Sandby, J. R. Cozens, Thomas Girtin, R. Wilson and J. M. W. Turner.

His watercolours are the pictures of nature itself leaned against the invisible easels, selfishly deprived of any man's presence. The passive and beautiful nature presented by Rizvić is mysterious in the same way in which a spontaneous consciousness is mysterious from the point of view of the nature itself. The material he used and the mental visual art elements function interdependently and only transmit what is permitted by their coordinates, even if each factor is, from the point of view of another one (a Japanese paper on one and the air brush on the other side) is more negative than positive, and it becomes the borderline more than a goal of what can be achieved, imagined, felt and communicated. Those are the radiant visions painted by coloured dust, full of evaporable exhalations ("Green Harmony").





*Izložbe slika Ismeta Rizvića u Stocu, "Slovo Gorčina",  
29. septembar 1989 / "The Word of Gorčin" Cultural  
Event, Ismet Rizvić's, Exhibition of paintings at Stolac,  
September 29, 1989*

naslikane obojenom prašinom, pune hlapljivih isparenja ("Zelena harmonija").

Rizvić čas rezignira priznajući neodoljivu sliku prirodnih određenja, a čas (kao realist) polaže oružje kada duhu dopušta nesputanu i bezumnu vladavinu, te onda nastaju tzv. unutarnji pejzaži. (I. Krzović)

Rizvić keeps resigning himself to the nature succumbing to the irresistible picture of natural determinations, and then (as a realist) switches to an unlimited and frantic reign of the spirit. This process gives birth to the so-called inner landscapes (I. Krzović).

The inner potential of Rizvić is connected with the static conditions of the outer situation, so that he is not always interested in truthfulness but in beauty and intellectual strength. His irritating, mild and joyful yellow pulses in harmony with his blue and purple

Rizvićev je unutarnji potencijal vezan za statičke uvjete vanjske situacije, te ga uvijek ne zanima istinitost već ljepota i intelektualnost. Njegova nadražujuća, blaga i vesela žuta skladno pulsira s plavom i ljubičastom ("Unutarnji pejzaž I"), dajući potpunu slobodu oker, narandžastoj i crvenoj da se razliju u toplinu i radost ("Unutarnji pejzaž II").

Kompozije su mu (često) zatvorene, statične, jer se kretanje svjetlosti (često jedinog dinamičnog elementa), koja dolazi iz vana, završava u okviru tamne mase ("Sjećanje na jesen", "Pred oluju" I, II, i III). Upravo najviše sjete, melanholije, nostalgije i zloslutja sadrže te slike lunarne polikromije. To su stanja neba, svjetlosti i atmosfere. Majstor u pomirenju nepomirljivog - zelene i plave ("Prodor svjetla") maestralno daje do znanja da nema ni takvih nepoznanica u svom metierskom djelovanju.

No, posebnu pažnju plijene kompozicije u kojima je prisutno rastapanje udaljavanjem planova, što je rezultat sugeriranog osvjetljenja - apstraknog, intenzivnog, razarajućeg, neodređenog u pozadini i konkretiziranog u odsjaju stabla u prvom planu ("Stablo" II).

Najugodnije iznenađenje su akvareli rađeni na japanskom papiru ("Izviranje" I, "Izvira-nje" II, "Pogled izvana", "Pogled iznutra") puni zgusnutosti i razrjednosti boje, po-teza i mrlja, koji u cijelini sugeriraju duhov-noestetske predjele umjetnika.

Prozirne mrlje polutonova i sasvim izbljedjelih tonova zamagljenih ili rastopljenih jedan u drugom stvaraju svojim gušćim mjestima žarišne točke. To su polazišta iz kojih se pogled ravnomjerno razilazi kroz sve tanje, prozirnije namaze do podloge koja je maksimalno aktivirana sa svim svojim re-ljefnim nepravilnostima, kao glavna boja ("Nastanak pejzaža", "Izvana i iznutra").

("The Inner Landscape" I), while fully liberating ochre, orange and red to pour out into a warmth and joy ("The Inner Land-scape" II).

His compositions are (often) closed, static for the movement of the light (often of one dynamic element), which comes from the outside, ends up within a dark mass ("Memory of the Autumn", "Before the Storm" I, II, III). These images of lunar polichromy contain mostly sadness, melancholy and ominousness. They represent the sky, light and atmosphere condition. A master who reconciles the unreconcilable - the blue and the green ("The penetration of light") clearly shows that he is not unfamiliar with such combinations in his artisan work.

But the special attention has to be paid to the compositions that represent the plans moving away in order to form a melting image. This is the result of a suggested light - which is abstract, intensive, piercing, vague in the background and concrete in the tree shadows in front ("The Tree" III).

The most pleasant surprise are the watercolours done on the Japanese paper ("The Spring" I, "The Spring" II, "The Inner Look", "The Outer Look") full of condensed and diluted colour, moves and stains that, as a whole, suggest the spiritual and aesthetic landscapes of the artist. The transparent stains of half-tones and very pale tones fogged into or melted one into another compose the focal spots in their dense parts. These are the starting points from where the sight is evenhandedly scattered through more and more transparent layers down to the background which is activated to its maximum with its relief structure, as the main colour ("The Emerging Landscape", "Outside and inside").

Ale M. Poljarević

Oslobođenje 10. december 1989.

## Posljednja besjeda:

Zuko Džumhur na otvaranju izložbe slika Ismeta Rizvića u Stocu

Otvarajući impresivnu izložbu slika Ismeta Rizvića, s mukom je govorio. Teško mu je padalo govorenje, a, ipak, izgovorio je nadahnut traktat o akvarelu, i Rizvićevoj slikarskoj kičici. Bilo je to govorenje slikara slikaru u galeriji slika (Branko Šotra). Bio je doživljaj čuti Zukine riječi tako snažnog poštovanja prema slikarskom stvaralaštvu, prema kolegi, prema djelu. Otvorio je izložbu nestvarno stvarnih Rizvićevih djela i sjeo. Morao je. Bio je to, sada znamo, posljednji javni istup i posljednje učešće na "Slovu Gorčina".

I, eto, desilo se, da ta posljednja tako izgovorena Zukina riječ ne ostane zabilježena na magnetofonskoj vrpici. Ostala je, na žalost, samo u nama koji smo je čuli.

Daily "Oslobođenje" December 10, 1989

## The Last Speech:

Zuko Džumhur at the opening of Ismet Rizvić's exhibition of paintings in Stolac

While opening the impressive exhibition of the Ismet Rizvić's paintings he spoke with difficulty. It was hard for him to speak, and yet he delivered an inspired speech about the watercolour and about the artist's brush. It was a speech delivered by a painter about another painter in the Branko Šotra Gallery. Zuko paid his high respect to the visual art, his colleague and the work. He opened an exhibition of unreal, and, at the same time, real Rizvić's work and then sat down. He had to. It was, as we now know it, Zuko's last public appearance and his last participation in "The Word of Gorčin".

And so it happened that the last Zuko's word was unfortunately not recorded on a tape. It will be kept, though, by us who heard it.

Miroslav Prstojević



## Sjećanje

Ferhadija ulica i prostor oko Slatkog ćošeta ostali su siromašniji za jednog Ismeta Rizvića.

Dženaza mu je bila u decembru ratne 1992. godine. I od toga dana, pa sve do danas, kad god prođem Ferhadijom ulicom, nedostaje mi tihi, mirni i beskrajno tanani Ismet.

Bio je slikar, akvarelist prepoznatljive senzibilnosti, ali više od svega, osvajao je ljude oko sebe svojom besprimjernom mirnoćom, promišljenošću i tajanstvom unutarnjeg života. Iza njegovog uzdaha, iza osmijeha, iza lakog pokreta glave, čini se, bile su stanke jednog dugog monologa koji je vodio u sebi, potaknutog nekim slučajnim povodom, ili predmetom koji ga je

## Remembrance

The Ferhadija Street and area surrounding Sweet Corner Shop became poorer for the loss of Ismet Rizvić.

His funeral was in December 1992 during the war and since that day, up to now whenever I pass the Ferhadija Street I always miss quiet, calm and endlessly delicate Ismet Rizvić.

He was a painter, watercolourist of recognizable sensitivity, but, more than anything else, he captivated people's sympathy with his unparalleled quietness, ingenuity and mystery of his inner life. Behind his sigh, behind his smile, behind light movement of his head, those seemed to be pauses in a long monologue which was going on inside him, inspired by some accidental motive, or some subject, which made him thinking for a long time. I met

već duže vrijeme tjerao na razmišljanje. Tako zatečenog, u razgovoru sa samim sobom, sa zastajkivanjem kraj ovog ili onog izloga, posmatrajući neke pojave samo njemu znane i privlačne, sretao sam ga, uz diskretni osmijeh umjesto pozdrava. Taj njegov tihi i prijateljski smiješak kao da je otvarao sve ulaze u njegov duhovni svijet sanjalaštva i razmišljanja o mnogim pojavama, tajnama i zagonetkama života koji je živio.

Možda sam imao tu privilegiju da je Ismet, kad bi me sreo, svoj monolog pretvarao u dijalog sa mnom, i to su bile prilike kada mi je povjeravao svoje sudove o ljudima, o vremenu u kome živimo, o našim zajedničkim poznanicima ili prijateljima. U tim razgovorima znao je da zastane, stisne oči i ostane tako dugo zagledan u neki svjetlosni fenomen, koji ga je kao akvarelistu iznenadio nekom svojom posebnosti.

A to mu je inače bila osobina - da se divi razlaganju boja, njihovoj, reklo bi se, slučajnoj igri na svjetlosti, njihovom pretakanju u spektar i ponovnom sažimanju u boju-sintezu, pa opet tako, u beskraj, na izmaglici koja je prekrivala grad, njegove ulice, mahale i sjenovite brežuljke koji su ga okruživali.

Ismet je znao dugo, sa beskrajnom osjetljivošću da govori o mogućnostima razlaganja i upijanja boje na papirima raznih vrsta, naročito onom japanskog porijekla, što ih je nabavljao na svojim čestim putovanjima po evropskim zemljama, po Aziji i sl.

Možda niko kao on nije u tolikoj mjeri bio oduševljen kolorizmom minerala, u kojima

him once when he was talking to himself, stopping in front of the shop windows observing things known and attractive only to him. He greeted me with a discrete smile. That serene and friendly smile of his seemed to open all entrances in his spiritual world of dreams and considerations about many phenomenons, secrets and mysteries of life he lived.

Maybe I had such privilege that Ismet, whenever he met me converted his monologue to dialogue with me and, on those occasions, he would confide in me his judgments about people, time in which we were living, acquaintances and our mutual friends. In those conversations he would pause, squint his eyes and gaze for a long time at some light phenomenon which surprised him as a painter, with its particularity.

It was his feature to admire dispersion of colours which looked like an accidental play in light and its transformation into spectrum and reuniting into colour synthesis, and again the same, endlessly in the haze covering the city, its streets and surrounding valleys.

Ismet used to talk for a long time with specific sensitivity about possibilities of colour decompensation and absorption in different type of papers especially in those of Japanese origin, which he used to buy on his trips to Europe and Asia.

He, like nobody else, was so much delighted with the colour of minerals in which he found his own inspiration and stimulation and that is how his watercolour paintings were made of Rizvić's recognizable

je nalazio neke svoje podsticaje i inspiracije. Nastajali su tako akvareli rizvićevske prepoznatljivosti, suptilini, originalni i izvedeni visokom artificijelnošću ruke i tananom senzibilnošću oka. U Rizvićevim akvarelima, pa i pastelima, koje je također radio u određenim fazama, kao da je iskazan dah bosanske pjesme - *sevdalinke*, ono njeno karakteristično buđenje i zamiranje ljudskog glasa, njene diskretne glasovne kolorature i njihovo gubljenje u posustalosti. Rizvićevi akvareliski pejzaži čine se kao u kolorizam pretočeni uzdasi bosanskog sevdaha i arabeska igra svjetlosti i boje, upijeni u dubine poroznosti papirne podloge. Zato se može reći da su Rizvićevi akvareli dragocjeni prilozi stvaranju onoga što bismo mogli nazvati bosanskom likovnom valerom, tim prije što u njima nema neke karakteristično bosanske predmetnosti, što su kao pejzaži neodređeni, opšti, i što je njegov akvarel uvijek na rubu apstraktne likovnosti...

Privatno, kao ličnost, i u svom javnom djelovanju, kao akvarelist, Ismet Rizvić je bio svoj, postojan, dosljedan. On se ostvarivao i četkom i svojom mišlju, svojim akvarelima i pastelima i svojim inteligentnim komentarima pojava koje su ga doticale.

