

IVAN
ĐURIŠIĆ

FENOMEN-LJUBAV

“Kroz pukotinu Stvarnog”

MUZEJI I GALERIJA HERCEG NOVI



МУЗЕЈИ И ГАЛЕРИЈА
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IVAN ĐURIŠIĆ

The Phenomenon
of Love
“Across a fissure
in the Real”

Kad pomislimo na Modernu, prvo čega se setimo su avangarde. Mnoštvo umetničkih pravaca koji su sustizali i preticali se smenjajući jedni druge ili egzistirajući kroz isto vreme. Moderna je podrazumevala novo, moderno, savremeno ipak poštujući klasične slikarske metode i postupke, poštujući sliku. Izgledalo je kao da je slikarstvo reklo svoje ipak ono je tek imalo mnogo da ispriča. Prošlo je vreme Rubensa, Rembranta, Ticijana, Goje ali su tu bili impresionisti, fovisti, ekspresionisti, nadrealisti. Slikarstvo je išlo napred, prodirući u novo i neistraženo, povremeno se vraćajući ipak starom. Često je slikarstvo bilo angažovano, pa se tako Đorđo de Kiriko i kasniji Karlo Kara svojom metafizikom vraćaju korak unazad, što je bila reakcija na užase svetskog rata. Slikarstvo oba autora nosilo je u sebi slutnju, nagoveštaj, uznemirenost, tajnu.

Kad pogledamo slike umetnika Ivana Đurišića, izgleda nam da je nešto dubinski i suštinski metafizičko ušlo u temelje umetnikovog slikarstva. Nešto "dekirikovsko". Bilo da je reč o bojenoj verziji ili onoj u sivim tonovima, to su fantazmagorije koje vuku sećanja na, razmišljanja o slikarstvu nadrealizma, no neuspevamo da umetnika uporedimo ma sa kojom postojećom paralelom. Ivan Đurišić mogao se sećati Tangija i njegovih ogoljenih pejzaža, Masona, Ernsta ali sve ove tačke oslonca uzete su za lično

When we think of Modernism, the first thing that comes to mind is the avant-garde—a multitude of artistic movements that caught up with, overtook, replaced each other, or coexisted simultaneously. Modernism implied the new, the modern, and the contemporary, yet it maintained a respect for classical painting methods, processes, and the canvas itself. It seemed as if painting had said its piece, yet it still had so much more to tell. The era of Rubens, Rembrandt, Titian, and Goya had passed, but the Impressionists, Fauvists, Expressionists, and Surrealists stepped onto the stage. Painting moved forward, penetrating the new and unexplored, while occasionally returning to the old. It was often socially or politically engaged; thus, Giorgio de Chirico and, later, Carlo Carrà used their metaphysics to take a step backward as a reaction to the horrors of the World War. The painting of both authors carried an intuition, a hint, an anxiety, and a mystery.

When looking at the paintings of artist Ivan Đurišić, it appears that something deeply and essentially metaphysical has entered the very foundations of his work. Something "De Chirico-esque." Whether dealing with the color versions or those in gray tones, these are phantasmagorias that evoke memories and reflections on Surrealist painting, yet we fail to compare the artist to any existing parallel. Ivan Đurišić might have remembered Tanguy

promišljanje, kako slikarske materije i tehnike, tako i motiva. Jer ove slike su do kraja tehnički dovršene, da bi predstavile možda post-moderno promišljanje, bez direktnih citata.

Đurišić "razgradjuje" nadrealnu i metafizičku sliku a posle razgradnje i rušenja ponovo vaspostavlja novu likovnu i idejnu celinu, u potpunosti njegovu; kod bojanih verzija "očudiće" raskoš kolorita a i pored toga slika nije vedra već poput kakvog priviđenja, možda je u njoj sva težina i neizvesnost savremenog sveta, možda teskoba bića umetnika. Slika možda govori o neispitanoj, neizvesnoj i upitnoj sudbini Majke zemlje, vidno je da na Đurišićevim pejzažima nema čoveka. Možda su ove slike teskoba duše savremenog čoveka, savremeno stanje duha i uma koje kao da očajno traži smisao svog i sveg postojanja.

No ako posmatramo Đurišićeva platna, na njima ipak ima nekog života. I dalje su to pejzaži proistekli iz umetničkog bića, uma kreatora koji stvara i izgrađuje osobeni svet slike; pomislimo na to kako posle požara iza šume, kad je sve uništeno, ostanu biljke koje preživljavaju- one će biti nova flora opustošenog predela. Ima ovde i reference na platna Miodraga Đurića Dada, ali ovde nema karikaturalnih stvorenja. Pejzaže naseljavaju čudna bića između flore i faune; ovi pejzaži su

and his desolate landscapes, Masson, or Ernst, but all these points of reference were taken for personal contemplation—both of the painterly matter and technique, as well as the motif itself. For these paintings are technically fully realized, presenting perhaps a postmodern contemplation without direct citations.

