



**Amer HADŽIĆ**  
**Metamorphosis**  
**Of The Bosnian House**  
**Form**

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# Amer HADŽIĆ

## Metamorphosis Of The Bosnian House Form



Born 26<sup>th</sup>, January, 1987.; Sarajevo, B&H. Attended Elementary School and School of Applied Arts, Advertisement Graphics, in Sarajevo.

In 2010.; graduates at the Academy of Fine Arts, printmaking studies, class of prof. Salim Obralić, after which he obtains a Masters degree in Printmaking, in the year 2012. He participated in many solo and collective exhibitions, projects and art colonies. From the year 2009, he becomes a member of ULU HKD NAPREDAK; in year 2011 a member of ULUBIH, and in the same year he becomes the founder of the Fondation for Art and Culture promotion called „ARKA“.

Currently employed at the Academy of Fine Arts in Sarajevo, at the printmaking department.

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Whatever had existed or exists, has already passed or will be passing. Transience is inevitable destiny of life and man in a life race often forget to pay attention to the world around him. Truly experienced patina that is left by the time, could be felt only by the melancholic art souls. Therefore art is the one that manages to trace any occurrence and change, one that directs the collective consciousness of humanity and affects us to remember and feel, to see things and phenomena from different angles. Amer Hadžić stops time with his graphics and perpetuates the emergence of Bosnian house whose time exists and passing. We are coming to a motive that is both so distant and so close. The motive is always there, and it is often overlooked. He does not only tell the story of the Bosnian house and its existence, he retells the story from the neighborhood, retells the story of every passerby and every stray glance...how many times we are looking at something, and we do not see it.. how many times we are looking at one thing, and we see a completely different one... How many times we get hang on to flickering light on the windowpanes and how many times we want to keep it forever?! In such adventure of reality in the spirit of the unreal and dreamy moments, Amer Hadžić opens his soul and allows us to find ourselves in the scenes of his graphics.

Amer Hadžić gives new life to forgotten, dilapidated and neglected Bosnian house and leads it to the way of transfiguration through graphic sheets. Bosnian house is the motive through which metamorphosis of forms are reviewed borders for Hadžić's artistic expression. This motive becomes the starting point for experimenting with art forms and shapes. This metamorphosis of form motifs of Bosnian house is nothing but a successful implementation of a combination of visual elements, subtracting and adding shapes and modeling of light, ie modeling contrasts of light and dark. Bosnian house becomes exempt from reality and revived on graphic sheets in a new light and to the world that touch the unreal and dreamlike.

Performances metamorphosis of form motives of Bosnian house take place in three stages. At each stage the motive is constant and unchanging, but its implementation is always different. Graphic sheets of the first stage show pathetic atmosphere, in which the keepers of tradition of the Bosnian house, are located today. Transience has made them neglected and forgotten. They do not make a home without people. They are shown in dark colors with a lot of details, windows, door, fence, yard and we experience them in their natural surroundings, just as they are in reality. The graphics cause melancholy and sadness in the observer as if Hadžić prints elegy of the Bosnian house. Blue patina from which we read time and ubiquity of transience announces second stage in which the background color becomes more intense, and the house, where only a portion of the wall is displayed, a small window appears as well as roof and wood. Tree symbolizes life. The tree that has stopped at the moment of swinging toward the house, and monochrome background are tone of the metaphysical painting and moderate doses of surrealism, which seems to describe best Hadžić's handwriting. Bosnian house now becomes a portal to the romantic, dreamy surrealism in which the cloud comes through the window of the house and, where motive of the Bosnian house with its coloring, contrasts of dark and light as well as playing with geometrical shapes becomes transformed beyond recognition. The observer is now wandering in the mystical atmosphere of dreamy blue water, and mystique always intrigues the observer's imagination and opens up new possibilities for adventure of the seen. The Bosnian house seems to invoke us into her secret chambers and hidden worlds. Hadžić plays with the observer's imagination and perception, and at the same time he gives a new transcendental level to the Bosnian house.

