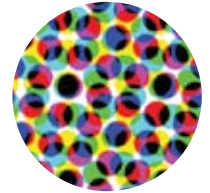


**IZLOŽBA
PLAKATA
AMRE ZULFIKARPAŠIĆ**

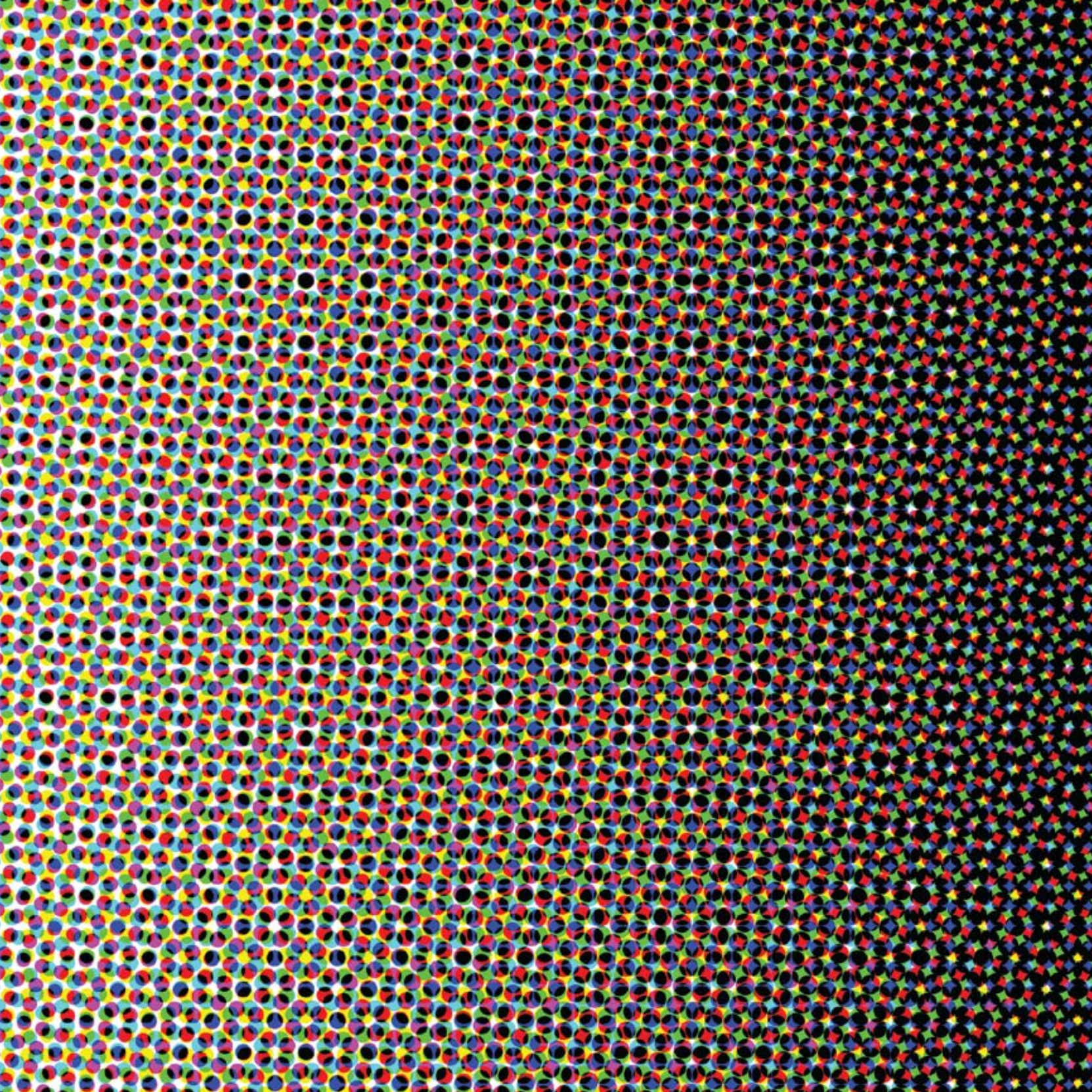


**POSTER
EXHIBITION
AMRA
ZULFIKARPAŠIĆ**

CENTAR ZA SAVREMENU UMJETNOST  FLU

42°

**GALERIJA
FAKULTETA
LIKOVNIH
UMJETNOSTI
CETINJE**







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 POSTER
EXHIBITION
AMRA
ZULFIKARPAŠIĆ
**IZLOŽBA
PLAKATA
AMRE ZULFIKARPAŠIĆ**

Postmoderna, odnosno osamdesete godine XX stoljeća ignorišu imperativ medijske čistote i integriteta u formalizaciji radova. To je je i vrijeme formiranja umjetnice Amre Zulfikarpašić, pa, je i njen opus u znaku jezičkog nomadizma i intermedijalnih preplitanja. Umjetnica istražuje u medijima instalacije, ambijenta, ali prije svega u polju grafičkog dizajna, koji obuhvata osmišljavanje zaštitnog znaka, logotipa, plakata, prospekta, kataloga, knjige, advertajzing koncepta. Time je mapiran polivalentni prostor njenog istraživanja, preciznije, najvažniji segment, jer je podjednako uspješno radila i scenografije i kostimografije za pozorišta.