Đurišić "deconstructs" the surreal and metaphysical image, and following this deconstruction and dismantling, he reconstitutes a new visual and conceptual whole, entirely his own. In the color versions, the sheer opulence of the palette will strike the viewer with a sense of defamiliarization; despite this, the image is not cheerful, but rather resembles an apparition. Perhaps it encapsulates all the weight and uncertainty of the contemporary world, or perhaps the existential dread of the artist's own being. The painting may also speak of the unexamined, uncertain, and questionable fate of Mother Earth, as it is evident that there are no human figures in Đurišić's landscapes. Perhaps these canvases are a visual manifestation of the modern man's spiritual anguish—a state of mind and soul desperately searching for the meaning of its own existence, and of all existence.

Yet, if we observe Đurišić's canvases more closely, there is still life on them. These remain landscapes born from the artist's core, from the mind of a creator

lično Đurišićevi, iznikli iz umetnikove mašte, svet umetnikove imaginacije. U tom smislu, možemo ih gledati i kao umetnikovu "potragu" za slikom, za ličnom vizijom koja ne mora nužno imati objašnjenje, koja je naprosto "slika" i ništa više.

A u tom traganju i protoku energije između uma i ruke kreatora niču nove i nove fantazmagorije, bez obzira kako ih posmatrač doživeo i tumačio. Umetnik oploduje i rađa jedan koherentan svet i njegovo delo je istinski veličanstveno. Đurišićeve slike nižu se poput impresija na jedan motiv, one su i ekspresija, ponovna i ponovna, uvek iznova barem malo i bitno drugačija.

Herceg Novi, Maj 2026.
Jasmina Žitnik
istoričar umjetnosti

who shapes and builds a distinct world within the painting. It brings to mind the aftermath of a forest fire: when everything is destroyed, the surviving plants remain, destined to become the new flora of the devastated terrain. There is also a reference here to the canvases of Miodrag Đurić Dado, but without his characteristic caricatured creatures. Đurišić's landscapes are inhabited by strange beings, positioned somewhere between flora and fauna. These landscapes are intimately his own, arising from the artist's imagination and the world of his creative vision. In this sense, we can view them as the artist's "quest" for the painting, for a personal vision that does not necessarily require a rational explanation—which is, simply, a "painting" and nothing beyond it.

In this quest and the flow of energy between the mind and the hand of the creator, new phantasmagorias continuously emerge, regardless of how the viewer experiences and interprets them. The artist fertilizes and gives birth to a coherent world, and his work is truly magnificent. Đurišić's paintings unfold like impressions of a single motif; they are also an expression, repeated time and again, always slightly yet fundamentally different.

Herceg Novi, May 2026
Jasmina Žitnik,
Art Historian



PREPUŠTENA, 2022,
ulje na platnu, 120 x 210 cm.
ON HER OWN, 2022,
oil on canvas, 120 x 210 cm.



TRIPTIH "PROCESIJA", 2024,
ulje na platnu, 140 x 360 cm.
TRIPTYCH "PROCESSION", 2024,
oil on canvas, 140 x 360 cm.



SVITANJE, 2024,
ulje na platnu, 140 x 180 cm.
DAYBREAK, 2024,
oil on canvas, 140 x 180 cm.



PROBUĐENJE, 2022,
ulje na platnu, 90 x 147 cm.
AWAKENING, 2022,
oil on canvas, 90 x 147 cm.



Ciklus "Kroz pukotinu Stvarnog", 2026.

ugljen na papiru, 59 x 42 cm.

Cycle "Across a Fissure in the Real", 2026.

Charcoal on paper, 59 x 42 cm.











SUSRET, 2026
ulje na platnu, 120 x 120 cm.
THE ENCOUNTER, 2026
oil on canvas, 120 x 120 cm.



NEPOZNATI ELEMENTI I, 2025,
ulje na platnu, 100 x 120 cm.
*UNKNOWN ELEMENTS I, 2025,
oil on canvas, 100 x 120 cm.*



RESIDUUM, 2025,
ulje na platnu, 100 x 120 cm.
RESIDUUM, 2025,
oil on canvas, 100 x 120 cm.