The process of transcendence begin the second phase that continues on the graphics of the third stage, a blue stain is ubiquitous detail that reminds us of the created space and time in which the blue spots appear out of nowhere and they are the figment of imagination. At the third stage graphics, the white color is prevailed and the motive of the Bosnian house has been reduced to a sign. Simplicity, whiteness and minimalism are the highlight of the metamorphosis of this motive, and the boundaries between the real and the unreal completely disappears now. White color is a symbol of innocence, purity and new beginning, it symbolizes the perfection and sublimity. Bosnian house is set on a pedestal of admiration and strives for heaven's glorious and it is infinite in its vertical. Surrounded by Amer Hadžić's graphics we remain / become not only ordinary passers-by, but also the residents of Mystic premises in which past present and future are intertwined where eccentric angles of Hadžić's perception remain/become safe guards of the guardian tradition.



65 x 80 cm  
aquatint, etching  
2009



*E.A. Arculento, Calabria*

*Amos Jacobini '09*

65 x 80 cm  
aquatint, etching  
2009



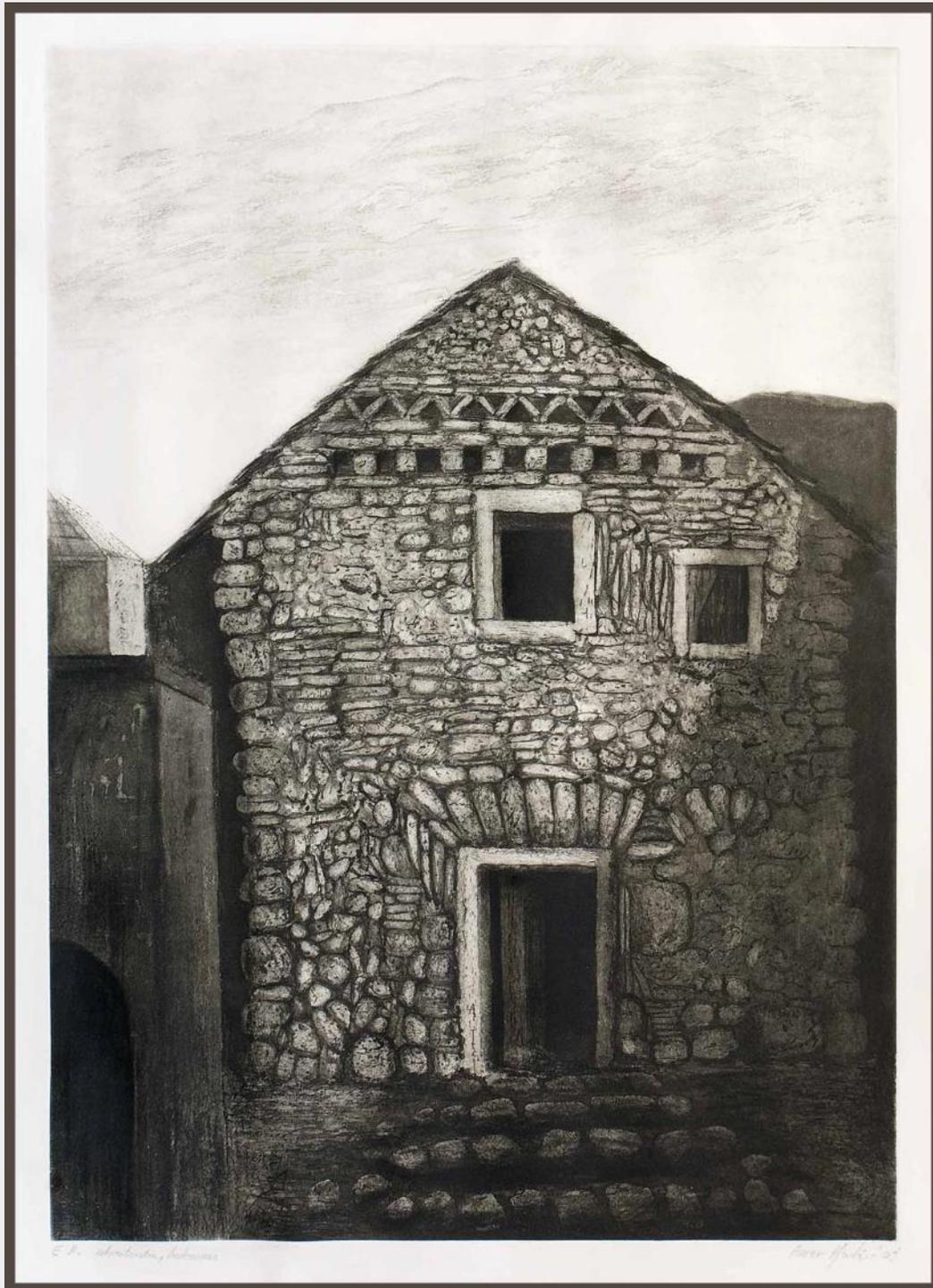
80 x 65 cm  
aquatint, etching  
2009



80 x 65 cm  
aquatint, etching, vernis-mou  
2010



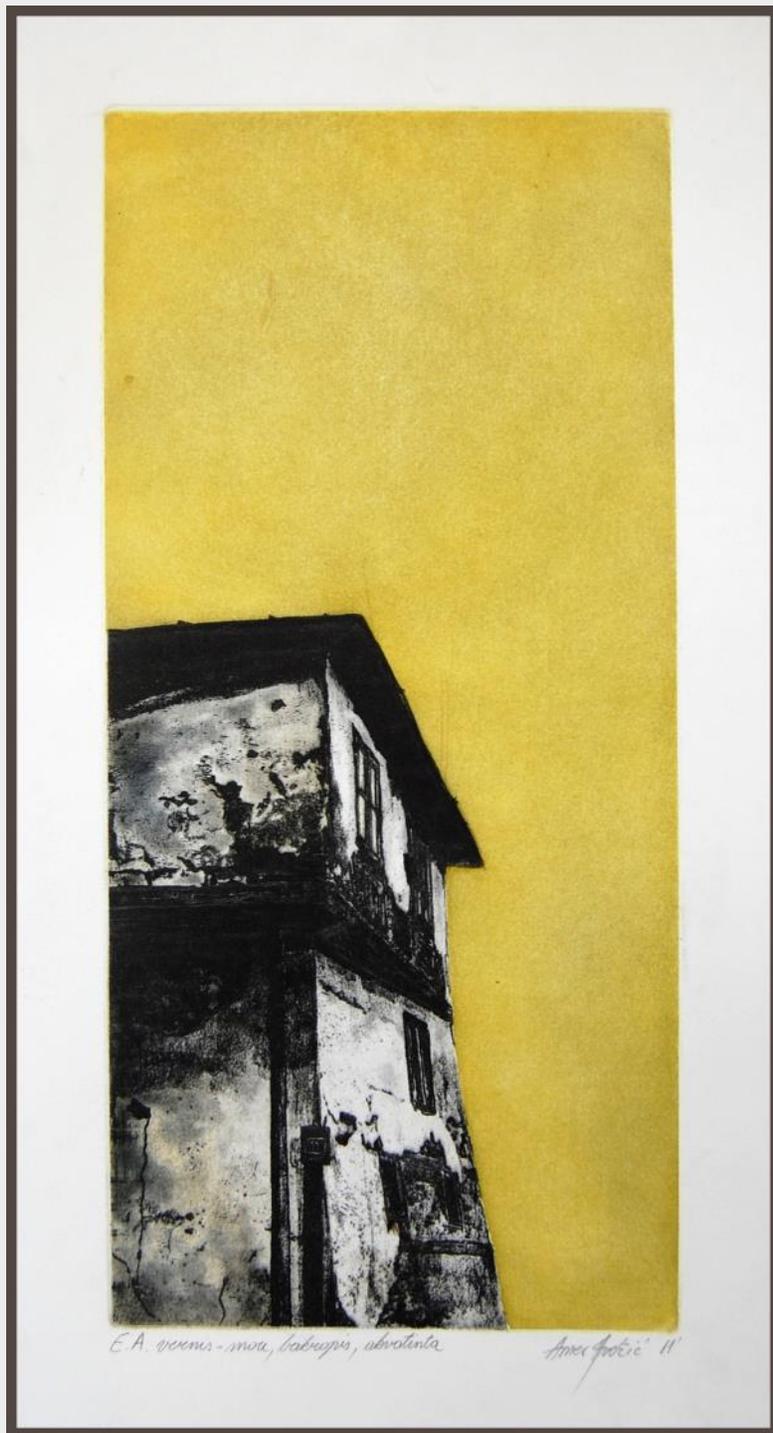
80 x 65 cm  
aquatint, etching, vernis-mou  
2010



