

ONLINE exhibition

MARICA VOJNOVIĆ
FROM VISOKO (1892–1982)

A legacy of objects and photographs
from the end of 19th to the beginning
of 20th century

Exhibition authors:

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Authors comment

Marica Vojnović's legacy has been part of the valuables of the Regional Museum since 1981. It is distributed into several museum collections: artistic, ethnographic and photographic. It consists of stylish furniture, objects of sacral and profane art, and extensive photographic material. The material from Miss Vojnović's legacy is primarily valuable as a native collection because it can be viewed and analyzed as a document on the life, culture and customs of Orthodox Visoko families from the late 19th and early 20th century. Based on the material, it is possible to trace the development of photography and the work of significant photographic studios operating throughout Europe between the two world wars. Also, analysis of this source material sheds light on the social and cultural-artistic tendencies in Visoko during the first decades of the 20th century, when the Milutinović Visoko, Serbian Singing Society, had successful musical performances in Visoko and the region, of which Marica Vojnović was a member at that time (1892–1982) as one of the first five vocals of the group. In addition, the material is useful for exploring, analyzing, and learning about former life in Bosnia and Herzegovina through different periods.

The Regional Museum is currently closed for visits due to the COVID-19 virus pandemic, which is why a digital exhibition of one part of the valuables from Miss Vojnović's legacy – photographs from the late 19th and early 20th centuries, has been prepared.

This exhibition analyzes photography as a medium that has found its purpose and wide use in society. As such, the photo was presented as a stand-alone medium, an integral part of the press, a correspondence card and as an identity document. An interesting aspect of the legacy are the old photographs, some of which were presented through the online platform of the Regional Museum. They were created at the turn of the century, when photographic ateliers were opened with complete technical and aesthetic equipment for photographing created by studio and field work in the manner of secession, romanticism and art déco. The historical moment in the development of photographic art is the transition of the emergence of photography from an indoor studio to an outdoor shoot. In this way photography finds new avenues of development from studio to external, from monumental to documentary.



Most of the presented photographs originate from the territory of present-day B&H, Croatia, Serbia and Montenegro, which in the past were part of the Austro-Hungarian Empire and then part of the Kingdom of SCS. The main features of the selected photographs are the black and white tones that sometimes produce warmer tonalities, while some of them are made exclusively in brown tones, which give them a certain charm and warmth. The portraits are compositionally designed with a carefully chosen background in the ambience of a photographic studio or nature, thanks to several then-famous photographers based in Sarajevo, Višegrad, Dubrovnik, Karlovac and Ruma. Among them is the first photographer from Visoko.

The correspondent cards – postcards that rely on printed materials as well as photography are included in the exhibition. Correspondent cards show motifs of famous painters and photographic portraits of celebrities, poets and Hollywood actors, city motifs, panoramas and architecture for which publishing houses claimed publishing rights. Also, a significant portion of the cover material are family photographs claimed by the family. They contain visual and written communication in postal traffic and send a picture and written message to their loved ones. A photo in the form of a personal document with the handwritten signature of Marica Vojnović was also exhibited as the main method of identifying the owner of the document.