Tko god želi odgovoriti na Kantovo pitanje: što je čovjek, moraće proučavati dizajn, smatra teoretičar Norbert Bolz. Dizajn predstavlja jednu od najznačajnijih metoda masovne komunikacije, stav je Đila Dorflesa. Ovakve teorijske premise mogu se odnositi na istraživanja grafičkog dizajna Amre Zulfikarpašić. Jedan od paradigmatičnih radova umjetnice je DIZAJN – NAČIN ŽIVOTA (koji je realizovala u Olimpijskom muzeju 1991. u Sarajevu sa kolegicom Milom Mikanović) jer se u tom radu otkriva neformalna manifestna izjava, spekulacija sebi i nama šta bi dizajn morao i/ili trebao da bude. Za Amru Zulfikarpašić dizajn je zaista način života i način preživljavanja, čak, i u krugovima života i smrti u ratnom Sarajevu. I tada je radila plakate i afiše za pozorišne predstave.

Istraživačko, i u svakom radu umjetnice određeni oblik kritičkog angažmana, rad sa jezikom i tekстом (naslovi, autopoetički iskazi) su amblematični signifikati njenog opusa. Te odrednice iščitavaju se i u plakatu za predstavu BOSANSKI KUHAR u koji je inkorporiran autopoetički iskaz autora: „Dužnost je umjetnika da govori istinu“. Jezik se može smatrati umjetničkom formom ukoliko je rezultat tog korišćenja jezika umjetnost, naglašava Keith Arnatt, a upravo je to način na koji jezik, odnosno, lucidne igre riječi koristi Amra Zulfikarpašić. Ovaj plakat determiniše inventivnost središnjeg prizora koji predstavlja neku vrstu boksterske vreće od mreža sa velikim brojem dramatično ekspresivno transponovanim očima. Umjetnica je izvanredan crtač koja dobro koristi liniju kao i dramatičnost kontrasta crnog i bijelog. Navedeni autopoetički tekst je dobro pozicioniran u gornjem dijelu plakata da formira slovo V koje je oznaka za Viktoriju – pobjedu. Tipografski elementi: slova, znaci, linije, površine upotrebljava vrlo delikatno čime dodatno semantizuje prizor, što se čita u svim njenim plakatima.

Plakati su dobro nađen medij kojima reaguje kao vrlo odgovoran socijalno angažovan umjetnik na stradanja nevinih, otkopavanje masovnih grobnica, nasilje, razaranja, sukobe, izbore u Bosni i Hercegovini, odnos polova, poziciju umjetnice u konzervativnom društvu što su i njene velike teme. Odiseja u Bosni i Hercegovini kao i IZBORI U BIH su plakati koje eksplicitno određuje angažman, ali koji nikada nije na užtrb likovnog. Sugestivnost, dramatičnost, ekspresivan crtež u kojim se uočava spontanost i mekoća linije – znaci radosti



stvaranja, fina ironija u struktuiranju simboličke predstave – prizora su uvezujuća osa njenih eksplicitno angažovanih plakata. Takav primjer su izbori u BiH čiji ekvivalent su tri bombe sa apliciranim raznobojnim kravatama. Jedan od plakata koji odgovaraju na pitanje što je čovjek je REZAČ MRAKA. Struktuiran je od crnih velova – zavjesa koje su zasječene velikim nožem. Kroz tu pukotinu probija bjelina, svjetlost, nada odnosno njeno povjerenje u Čovjeka. Formalizacija rada izvedena je sintetičkim postupkom – kombinovanjem crteža i fotografije, a takav postupak primjenjivala je i na ranim plakatima. Sjenke, o kojima je pisao i Platon, su neka vrsta subverzivnog upada u tkivo prizora koji podvlače egzistencijalne nemire i dramu. Artističko i etičko čine dijalektički odnos u svim njenim radovima, čak i onim koji su rađeni za korporacije.

Drugoj grupi plakata pripadaju oni kojim umjetnica razmišlja i reaguje na odnose među polovima, kao i na poziciju umjetnice u konzervativnom društvu. Za nju nema tabu tema, a jedna od njih je jednakost polova. Ekvivalent je savijena ruka koja položajem prstiju, od kojih je srednji savijen, formira konture lica. I ovo rješenje je inovativno, nekonformističko djelo kojim projektuje neprihvatanje i odupiranje nejednakosti žene i muškarca. Plakati i jednog i drugog tipa su neka vrsta urbane gerile, kako to precizno zapaža Meliha Huseđinović, otpor ništavilu i apsurdu.

Treći tip radova su plakati kojim istražuje „prevođenje“ autentičnog srednjovjekovnog pisma bosančice u savremene medije, problematizujući kategorije privatno-javno, intimno-istorijsko, doslovno-simboličko, re-kreirajući paralelno temeljne civilizacijske vrijednosti- pismo, ali i posebne – bosančicu. Ako se prihvati definicija da je "pismo skup definisanih tipografskih znaka – simbola, koji vizuelno reprodukuju elemente govornog jezika" onda postaje jasnije zašto istražuje grafeme bosančice. Pravi tri varijante klasik, rustika i AZ modernizujući grafeme, geometrizirajući ih, vodeći računa o njihovoj čitljivosti i razgovjetnosti. Lakoća linija, njihova fluidnost, ritam su označitelji njenih varijanti bosančice. Bosančicu kao centralni motiv koristi na plakatima kao što je TANGO, kojoj superponira tekst pjesme „Pleši sa mnom“. Uspješno se poigrava elementima popularne kulture ugrađujući ih u plakat, time povećavajući komunikacijski kod plakata, što je jedan od state-menata dizajna. Odnosi intimnog-istorijskog, privatnog-javnog semantička su karika plakata u kojem je aplicirala potpis svog pradjeda bosančicom i petogodišnje unuke, koristeći iskustva letrizma, dadaizma, nadrealizma, konceptualne umjetnosti, prevodeći ih u vlastiti, autentičan rukopis. Grafeme ovog pisma realizovala je i u mediju monumetalne skulpture, što još jednom potvrđuje da je savremeni umjetnik nomad i kada je riječ o formalizaciji djela. Inventivan grafički dizajn Amre Zulfikarpašić jeste hrabra umjetnost (termin Želimira Koševića čiji sinonim je angažovana) koja je esencijalni odgovor, a ne prigodni, na vladavinu nacionalističkih ideologija i politike, rata, eskaliranja zla, stradanja nedužnih, različitih oblika represije i cenzure.