80 x 65 cm  
aquatint, etching, reservage  
2009



80 x 65 cm  
aquatint, etching, vernis-mou  
2010



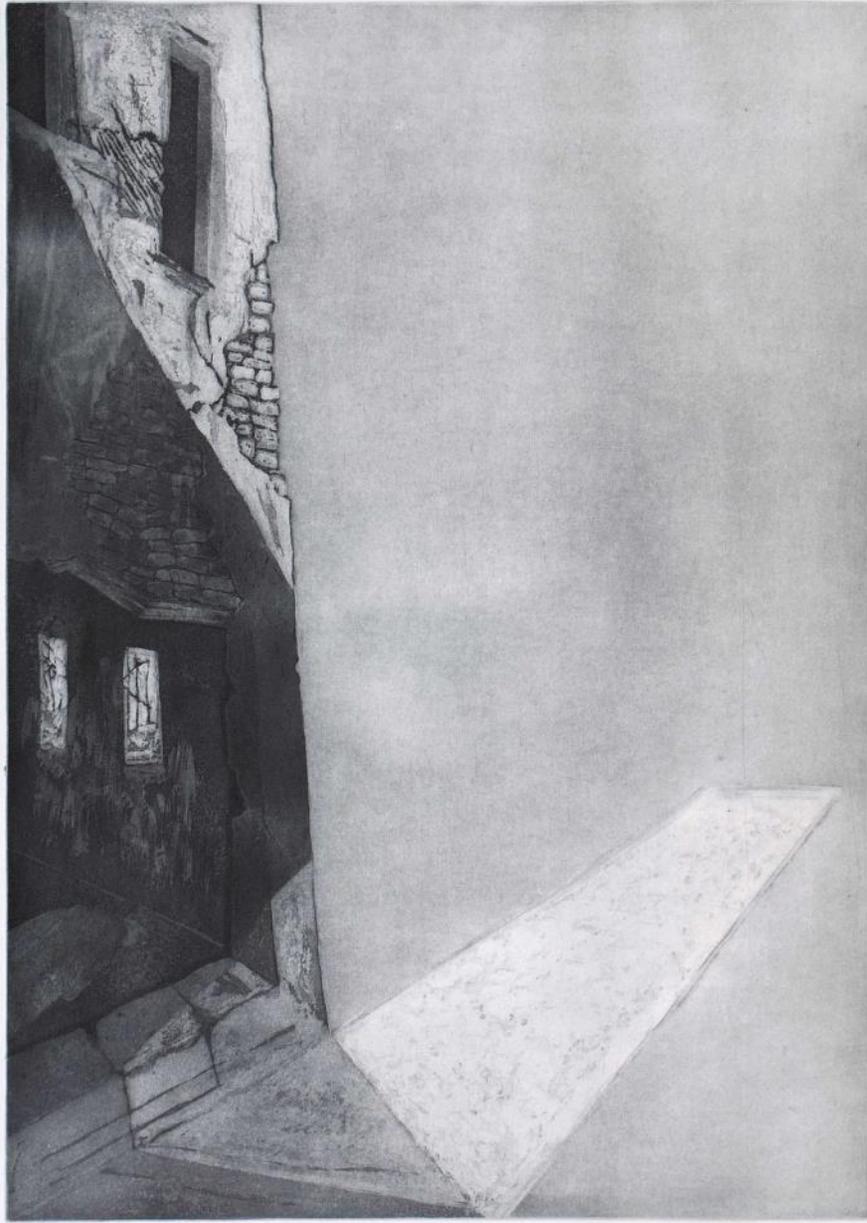
55 x 30 cm  
aquatint, etching, vernis-mou  
2011