GENESIS.exe, 2025,
ulje na platnu, 90 x 150
GENESIS.exe, 2025,
oil on canvas



MALJEVIK, 2025,
ulje na platnu, 120 x 160 cm.
MALJEVIK, 2025,
oil on canvas, 120 x 160 cm.



OPROST, 2024,
ulje na platnu, 150 x 90 cm.
FORGIVENESS, 2024,
oil on canvas, 150 x 90 cm.



SOLARIS, 2025,
ulje na platnu, 120 x 90 cm.
*SOLARIS, 2025,
oil on canvas, 120 x 90 cm.*



DVORIŠTE, 2025,
ulje na platnu, 120 x 100 cm.
YARD, 2025,
oil on canvas, 120 x 100 cm.



TRIPTIH
TRI JAHAČICE APOKALIPSE, 2025,
ulje na platnu, 80 x 150 cm
TRIPTICH
THREE HORSEWOMEN OF THE APOCALYPSE, 2025,
oil on canvas, 80 x 150 cm.



NEPOZNATI ELEMENTI II, 2025,
ulje na platnu, 100 x 120 cm.
UNKNOWN ELEMENTS II, 2025,
oil on canvas, 100 x 120 cm.



DIPTIH, "VRT", 2026,
ulje na platnu, 140 x 300 cm.
DIPTYCH, "GARDEN", 2026,
oil on canvas, 140 x 300 cm.



DIPTIH
JAGLIKOVA PRODO, 2026,
ulje na platnu, 100 x 240cm.
DIPTYCH
JAGLIKOVA PRODO, 2026,
oil on canvas, 100 x 240 cm.



BIOGRAFIJA

BIOGRAPHY



IVAN ĐURIŠIĆ rođen je 8. oktobra 1977. godine u Podgorici.

Diplomirao je slikarstvo na Fakultetu likovnih umjetnosti na Cetinju 2004. godine, u klasi prof. Dragana Karadžića. Na istom fakultetu magistrirao je 2010. godine, u klasi prof. Ratka Odalovića.

Član je Udruženja likovnih umjetnika Crne Gore.

Živi i stvara u Podgorici.

IVAN ĐURIŠIĆ was born on 8 October 1977 in Podgorica.

He graduated in painting at the Faculty of Fine Arts in Cetinje in 2004, in the class of professor Dragan Karadžić. At the same faculty, he obtained his master's degree in 2010, in the class of professor Ratko Odalović.

He is a member of the Association of Fine Artists of Montenegro.

He lives and creates his works in Podgorica.

Samostalne izložbe:

- Magistarska izložba, Cetinje 2010.
- Samostalna izložba "Sjećanja - viđenja", JU Muzeji i galerije Podgorice, Podgorica, 2011.
- Samostalna izložba, galerija Sue Ryder, Herceg Novi, 2011.
- Samostalna izložba, Luštica Bay, 2015.
- Samostalna izložba, Muzej pomorskog nasljeđa, Tivat, Porto Montenegro, 2022.
- Samostalna izložba "Zamršena stanja" Muzej i galerije Tivat, 2024.
- Samostalna izložba, Moderna galerija", JU Muzeji i galerije Podgorice, Podgorica, novembar, 2024.

Solo exhibitions:

- Master's Thesis Exhibition, Cetinje 2010.
- Solo exhibition "Memories - sightings", PI Museums and Galleries of Podgorica, Podgorica, 2011.
- Solo exhibition, Sue Ryder Gallery, Herceg Novi, 2011.
- Solo exhibition, Luštica Bay, 2015.
- Solo exhibition, Maritime Heritage Museum, Tivat, Porto Montenegro, 2022.
- Solo exhibition "Complicated States" Museum and Gallery Tivat, 2024.
- Solo exhibition, Modern Gallery", PI Museums and Galleries of Podgorica, Podgorica, November, 2024.

Više kolektivnih izložbi u zemlji i inostranstvu:

- Tradicionalne izložbe Udruženja likovnih umjetnika Crne Gore
- HercegNovski zimski likovni salon u 2023. i 2024. godini
- Bijanale fantastike, galerija Zadužbina Ilije M. Kolarca, Beograd 2023. god.

Dobitnik je nagrade za najbolje studente Univerziteta Crne Gore.

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Several collective exhibitions in Montenegro and abroad:

- Traditional exhibitions of the Association of Fine Artists of Montenegro
- Herceg Novi Winter Art Salon in 2023 and 2024
- Biennial of Fiction, Ilija M. Kolarac's Foundation Gallery, Belgrade 2023.
- He is the winner of the prize awarded to the best students of the University of Montenegro.

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