Tih i razborit, mudar i duboko osjećajan, ranjiv i beskrajno pažljiv sagovornik, plodan stvaralac i neprevaziđeni majstor akvarela, Ismet Rizvić ostavio je iza sebe veliko djelo suptilnosti i nedostignutog rafinmana, ali, u isti mah, on je ostavio duboki trag u memoriji onih koji su ga, na njihovu sreću, bliže poznavali.

features, subtle, original, done with high skillful art of hand and delicate sensibility of the eye. In Rizvić's watercolour paintings and pastels, which he made in certain periods, it seemed that a breath of Bosnian traditional love song - *Sevdalinka* - was expressed with its characteristics awakening and dying down of voices, its discrete colours of voices and its losing in weariness. Rizvić's watercolour landscapes appear as in colours transformed sighs of Bosnian soul and arabesque play of light and colour, absorbed in depth of the porous paper pad. That is way one can safely say that Rizvić's watercolour paintings are precious contribution to Bosnian art, more so because they do not depict particularly Bosnian characteristics. The landscapes are undefined, general, and watercolours are always at the edge of abstract art.

Privately, as a person and in the public appearances, as watercolour painter, Ismet Rizvić was his own, stable, consistent. He expressed himself through his paintbrush, his thoughts, his watercolour paintings, pastels and through his intelligent comments of all phenomena that touched him.

Quiet and sensible, wise and deeply compassionate, vulnerable and endlessly patient listener, very successful author, great watercolour painter, Ismet Rizvić left the masterpiece of subtlety and unattained sophistication, and at the same time, he left deep tracks in the memory of all those who had been fortunate enough to know him better.

Vefik Hadžismajlović



## Our Ismet

Ismet was my father's student, and then his assistant. He painted watercolour works with traditional motifs but with sparkling modern technique, and this combination was enchanting. I told him once: "You are our best watercolour painter", and he answered: "Right after your father - my teacher, who does not want to devote himself to it". I could not contradict this statement: most of my father's paintings decayed in that building where only burnt walls remained, and hilly landscape can be seen now through its former windows. But, I kept one oil portrait and one watercolour painting – they remained under the bed wrapped in pieces of cloth during the war. The watercolour painting was painted in Dubrovnik in 1961. It shows a garden, the remains of some governor's palace, in its left corner there is a part of a residential house still used nowadays, then, there is one pillar, a real old-fashioned pillar with capitol, which looks like a Russian fur hat. The pillar used to be a part of something else. However, it does not seem to be all alone even now. It connected itself, by my father's hand, to a big bush in the centre of the painting. The bush is green, yellow and blue at the same time. There are some stone panels right below the bush, and they look like benches or like dismantled staircase. Some brown and blue just gently touched them. Around the bush, like a huge vase, there is a ruined brick wall, the bricks being just softly sketched by pencil. On

## Naš Ismet

Ismet je bio učenik moga tate, zatim njegov asistent. Radio je akvarele koji su po motivima bili tradicionalni, a po tehnicima izvedbe iskričavo moderni, i ta je kombinacija bila očaravajuća. Rekao sam mu jednom: "Ti si naš najbolji akvarelist!" A on je rekao: "Poslije tvog oca, a mog učitelja, ali on neće da se posveti akvarelu." Nisam mogao protivreći: tatine su slike dobrim dijelom propale u onoj zgradi u kojoj su ostali samo

sagorjeli zidovi i kroz čije se bivše prozore sa moje strane sada vidi brdski pejzaž na drugoj strani. Ali kod mene je ostao jedan portret u ulju i jedan akvarel proveo je rat pod krevetom zamotan u krpe. Rađen je u Zatonu kod Dubrovnika, hiljadu devetsto šezdeset i prve, prikazuje jedan vrt, ostatke neke gosparske palače, sasvim slijeva je dio neke kuće u kojoj se i danas živi, zatim dođe jedan stub, pravi starinski stub sa kapitelom koji liči na rusku šubaru. Nekad je bio dio nečega, ali ni sada nije sam, povezao se, rukom moga oca, za veliki žbun koji zaprema sredinu slike, istovremeno zelen, žut i plav. Ispod njega su neke kamene ploče, kao klupe ili kao rastureno stepenište, ovlažno dodirnite smeđim i plavim, a oko njega, kao neka golema vaza u koju je smješten, jedan porušen zid od cigala koje su, iako na akvarelu, samo lako skicirane olovkom. Sa lijeve strane, kao protivteža stubu, raste agavino stablo, svakako znatno tanje od stuba, ali zato i mnogo više od njega: svojom krošnjom sa razbacanim žutim listovima penje se u nebo. A to nebo, nebo na akvarelu koji zahtijeva da bude lahorom slikan, sastoji se iz dva jedva vidljiva oblaka. Oba su zahvaćena istim kovitlacem vazduha, ali je donji čaroban, svijetao, zelen, sačinjen od čarobnih isparenja žbuna, dok je gornji plav, iako jedva vidljivo taman: moj otac nije vjerovao u darove neba, njemu su mirisi zemlje bili bliži. Ali se čudim kako je ona teška ruka, koja me barem dva-tri puta dobro odalamila, mogla da naslika ovu čarobnu sliku koja je slikana daškom gesta.

Veliki se susreti ostvaruju kada teška ruka radi lake stvari, ali je još veća laka ruka kada

the left-hand side, as a counter-balance to the pillar, there is an agave tree growing. It is certainly much thinner than the pillar, but taller though: it ascends towards the sky through its crown full of scattered yellow leaves. And that sky, the sky on the watercolour that demands to be painted by a breeze, consists of the two clouds that are barely visible. Both clouds are seized by the same storm. However, the lower one is miraculous, bright, green, composed of miraculous evaporation of the bush, whereas the upper one is blue, barely dark, though: my father did not believe in the heaven's gifts, but earthly scents were closer to him. However, I do wonder how that heavy hand, which slammed me hard at least two-three times, could paint this enchanting painting which was painted by a gesture's breath.

Grand encounters happen when a heavy hand is doing light things, but even more grandiose ones when a light hand dares itself into heavy clashes. All Ismet's watercolour paintings show recognisable things, but they have nothing to do with things shown on postcards. Ismet is a painter who in his landscapes does not paint things and occurrences as they are seen in the nature around us, but as the nature, sometimes in its volcanic eruptions, creates them. Those frowned skies and darkened trees sprang out of the painter's soul and, for a moment only, until a ray of light touches them, it may look as if there is only dark captured all over the canvases. And then it is shown to

se upušta u teške okršaje. Na Ismetovim akvarelima stvari su svuda prepoznatljive, ali nemaju veze sa stvarima koje se vide na anzihts-kartama. Ismet je slikar koji ne slika na svojim pejzažima predmete i pojave onako kako se u prirodi pojavljuju, nego onako kako ih priroda, ponekad u vulkanskim erupcijama, stvara. Ona namrgođena neba i namračeno drveće šiknuli su iz slikareve duše i za trenutak se učini da je na njima samo mrak, sve dok na njih ne padne zrak svjetla. Onda se pokaže da se ispod mračnog drveća i oko njega kovitlaju putevi, čije smeđe nije boja mraka nego prirodna boja zemlje, i svijetli potoci, koji ne moraju biti potoci vode, već prosto potoci svjetla što se kriju od namrgođenog neba, ali se otkrivaju ljudskom pogledu. I s druge strane, na drugim slikama, ima drveća koje je tako prenabijeno suncem, napijeno sunca, da se uvija ne pod udarima vjetra, nego pod pritiskom svoje unutrašnje snage koja traži puta van. Nisu to stabla onih tropskih vrsta što u krošnjama nose plamene cvjetove, sve je to naše umjereno i odmjereno drveće koje nema nikakve veze s njima, ali na ovim Ismetovim slikama podsjeća na njih.

Ismetova laka slikarska ruka je ruka čovjeka koji je u najljepšem ljudskom smislu te riječi bio lagan čovjek. U njemu su se dešavale erupcije vulkana i znao je treperiti od prenapregnutosti materijala, ali o tome nikad niko nije ništa znao, osim njegovih najbližih. Nije mislio da ima pravo da ljude sobom opterećuje. Smiještao je svoje prisustvo u svijetu u onaj prostor u kojem se ljudski krugovi presijecaju, u onaj prostor u kojem se konverzira o običnim

us that under the dark trees and around them there are intersected whirling paths whose brown is not the colour of dark but the natural colour of soil and bright springs, which do not have to be the springs of water, but simply the springs of light hidden under the frowned sky, revealed in one's eyes. On the other hand, on his other paintings there are some trees so much charged with sunlight, drunk with it, so as to bent not under the blows of wind, but under the pressure of its inner strength that seeks its way out. These are not those tropical trees with glowing flowers in their crowns, but our moderate and balanced trees, which have no connection with them. They only re-mind of them in Ismet's paintings.

Ismet's light hand of a painter is a hand of a man who, in the nicest sense of the word, was a light person. There were volcano eruptions inside him, and he could tremble due to overstrain of the material, but nobody ever knew anything about it except for his closest ones. He did not think that he had the right to bother others with his presence. He placed his existence in the world into that space where human circles intersect, into that space where there is a conversation about usual things, for example, about the weather. There is human warmth in that kind of conversation. If he were an Englishman, he would have been a lord.

He had a tramp's soul. Nobody could speak so abundantly like himself about his travels. Such stories of his were the long lasting ones, and everybody were ga-

stvarima, naprimjer o vremenu, a u tu konverzaciju se smiješta ljudska toplina. Da je bio Englez bio bi lord.

Imao je dušu skitnice. Niko nije umio tako raskošno kao on da priča o svojim putovanjima, i te su priče dugo trajale i oko njih su svi bili okupljeni, kao u davne dane kad nam je tata čitao knjige na podu pokraj kaljeve peći koja tutnji, a oko zatvorenih vratašca izbija plamen. Bio je nježnog zdravlja, sve nježnijeg što se nesreća više približavala. I kada je došla, pokušavao sam ga dva-tri puta izvući iz kuće, ali smo stanovali u dva međusobno udaljena dijela grada, zatim su i telefoni ušutjeli. Potom je došla surova zima devedeset druge - devedeset treće, neki su sjekli drveće po gradu i po obližnjim obroncima koji su bili pod našom kontrolom, drugi su ložili namještaj i parket, poneki i knjige. Pomalo sam zavidio Ismetu, koji je živio u roditeljskoj kući, uvijek se grijao na ugalj i sigurno je imao izvjesnu zalihu u šupi.

Bio je prvi april, a mi smo sjedili u kabinetu u zimskim kaputima i sa rukavicama na rukama. Ismetov brat, Muhsin je trebao da rukovodi sastankom a prije sastanka prišao sam mu i pitao ga kako je Ismet. "Ismet je umro prije mjesec dana", rekao je. "Zar nisi znao?"

Nije me bilo sramota što nisam znao: nije bila sramota ne znati takve stvari tih dana. Ali je udarac bio prejak, pao sam po stolu za kojim sam sjedio, zaronio sam lice u ruke i jecao, ramena su mi se tresla. Neko je pitao: "Hoćeš li čašu vode?" Muhsin mi je prišao, zagrlio me i rekao: "Nemoj, molim Te."

Tvrtko Kulenović

thered around them like during the days when my father used to read books to us, while sitting on the floor next to the growling tile stove, the flames piercing through its closed lid. Ismet's health was fragile, more and more so as the tragedy approached him. And when it did, I tried two or three times to get him out of his house, but we were living in the opposite parts of the city. And then, the telephones became silent. Then the harsh winter started, the winter of nineteen ninety two - ninety three. Some people cut trees down either in the city itself or at the neighbouring slopes that were under our control, some burnt furniture and parquet floors, and even books in their stoves. Sometimes I envied Ismet for he lived in his parents' house he had always heated it with coal, and probably had some stocks of it in the shed.

It was April the 1st, and we were sitting in the University office wearing our winter coats, and gloves on our hands. Ismet's brother Muhsin was supposed to chair the meeting. Before it started, I approached him and asked how Ismet was. "Ismet died a month ago", he said. "Didn't you know it?"

I was not ashamed for not knowing it - it was not a shame not to know such things at those times. But, the blow was too strong, my head fell down on the desk I was sitting at, I drowned the face into my hands and started sobbing, my shoulders shaking. Someone asked: "Would you have a glass of water?". Muhsin approached me, hugged me and said: "Don't, please."