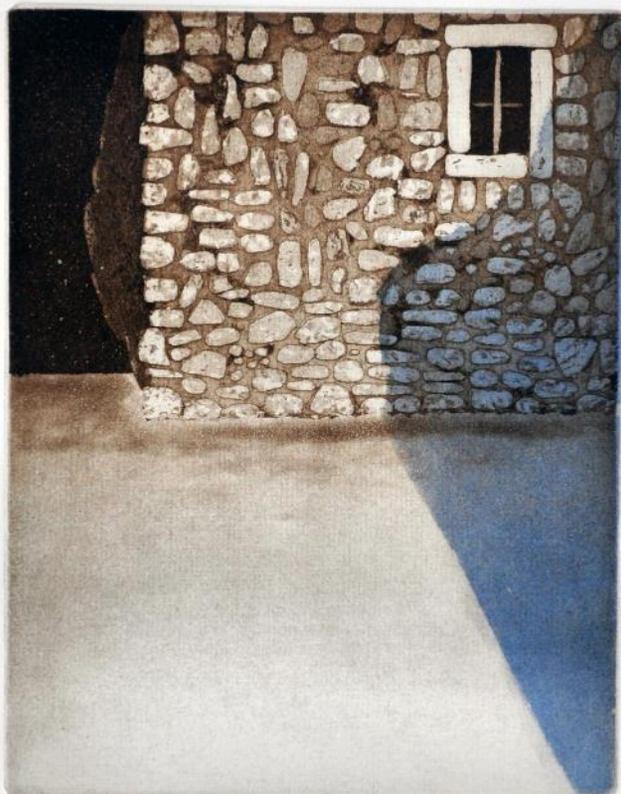
55 x 30 cm  
aquatint, etching, vernis-mou  
2011