Nataša Nikčević
istoričar umjetnosti

Postmodernism, i.e. the eighties of the twentieth century ignores the imperative of media purity and integrity in the formalization of work. It is also the period of establishing Amra Zulfikarpašić as an artist, and thus her work also has characteristics of linguistic nomadism and media interlacing. The artist explores installation media, ambience, but primarily in the field of graphic design, including designing of trademark, logo, posters, brochures, catalogues, books, advertising concept. This mapped the polyvalence field of her research, specifically the most significant segment, since she was equally successful in doing set and costume design for theatres.

Anyone intending to answer the Kantian question: What is man? will have to study design, maintains theorist Norbert Bolz. Design represents one of the most significant methods in mass communication, asserts Đile Dorfles. Such theoretical premises can refer to studies in graphic design of Amra Zulfikarpašić. One of the paradigmatic works of this artist is DESIGN – LIFESTYLE (realized in the Olympic Museum in 1991 in Sarajevo with her colleague Mila Mikanović) because this work reveals informal manifest statement, a speculation to herself and to us of what design must and/or should be. For Amra Zulfikarpašić design is actually a lifestyle and a way to survive, even in the life and death circles in the wartime Sarajevo. Even at that time she was making posters and adverts for theatre plays.

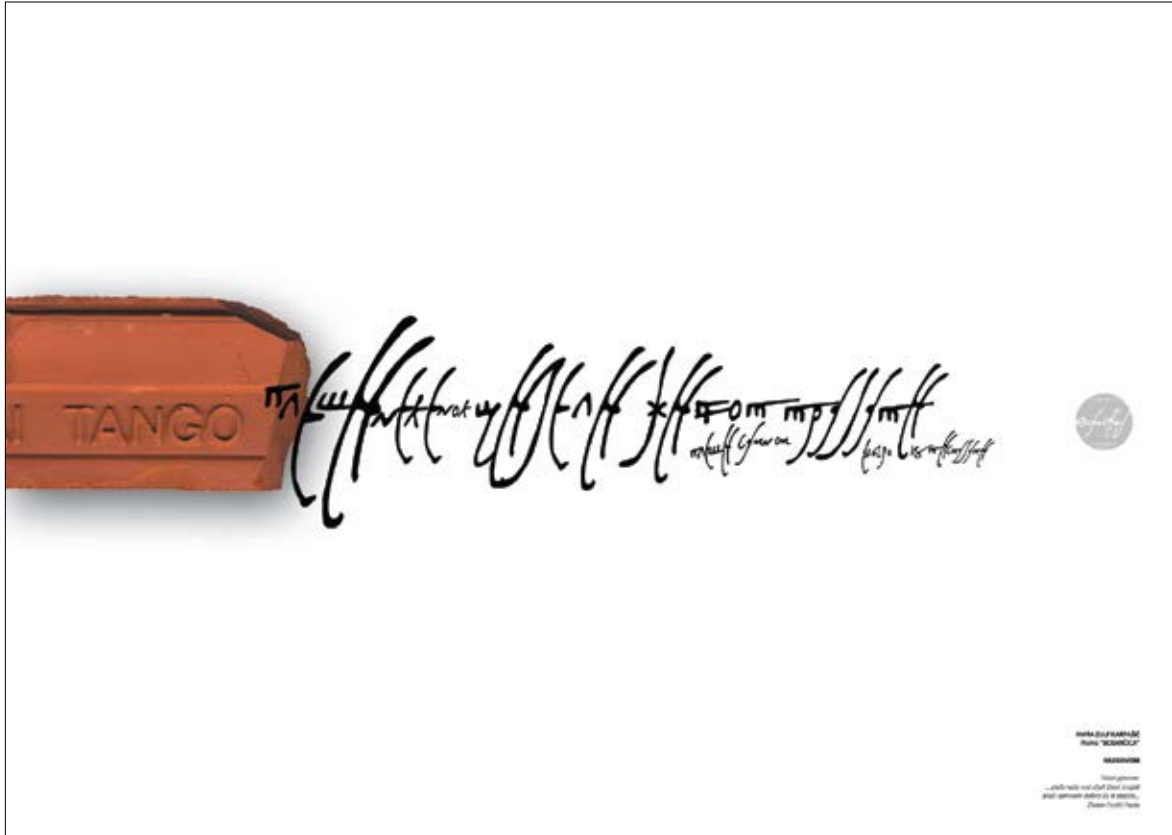
Research, and in each work of the artist a certain form of critical engagement, work with language and text (headlines, auto-poetical statements) are emblematic characteristics of her works. Those determinants are also reflected in the poster for the play Bosanski kuhar (Bosnian chef) which incorporates the auto-poetical statement of the author: "It is author's duty to tell the truth". Language can be considered an artistic form if a result of such use of language is art, highlights Keith Arnatt, and it is precisely the method in which language, i.e. lucid word-plays are used by Amra Zulfikarpašić. This poster determines the creativity of the central scene which is a kind of boxing bag made of nets with a large number of dramatically expressively transposed eyes. The artist is an exquisite in using line as well as dramatics of black and white contrast. The mentioned auto-poetical text is well positioned in the upper part of the poster so as to form letter V which stands for Victory. She uses the typographical elements: letters, signs, lines, background in a very delicate manner thus providing further semantics for the scene, which is present in all her posters. Posters are a suitably selected medium through which she acts as a very responsible socially engaged artist in the deaths of innocent people, excavation of mass tombs, violence, devastation, conflicts, elections, gender relations, position of the artist in a conservative society which are her major topics. Odiseja u Bosni i Hercegovini (Odyssey in Bosnia and Herzegovina) as well as Izbori u BiH (Elections in B&H) are the posters which are explicitly determined by their engagement, but which is never to the expense of the artistic side. Suggestiveness, dramatics, expressive drawings reflecting spontaneity and line softness – signs of joy in creation, fine irony in structuring the symbolic representation – of the scene are the interconnecting axis of her explicitly engaged posters. Such