## Sjećanja na Ismeta Rizvića

Ismeta sam upoznao 1967. u likovnom studiju "Roman Petrović" Doma izviđača, gdje je uz Afana Ramića i Mehmeda Zaimovića obučavao mlade akvarelu. U toj sekciji bila je čitava jedna generacija koja će obilježiti umjetnost u Sarajevu sedamdesetih i osamdesetih godina, kao što su: Petar Waldegg, Mirko Marić, Muradif Čerimagić, Mustafa Skopljak, Saida Mujezinović itd. Ismet je tada bio nastavnik likovnog vaspitanja i obrazovanja u osnovnoj školi "Ivan Cankar" sa velikim pedagoškim iskustvom u domenu likovne umjetnosti. Odmah smo se sprijateljili i, kao radoznali mladi ljudi, upijali svaku njegovu riječ. Njegova blaga priroda plijenila je, a pedagoško iskustvo otvaralo puteve likovne kulture.

Zajedno smo išli u njegovu školu i oduševljavali se dječijim radovima i talentom mladih. Pričali smo o Paulu Kleeu i o drugima. Sjećam se da mi je tada dao prvi akvarel kist i papir, objašnjavajući tajne akvarela. Pričao je o transparentnosti i neponovljivosti ove tehnike, maglama u Bosni i neiscrpnoj ljepoti pejzaža.

Voljeli smo ga i poštovali zbog njegove odanosti umjetnosti, neovisno od činjenice što je njegova poetika potpuno drugačija od naših slikarskih ambicija.

## Memories on Ismet Rizvić

I met Ismet in 1967 at the painting studio "Roman Petrović" at "The Scouts' Hall" where, together with Afan Ramić and Mehmed Zaimović, he was teaching the young about watercolour paintings. The whole generation who was to mark the art in Sarajevo in 1970s and 1980s were the members of that section. Some of those students were Petar Waldegg, Mirko Marić, Muradif Čerimagić, Mustafa Skopljak, Saida Mujezinović, etc.. At that time Ismet was a teacher of visual arts at "Ivan Cankar" primary school. He had a significant pedagogic experience in the domain of painting. We became friends straight away, and, having been curious young people, we swallowed each word of his. His mild personality was attractive, and his pedagogic experience opened up the paths of visual arts.

We went to his school together, and were impressed by children's works and talent. We discussed Paul Klee and others. I remember that it was the first time that he gave me the first watercolour brush and paper, while explaining the secrets of watercolour paintings. He talked about transparency and uniqueness of this technique, fogs in Bosnia and unexhausted beauty of the landscapes.

We loved and respected him because of his devotion to the art, regardless of the fact that his poetics was entirely different from our painting ambitions.

Edin Numankadić

# Slikarski material Painting Materials

## **AKVAREL PAPIRI / WATER COLOUR PAPERS:**

ARCHES, CANSON (France)

FABRIANO, GVARRO (Italy)

WHATMAN, SAUNDERS (England)

SCHOELLERS HAMMER (Germany)

HOSHO, MASA, KOZU - Japanski i kineski ručno radeni papiri / Japanese and Chinese Hand-made Paper-cuts

## **AKVAREL BOJE / WATER COLOUR PAINTS:**

WINSOR & NEWTON (England)

REMBRANDT, ECOLINE - TALENS (Holland)

PEBEO COLOREX (France)

GRUMBACHER FINEST (Canada)

## **AKVAREL KISTOVI / WATER COLOUR BRUSHES:**

WINSOR& NEWTON

DA VINCI, SCHACHINGER (Germany)

RAPHAEL (France)

FARBEN HARNICH (Austria)

REMBRANDT-TALENS

TESTOLINI (Italy)

ETERNA (China)

VANE (Japan)

## **PASTELI / PASTELS:**

FABRIANO INGRES PASTEL PAPER

RAMBRANDT SOFT PASTELS, PANDA PASTELS (Holland)

DERWENT GRAPHITE DRAWING PENCILS (England)

KOH-I- NOOR HARDMUTH (Austria)

A.W. FABER - CASTELL PASTELS (Germany)

B.CONT' a PARIS SOFT PASTELS (France)

PRISMACOLOR PENCILS (Switzerland)

# Katalog

1. MORIĆA HAN / THE MORIĆ FAMILY INN, 1957  
Akwarel / Watercolour painting, 59x71,5 cm  
Sign. ddu. / Sign.lrc: Is Rizvić
2. STARA KUĆA U SARAJEVU /  
OLD HOUSE IN SARAJEVO, 1967  
Akwarel / Watercolour painting, 35,5x47,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
3. POGLED NA SARAJEVO / VIEW ON SARAJEVO, 1967  
Akwarel / Watercolour painting, 40x55,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
4. RUŽE U VAZNI IV / ROSES IN VASE IV, 1964  
Akwarel / Watercolour painting, 63,5x50 cm  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
5. BIJELE RUŽE / WHITE ROSES, 1964  
Akwarel / Watercolour painting, 62,5x50,5 cm  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
6. RUŽE U VAZNI I / ROSES IN VASE I, 1966  
Akwarel / Watercolour painting, 70x50 cm  
Sign. ddu. / Sign.lrc: Is Rizvić
7. MRTVA PRIRODA III / STILL LIFE III, 1966  
Akwarel / Watercolour painting, 32,5x50 cm  
Sign. ddu. / Sign.lrc: Is Rizvić
8. MRTVA PRIRODA IV / STILL LIFE IV, 1960  
Akwarel / Watercolour painting, 30,5x40,5 cm  
Sign. ddu. / Sign.lrc: Is Rizvić
9. STARI ZID / OLD WALL, 1966  
Akwarel / Watercolour painting, 43x57 cm  
Sign. dlu. / Sign.lrc: Is Rizvić
10. OSUNČANI ZID / SUNSHINE ON THE WALL, 1967  
Akwarel / Watercolour painting, 46,5x58 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu. / Sign.lrc: Is Rizvić
11. PARK UZ MILJACKU / PARK BY THE MILJACKA RIVER, 1966  
Akwarel / Watercolour painting, 68x58 cm  
Sign. ddu. / Sign.lrc: Is Rizvić
12. DRVEĆE UZ OGRADU / TREES BY THE FENCE, 1966  
Akwarel / Watercolour painting, 58x40 cm  
Sign. dlu. / Sign.lrc: Is Rizvić
13. ZIMA II / WINTER II, 1968  
Akwarel / Watercolour painting, 50x70 cm  
Sign. ddu. / Sign.lrc: Is Rizvić

# Catalogue

14. PEJZAŽ UZ RIJEKU I PUT /  
LANDSCAPE BY THE RIVER AND ROAD, 1966  
Akwarel / Watercolour painting, 34,5x48,5 cm  
Bez signature / No signature
15. BREŽULJCI I BRDA / SLOPES AND HILLS, 1966  
Akwarel / Watercolour painting, 36x47 cm  
Sign. dlu. / Sign.lrc: Is Rizvić
16. DRVEĆE U PARKU / TREES AT THE PARK, 1966  
Akwarel / Watercolour painting, 35,5x47,5 cm  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
17. RAVNIČARSKI PREDIO / LOWLANDS, 1966  
Akwarel / Watercolour painting, 35,5x47,5 cm  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
18. STARE KUĆE / OLD HOUSES, 1967  
Akwarel / Watercolour painting, 35,5x48 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu. / Sign.lrc: Ismet Rizvić (žig / stamp)
19. ISPOD I IZNAD BREŽULJKA /  
BENEATH AND ABOVE SLOPE, 1967  
Akwarel / Watercolour painting, 33x48 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
20. KULA U POČITELJU I / TOWER IN POČITELJ I, 1966  
Akwarel / Watercolour painting, 23,5x30 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
21. BRDSKI PREDIO / HILLS  
Akwarel / Watercolour painting, 35x46 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
22. NASELJE U MAGLI / SETTLEMENT IN THE MIST  
Akwarel / Watercolour painting, 28,5x38 cm  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
23. BREŽULJCI / SLOPES  
Akwarel / Watercolour painting, 35x46 cm  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
24. BRDA I LJUBIČASTI OBLACI / HILLS AND VIOLET CLOUDS  
Akwarel / Watercolour painting, 53x72,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
25. CVIJEĆE III / FLOWERS III, 1970  
Akwarel / Watercolour painting, 72,5x53 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu. / Sign.lrc: Ismet Rizvić

26. POGLED NA GRAD / VIEW AT THE CITY, 1968  
Akvarel / Watercolour painting, 36x49,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
27. DRVEĆE U PEJZAŽU / TREES IN THE LANDSCAPE  
Akvarel / Watercolour painting, 34x49,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
28. KUĆE U SARAJEVU / HOUSES IN SARAJEVO  
Akvarel / Watercolour painting, 24,5x33 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
29. PARK U SARAJEVU / PARK IN SARAJEVO  
Akvarel / Watercolour painting, 26,5x37 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
30. KULA U POČITELJU II / TOWER IN POČITELJ II  
Akvarel / Watercolour painting, 56,5x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
31. STARA KUĆA / OLD HOUSE  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
32. KUĆE U STAROJ MAHALI I /  
HOUSES IN THE OLD TOWN QUARTER I  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
33. KUĆE U STAROJ MAHALI II /  
HOUSES IN THE OLD TOWN QUARTER II  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
34. BEMBAŠA /  
BEMBAŠA QUARTER IN SARAJEVO, 1975  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
35. BEGOVINA U MAGLI / BEY'S ESTATE IN THE MIST  
Akvarel / Watercolour painting, 53x70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
36. POČITELJ, 1975  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
37. POLEGLO DRVEĆE / LAID FLAT TREES  
Akvarel / Watercolour painting, 70x50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
38. RAZGOVOR U PRIRODI / CONVERSATION IN THE NATURE  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
39. PREDIO KRAJEM LJETA /  
SCENERY AT THE END OF THE SUMMER  
Akvarel / Watercolour painting 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
40. TRI STABLA / THREE TREES  
Akvarel / Watercolour painting 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
41. MAGLA JESENJEG PEJZAŽA /  
MIST OF THE AUTUMN LANDSCAPE  
Akvarel / Watercolour painting 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
42. JESENJA ELEGIJA / AUTUMN ELEGY  
Akvarel / Watercolour painting, 50x70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
43. LEBDEĆI PREDIO I / FLOATING SCENERY I  
Akvarel / Watercolour painting 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
44. PEJZAŽ OBAVIJEN MAGLOM /  
LANDSCAPE WRAPPED IN THE MIST  
Akvarel / Watercolour painting 56x76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
45. ŠUMOVITI PREDIO U MAGLI / WOODLAND IN THE MIST  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
46. U SMIRAJ DANA / TWILIGHT OF THE DAY, 1983  
Akvarel / Watercolour painting, 56x70 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić
47. CRVENI PEJZAŽ I / RED LANDSCAPE I, 1986  
Akvarel / Watercolour painting, 34,5x50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
48. CRVENI PEJZAŽ II / RED LANDSCAPE II, 1986  
Akvarel / Watercolour painting, 34,5x50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
49. ZELENO-SMEDI PEJZAŽ / GREEN - BROWN LANDSCAPE, 1986  
Akvarel / Watercolour painting, 30x43,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić



50. SNENI PEJZAŽ / SOMNOLENT LANDSCAPE  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
51. PEJZAŽ IZ SNA / LANDSCAPE FROM THE DREAM  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
52. PLANINSKI PREDIO I / MOUNTAIN SCENERY I, 1989  
Akvel / Watercolour painting, 76X56 cm  
Papir: Arches / Paper: Arches  
Sign. dlu / Sign.lrc: Ismet Rizvić
53. PEJZAŽ SA LJUBIČASTO-TIRKIZNIM NEBOM /  
LANDSCAPE WITH PURPLE -TURQUOISE SKY  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
54. STARI PANJ / OLD TREE STUMP  
Akvel / Watercolour painting, 56,5X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
55. KAMENJAR I / ROCKY GROUND I  
Akvel / Watercolour painting, 50X70 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
56. ZELENA STABLA U ŠUMI /  
GREEN TREES IN THE WOODS  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
57. SVITANJE / DAWNING  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
58. UNUTRAŠNJI PEJZAŽ II / INTERIOR LANDSCAPE II, 1983  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
59. U PREDVEČERJE I / IN THE EARLY EVENING I  
Akvel / Watercolour painting, 55X77 cm  
Papir: Saunders / Paper: Saunders  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
60. KRAJOLIK U JESEN /SCENERY IN THE AUTUMN  
Akvel / Watercolour painting, 55X77 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
61. IMAGINACIJA II / IMAGINATION II  
Akvel / Watercolour painting, 50X65 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
62. OBORENO DRVO / FELLED TREE  
Akvel / Watercolour painting, 65X50 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
63. TAJANSTVENI PREDIO / MYSTERIOUS SCENERY  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
64. PEJZAŽ VI / LANDSCAPE VI  
Akvel / Watercolour painting, 28X34 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
65. NAJAKVARELSKIJI PEJZAŽ /  
THE MOST WATERCOLOUR LANDSCAPE  
Akvel / Watercolour painting, 50X70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
66. PREDIO SA KAMENJEM / SCENERY WITH THE ROCKS  
Akvel / Watercolour painting, 50X64,5 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
67. RAĐANJE SUNCA / SUNRISE  
Akvel / Watercolour painting, 50X70,5 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
68. KROZ ŠUMU I / THROUGH THE WOODS I  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
69. PRIRODA KOJA SE MIJENJA / NATURE THAT CHANGES  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
70. KROZ MAGLU / THROUGH THE MIST  
Akvel / Watercolour painting, 6X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
71. NA RUBU SNA I STVARNOSTI /  
AT THE EDGE OF DREAM AND REALITY  
Akvel / Watercolour painting, 50X69,5 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
72. MAGINACIJA III/ IMAGINATION III  
Akvel / Watercolour painting, 50X65 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
73. IMAGINACIJA I / IMAGINATION I  
Akvel / Watercolour painting, 50X65 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)