A portrait of young ladies Marica and Natalija Vojnović



A correspondence card with a studio photo of brown tones

Dimensions: 8,1 x 11,3 cm

Dating: the first half of the 19th century

Unknown photographic studio

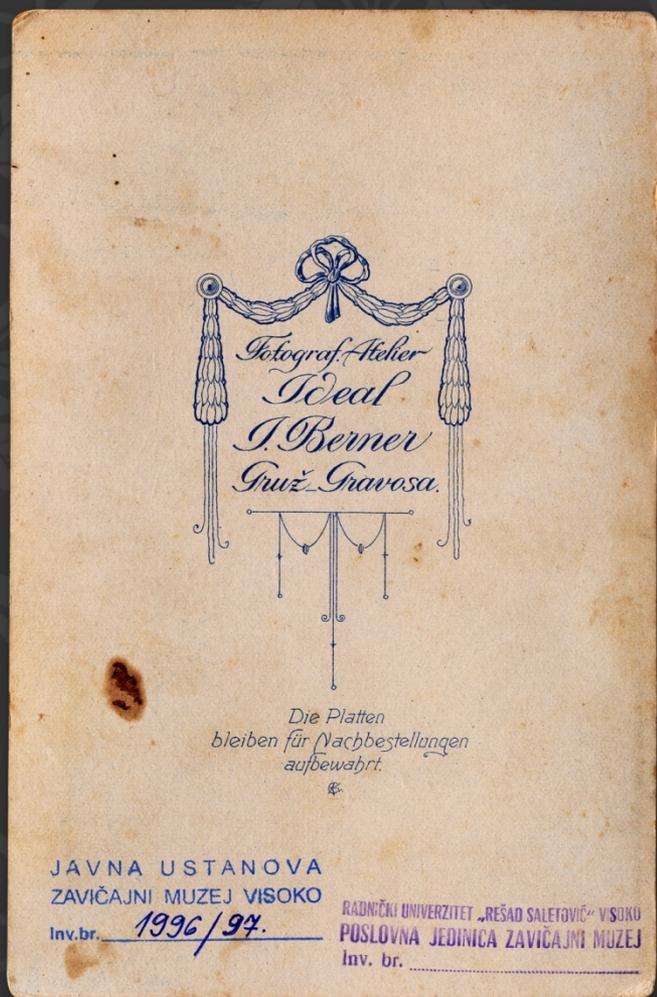
Description

The photo highlights the urban fashion of ladies from the late 19th and early 20th century - longer skirts A-cut with a high waistband, pleated shirts with rich lace details and a high collar. The hats are wide-open, set over an oval-shaped tuft. An open umbrella was a status symbol of a lady of the period.



A portrait of a married couple, Dubrovnik





A laminated photo of black and white tones

Dimensions of the photo: 10,2 x 14,5 cm

Dimensions of the base: 10,7 x 16,5 cm

Dating: 1911/1912.

Photographer Atelier Ideal J. Berner, Gruž – Gravosa

Description

A studio portrait of a married couple depicts a smiling lady with a wide-brimmed hat posing leaning on her husband. In front of them is a table with a large bouquet of bright coloured flowers, a symbol of joy and new life. On the back of the photo is a lithograph with the initials of the author and an ad for the photographic studio.





A married couple Milenija A. Ćurović

and Svetozar (Ž?) Stojković

Dobrun – Bosnia, Sereni, Kragujevac

A laminated photo of milky brown tones

Dimensions of the photo: 14,6 x 10,25 cm

Dimensions of the base: 16,4 x 10,6 cm

Dating: late 19th to early 20th century

Photographisches Atelier Serafin Sperling,
Višegrad



Photographisches Atelier



JAVNA USTANOVA
RAJAVNOG KUNJEVIĆA MJESEČEVSKOG
POSLOVNA JEDINICA ZAVICAJNI MUZEJ
Inv. br. 1996/99.

Seraphine Sperling, Višegrad,

Description

The couple's composition was shot in full face. It is rounded off by a haze effect as it is cut from the belt by a white inscription card. Photographer Sperling used *ferlauf*, a shading technique in photographs, which gave the photo a whole new dimension. His photographs were taken in Priboj, Serbia during 1900, suggesting the shooting and production of external photography outside the Višegrad studio. In this context, Sperling was also hired as a traveling photographer. On the back is a lithograph by Bernard Wachtl of Vienna (Wien) with a symbolic motif of small cupids bearing a circular plate with a souvenir sign, on top of which is a pair of doves.



A studio portrait of a married couple Mihaliček



*W. Tausch
Sarajevo*

A correspondence card with a photo of brown-gray tones



Dimensions: 8,5 x 13,5 cm

Dating: 13. 10. 1935.

Photographer: Walter Tausch, Sarajevo, in a handwritten signature



Description

On the correspondence card is a portrait of a young married couple, Ljubo and Erna Mihaliček. They were photographed at Walter Tausch's photographic studio in Sarajevo, at Čemaluša Street no. 138. On the basis of the 1910 record of Češka Besjeda, Walter Tausch, a newspaper reporter during 1914, has been staying in Sarajevo since 1878. Tausch's documentary photography captures numerous historical moments of Austro-Hungarian Bosnia and Herzegovina.



Nuptials

A correspondence card with a photo of black and white tones with brown shades

Description: in the photo, a wedding shot was taken in the garden of Miss Marica Vojnović's house, where the celebratory atmosphere of a close circle of relatives and friends prevails.



Dimensions:

8,8 x 13,9 cm

Dating:

around 1920.

Unknown

photographic

studio



A wedding of Muharem from Lijevno, Bosnia



A correspondence card with a photo of black and white tones



Dimensions: 9 x 14 cm

Dating: 22. 3. 1926.