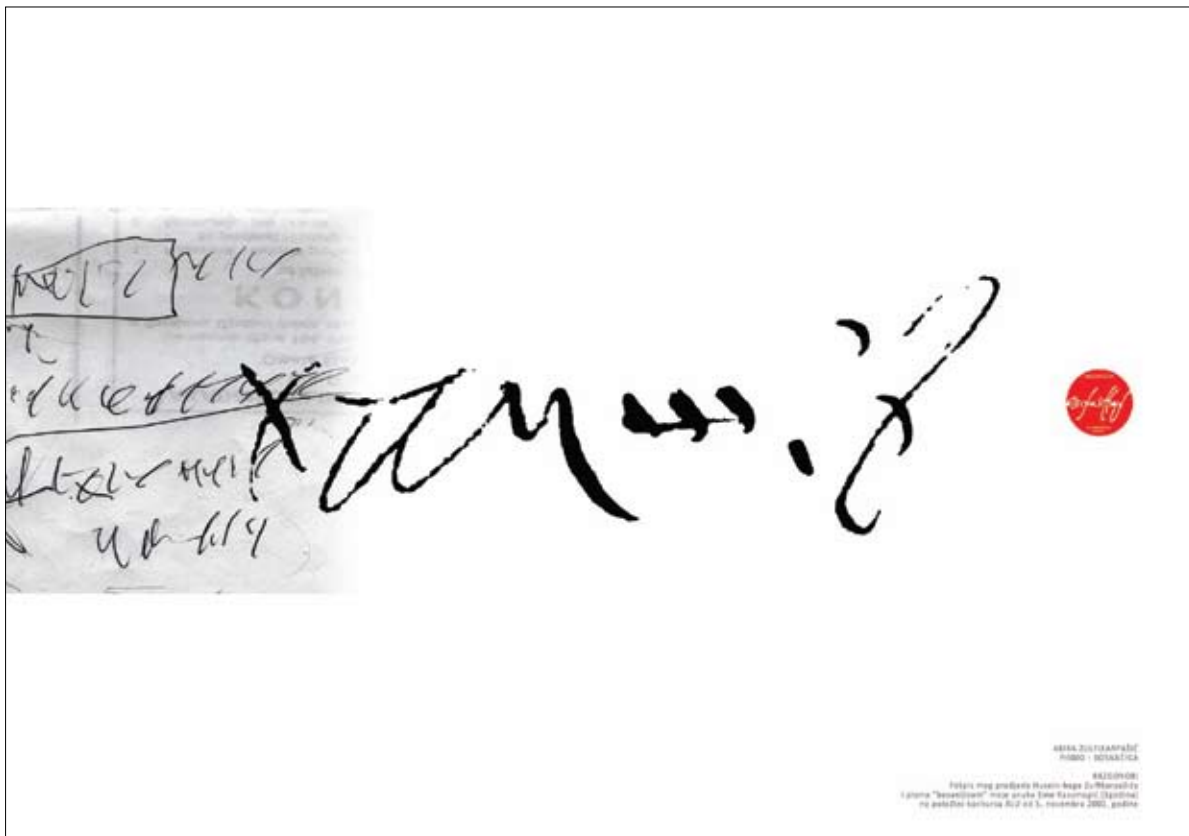
an example is the elections in B&H whose equivalent are three bombs with colorful ties attached to them. One of the posters answering the question What is man? is *Rezač mraka* (Dark cutter). It is structured of black veils – curtains with a large knife plunged in it. Through that fissure appears a white light, hope i.e. her belief in Man. Formalization of work is done in a synthetic procedure – combining drawings and photographs, and such procedure was used in her earlier posters. Shadows, on which Plato also wrote, are a kind of subversive intrusion into the tissue of the scene highlighting existential turmoil and drama. Artistic and ethical sides form a dialectical relation in all her works, even in those which are made for corporations. The other group of posters consists of the ones through which the artist contemplates and reacts to gender relations, as well as the position of the artist in a conservative society. There is no taboo for her, and one of them is gender equality. The equivalent is a bent arm which forms face contours with the position of fingers, with the middle one bent. This solution is also an innovative, non-conformist work projecting rejection and resistance to inequality of women and men. Posters of both types are a kind of urban guerrilla, as Meliha Husedžinović accurately observes, a resistance to nullity and absurd.