60 x 65 cm  
aquatint , etching  
2010



80 x 65 cm  
aquatint  
2009



*E.A. Isbajev, Abstracta*

*Amer Hacıyev II*

50 x 35 cm  
aquatint, etching  
2011



55 x 40 cm  
aquarelle  
2012



80 x 65 cm  
verniss-mou, akvatinta, bakropis  
2012



50 x 70 cm  
aquatint, etching, vernis-mou  
2011



50 x 35 cm  
aquatint  
2011



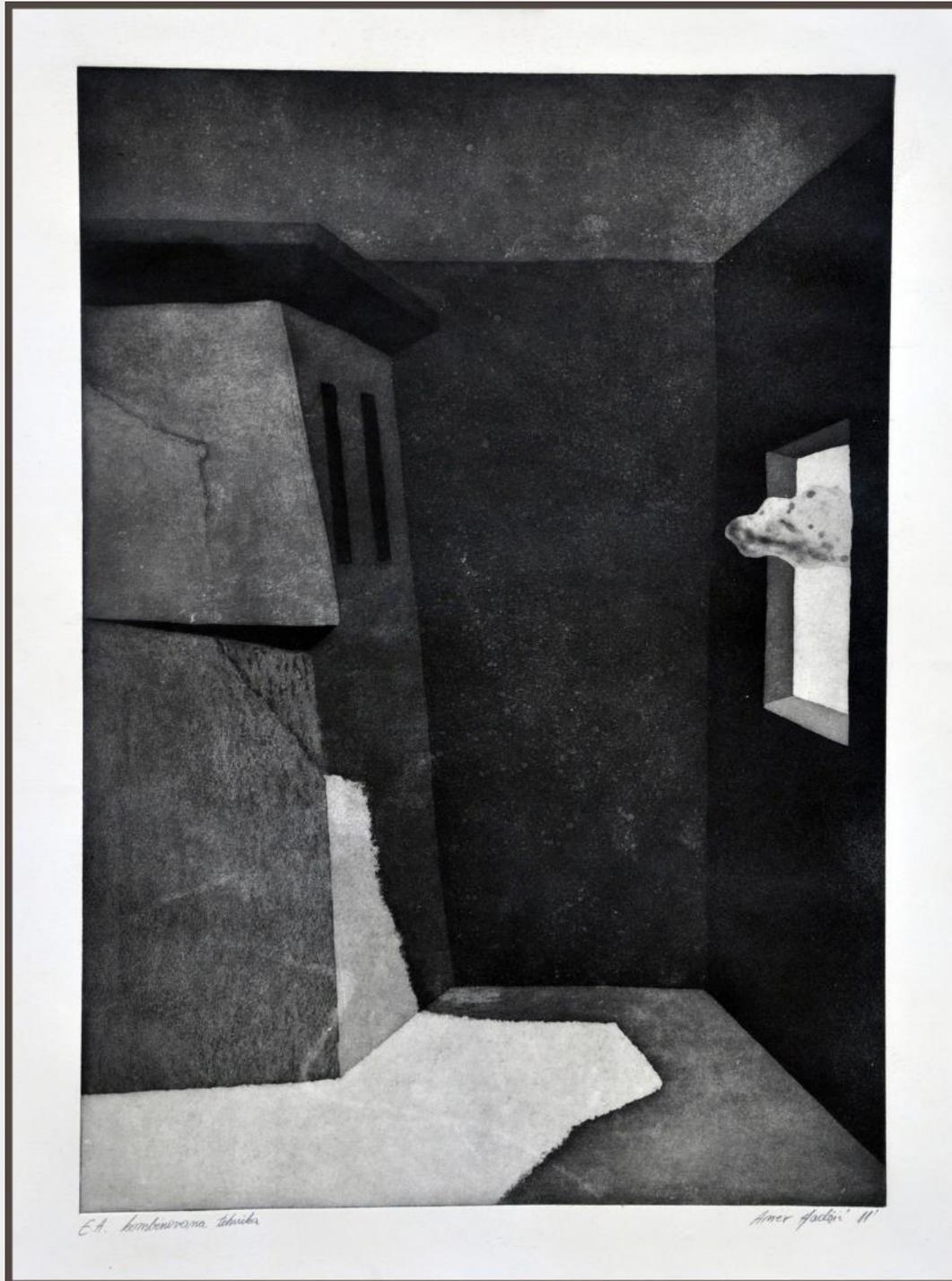
80 x 70 cm  
aquatint  
2014



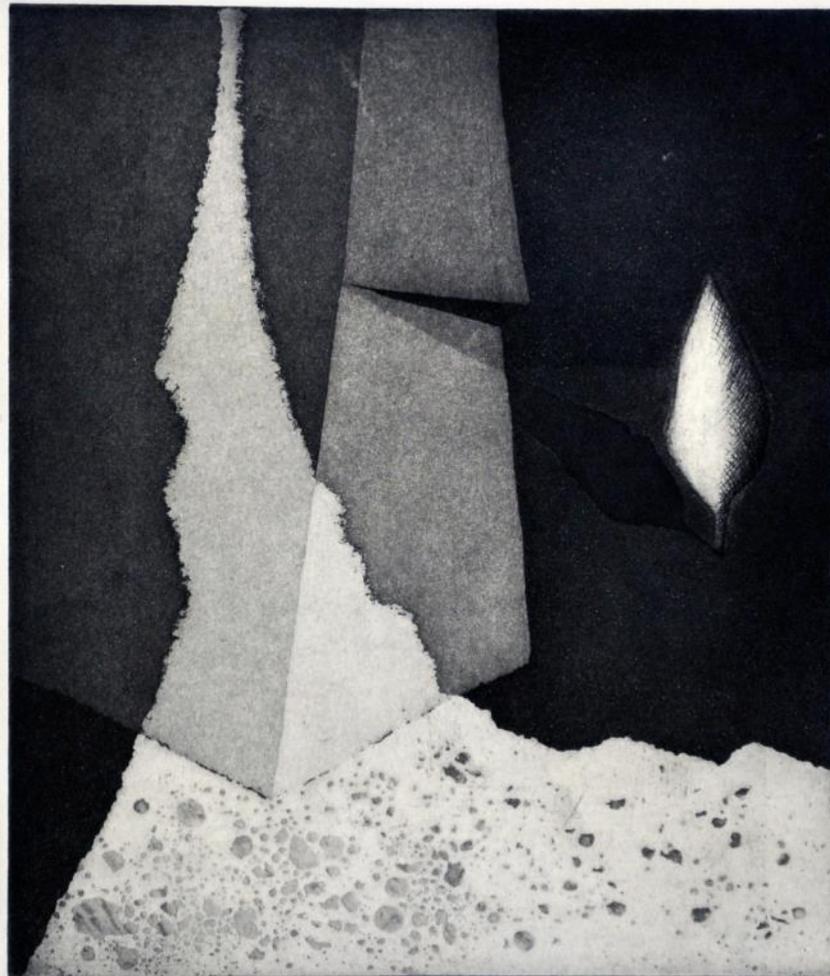
*E.A. Abstracta*