Unknown photographic studio

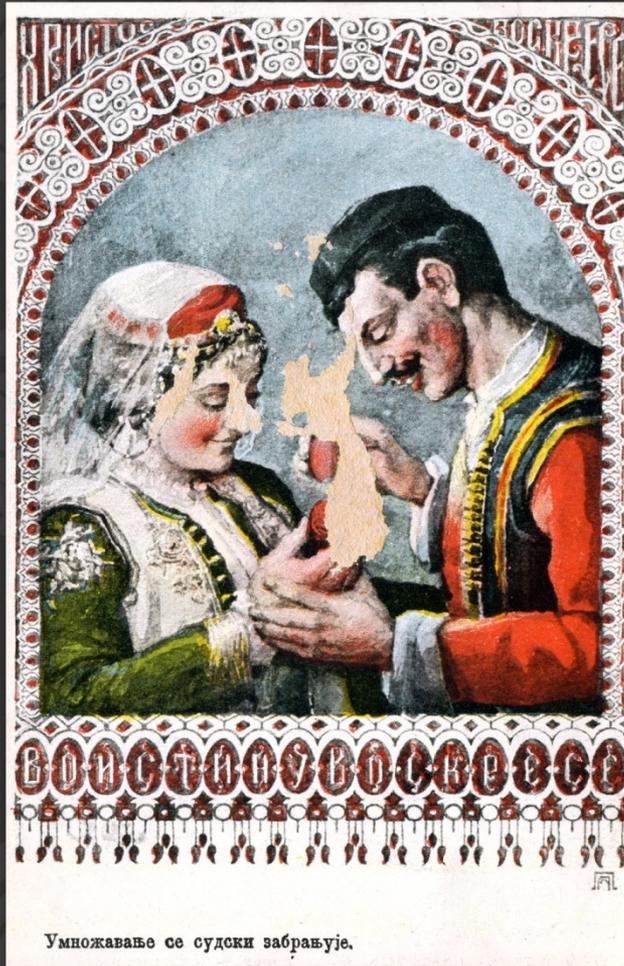


Description

The photo shows a footage of a Muslim wedding, where the direct encounter of two cultures that were represented in Bosnia and Herzegovina is noticeable. These are *a la turca* and *a la franca*, a blend of East and West, which is noticeable in the example of women who wear veil and those with elegant hats, men with fezes and those in white ties. One of the most interesting details is the example of the bride's way of dressing. She is dressed in a traditional wear, while on her feet she has high heels.



An Easter card from Fatima from Mostar



A correspondence card with a holiday motif – a postcard

Dimensions: 8,9 x 14 cm

Dating: 22. 4. 1927.

Edition: Trifko Dudić, Mostar 178

Description

The card is dominated by a festive motif that is represented by a symbolic depiction of a young man and a girl dressed in traditional wear. There is an inscription written in red, saying *Christ is risen* and *Truly he is risen*. The postcard was created by Trifko Dudić's bookstore in Mostar, which printed holiday and other motifs of correspondence cards and greetings cards.



ЈАВНА УСТАНОВА
 ЗАВИЧАЈНИ МУЗЕЈ ВИСОКО
 Inv.br. 1996/4.

50
 КОПАРНИКА
 СРБИЈА, ВИСТАВОВА СРЕСЕ

М 0
 Мапузе и Војинићкој

у
 Високој (Високој).
 (Тосна)

22. 12. 1927.

Драга Мапузе,
 сродарно ти рекнуто-мо Високој,
 се шеком те не још муото и
 муото порекла здраве и весела
 одговори ми да се једна јавном, јер
 сам човек у тој му.
 Муото и здраве тој и. Једна и
 једна од мене и муото Сошка, а једна је
 мује једна једна.

Једна: Једна Кимитић

Издање Книжаре Трифа Дулића Мостар, 178



A correspondence card from Matilda Mihaliček from Sarajevo



A correspondence card with photographic reproduction of an artwork of black and white tones

Dimensions: 9 x 14,1 cm

Dating: 1921–1925.

Publisher: Merkur, Zagreb: W.R.B. & Co.
W. III: Gallery of Viennese Artists, 203



Description

The correspondence card with the motif of a reproduction of an artwork called *Spring morning* which is the work of Hans Zatzka (1859–1949), an Austrian painter who represents academicism and fantastic motifs in his works. The context from the photographed artwork is located on the waterside: magical fairies, one winged baby boy – a cupid and two swans are getting into the water. In the background is a flock of birds.