The third type of works is posters researching into “translating” authentic medieval local Bosnian Cyrillic alphabet (“bosančica”) into modern media, highlighting the categories of private-public, intimate-historical, literal-symbolic, re-creating simultaneously fundamental civilization values – alphabet, but also particular ones – “bosančica”. If we accept the definition that “alphabet is a set of typographical signs – symbols, visually reproducing elements of spoken language” then it becomes clearer why she studies the “bosančica” graphemes. She makes three variables, classical, rustic and AZ, modernizing the graphemes, geometrizing them, paying attention to their readability and clarity. Lightness of lines, their fluidity, and the rhythm are determinants of her variables of “bosančica”. “Bosančica” as the central motive is used in posters such as *Tango*, superposed by the lyrics of the song “Pleši sa mnom” (“Dance with me”). She successfully plays with elements of popular culture incorporating them into the poster, thus increasing the communication code of the poster, which is one of the design statements. Relations between intimate - historical, private – public are a semantic link of the poster in which she applied the signature of her great-grandfather written in “bosančica” and of a five-year-old grand-daughter, using experiences of Lettrism, Dadaism, Surrealism, conceptual art, translating them into own, authentic handwriting. She also realized the graphemes of this alphabet in the medium of a monumental sculpture, confirming once again that modern artist is a nomad even in the formalization of work. Innovative graphic design of Amra Zulfiarpašić is brave art (an expression of Želimir Košćević whose synonym is ‘engaged’) which is an essential response, and not a commemorative one, to the rule of nationalist ideologies and politics, war, escalation of evil, deaths of innocent people, various forms of repression and censorship.

Nataša Nikčević
art historian



Tango
/ 2000 /



МЕСТО ЗАСТАВАЊЕ
ИМЕНА: КОСАЦИЈА
РАЗГОВОР:
Полски маг професор Мухомир Јурић
у сали "Београдски" МЗГ у сали Јана Јанковић, Београд,
19. септембра 2007. године.



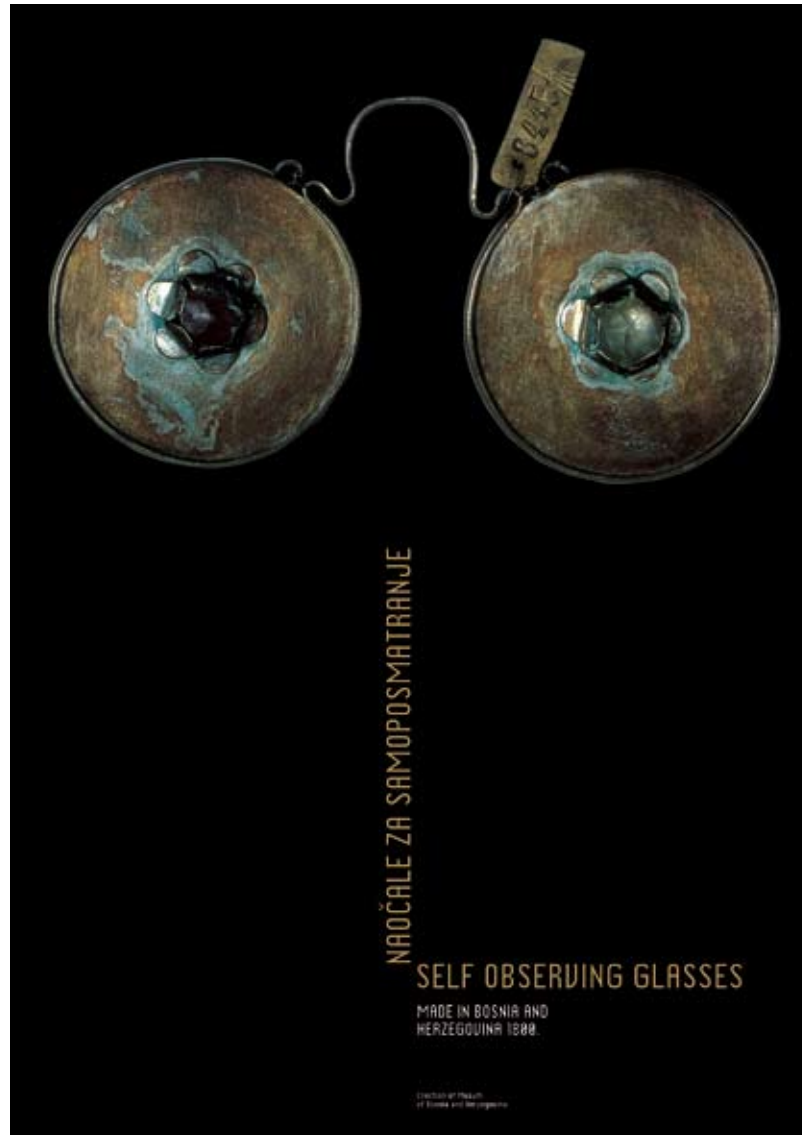
REZAČ MRAKA
DARKNES CUTTER
Made in Bosnia And
Herzegovina 1999