*James Harker III*

50 x 36 cm  
aquatint  
2011



50 x 35 cm  
aquatint  
2011



*EA. kombinovaná technika*

*Amex Fischer '11*

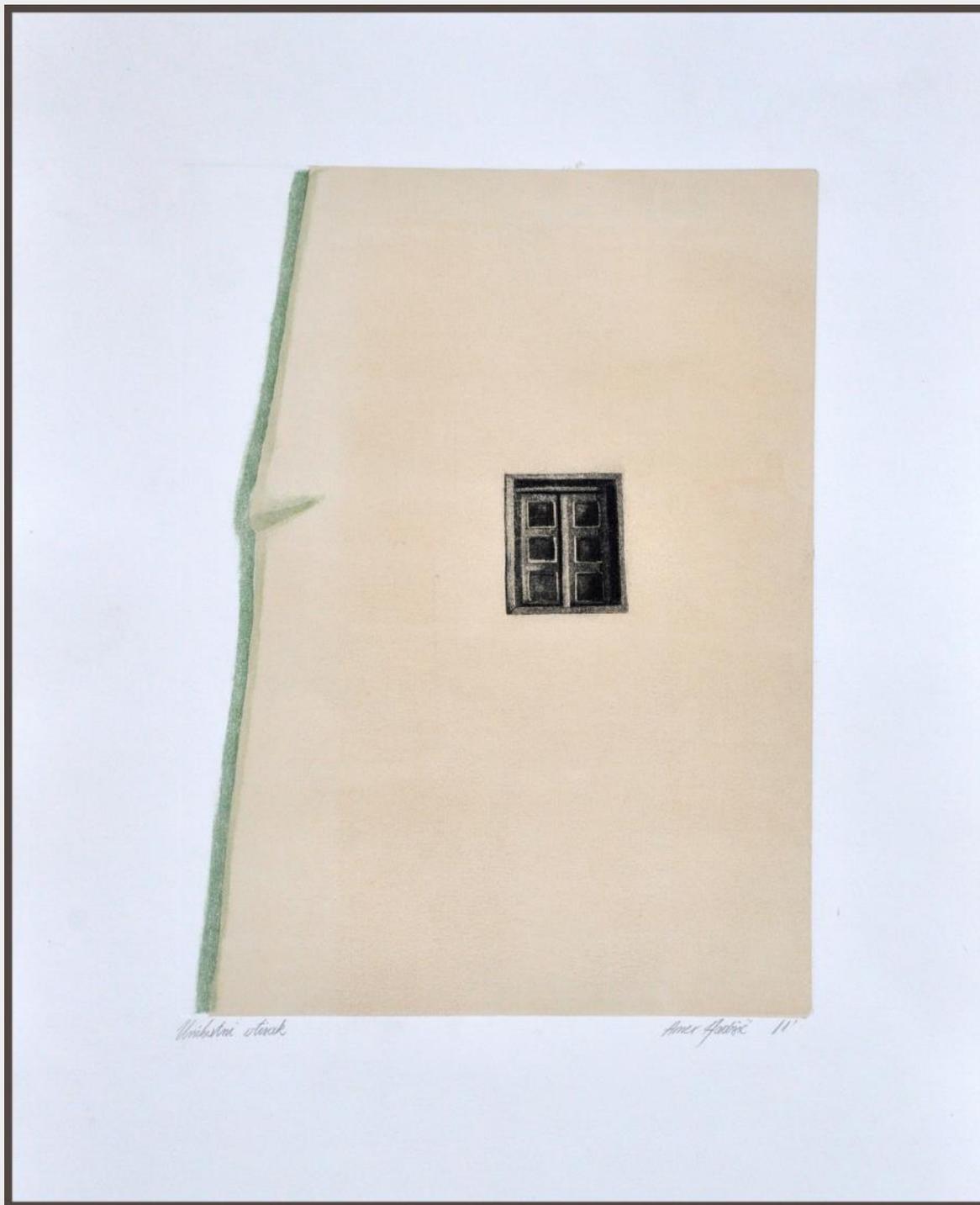
40 x 35 cm  
aquatint, etching  
2009



*EA. aboulentia, aboulentia*

*Amex fadoi' II'*

50 x 35 cm  
aquarelle, vernis-mou  
2011



50 x 35 cm  
aquatint, vernis-mou  
2011



50 x 35 cm  
aquatint, vernis-mou  
2011



*Unkstrin Book*

*Amel Fedrici '11*

50 x 35 cm  
unique imprint  
2011