*A correspondence card with a photo of
German actress Lil Dagover (1887–1980)*



Lil Dagover

Verlag „Ross“ Berlin SW 68.



A correspondence card with a photo of a celebrity – brown toned postcard

Dimensions: 9 x 13,9 cm

Dating: to 1935.

Publisher: Ross Verlag (1920–1940)



Description

The correspondence card shows a photo of German actress Lil Dagover, the most famous actress in the former Weimar Republic. A young lady poses in a semi-profiled stance, naked shoulders and neck over which a long pearl necklace falls from her head. The hair is stylishly wrapped in a scarf below which shows a pearl earring – a bead. The postcard was produced by the German publishing house Ross. This publishing company reproduced postcards with high quality photographs, perhaps the best copies of the time. Correspondence card was sent by Rajka Vojnović from Sarajevo.



*A correspondence card with a photo of
American actress Bebe Daniels (1901–1971)*



A correspondence card with a photo of a celebrity – brown toned postcard

Dimensions: 9,2 x 14,2 cm

Dating: to 1935.

Publisher: Iris Verlag (1920–1930)



Description

A correspondence card shows a photo of American actress Bebe Daniels. She was also a singer, dancer, writer and producer. On this postcard, she is posing on the beach in sand with her hair covered with a scarf. The postcard publisher is the Vienna publishing house Iris. They only produced one dimension of the postcard: 14 x 9 cm. On the front of the postcard it is possible to read the name of the person being photographed and the source of the photo. Correspondence card was sent by Rajka Vojnović from Sarajevo.



A correspondence card from the Alfred Noyer studio



A correspondence card with a photo of brown tones

Dimensions: 8,6 x 13,7 cm

Dating: to 1930.

Publisher: Alfred Noyer studio, France



Description

A correspondence card with a photo from the studio of Alfred Noyer shows a girl with a mandolin, wavy hair and baroque collar. Noyer's photography studio was located in Paris, where he worked from 1900 to 1940. This studio also reproduced World War I postcards with patriotic and allegorical symbols and motifs. He was a member of the Paris Atelier. The correspondence card was sent by Mr. Vasiljević from Visoko.



A studio portrait of a lady



A laminated photo of black and gray tones

Dimensions of the photo: 10,8 x 14,7 cm

Dimensions of the base: 15,7 x 21,7 cm

Dating: 1920.

Atelier Ivica Lisac (formerly Ferber Šmidt), Sarajevo, Kralja Petra,
a st. across an Orth. church



Description

A profile portrait of a young lady Jovanka Đorđević (?) was taken on a dense background. Photographic light illuminates a face and a neck edged with a wide V-neck. The neckline is adorned with black feather of a dress. A zircon earring and a pendant on a chain that falls into the chest neck have a high metallic sheen. The portrait of the lady occupies the central part of the composition, located below the arched decoration in the background. The photo was signed by the famous Bosnian photographer Ivica Lisac, who was a master of studio photography with an academic background. In this photo you can see the combination of the photo with the paint and brush.



A studio portrait of a boy Radmilo



A correspondence card with a photo of black and white tones in green shade

Dimensions: 14,5 x 10,3 cm

Dating: 1941.

Photo studio Narančić, Sarajevo, Aleksandrova 53 (Salom's palace)

Description

A two-year-old boy poses on a correspondence card. He was photographed in profile. He stands on a white chair with green floral details. He holds his hands on a chair. He wears a white short sleeve shirt with a collar. Black patent leather shoes are on the feet. The photo shows Radmilo, son of Nemanja and Rajka (née Vojnović) from Sarajevo.



A portrait of Jelena and Matilda Mihaliček



A correspondence card with a photo of gray-brown tones

Dimensions: 8,6 x 13,1 cm

Dating: around 1932.

Photo studio Hedda, Aleksandrova 53, Sarajevo



Description

On the correspondence card, there are two sisters, Jelena and Matilda Mihaliček from Visoko. They were photographed up to the waist in the interior of the Sarajevo-based photographic studio Hedda. The ladies wear a long bob length to below the chin, a hairstyle that has become a favorite among Hollywood stars, and has been a symbol of refinement and sophistication.



A portrait of a young gentleman



A correspondence card with a photo of black and white tones in brown shade

Dimension: 8,9 x 14 cm

Dating: to 1930.