www.dobrovoljac.org



Rezač mraka | Darkness cutter

/ 2002 /



Naočale za samoposmatranje | Glasses for introspection

/ 2002 /



Jednakost spolova u BiH | Gender equality in B&H

/ 2004 /



Freedom
/ 2009 /

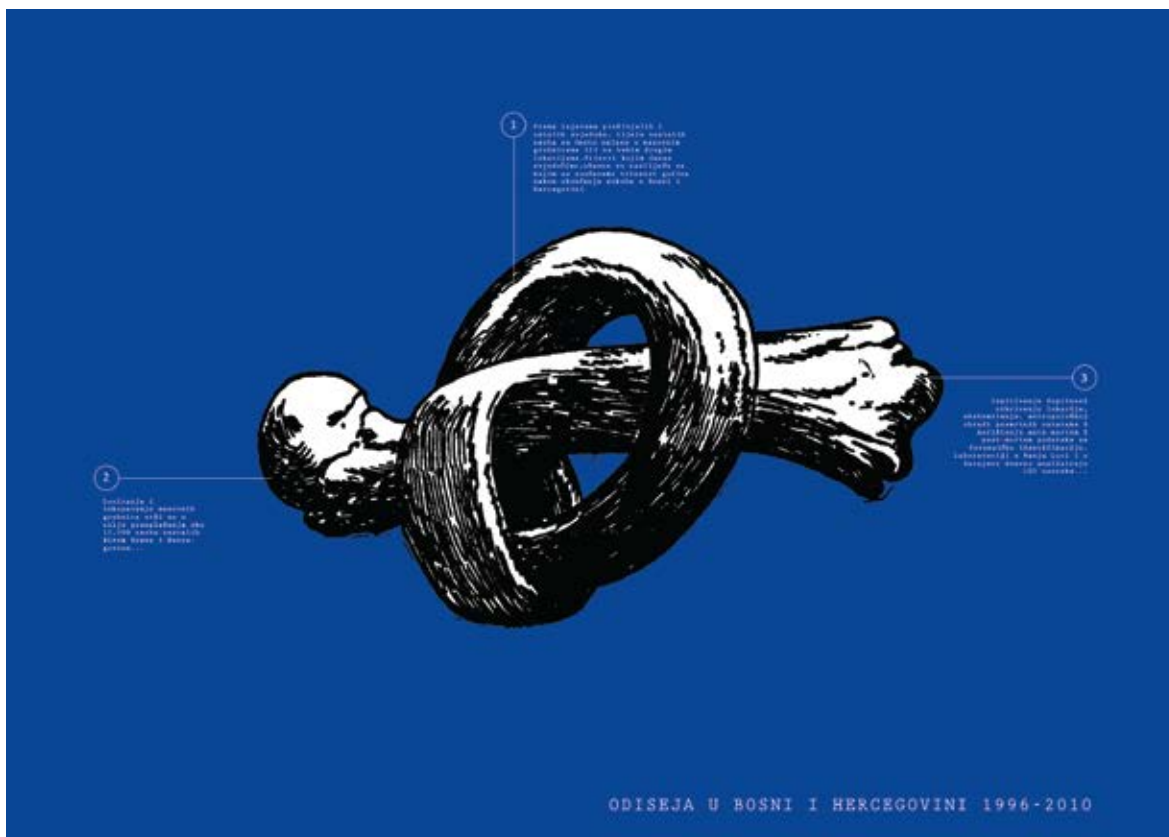




Bosanski kuhar | Bosnian chef

/ 2010 /





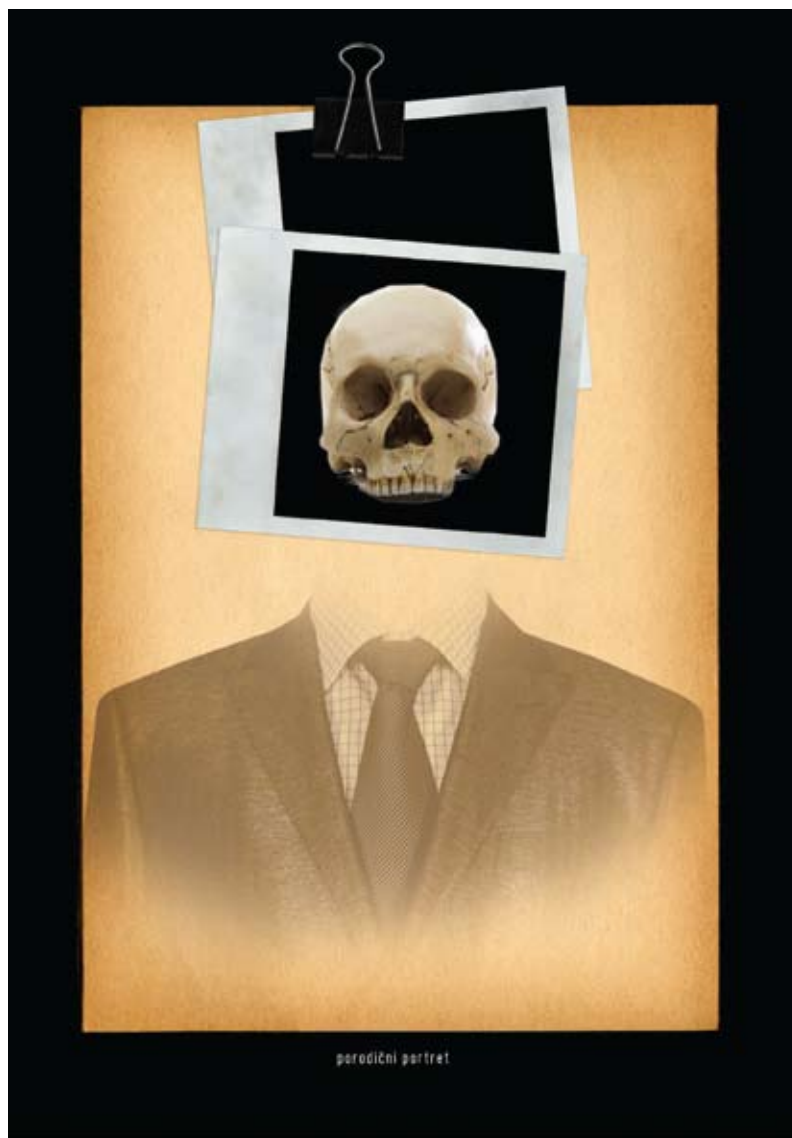
Odiseja u BiH | Odyssey in B&H
/ 2010 /



Collegium artisticum

/ 2010 /





Porodični portret | Family portrait

/ 2010 /



biografija

AMRA ZULFIKARPAŠIĆ je rođena u Sarajevu, Bosna i Hercegovina. Akademiju likovnih umjetnosti, odsjek Grafičkog dizajna, kao i postdiplomski studij na temu „Bosančica u savremenom mediju“, završila je u Sarajevu na Akademiji likovnih umjetnosti.

Od 1977. do 1990. bila je glavni dizajner a potom rukovodilac Dizajn studija u tada najvećoj reklamnoj agenciji u Bosni i Hercegovini, OSSA (Oslobođenje). U to vrijeme Ossa je bila jedina propagandna agencija u Bosni i Hercegovini te su kroz njen atelje prošle sve najznačajnije firme, kulturne i sportske manifestacije kao što su Zimske olimpijske igre, Evropsko prvenstvo u umjetničkom klizanju, Svjetski skijaški kup itd. U vremenu rada u agenciji OSSA dobila je više nagrada i priznanja od kojih izdvaja „Brončanu ideju Portoroža“ na Prvom festivalu tržišnih komunikacija. 1983. Agencija za međunarodnu saradnju dodjeljuje joj stipendije iz fonda Moša Pijade za studijski boravak u Londonu, gdje provodi godinu dana.

Nakon odlaska iz Osse, dvije godine je radila kao slobodni umjetnik. Ratne godine ostaje u Sarajevu, bavi se grafičkim dizajnom i nastavlja izlagačku djelatnost. Za Kamerni teatar i Narodno pozorište radi skromne plakate i afişe koji su sada jedini tragovi tih ratnih kulturnih zbivanja. Godine 1993. osniva vlastitu agenciju „B concept“ te, između ostalog, radi na promociji Fonda za obnovu i izgradnju Kliničkog centra Univerziteta u Sarajevu. Početkom 1994. uspješno realizira promociju ovog Fonda u Sarajevu a potom u zgradi Britanskog parlamenta. Od 1994. predaje na Akademiji likovnih umjetnosti u Sarajevu na predmetima Tipografsko oblikovanje, Grafika knjige i Uvod u dizajn. Trenutno je na poziciji redovnog profesora i obavlja funkciju šefa odsjeka.