*Yusufi Arab*

*Amer Haddad II*

50 x 35 cm  
unique imprint  
2011



50 x 35 cm  
unique imprint  
2011



*Unibertini stival*

*Amex frottoe '11'*

50 x 35 cm  
unique imprint  
2011



80 x 65 cm  
unique imprint  
2012



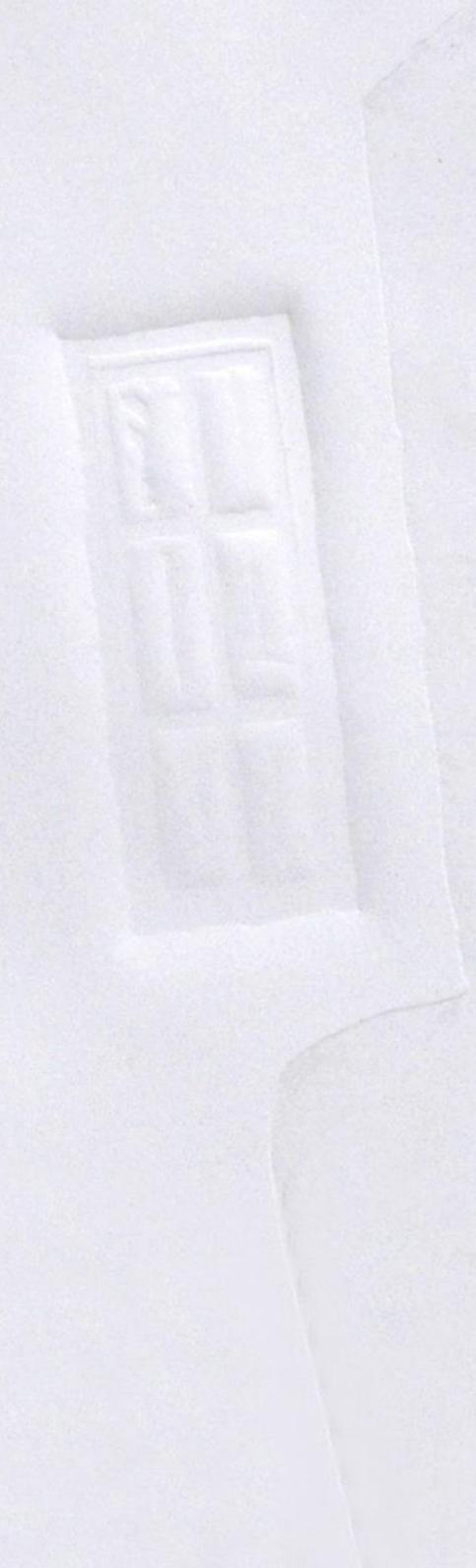
80 x 65 cm  
unique imprint  
2012



80 x 65 cm  
unique imprint  
2012



80 x 65 cm  
unique imprint  
2012



Exhibition  
**Metamorphosis**  
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