Unknown photographic studio

Description

A full-length figure of a young man with a slight right-hand turn is visible on the correspondence card. In his right hand he holds a stick and in his left, a hat with a wide brim. He is dressed in an elegant dark suit with a white vest and bow tie. The recording was made in the interior of a photographic studio. The vertical composition of the photo is accentuated by the classic pillar in the background.



A correspondence card with a photo of Aleksa Šantić (1868–1924)



A correspondence card with a photo of black and white tones in brown shade

Dimensions: 8,9 x 13,3 cm

Dating: a first half of the 20th century

Edition: S. B. Cvijanović



Description

A correspondence card was created by the Belgrade bookstore S. B. Cvijanović. The photograph shows a portrait of the poet Aleksa Šantić. A young poet from Mostar dressed in a gentleman's suit with a bow under his collar poses in the interior of an unknown photographer's studio. The portrait is in full face, slightly turned to the right of the photo with the view up. He wears a hat on his head, holds leather gloves in his left hand.



A portrait of two young men



A laminated photo of black and white tones

Dimensions of the photo: 3,5 x 5,6 cm

Dimensions of the base: 8,2 x 12,5 cm

Dating: to 1918.

Elektro-Fotograf, Sarajevo, Franz Josefstr. 21

Description

The photo shows Panto Lazić (second from right), a teacher from Visoko and chairman of the Serbian Orthodox Society Milutinović Visoko, with a friend.

The photo is framed by a cardboard frame with a floral embossed pattern (dry stamp), while the surface of the photo is distinguished by its high glassy shine.



A studio portrait of a lady with a hat



A correspondence card with a photo of brown tones

Dimensions of the photo: 8,2 x 11,5 cm

Dimensions of the base: 8,8 x 13,6 cm

Dating: 1930s

Photo studio Đ. Božić, Sarajevo

Description

A young lady posing with a narrow-brimmed hat and a tall torso decorated with a linear pattern. The portrait is frontal, head is turned and the lady looks to the right. The tinted brown tones give the photographer a dynamic light-dark contrast on the portrait. The photo was taken in the photo studio Đ. Božić in Sarajevo, a photographer who operated between the two world wars. On the back is the photographer's seal in Cyrillic.



A portrait of a boy with a wooden horse



A correspondence card with a photo of black and white tones

Dimensions: 8,4 x 13,7 cm

Dating: 1930–1940.

Photo studio Atelier M. Karahasanović, Sarajevo



Description

In the photo is a studio portrait of a boy sitting on a wicker chair. It is one of the three sons of the Visoko warehouse man, whose wife was a close friend of Miss Vojnović. Muhamed Karahasanović was a professional photographer and owner of a photo studio in Sarajevo between the two world wars. His photo studio is known to be located on the ground floor of a former Gazi hotel as part of the Gazi Husrev-beg waqf in the 1930s and 1940s. He exhibited as part of the *13th Zagreb Gathering* from 14 to 15 April 1930.



Marica Vojnović with friends



A photo of black and white tones

Dimensions: 8,8 x 6,3 cm

Dating: 1940s

Photo studio Konjičanin Visoko



Description

The photo shows Marica Vojnović with her friends Stanka Radivojević, Dragica Vojnović and Marija Andrić. The photo was taken in Miss Vojnović's garden. In the background is the roof of the house of the apothecary Bohaček from Visoko, bordering the Vojnović garden. The author is Muhamed Konjičanin, a photographer and journalist by profession. The photo was produced at the Konjičanin photographic studio, originally owned by his father, Alifakir, who worked until the 1930s. After his father's death, Muhamed and his mother Džula continued their photographic work, with some changes, including the introduction of a photographic studio trademark in the form of a pyramid print of a red seal with the text *Foto Konjičanin Visoko*.



*A passenger identity card for a privileged ride from
1923 in the name of Marica Vojnović with a photo and
a handwritten signature*



A personal document with a photo of black and gray tones

Dimensions of the document: 7,4 x 11,7 cm

Dimensions of the photo: 9,9 x 3,7 cm

Dating: 1905–1910.

Unknown photo studio

Description

The personal document contains a cover, five sheets (10 pages) and a photo. The coat of arms of the Kingdom of SCS (dry seal) is printed on the outer cover. The document was issued on January 6th in the name of Marica Vojnović, whose caretaker was a retired financial supervisor. On the back cover is a cropped photo of Miss Vojnović from her younger days.



International Museum Day and European Night of Museums, ICOM BiH

Museums for Equality: Diversity and Inclusion

The Regional Museum Visoko

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Visoko, May, 2020.