U komercijalnom i angažiranom smislu grafički dizajn je njeno osnovno zanimanje a učešće na izložbama savremene umjetnosti ne smatra izletom nego mogućnošću novog, slobodnijeg izraza. Izložba pod nazivom „Dizajn – način života“, koju je realizirala u Olimpijskom muzeju 1991. godine (srušenom u toku rata) sa kolegicom Milom Mikanović, bila je posljednji veliki događaj u ovom prelijepom objektu. Na isti datum ratne 1993. u galeriji Collegium artisticum izlaže radove na temu „Dizajn – način preživljavanja“. Godine 1994. u Kamernom teatru ima performans pod nazivom „Drugarstvo je zlatna žica“, na kojem otvara Milin paket i djeli hranu sa prijateljima i posjetiocima.

1995. izlaže ratne radove na otvorenju festivala „Sarajevska zima“, u selekciji akademika, prof. dr Muhameda Karamehmedovića sa još pet umjetnika u zgradi srušene Sarajevske pošte a potom sa Jusufom Hadžifejzovićem, Almom Suljević, Nebojšom Šerićem i Bracom Dimitrijevićem u Bosanskom kulturnom centru u Tuzli, za koje kritičar Aleksandar Adamović u listu Oslobođenje, između ostalog, od piše: „*Likovno duhovito interpretirane egzistencijalne teme opkoljenog grada prožete su sjetnim nazivima pjesama naše bezbrižne mladosti; Yesterday, Al I Need is Love, We are Living in the Yellow Submarine. Duhoviti, bez patetike i likovno jezgrovito artikulirani, ovi radovi su vjerovatno ono najbolje što je u umjetnosti nastalo u vrijeme rata.*“

U okviru projekta „Ćulhan“, sarajevskog Centra za savremenu umjetnost izlagala je rad "Soap Opera" sa nedavno preminulim umjetnikom Nikšom Barišićem (Hvar) te gostovala na festivalu EX PONTO u Ljubljani i Venecijanskom bijenalu sa neovisnom grupom umjetnika ORESTE GROUP.

Veliki je poštovalac pozorišne scene te je osim cjelodnevične slike za Nacionalno pozorište u Sarajevu uradila i scenografiju i kostime za predstave „San ljetne noći“ i „Galeb“. U Kamernom teatru uradila je scenografiju, kostime, plakat i katalog za predstave: „Otelo“ i „Nižinski“, a za Pozorište mladih također scenografiju, kostime, plakat i katalog za predstavu „Stvar je u obliku“. Autorica je velikog broja pozorišnih plakata i kataloga te članica žirija na više festivala.