74. BIVANJE I NESTAJANJE / BEING AND DISAPPEARING  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
75. NOĆ / THE NIGHT  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
76. PRODOR SVJETLA V / BREAK OF THE LIGHT V  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
77. PREDIO CHRYSOPRASA I /  
CHRYSOPRAS A SCENERY I  
Akvel / Watercolour painting, 50X69 cm  
Papir: Whatman / Paper: Whatman  
Sign. dlu / Sign.lrc: Ismet Rizvić
78. PREDIO CHRYSOPRASA II /  
CHRYSOPRAS A SCENERY II, 1980  
Akvel / Watercolour painting, 50X69 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
79. PREDIO U SAMOĆI / SCENERY IN THE LONELINESS  
Akvel / Watercolour painting, 56,5X74,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
80. HIMERIČNI PEJZAŽ / CHIMERIC LANDSCAPE  
Akvel / Watercolour painting, 50X70 cm  
Papir: Arches / Paper: Arches  
Sign. dlu / Sign.lrc: Ismet Rizvić
81. SJEĆANJE NA JESEN II / AUTUMN MEMORY II  
Akvel / Watercolour painting, 50X70 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
82. POETIČNI PEJZAŽ / POETIC LANDSCAPE  
Akvel / Watercolour painting, 50X65 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
83. SENZIBILNA JESEN / SENSITIVE AUTUMN  
Akvel / Watercolour painting, 50X65 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
84. RANA JESEN / EARLY AUTUMN  
Akvel / Watercolour painting, 50X70 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
85. RUJNA JESEN / DARK RED AUTUMN, 1983  
Akvel / Watercolour painting, 50X65 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
86. UZBUDLJIVA JESEN / EXCITING AUTUMN  
Akvel / Watercolour painting, 70X50 cm  
Papir: Whatman / Paper: Whatman  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
87. ILUMINACIJA / ILLUMINATION  
Akvel / Watercolour painting, 50X65 cm  
Papir: Whatman / Paper: Whatman  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
88. SANJIVA JESEN / SLEEPY AUTUMN  
Akvel / Watercolour painting, 50X70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
89. KASNA JESEN / LATE AUTUMN  
Akvel / Watercolour painting, 50X70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
90. GORSKI PREDIO SA VODOM /  
MOUNTAIN SCENERY WITH WATER  
Akvel / Watercolour painting, 53,5X69,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
91. CRVENA FANTAZIJA / RED FANTASY  
Akvel / Watercolour painting, 51X72,5 cm  
Papir: Hammer " T" / Paper: Hammer " T"  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
92. JESENJI PEJZAŽ SA LITICAMA /  
AUTUMN LANDSCAPE WITH CLIFFS  
Akvel / Watercolour painting, 70X50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
93. JESENJA SIMFONIJA / AUTUMN SYMPHONY  
Akvel / Watercolour painting, 70X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
94. LEBDEĆI PREDIO II / FLOATING SCENERY II  
Akvel / Watercolour painting, 75,5X56,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
95. GORSKI PREDIO I / MOUNTAIN SCENERY II  
Akvel / Watercolour painting, 75,5X56,5 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
96. AKŠAMSKI SMIRAJ / DUSK  
Akvel / Watercolour painting, 35X50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
97. PEJZAŽ U ZORU I / LANDSCAPE IN DAWN I  
Akvel / Watercolour painting, 56,5X75 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)

98. PEJZAŽ U ZORU II / LANDSCAPE IN DAWN II  
 Akvarel / Watercolour painting, 56,5X75 cm  
 Papir: Arches / Paper: Arches  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
99. IZMEDU SNA I JAVE / BETWEEN DREAM AND REALITY  
 Akvarel / Watercolour painting, 50X70 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
100. IZVIRANJE II / SPRINGING OUT II, 1989  
 Akvarel / Watercolour painting, 50X65 cm  
 Papir: Arches / Paper: Arches  
 Sign. ddu. / Sign.lrc: Ismet Rizvić
101. PEJZAŽ VII / LANDSCAPE VII  
 Akvarel / Watercolour painting, 26X56 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
102. PEJZAŽ SA OBLACIMA / LANDSCAPE WITH CLOUDS  
 Akvarel / Watercolour painting, 37,5X56,5 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
103. NARANČASTI PEJZAŽ / ORANGE LANDSCAPE  
 Akvarel / Watercolour painting, 50X65 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
104. PRED OLUJU V / BEFORE THE STORM V  
 Akvarel / Watercolour painting, 50X65 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić
105. POSLIJE KIŠE III / AFTER THE RAIN III  
 Akvarel / Watercolour painting, 56,5X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
106. MIRNO-NEMIRNI PREDIO /  
 PEACEFUL - RESTLESS SCENERY  
 Akvarel / Watercolour painting, 57X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić
107. TIŠINA KRAJOLIKA / STILLNESS OF THE SCENERY  
 Akvarel / Watercolour painting, 57X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
108. GOVOR PRIRODE / SPEECH OF THE NATURE  
 Akvarel / Watercolour painting, 55,5X74 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
109. PROLAZNOST / EPHEMERALITY  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
110. OBLACI KOJI PLOVE / SAILING CLOUDS  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
111. POSLIJE KIŠE I / AFTER THE RAIN I  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Arches / Paper: Arches  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
112. SVJETLO IZMEDU STIJENA /  
 LIGHT BETWEEN THE ROCKS  
 Akvarel / Watercolour painting, 74,5X56,5 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
113. ZELENI SKLAD / GREEN HARMONY  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
114. GUSTA ŠUMA U MAGLI / THICK FOREST IN THE MIST  
 Akvarel / Watercolour painting, 56,5X75,5 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
115. SMARAGDNI PEJZAŽ / EMERALD LANDSCAPE  
 Akvarel / Watercolour painting, 56,5X74,5 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
116. IMPRESIVNI PEJZAŽ / IMPRESSIVE LANDSCAPE  
 Akvarel / Watercolour painting, 56,5X74,5 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
117. PRED OLUJU IV / BEFORE THE STORM IV  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić
118. PREDIO SA PADINAMA / SCENERY WITH THE SLOPES  
 Akvarel / Watercolour painting, 76X56 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
119. PEJZAŽ NOĆU / LANDSCAPE IN THE NIGHT  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
120. SUTON III / EVENING TWILIGHT III  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
121. ZALAZAK SUNCA / SUNSET  
 Akvarel / Watercolour painting, 56X76 cm  
 Papir: Fabriano / Paper: Fabriano  
 Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)

122. MAGLIČASTI OBLACI NAD RIJEKOM /  
MISTY CLOUDS ABOVE THE RIVER  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
123. OLUJNI OBLACI / STORMY CLOUDS  
Akvel / Watercolour painting, 76X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
124. SUTON II / EVENING TWILIGHT II  
Akvel / Watercolour painting, 76X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
125. KRAJOLIK KOJI LEBDI / FLOATING SCENERY  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
126. PEJZAŽ POSLIJE OLUJE / LANDSCAPE AFTER THE RAIN  
Akvel / Watercolour painting, 75X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
127. SUTON I / EVENING TWILIGHT I  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
128. TRČAK SVJETLA / BEAM OF LIGHT  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
129. NADAHNUĆE / INSPIRATION  
Akvel / Watercolour painting, 76X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
130. PEJZAŽ PRED KIŠU / LANDSCAPE BEFORE THE RAIN  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
131. KROZ GUSTU MAGLU / THROUGH THE THICK MIST  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
132. U PREDVEČERJE II / IN THE EARLY EVENING II  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
133. POSLIJE KIŠE II / AFTER THE RAIN II  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
134. OLUJNO VRIJEME / STORMY WEATHER  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
135. ŠUTNJA PRIRODE / SILENCE OF THE NATURE  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
136. OBLACI NAD JEZEROM / CLOUDS ABOVE THE LAKE  
Akvel / Watercolour painting, 76X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
137. PLAVA RAPSODIJA / BLUE RHAPSODY, 1983  
Akvel / Watercolour painting, 76X56 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić
138. PRED OLUJU III / BEFORE THE STORM III  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić
139. LJUBIČASTI PREDIO / PURPLE SCENERY  
Akvel / Watercolour painting, 56X76 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
140. TAJNOVITI PEJZAŽ / MYSTERIOUS LANDSCAPE  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
- HARMONIJA U LJUBIČASTOM /  
141. HARMONY IN THE PURPLE  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
142. VAZDUŠASTI PREDIO / AIRY SCENERY  
Akvel / Watercolour painting, 76X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
143. ZALAZAK SUNCA / SUNSET  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
144. LJUBIČASTA FANTAZIJA / PURPLE FANTASY  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
145. OBLACI / CLOUDS  
Akvel / Watercolour painting, 76X56 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)

146. SUMRAK / TWILIGHT  
Akvel / Watercolour painting, 76X57 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
147. PRED OLUJU II / BEFORE THE STORM II  
Akvel / Watercolour painting, 56X75 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.lrc: Ismet Rizvić
148. PRODOR SVJETLA KROZ LJUBIČASTO NEBO /  
BREAK OF LIGHT THROUGH PURPLE SKY  
Akvel / Watercolour painting, 56X76 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić
149. PEJZAŽ SA OBLACIMA / LANDSCAPE WITH CLOUDS  
Akvel / Watercolour painting, 56X75 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
150. SVJETLOST KROZ OBLAKE / LIGHT THROUGH CLOUDS  
Akvel / Watercolour painting, 56X75 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
151. NASTANAK PEJZAŽA / EMERGENCE OF LANDSCAPE, 1980  
Akvel / Watercolour painting, 53,5X67 cm  
Japanski papir / Japanese Paper  
Sign. dlu / Sign.lrc: Ismet Rizvić
- PLAVI PEJZAŽ / BLUE LANDSCAPE, 1980  
152. Akvel / Watercolour painting, 56X76 CM  
Japanski papir / Japanese Paper  
Bez signature / No Signature
- POGLED IZVANA / VIEW FROM OUTSIDE, 1980  
153. Akvel / Watercolour painting, 64X48 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić
- PEJZAŽ U JESEN / LANDSCAPE IN AUTUMN, 1980  
154. Akvel / Watercolour painting, 35X50cm  
Japanski papir / Japanese Paper  
Sign. dlu / Sign. lrc: Ismet Rizvić
155. PEJZAŽ U MASLINASTOJ BOJI /  
LANDSCAPE IN OLIVE-GREEN COLOUR  
Akvel / Watercolour painting, 14X22 cm  
Japanski papir / Japanese Paper  
Sign. gdu / Sign. urc: Ismet Rizvić
156. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 23X30 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
157. POGLED IZNUTRA / VIEW FROM INSIDE  
Akvel / Watercolour painting, 48X64 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić
158. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 36X51 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
159. STUDIJA I / STUDY I  
Akvel / Watercolour painting, 29X45 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
160. STUDIJA II / STUDY II  
Akvel / Watercolour painting, 29X45 cm  
Japanski papir / Japanese Paper  
Sign. dlu / Sign.lrc: Ismet Rizvić (žig / stamp)
161. STUDIJA III / STUDY III  
Akvel / Watercolour painting, 22X30 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
162. STUDIJA IV / STUDY IV  
Akvel / Watercolour painting, 24X31 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
163. STUDIJA V / STUDY V  
Akvel na dvije strane /  
Watercolour painting on two sides, 34X50 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
164. STUDIJA VI / STUDY VI  
Akvel na dvije strane /  
Watercolour painting on two side, 34X50 cm  
Japanski papir / Japanese Paper  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
165. STUDIJA / STUDY  
Akvel / Watercolour painting, 20X15 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign. lrc: Ismet Rizvić (žig / stamp)
166. STUDIJA / STUDY  
Akvel / Watercolour painting, 19X28 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
167. STUDIJA / STUDY  
Akvel / Watercolour painting, 19X28 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
168. STUDIJA / STUDY  
Akvel / Watercolour painting, 22X30 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Sign. dlu / Sign. lrc: Ismet Rizvić (žig / stamp)
169. STUDIJA / STUDY  
Akvel / Watercolour painting, 22X30 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)

170. STUDIJA / STUDY  
Akvel / Watercolour painting, 25X31 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
171. STUDIJA / STUDY  
Akvel / Watercolour painting, 35X25 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign.Irc: Ismet Rizvić (žig / stamp)
172. STUDIJA / STUDY  
Akvel / Watercolour painting, 22X31 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
173. STUDIJA / STUDY  
Akvel / Watercolour painting, 28X38 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
174. STUDIJA / STUDY  
Akvel / Watercolour painting, 25X16 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
175. STUDIJA / STUDY  
Akvel / Watercolour painting, 28X38 cm  
Papir: Arches / Paper: Arches  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
176. STUDIJA / STUDY  
Akvel / Watercolour painting, 28X38 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
177. STUDIJA / STUDY  
Akvel / Watercolour painting, 32X46 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
178. STUDIJA / STUDY  
Akvel / Watercolour painting, 25,5X25 cm  
Pastel papir: Fabriano / Paper pastel: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
179. STUDIJA / STUDY  
Akvel / Watercolour painting, 36X25 cm  
Papir: Arches / Paper: Arches  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
180. STUDIJA / STUDY  
Akvel / Watercolour painting, 25X36 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
181. STUDIJA / STUDY  
Akvel / Watercolour painting, 25X33 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
182. STUDIJA / STUDY  
Akvel / Watercolour painting, 35X50 cm  
Pastel papir: Fabriano / Paper past: Fabriano  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
183. STUDIJA / STUDY  
Akvel / Watercolour painting, 22X30 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
184. STUDIJA / STUDY  
Akvel / Watercolour painting, 35X50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
185. STUDIJA / STUDY  
Akvel / Watercolour painting, 35X50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
186. STUDIJA / STUDY  
Akvel / Watercolour painting, 35X52 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. gdu / Sign. Urc: Ismet Rizvić (žig / stamp)
187. STUDIJA / STUDY  
Akvel / Watercolour painting, 50X65 cm  
Papir: Canson / Paper: Canson  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
188. PRASAK U ŠUMI / A BURST IN THE WOODS  
Akvel / Watercolour painting, 65X50 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
189. KRETANJE / MOVEMENT  
Akvel / Watercolour painting, 76X57 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
190. STUDIJA / STUDY  
Akvel / Watercolour painting, 50X65 cm  
Paper: Canson / Paper: Canson  
Sign. gdu: Ismet Rizvić (žig / stamp)
191. STUDIJA / STUDY  
Akvel / Watercolour painting, 50X65 cm  
Paper: Canson / Paper: Canson  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)
192. STUDIJA / STUDY  
Akvel, 50X65 cm  
Paper: Canson / Paper: Canson  
Sign. dlu / Sign. Ilc: Ismet Rizvić (žig / stamp)
193. STUDIJA / STUDY  
Akvel / Watercolour painting, 50X65 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.Irc: Ismet Rizvić (žig / stamp)

194. STUDIJA / STUDY  
Akwarel / Watercolour painting, 50X77 cm  
Papir: Arches / Paper: Arches  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
195. STUDIJA / STUDY  
Akwarel / Watercolour painting, 65X50 cm  
Papir: Canson / Paper: Canson  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
196. STUDIJA / STUDY  
Akwarel, 31X26 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. lrc: Ismet Rizvić (žig / stamp)
197. STUDIJA / STUDY  
Akwarel / Watercolour painting, 24X31 cm  
Papir: Fabriano / Paper: Fabriano  
Bez signature / No Signature
198. STUDIJA / STUDY  
Akwarel / Watercolour painting, 25X36 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
199. STUDIJA / STUDY  
Akwarel / Watercolour painting, 25X36 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. lrc: Ismet Rizvić (žig / stamp)
200. STUDIJA / STUDY  
Akwarel / Watercolour painting, 32X46 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
201. STUDIJA / STUDY  
Akwarel / Watercolour painting, , 30X44 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
202. STUDIJA / STUDY  
Akwarel / Watercolour painting, , 48X35 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. lrc: Ismet Rizvić (žig / stamp)
203. STUDIJA / STUDY  
Akwarel / Watercolour painting, , 35X52 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
204. STUDIJA / STUDY  
Akwarel / Watercolour painting, , 37X55 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign.lrc: Ismet Rizvić (žig / stamp)
- PASTELI, KOMBINOVANA TEHNIKA I CRTEŽI /  
PASTELS , COMBINED TECHNIQUE AND DRAWINGS
205. PEJZAŽ / LANDSCAPE  
Pastel 50x65 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. gdu. / Sign Urc: Ismet Rizvić
206. NASELJE-PEJZAŽ / SETTLEMENT -LANDSCAPE, 1978  
Pastel 50x65 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. Ismet Rizvić
207. IZMEĐU BRDA / BETWEEN THE HILLS, 1983  
Kombinovana tehnika / Combined technique, 70x71 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu / Sign. lrc: Ismet Rizvić (žig / stamp)
208. KROŠNJA DRVETA / CROWN OF A TREE, 1983  
Kombinovana tehnika / Combined technique, 70x71 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu / Sign. lrc: Ismet Rizvić (žig / stamp)
209. PROPLANCI / CLEARINGS, 1983  
Kombinovana tehnika / Combined technique, 70x90 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu / Sign. lrc: Ismet Rizvić (žig / stamp)
210. SUHE GRANE / DRY BRANCHES, 1983  
Pastel, smedja kreda / Pastel, brown chalk, 90x70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu / Sign. lrc: Ismet Rizvić (žig / stamp)
211. PLANINSKI PREDIO I / MOUNTAIN SCENERY I, 1983  
Pastel, smedja kreda / Pastel, brown chalk, 90x70 cm  
Papir: Fabriano / Paper: Fabriano  
sign. ddu. / Sign. lrc: Ismet Rizvić (žig / stamp)
212. PLANINSKI PREDIO II / MOUNTAIN SCENERY II, 1983  
Pastel, smedja kreda / Pastel, brown chalk, 90x70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. lrc: Ismet Rizvić
213. PLANINSKI DETALJI / MOUNTAIN DETAIL I, 1982  
Pastel, smedja kreda / Pastel, brown chalk, 21x28 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. lrc: Ismet Rizvić (žig / stamp)
214. PLANINSKI DETALJ II / MOUNTAIN DETAIL II, 1982  
Pastel, smedja kreda / Pastel, brown chalk, 28X21 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. lrc: Ismet Rizvić (žig / stamp)
215. JESENJA IMPRESIJA I / AUTUMN IMPRESSION I, 1983  
Kombinovana tehnika / Combined technique, 90x70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. lrc: Ismet Rizvić

216. JESENJI SKLAD / AUTUMN HARMONY, 1983  
Kombinovana tehnika / Combined technique, 50x70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić
217. JESENJA HARMONIJA I / AUTUMN HARMONY I, 1983  
Kombinovana tehnika / Combined technique, 101x71 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
218. JESENJA HARMONIJA II / AUTUMN HARMONY II, 1983  
Kombinovana tehnika / Combined technique, 101x71 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić
219. GRMLJE / BUSHES, 1983  
Kombinovana tehnika / Combined technique, 90x70 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić
220. STRMI PREDIO U PLANINI /  
SLOPE SCENERY IN THE MOUNTAIN, 1983  
Kombinovana tehnika / Combined technique, 25X35 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
221. NA VJETRU / IN THE WIND, 1983  
Kombinovana tehnika / Combined technique, 25X35 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
222. U RAVNICI / AT THE LOWLANDS, 1983  
Kombinovana tehnika / Combined technique, 25X35 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
223. ROMANTIČNI PREDIO / ROMANTIC SCENERY, 1983  
Kombinovana tehnika / Combined technique, 35X50 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
224. STUDIJA I / STUDY I  
Kombinovana tehnika / Combined technique, 25X32 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
225. STUDIJA II / STUDY II  
Kombinovana tehnika / Combined technique, 35X25 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
226. STUDIJA III / STUDY III  
Kombinovana tehnika / Combined technique, 25X35 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
227. STUDIJA IV / STUDY IV  
Kombinovana tehnika / Combined technique, 35X25 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
228. STUDIJA V / STUDY IV  
Kombinovana tehnika / Combined technique, 22X31 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. gdu. / Sign. Urc: Ismet Rizvić (žig / stamp)
229. STUDIJA VI / STUDY VI  
Kombinovana tehnika / Combined technique, 22X31 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu. / Sign. Ilc: Ismet Rizvić (žig / stamp)
230. STUDIJA VII / STUDY VII  
Pastel, smeda olovka / Pastel, brown pencil, 25X35 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
231. STUDIJA VIII / STUDY VIII  
Kombinovana tehnika / Combined technique, 25X35 cm  
Papir: Fabriano / Paper: Fabriano  
Sign. dlu. / Sign. Ilc: Ismet Rizvić
232. CRTEŽ I / DRAWING I  
Crtež olovkom / Drawing by pencil, 12x20 cm  
Sign. dlu. / Sign. Ilc: Ismet Rizvić
233. CRTEŽ II / DRAWING II  
Crtež olovkom / Drawing by pencil, 10x18 cm  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
234. CRTEŽ III / DRAWING III  
Crtež olovkom / Drawing by pencil, 10x23 cm  
Sign. ddu. / Sign. Irc: Ismet Rizvić (žig / stamp)
235. NIZ PADINU / DOWN THE SLOPE  
Crtež olovkom / Drawing by pencil, 21x29 cm  
Sign. ddu. / Sign. Irc: Ismet Rizvić
236. NA MALOM BRDU / ON THE LITTLE HILL  
Crtež olovkom / Drawing by pencil, 25x37 cm  
Bez signature / No Signature
237. IZMEĐU STABALA / BETWEEN THE TREES  
Crtež olovkom / Drawing by pencil, 35X50 cm  
Sign. ddu. / Sign. Irc: Ismet Rizvić



27. oktobra 1997. godine iz ateljea Ismeta Rizvića ukradeno je 258 slika...

258 paintings were stolen from Ismet Rizvic's atelier on October 27, 1997...

- |  |   |
|--|---|
| <p>238. STARE KUĆE / OLD HOUSES<br/>Akwareli / Watercolour painting, 35x48 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>                           | <p>248. PARK NA OBALI II / A PARK ON THE OBALA STR. II<br/>Akwareli / Watercolour painting, 50x66 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>     |
| <p>239. POGLED NA SARAJEVO / VIEW OF SARAJEVO<br/>Akwareli / Watercolour painting, 40x55 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>             | <p>249. PROLJEĆE U SARAJEVU II / THE SPRING IN SARAJEVO II<br/>Akwareli / Watercolour painting, 60x46 cm<br/>akvarel papir / Watercolour paper<br/>Bez potpisa / No signature</p> |
| <p>240. NASELJE / SETTLEMENT<br/>Akwareli / Watercolour painting, 24x36 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>                              | <p>250. ZIMA II / THE WINTER II<br/>Akwareli / Watercolour painting, 50x70 cm<br/>Akvarel papir / Watercolour paper<br/>Potpis / Signed</p>                                       |
| <p>241. SARAJEVSKA ULICA / SARAJEVO STREET<br/>Akwareli / Watercolour painting, 33x463 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>               | <p>251. MALI ZELENI PREDIO / SMALL GREEN LANDSCAPE<br/>Akwareli / Watercolour painting, 35x33 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>         |
| <p>242. PARK NA OBALI I / A PARK ON THE OBALA ST. I<br/>Akwareli / Watercolour painting, 19,5x63 cm<br/>Akvarel papir / Watercolour paper<br/>Bez potpisa / No signature</p>     | <p>252. MRTVA PRIRODA / STILL LIFE<br/>Akwareli / Watercolour painting, 51x71 cm<br/>Papir: Schoellers hammer "T" / Paper: Hammer "T",<br/>Potpis / Signed</p>                    |
| <p>243. KUĆE NA BREŽULJKU III / HOUSES ON THE HILL III<br/>Akwareli / Watercolour painting, 24x33 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>    | <p>253. DRVEĆE / TREES<br/>Akwareli / Watercolour painting, 50,5x71 cm<br/>Papir: Schoellers hammer "T" / Paper: Hammer "T",<br/>Potpis / Signed</p>                              |
| <p>244. KUĆE / HOUSES<br/>Akwareli / Watercolour painting, 24x36 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>                                     | <p>254. RUŽE II / ROSES II<br/>Akwareli / Watercolour painting, 50x65,5 cm<br/>Papir: Arches / Paper: Arches<br/>Bez potpisa / No signature</p>                                   |
| <p>245. PEJZAŽ SA KUĆAMA III / LANDSCAPE WITH HOUSES III,<br/>Akwareli / Watercolour painting, 23x32 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p> | <p>255. OSAMLJENO DRVO / A SOLITARY TREE<br/>Akwareli / Watercolour painting, 32x39,5 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>                 |
| <p>246. PROLJEĆE U SARAJEVU I / THE SPRING IN SARAJEVO I<br/>Akwareli / Watercolour painting, 63x50 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>  | <p>256. PUT KROZ ŠUMU / A PATH THROUGH THE WOODS<br/>Akwareli / Watercolour painting, 31x44 cm<br/>Papir: Fabriano / Paper: Fabriano<br/>Bez potpisa / No signature</p>           |
| <p>247. KUĆA SA OGRADOM / HOUSE WITH A FENCE<br/>Akwareli / Watercolour painting, 50x59 cm<br/>Akvarel papir / Watercolour paper<br/>Bez potpisa / No signature</p>              | <p>VAZNA SA CVIJEĆEM / VASE WITH FLOWERS<br/>257. Akwareli / Watercolour painting, 38x29 cm<br/>Akvarel papir / Watercolour paper<br/>Bez potpisa / No signature</p>              |