Poseban interes izazvala je njena aktivnost na planu istraživanja kulturnog naslijeđa Bosne i Hercegovine i prezentacija projekta „Bosančica u savremenom mediju“, čija je namjera bila popularizacije i oživljavanja ovog autentičnog srednjovjekovnog pisma.

Izlagala je u Srbiji, Hrvatskoj, Sloveniji, Italiji, Turskoj, Finskoj, Belgiji, Egiptu, Velikoj Britaniji, Meksiku, Sjedinjenim Državama itd. Plakat pod nazivom „Voice of freedom“ izložen je u 25 zemalja svijeta. Amra je dobitnica mnogih domaćih i međunarodnih nagrada i priznanja od kojih ističe Grand prix Collegium artisticum Sarajevo i treću nagradu na ISPA (The International Society for the Performing Arts), New York, 1998. za dizajn Festivala Sarajevska zima. Njeni se radovi nalaze u knjigama i katalozima kao i prestižnim galerijama i kolekcijama savremene umjetnosti i dizajna. Predsjednica je i počasna članica Udruženja likovnih umjetnika primjenjene umjetnosti Bosne i Hercegovine.

AMRA ZULFIKARPASIC was born in Sarajevo, Bosnia and Herzegovina where she finished the Academy of Fine Arts, Department for Graphic Design, as well as postgraduate studies on the topic "Bosančica in contemporary media.

Since 1977. to 1990. was the chief designer and then head of design studio in the then-largest advertising agency in Bosnia and Herzegovina, OSSA (Oslobodjenje). At that time Ossa was the only advertising agency in Bosnia and Herzegovina, and her studio provided services for all major business, cultural and sporting events such as the Winter Olympic Games, European Championships in figure skating, Alpine Ski World Cup were designed. At the time of the agency OSSA has gained many awards from which the most prominent is "The Bronze Idea of Portorož " at the First Festival of graphic communications. In 1983 the International Cooperation Agency awarded her a scholarship from the fund Mose Pijade for a study visit to London, where she spent a year.

After leaving OSSA, she worked for two years as a freelance artist. During the war she remains in Sarajevo, involved in graphic design and exhibition activities. For the Chamber Theatre and National Theatre She produced modest posters and leaflets who are now the only traces of the war of cultural events. In year 1993 she established her own agency "Concept B" and, among other things, worked to promote the Fund for the Reconstruction and Construction for the Clinical Centre of Sarajevo University. In early 1994 successfully promoted this fund in Sarajevo, and afterwards in the building of the British Parliament. Since 1994 she teaches at the Academy of Fine Arts in Sarajevo on following subjects: typography, graphic

design and book design. She holds the position of full professor and is Head of Department. In terms of her commercial and artistic orientation graphic design is primary focus and participation in exhibitions of contemporary art is not considered the possibility of a trip than a new, freer expression.

An exhibition titled "DESIGN – A WAY OF LIFE", which she organized in the Olympic Museum 1991 (destroyed during the war) with the counterpart Milo Mikanović, was the last big event in this beautiful facility. On the same date in the 1993 (war years) she exhibits her works in the gallery Collegium artisticum on "DESIGN – A WAY TO SURVIVE." In 1994 at Chamber Theater she made a performance entitled "FRIENDSHIPS IS THE GOLD WIRE," where she opened the Mila's packages and shares food with friends and visitors. In 1995 she exhibited works from war period at the opening of festival "Sarajevska zima", in the selection of the academic Professor Dr Muhamed Karamemedović with five other artists in the destroyed building of Sarajevo post office and then with Jusuf Hadžifejzović, Alma Suljevic, Nebojša Šerić and Braco Dimitrijević in the Bosnian Cultural Center in Tuzla, which critic Aleksandar Adamović from Oslobodjenje, wrote: "Witty and artistic interpretation of existential themes of besieged city imbued with melancholy songs names of our carefree youth; Yesterday, Al I Need is Love, We Are Living in the Yellow Submarine. Funny, without pathetic and visually succinctly articulated, these works are probably the best that the art created during the war. "

As the part of project "Culhan" of Sarajevo Center for Contemporary Art she exhibited the work of "Soap Opera" with the recently deceased artist Nikša Bari-

šić (Hvar) and performed at the Festival EX PONTO in Ljubljana and the Venice Biennale with a group of independent artists ORESTE GROUP.

She is a great admirer of theatrical scenes and she created the set and costumes for the play "Midsummer Night's Dream" and "The Seagull for the National Theatre in Sarajevo". For the Chamber Theatre she did art direction, costumes, posters and catalogs for the play "Othello" and "Nijinsky" and also for the Youth Theatre she did set designs, costumes, posters and catalogs for the play "Stvar je u obliku". She is also the author of a number of theatrical posters and leaflets, and jury member at several festivals.

She drew attention on herself with her research in the cultural heritage of Bosnia and Herzegovina and the presentation of the project "Bosančica in the modern media," with intention to popularize and revive this authentic medieval script.

She has exhibited in Serbia, Croatia, Slovenia, Italy, Turkey, Finland, Belgium, Egypt, Great Britain, Mexico, United States and so on. The poster entitled "Voice of Freedom" was exhibited in 25 countries. Amra has won many national and international awards of which expires Grand Prix Collegium artisticum Sarajevo and third prize at ISPA (the International Society for the Performing Arts), New York, 1998 for the design of Sarajevo Winter Festival. Her works can be found in books and catalogs as well as prestigious galleries and collections of contemporary art and design.

She is president and honorary member of the Association of Artists of Applied Arts of Bosnia and Herzegovina.

biography