258. DRVEĆE UZ STARI ZID / TREES BY AN OLD WALL  
Akvel / Watercolour painting, 35x51 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
259. CVIJEĆE III / FLOWERS III  
Akvel / Watercolour painting, 51x36 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Bez potpisa / No signature
260. VODENICA / THE MILL  
Akvel / Watercolour painting, 51x69cm,  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
261. BEHAR I / BLOSSOM I  
Akvel / Watercolour painting, 27x35 cm  
Akvel papir / Watercolour paper  
Potpis / Signed
262. KUĆA SA OGRADOM / A HOUSE WITH FENCE  
Akvel / Watercolour painting, 51x43 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
263. MOTIV IZ SARAJEVA / A MOTIF FROM SARAJEVO  
Akvel / Watercolour painting, 53x68 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
264. POGLED KROZ VODU / A VIEW THROUGH THE WATER  
Akvel / Watercolour painting, 51x69 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
265. PEJZAŽ U NOĆI / LANDSCAPE BY NIGHT  
Akvel / Watercolour painting, 50x65 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
266. RUŽIČASTO-ZELENI ODSJAJ I / PURPLE-GREEN GLIMPSES I  
Akvel / Watercolour painting, 50x65 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
267. RUŽIČASTO-ZELENI ODSJAJ II / PURPLE-GREEN GLIMPSES II  
Akvel / Watercolour painting, 50x65 cm  
Papir: Canson / Paper: Canson  
Bez potpisa / No signature
268. ŠUMSKI PUT / TRAIL IN THE WOODS  
Akvel / Watercolour painting, 69x50 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
269. PEJZAŽ VII / LANDSCAPE VII  
Akvel / Watercolour painting, 34x49,5 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
270. PEJZAŽ SA KAMENJEM / LANDSCAPE WITH STONES  
Akvel / Watercolour painting, 33,5x50 cm  
Papir / Paper: Canson  
Bez potpisa / No signature
271. SNJEŽNI PREDIO / LANDSCAPE WITH SNOW  
Akvel / Watercolour painting, 35x51 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
272. KAMENJE I DRVEĆE U JESEN II / STONES AND TREES IN THE FALL II  
Akvel / Watercolour painting, 36x52cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
273. DRVEĆE NA ADI / TREES ON A RIVER ISLET  
Akvel / Watercolour painting, 55x75 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
274. OGOLJELO DRVEĆE / BARREN TREES  
Akvel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
275. VJETAR / THE WIND  
Akvel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
276. KRAJ JESENI / THE END OF FALL  
Akvel / Watercolour painting, 32x40 cm  
Akvel papir / Watercolour paper  
Bez potpisa / No signature
277. VRELA JESEN / THE HOT FALL  
Akvel / Watercolour painting, 36x53 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
278. STABLO U ŠUMI / TREE IN THE FOREST  
Akvel / Watercolour painting, 50x65 cm  
Papir: Canson / Paper: Canson  
Bez potpisa / No signature
279. PROLJEĆE I / THE SPRING I  
Akvel / Watercolour painting, 50x65 cm  
Papir: Canson / Paper: Canson  
Bez potpisa / No signature
280. ZELENA ŠUMA / GREEN FOREST  
Akvel / Watercolour painting, 56x75 cm  
Papir: Saunders / Paper: Saunders  
Bez potpisa / No signature
281. ZELENI PEJZAŽ III / GREEN LANDSCAPE III  
Akvel / Watercolour painting, 51x73 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Potpis / Signed

282. JESEN U KAMENJARU II / FALL IN THE ROCKY COUNTRY II  
Akvel / Watercolour painting, 51x73 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
283. NOĆ U ŠUMI / THE NIGHT IN THE FOREST  
Akvel / Watercolour painting, 56x75 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
284. JESEN U KAMENJARU III /  
FALL IN THE ROCKY COUNTRY III  
Akvel / Watercolour painting, 51x73 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Bez potpisa / No signature
285. JESENJI PEJZAŽ SA MOSTOM /  
FALL LANDSCAPE WITH A BRIDGE  
Akvel / Watercolour painting, 50x64 cm  
Papir: Canson / Paper: Canson  
Potpis / Signed
286. VESELI PEJZAŽ / CHEERFUL LANDSCAPE  
Akvel / Watercolour painting, 52x68 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
287. PLAVA RIJEKA / BLUE RIVER  
Akvel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Potpis / Signed
288. BUNA / THE BUNA RIVER  
Akvel / Watercolour painting, 53x72 cm  
Papir: Arches / Paper: Arches  
Potpis / Signed
289. BABIĆA BAŠTA / BABIĆA BAŠTA, QUARTER IN SARAJEVO  
Akvel / Watercolour painting, 50x65 cm  
Papir: Canson / Paper: Canson  
Potpis / Signed
290. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 56x77 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
291. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
68x54 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
292. AKVAREL I TUŠ NA OBJE STRANE /  
DOUBLE SIDED AND INK WATERCOLOUR PAINTING  
54x68 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
293. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
53x68 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
294. AKVAREL I TUŠ NA OBJE STRANE /  
DOUBLE SIDED AND INK WATERCOLOUR PAINTING  
53x68 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
295. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
53x68 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
296. AKVAREL I TUŠ NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING AND INK  
51x66 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
297. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 50x65 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
298. PEJZAŽ / LANDSCAPE  
Akvel i tuš / Watercolour and ink painting, 50x65 cm  
Japanski papir / Japanese paper  
Potpis / Signed
299. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 56x77 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
300. PEJZAŽ U PLAVOM / LANDSCAPE IN BLUE  
Akvel / Watercolour painting, 56x76 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
301. PEJZAŽ / LANDSCAPE  
Akvel i tuš / Watercolour and ink painting, 50x66 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
302. PEJZAŽ / LANDSCAPE  
Akvel i tuš / Watercolour and ink painting, 50x66 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
303. PEJZAŽ / LANDSCAPE  
Akvel i tuš / Watercolour and ink painting, 56x76 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
304. PEJZAŽ NA ZGUŽVANOM PAPIRU /  
LANDSCAPE ON WRINKLED PAPER  
Akvel / Watercolour painting, 55x75 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
305. PEJZAŽ NA ZGUŽVANOM PAPIRU /  
LANDSCAPE ON WRINKLED PAPER  
Akvel / Watercolour painting, 55x75 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature

306. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 53x68 cm  
Japanski papir / Japanese paper  
Potpis / Signed
307. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 53x68 cm  
Japanski papir / Japanese paper  
Potpis / Signed
308. AKVAREL I TUŠ NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING AND INK  
25x33 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
309. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
53,5x68 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
310. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
49x63 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
311. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
44x61 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
312. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
44x61 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
313. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
44x61 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
314. AKVAREL NA OBJE STRANE /  
DOUBLE SIDED WATERCOLOUR PAINTING  
34,5x22 cm, japanski papir / Japanese paper  
Bez potpisa / No signature
315. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 31x47 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
316. AKVAREL NA OBJE STRANE VLAKNASTI /  
DOUBLE SIDED WATERCOLOUR PAINTING WITH FIBRES  
30x45cm, japansko paučinasto platno / Japanese fabrics cobweb  
Bez potpisa / No signature
317. AKVAREL NA OBJE STRANE VLAKNASTI /  
DOUBLE SIDED WATERCOLOUR PAINTING WITH FIBRES  
30x45cm, japansko paučinasto platno / Japanese fabrics, cobweb  
Bez potpisa / No signature
318. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 25,5x33 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
319. STUDIJA / STUDY  
Akvel / Watercolour painting, 28x50 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
320. STUDIJA / STUDY  
Akvel / Watercolour painting, 25x33cm,  
Japanski papir / Japanese paper  
Bez potpisa / No signature
321. STUDIJA / STUDY  
Akvel / Watercolour painting, 25x33 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
322. STUDIJA / STUDY  
Akvel / Watercolour painting, 25x33 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
323. STUDIJA / STUDY  
Akvel / Watercolour painting, 31x43cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
324. PEJZAŽ / LANDSCAPE  
Akvel / Watercolour painting, 33x51 cm  
Japanski papir / Japanese paper  
Bez potpisa / No signature
325. DRVEĆE U MAGLI / TREES IN THE FOG  
Akvel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
326. MEDITACIJA / MEDITATION  
Akvel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
327. U SMIRAJ DANA / WHEN THE DAY GOES TO REST  
Akvel / Watercolour painting, 51x72 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
328. POZNA JESEN / LATE FALL  
Akvel / Watercolour painting, 51x72 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
329. JESENJI MOTIV / FALL MOTIF  
Akvel / Watercolour painting, 31x44 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature

330. DRVO U JESENJOJ ŠUMI / TREE IN THE FOREST IN THE FALL  
 Akvarel / Watercolour painting, 30x40 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
331. ZELENI PEJZAŽ U MAGLI / GREEN LANDSCAPE IN THE FOG  
 Akvarel / Watercolour painting, 34x51 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
332. PEJZAŽ VII / LANDSCAPE VII  
 Akvarel / Watercolour painting, 26x56 cm  
 Papir: Whatman / Paper: Whatman  
 Bez potpisa / No signature
333. IZMEĐU DRVEĆA / BETWEEN THE TREES  
 Akvarel / Watercolour painting, 31x50 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
334. PEJZAŽ SA DRVEĆEM / LANDSCAPE WITH TREES  
 Akvarel / Watercolour painting, 35x51 cm  
 Papir: Gvarro / Paper: Gvarro  
 Bez potpisa / No signature
335. TUŽNO STABLO / A SAD TREE  
 Akvarel / Watercolour painting, 35x51 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
336. KROŠNJA DRVEĆA / CROWN OF THE TREE  
 Akvarel / Watercolour painting, 35x51 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
337. BLAGA PADINA / A GENTLE SLOPE  
 Akvarel / Watercolour painting, 35x51 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
338. LJETO U ŠUMI / SUMMER IN THE FOREST  
 Akvarel / Watercolour painting, 36x50 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
339. MOTIV U JESEN / MOTIF IN THE FALL  
 Akvarel / Watercolour painting  
 Papir: Schoellers hammer "T" / Paper: Hammer "T"  
 Bez potpisa / No signature
340. JESEN U PRIRODI / AUTUMN IN THE COUNTRY  
 Akvarel / Watercolour painting, 36x50 cm  
 Papir: Schoellers hammer "T" / Paper: Hammer "T"  
 Bez potpisa / No signature
341. PEJZAŽ U JUTRU / A MORNING LANDSCAPE,  
 Akvarel / Watercolour painting, 36x50 cm  
 Papir: Schoellers hammer "T" / Paper: Hammer "T"  
 Bez potpisa / No signature
342. PEJZAŽ SA POVIJENIM STABLIMA /  
 LANDSCAPE WITH BENT TREES  
 Akvarel / Watercolour painting, 36x50 cm  
 Papir: Schoellers hammer "T" / Paper: Hammer "T"  
 Bez potpisa / No signature
343. PEJZAŽ PRI ZALASKU SUNCA / LANDSCAPE WITH SUNSET  
 Akvarel / Watercolour painting, 36x50 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
344. KRAJOLIK SA BREŽULJICIMA / LANDSCAPE WITH HILLS  
 Akvarel / Watercolour painting, 35x50 cm  
 Papir: Schoellers hammer "T" / Paper: Hammer "T"  
 Bez potpisa / No signature
345. MAGLA NAD PEJZAŽOM /  
 THE MIST OVER THE LANDSCAPE  
 Akvarel / Watercolour painting, 36x50 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
346. PRI KRAJU TOPLOG DANA /  
 TOWARDS THE END OF A WARM DAY  
 Akvarel / Watercolour painting, 37x56 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
347. PEJZAŽ SA SNIJEGOM / LANDSCAPE WITH SNOW  
 Akvarel / Watercolour painting, 37x56 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
348. PEJZAŽ SA PUČINOM / LANDSCAPE WITH OPEN SEA  
 Akvarel / Watercolour painting, 37x56 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
349. PEJZAŽ SA OBLACIMA / LANDSCAPE WITH CLOUDS  
 Akvarel / Watercolour painting, 37x56 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
350. PUT KROZ ŠUMU U JESEN /  
 PATHWAY THROUGH THE WOODS IN FALL  
 Akvarel / Watercolour painting, 37x56 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
351. PEJZAŽ U IZMAGLICI / A MISTY LANDSCAPE  
 Akvarel / Watercolour painting, 37x56 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
352. ŠUMA OBAVIJENA MAGLOM /  
 FOREST ENVELOPED WITH FOG  
 Akvarel / Watercolour painting, 37x56 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature

353. KRAJOLIK U MAGLI / FLAT LANDSCAPE IN THE FOG  
 Akvarel / Watercolour painting, 38x57 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
354. U SJENI SUNCA / IN THE SHADOW OF THE SUN  
 Akvarel / Watercolour painting, 36x53 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
355. ODSJAJ U VODI / GLIMPSE IN THE WATHER  
 Akvarel / Watercolour painting, 36x53 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
356. RAZMIŠLJANJE / CONTEMPLATION  
 Akvarel / Watercolour painting, 36x53 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
357. PEJZAŽ U MAGLI / LANDSCAPE IN THE FOG  
 Akvarel / Watercolour painting, 50x36 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
358. JESENJI PEJZAŽ U PODNOŽJU BRDA /  
 FALL LANDSCAPE AT THE FOOT OF THE HILL  
 Akvarel / Watercolour painting, 43x30 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
359. PEJZAŽ SA TRAVOM / LANDSCAPE WITH THE GRASS  
 Akvarel / Watercolour painting, 38x28 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
360. MAGLIČASTI INSERT / MISTY CLIP  
 Akvarel / Watercolour painting, 28x38 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
361. DRVEĆE U MAGLI / TREES IN THE FOG  
 Akvarel / Watercolour painting, 25x42 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
362. ZELENO-PLAVI KRAJOLIK / GREEN – BLUE LANDSCAPE  
 Akvarel / Watercolour painting, 25x32 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
363. OGOLJELO STABLO U KAMENJARU /  
 BARE TREE IN THE ROCKY COUNTRY  
 Akvarel / Watercolour painting, 25x32 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
364. POČETAK JESENI / BEGINNING OF THE FALL  
 Akvarel / Watercolour painting, 25x32 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
365. U OBLAČNOM DANU / IN A CLOUDY DAY  
 Akvarel / Watercolour painting, 23x38 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
366. DRVEĆE I KAMENJE / TREES AND STONES  
 Akvarel / Watercolour painting, 25x35 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
367. KRAJOLIK SA TRAVOM / LANDSCAPE WITH GRASS  
 Akvarel / Watercolour painting, 25x35 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
368. DRVEĆE NA PROPLANKU / TREES IN A CLEARING  
 Akvarel / Watercolour painting, 25x36 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
369. PLAVIČASTI PREDIO / BLUIISH LANDSCAPE  
 Akvarel / Watercolour painting, 27x37 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
370. STARA STABLA U ŠUMI /  
 THE OLD TREES IN THE FOREST  
 Akvarel / Watercolour painting, 28x38 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
371. POSJEČENO STABLO / FELLED TREE,  
 Akvarel / Watercolour painting, 28x38 cm  
 Papir: Arches / Paper: Arches  
 Bez potpisa / No signature
372. OGOLJELO DRVO I KORIJENJE / BARREN TREE AND ROOTS  
 Akvarel / Watercolour painting, 38x28 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
373. PREDIO U MAGLI / LANDSCAPE IN THE FOG  
 Akvarel / Watercolour painting, 38x28cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
374. DALEKA BRDA / FAR AWAY HILLS  
 Akvarel / Watercolour painting, 28x38 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
375. KRAJOLIK SA OPALIM LIŠĆEM /  
 LANDSCAPE WITH FALLING LEAVES  
 Akvarel / Watercolour painting, 38x28cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature
376. KRAJOLIK SA VODOM / LANDSCAPE WITH WATER  
 Akvarel / Watercolour painting, 23x32 cm  
 Papir: Fabriano / Paper: Fabriano  
 Bez potpisa / No signature

377. RAZDRAGANO DRVEĆE / JOYFUL TREES  
Akwarel / Watercolour painting, 32x25 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
378. KRAJOLIK U KAMENJARU /  
LANDSCAPE IN THE ROCKY AREA  
Akwarel / Watercolour painting, 22x30 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Bez potpisa / No signature
379. PREDIO SA GRMLJEM / LANDSCAPE WITH BUSHES  
Akwarel / Watercolour painting, 22x30 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
380. DRVEĆE MEĐU KAMENJEM / TREES BETWEEN STONES  
Akwarel / Watercolour painting, 17x26cm,  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
381. ZIMSKI KRAJOLIK / WINTER LANDSCAPE  
Akwarel / Watercolour painting, 17x25 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
382. DRVEĆE PORED VODE / TREES BY THE WATER  
Akwarel / Watercolour painting, 17x25 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
383. KROZ ŠUMU II / THROUGH THE FOREST II  
Akwarel / Watercolour painting, 17x25 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
384. IZMEĐU BRDA / BETWEEN THE HILLS  
Akwarel / Watercolour painting, 19x26 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
385. RASPJEVANO DRVEĆE / SINGING TREES  
Akwarel / Watercolour painting, 17x28 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
386. KRAJOLIK NA POČETKU ZIME /  
LANDSCAPE AT THE BEGINNING OF WINTER  
Akwarel / Watercolour painting, 13,5x27 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
387. OSAMLJENO DRVEĆE / SOLITARY TREES  
Akwarel / Watercolour painting, 13x22 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
388. KASNO LJETO / LATE SUMMER  
Akwarel / Watercolour painting, 11x20 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Bez potpisa / No signature
389. PREDIO U LJETNOM DOBU /  
LANDSCAPE IN THE SUMMER TIME  
Akwarel / Watercolour painting, 11x20 cm  
Papir: Schoellers hammer "T" / Paper: Hammer "T"  
Bez potpisa / No signature
390. PEJZAŽ PRI KRAJU DANA /  
LANDSCAPE TOWARD THE END OF THE DAY  
Akwarel / Watercolour painting, 18x27 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
391. OBLACI NAD VODOM / CLOUDS ABOVE THE WATER  
Akwarel / Watercolour painting, 76x56 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
392. NEVRIJEME / A STORM  
Akwarel / Watercolour painting, 77x57 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
393. PEJZAŽ SA OGRADOM / LANDSCAPE WITH A FENCE  
Akwarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches
394. JESEN U ŠUMI / FALL IN THE FOREST  
Akwarel / Watercolour painting, 36x50 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
395. PEJZAŽ VIII / LANDSCAPE VIII  
Akwarel / Watercolour painting, 28x19 cm  
Papir / Paper: Arches  
Potpis / Signed
396. ZELENA DOLINA / GREEN VALLEY  
Akwarel / Watercolour painting, 51x68 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
397. JESEN SUNCEM OBASJANA /  
A FALL GLOWING WITH SUNSHINE  
Akwarel / Watercolour painting, 50x69 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
398. RANO JUTRO / EARLY MORNING  
Akwarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
399. ZORA / DAY-BREAK  
Akwarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
400. PRASKOZORJE / DAYS PRING  
Akwarel / Watercolour painting, 56x75 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature

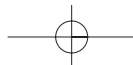
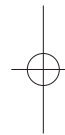
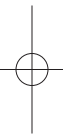
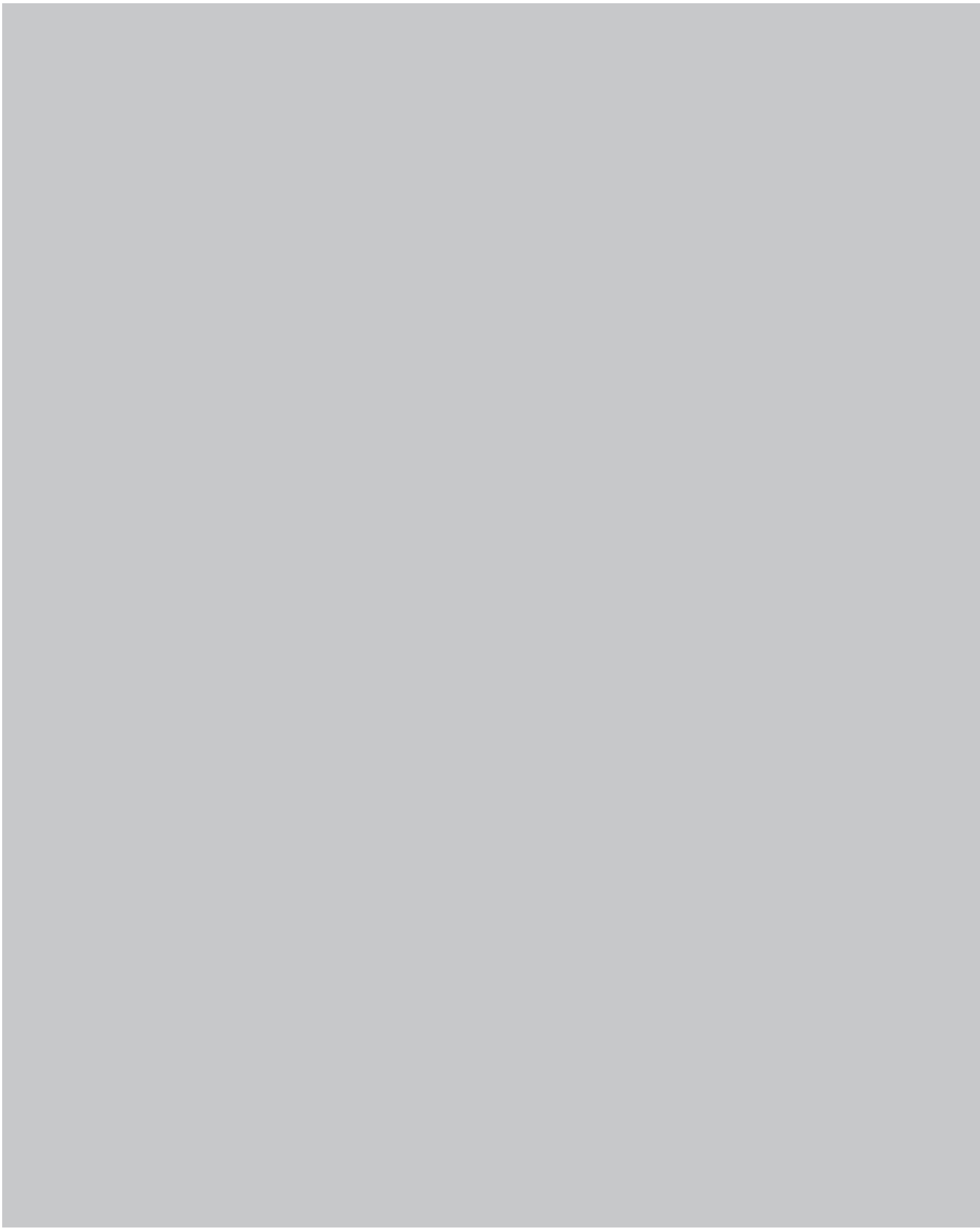
401. VODA U PODNOŽJU BRDA /  
WATER AT THE FOOT OF THE HILL  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
402. SANJIVO DRVEĆE / SLEEPY TREES  
Akvarel / Watercolour painting, 74,5x56 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
403. NESTVARNI PREDIO / UNREAL LANDSCAPE  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
404. PRIRODA U IZMAGLICI / MISTY LANDSCAPE  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
405. PREDIO U PLANINI / MOUNTAIN SCENERY  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
406. MIRNI PREDIO / PEACEFUL LANDSCAPE  
Akvarel / Watercolour painting, 56x75 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
407. STABLO UJESEN / A TREE IN THE FALL  
Akvarel / Watercolour painting, 56x75 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
408. RASPIJEVANO DRVO / A SINGING TREE  
Akvarel / Watercolour painting, 56x75 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
409. U TOPLOM DANU / IN THE WARM DAY  
Akvarel / Watercolour painting, 55x75 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
410. ZELENA ČAROLIJA / GREEN MAGIC  
Akvarel / Watercolour painting, 50x64 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
411. KRAJOLIK U DOLASKU JESENI /  
LANDSCAPE WITH THE FALL APPROACHING  
Akvarel / Watercolour painting, 55x75 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
412. SJETA / MELANCHOLY  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
413. ŠAPAT DRVEĆA / WHISPER OF THE TREES  
Akvarel / Watercolour painting, 55x74 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
414. RADOST PRIRODE / THE JOY OF NATURE  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
415. OSAMLJENI PREDIO / LONELY LANDSCAPE  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
416. U VRTLOGU / IN THE WHIRLPOOL  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
417. KROZ MAGLU / THROUGH THE FOG  
Akvarel / Watercolour painting, 57x77 cm  
Papir: Saunders / Paper: Saunders  
Bez potpisa / No signature
418. KROZ OSUNČANU MAGLU / THROUGH THE SUNLIT FOG  
Akvarel / Watercolour painting, 56x77 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
419. TITRAJI IZNAD VODE / VIBRATIONS ABOVE WATER  
Akvarel / Watercolour painting, 56x75 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
420. UNUTRAŠNJI PEJZAŽ I / INNER LANDSCAPE I  
Akvarel / Watercolour painting, 56x76 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
421. JESEN U OSVIJETLJENOJ ŠUMI /  
FALL IN A LIT UP FOREST  
Akvarel / Watercolour painting, 56x74 cm  
Papir: Fabriano / Paper: Fabriano  
Potpis / Signed
422. PEJZAŽ SA STIJENAMA / LANDSCAPE WITH CLIFFS  
Akvarel / Watercolour painting, 33x25 cm,  
japanski papir / Japanese paper  
Bez potpisa / No signature
423. KRAJOLIK U ZAVJETRINI /  
LANDSCAPE ON THE SIDE  
Akvarel / Watercolour painting, 29x25 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature
424. NIZ PADINU / DOWN THE SLOPE  
Akvarel / Watercolour painting, 35x25 cm  
Papir: Arches / Paper: Arches  
Bez potpisa / No signature



425. PRIRODA POD UDAROM VJETRA /  
NATURE STRUCK BY THE WIND  
Akvarel / Watercolour painting, 57x76 cm  
Papir: Fabriano / Paper: Fabriano  
Bez potpisa / No signature
426. SUHI PANJ / DRY LOG  
Olovka u boji / Colored pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres,  
Potpis / Signed
427. ŠUMSKI PEJZAŽ / FOREST LANDSCAPE  
Olovka u boji / Colored pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
428. KAMENJE I DRVEĆE / ROCKS AND TREES  
Olovka u boji / Colored pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
429. TRAVA IZMEĐU KAMENJA /  
GRASS BETWEEN ROCKS  
Olovka u boji / Colored pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
430. ŠUMSKI BREŽULJAK / A HILL IN THE FOREST  
Olovka u boji / Colored pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
431. DRVEĆE U ŠUMI / TREES IN THE FOREST  
Crvena olovka / Red pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
432. ŠUMOVITI PREDIO / FOREST LANDSCAPE  
Smeda olovka/ brown pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
433. OGOLJELE GRANE / BARREN BRANCHES  
smeda olovka/ Brown pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
434. PUT IZMEĐU DRVEĆA / PATHWAY BETWEEN THE TREES  
Smeda olovka / Brown pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
435. GRMLJE / BUSHES  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
436. KROŠNJA DRVETA / CROWN OF TREE  
Smeda olovka / Brown pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
437. ZAKLONJENO STABLO / A SHELTERED TREE  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
438. PLANINSKI PREDIO IV /  
LANDSCAPE IN THE MOUNTAIN IV  
Smeda olovka / Brown pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
439. MALA UZVIŠICA / A SLIGHT ELEVATION  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
440. SAVIJENO OGOLJELO STABLO / A BENT BARREN TREE  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
441. SUHE GRANE / DRY BRANCHES  
Smeda olovka / Brown pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
442. STARA KUĆA / OLD HOUSE  
Crvena olovka / Red pencil, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
443. FRAGMENT I / FRAGMENT I  
Smeda olovka / Brown pencil, 35x25 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
444. JESENJI DETALJ I / A FALL DETAIL I  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
445. JESENJI DETALJ II / A FALL DETAIL II  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
446. ŠUMSKA STAZA / PATHWAY IN THE FOREST  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
447. NA ŠUMOVITIJ RAVNICI I / ON A WOODY FLATLAND I  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres,  
Bez potpisa / No signature
448. NA ŠUMOVITIJ RAVNICI II /  
ON A WOODY FLATLAND II  
Kombinovana tehnika / Combined technique, 25x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature

449. PREDIO U MAGLI / LANDSCAPE COVERED WITH FOG  
Terakot kreda / Terracot chalk, 17x25cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
450. FRAGMENT II / FRAGMENT II  
Kombinovana tehnika / Combined technique, 35x25 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
451. DRVEĆE I GRMLJE / TREES AND BUSHES  
Terakot kreda / Terracot chalk, 21x32 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
452. GUSTA ŠUMA I / THICK FOREST I  
Kombinovana tehnika / Combined technique, 35x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
453. GUSTA ŠUMA II / THICK FOREST II  
Kombinovana tehnika / Combined technique, 35x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
454. OPUSTJELA ŠUMA / EMPTY FOREST  
Smeda kreda / Brown chalk, 35x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
455. NA UZVIŠICI / ON THE ELEVATION,  
Smeda kreda / Brown chalk, 35x44 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
456. JESENJI PREDIO U SUMRAKU /  
FALL LANDSCAPE IN THE SUNSET  
Pastel kreda / Pastel chalk, 27x44cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
457. ZELENI PREDIO SA OBLACIMA /  
GREEN LANDSCAPE WITH CLOUDS  
Pastel kreda / Pastel chalk, 24x42 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
458. NA JEZERU / ON THE LAKE  
Pastel kreda / Pastel chalk, 24x41 cm  
Papir: Fabriano / Paper: Fabriano Ingres,  
Potpis / Signed
459. PEJZAŽ U NOĆI / LANDSCAPE BY NIGHT  
Pastel kreda / Pastel chalk, 35x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
460. MALA PANORAMA / SMALL PANORAMA  
Pastel kreda / Pastel chalk, 12,5x26 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
461. PREDIO NOĆU / LANDSCAPE BY NIGHT  
Pastel kreda / Pastel chalk, 24x38 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
462. FRAGMENT III / FRAGMENT III  
Smeda olovka / Brown pencil 18x21 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
463. FRAGMENT IV / FRAGMENT IV  
Kombinovana tehnika / Combined technique, 18x21 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
464. DETALJ NA PROPLANKU /  
DETAIL ON THE CLEARING  
Kombinovana tehnika / Combined technique, 15,5x20 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
465. ŠUMSKI KRAJOLIK I / FOREST LANDSCAPE I  
Smeda olovka / Brown pencil, 18x21 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
466. ŠUMSKI KRAJOLIK II / FOREST LANDSCAPE II  
Kombinovana tehnika / Combined technique 18x21 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
467. NOĆ NA PLANINI / NIGHT IN THE MOUNTAIN  
Pastel kreda / Pastel chalk, 23x38 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
468. MAGLIČASTI PREDIO / MISTY LANDSCAPE  
Pastel kreda / Pastel chalk, 23,5x39 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
469. FRAGMENT V / FRAGMENT V  
Smeda olovka / Brown pencil, 20x22 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
470. PREDIO U ŠUMI III / FOREST LANDSCAPE III  
Smeda olovka / Brown pencil, 18x25 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
471. PREDIO U ŠUMI IV /  
FOREST LANDSCAPE IV  
Smeda olovka / Brown pencil, 18x25 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
472. FRAGMENT VI / FRAGMENT VI  
Pastel kreda / Pastel chalk, 18x25 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature

473. PREDIO NA VJETRU / LANDSCAPE UNDER THE WIND  
Kombinovana tehnika / Combined technique, 25,5x38 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
474. PEJZAŽ U MAGLI / LANDSCAPE IN THE FOG  
Kombinovana tehnika / Combined technique, 32,5x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
475. ISPOD DRVEĆA / UNDER THE TREES  
Kombinovana tehnika / Combined technique, 50x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
476. PROPLANCI / CLEARINGS  
Kombinovana tehnika / Combined technique, 35x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
477. SUHO DRVEĆE I KAMENJE / DRY TREES AND ROCKS  
Pastel kreda / Pastel chalk, 36x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
478. PREDIO NA SUNCU I / LANDSCAPE IN THE SUN I  
Pastel kreda / Pastel chalk, 36x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
479. OPALO LIŠĆE / FALLEN LEAVES  
Pastel kreda / Pastel chalk, 36x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
480. FRAGMENT VIII / FRAGMENT VIII  
Pastel kreda / Pastel chalk, 38,5x23 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
481. ŠUMSKI DETALJ I / A DETAIL FROM THE FOREST I  
Pastel kreda / Pastel chalk, 50x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
482. ŠUMSKI DETALJ II / A DETAIL FROM THE FOREST II  
Pastel kreda / Pastel chalk, 50x35 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
483. KRAJOLIK U ŠUMI II / LANDSCAPE IN THE FOREST II  
Smeda olovka / Brown pencil, 23x17 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
484. KRAJOLIK U ŠUMI III / LANDSCAPE IN THE FOREST III  
Smeda olovka / Brown pencil, 24,5x18 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
485. DOLAZAK VJETRA / COMING OF THE WIND  
Kombinovana tehnika / Combined technique, 48x36 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
486. JESENJI PREDIO / FALL LANDSCAPE  
Kombinovana tehnika / Combined technique, 34,5x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
487. STABLA U ŠUMI / TREES IN THE FOREST  
Kombinovana tehnika / Combined technique, 70x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Potpis / Signed
488. ŠIBLJE I GRMLJE U MAGLI / SHRUBS AND BUSHES IN FOG  
Kombinovana tehnika / Combined technique, 46,5x70 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
489. PORED VODE / BY THE WATER  
Kombinovana tehnika / Combined technique, 50x70 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
490. SJEĆANJE NA JESEN I / AUTUMN MEMORY I  
Kombinovana tehnika / Combined technique, 50x70 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
491. SJEĆANJE NA JESEN II / AUTUMN MEMORY II  
Kombinovana tehnika / Combined technique, 50x70 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
492. PREDIO NA SUNCU II / LANDSCAPE IN THE SUN II  
Kombinovana tehnika / Combined technique, 70x50 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
493. PLANINSKI PREDIO / LANDSCAPE IN THE MOUNTAIN V  
Smeda olovka / Brown pencil, 50x70 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
494. OSTARJELO DRVO / OLD TREE  
Smeda olovka / Brown pencil, 50x70 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
495. LJETO U ŠUMI / SUMMER IN THE WOODS  
Kombinovana tehnika / Combined technique, 42x70 cm  
Papir: Fabriano / Paper: Fabriano Ingres  
Bez potpisa / No signature
- Sve slike na naličju imaju suhi pečat sa imenom i prezimenom autora, te naslov slike i broj slike upisan grafitnom olovkom u desnom donjem uglu. / All the paintings have a dry seal on reverse side, together with the author's first and last names, as well as the painting's title and number, respectively, written by a graphite pencil in a lower right corner.*



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kao i brojnim dragim prijateljima, poštovaocima Ismetova djela, koji su u raznim domenima i u različitim oblicima doprinijeli da ova monografija bude objavljena.

Bila je to njihova ljubav, a ne dužnost.

Nesebično i nepretenciozno, ugradili su sebe u ovu monografiju, ne tražeći da im se ime spomene. Prihvatila sam tu pomoć, svjesna da je to Ismet kroz svoj život i rad zaslužio.

Bila sam i sama dio te grupe entuzijasta, koja je učinila da se ispravi jedna greška i da ime slikara i umjetnika, Ismeta Rizvića, bude i ostane zapisano.

I would like to express my gratitude, especially to:  
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as well as a number of dear friends, and the people who cherished Ismet's works, and who, in their diverse and respective fields and ways, gave their contribution in order for this Monograph to be published.

It was their love, and not their duty.

They built themselves without selfishness and pretence into this Monograph, not even having required to have their names mentioned. I accepted such help, having been aware that Ismet had earned it through his life and work.

I myself was a part of this group of enthusiasts, which did everything in order to correct a mistake and to have the name of a painter and an artist Ismet Rizvić written down and perpetuated.

*Subera Rizvić*



*Detalj iz ateljea / A detail from Atelier*