

PREDGOVOR

Slike mr Ivana Đurišića su više od pukog prikaza prirode; one su poziv da zastanemo, razmislimo i uronimo u čuda koja nas okružuju. To je podsjetnik na neiscrpnu inspiraciju prirode i počast neprekidnoj potrazi za znanjem i ljepotom koja pokreće ljudsku kreativnost. Ovim djelom umjetnik se nada podstaknuti gledaoce/teljke da pogledaju izvan površine, istraže dubine prirodnog svijeta i svoje unutrašnje krajolike te ponovo otkriju svjetlo koje nas sve povezuje.

Vidimo li muzeje samo kao mjesta koja treba posjetiti ili ih možemo prepoznati kao vitalna, živa bića koja udomljuju dušu ljudske kreativnosti? Kroz ova umjetnička djela, muzej je umjetnikov dom gdje svaki hodnik odjekuje šapatom inspiracije, a svaka soba nudi topli zagrljaj pripadnosti. Na kraju, ovo umjetničko djelo je počast postojanom duhu umjetnika i svetištima koja čuvaju njihovu ostavštinu – podsjetnik da svaki umjetnik nalazi dom u dvoranama muzeja.

Danijela Đukić
direktorica Muzeja i galerije Tivat

PREFACE

Ivan Djurisić's paintings are more than just a representation of nature; they are an invitation to pause, reflect, and immerse oneself in the wonders surrounding us. It is a reminder of nature's inexhaustible inspiration and a tribute to the ceaseless quest for knowledge and beauty that drives human creativity. Through this artwork, the artist hopes to encourage viewers to look beyond the surface, explore the depths of the natural world and their own inner landscapes, and rediscover the light that connects us all.

Do we see them merely as places to visit, or can we recognize them as vital, living entities that house the soul of human creativity? Through this artwork, the museum is home to artists where every corridor echoes with the whispers of inspiration, and every room offers a warm embrace of belonging. In the end, this art piece is a tribute to the enduring spirit of artists and the sanctuaries that preserve their legacy—a reminder that every artist finds a home within the halls of museums.

Danijela Đukić
director of Tivat Museums and Galleries



TRIPTIH, 2024, ulje na platnu, 140 x 360 cm
TRIPTYCH, 2023, oil on canvas, 140 x 360 cm





SVATOVI, 2022, ulje na platnu, 120 x 193 cm
THE CELEBRANTS, 2022, oil on canvas, 120 x 193 cm





SVITANJE, 2024, ulje na platnu, 140 x 180 cm
THE SUNRISE, 2024, oil on canvas, 140 x 180 cm





*Umjetnik ne slika ono što sanja, nego sanja slikajući.*¹

Ivan Đurišić jedan je od rijetkih crnogorskih umjetnika mlađe generacije koji radi u maniru fantastičnog slikarstva sa nadrealističkim pristupom u preobražaju stvarnosti. Riječ je o likovnom poslaniku raskošne imaginacije koji kodirani sloj svog stvaralačkog senzibiliteta nalazi u tajnama opštecivilizacijskih vrijednosti, u vakumu jednog zaustavljenog vremena, u prostoru u kojemu se virtualno pomjeraju granice stvarnog i izmaštanog.

U svom dugogodišnjem radu koji karakteriše neoromantičarska poetika pejzažnog slikarstva zasnovanog na harmoničnim odnosima realnih i apstraktnih formi, vođen svojim stvaralačkim nemirima, dvadesetih godina XXI vijeka, napravio je prekretnicu, koja je u njegovom slikarskom izrazu otvorila kompleksno polje velikih tajni razobručene i prekodirane prirode. Ona je za njega misterija, bezdan u kojem, po principima kvantne fizike, materija i energija imaju čarobnu moć uvezivanja. Na spojnici mitskih znamenja i prirodnih karakteristika zavičajnih pejzaža, uspio je da probudi arhaične praslike. Od

¹ Razmišljanje o svom stvaralačkom kredu Maksa Ernsta (1891-1976) jednog od velikana nadrealističkog slikarstva XX vijeka, koji se prvi oslanjao na Frojduvu teoriju snova.

*An artist does not paint what he dreams, he paints as he dreams.*¹

Ivan Đurišić is one of the rare Montenegrin artists of the younger generation who works in the manner of fantastic painting with a surrealistic approach to the transformation of reality. It is about an artistic ambassador of lavish imagination who finds the coded layer of his creative sensibility in the secrets of general civilizational values, in the vacuum of a stopped time, in a space where the boundaries of the real and imagined are virtually moved.

In his long-term work, which is characterized by the neo-romantic poetics of landscape painting based on the harmonious relationship of real and abstract forms, guided by his creative turmoil, in the twenties of the 21st century, he made a turning point, which in his painterly expression opened up a complex field of great secrets of the unraveled and recoded nature. For him, it is a mystery, an abyss in which, according to the principles of quantum physics, matter and energy have a magical binding power. At the junction of mythical signs and natural features of native

¹ Thinking about his creative creed Max Ernst (1891-1976), one of the greats of surrealist painting of the 20th century, who was the first to rely on Freud's theory of dreams.

djelica vidljivog i nevidljivog, realnog/nadrealnog, apstraktnog/irealnog oblikuje asocijativne forme kao znakovne i simboličke ideograme.

On uvodi posmatrača u dramatične prostore straha, nedoumica, nespokoja koje je teško dešifrovati vremenskim kodovima. Zapravo, na njegovim slikama prošlost sadašnjost i budućnost predstavljaju vremensku kapsulu u kojoj je sve moguće.

Opustošena priroda sa okamenjenim formama: deformisanim životinjskim svijetom i ljudskim nakazama koje kao da su izronile iz paklenih prostora, okuplja jedan kataklizmični svijet, kao opomenu sadašnjosti i budućnosti. Međutim, Ivanovo slikarstvo ima dublje značenje. Katastrofa ne pripada nekom drugom svijetu ona je dio našeg neposrednog okruženja (Svatovi). To su pejzažni krajolici, kamene međe (Opasna livada), kuće srasle sa brdima, more, nebo, urbane cjeline koje izranjaju iz pustih mjesečevih predjela, grobovi predaka obrasli u mahovinu, paprat, čudesni biljni izdanci, stalagmiti i stalaktiti koji pripadaju praskozorju ljudske civilizacije. Međutim, jedna forma dominira na njegovim slikama, kao mreža koja prožima i drži na okupu raznovrsne / mnogoznačne strukture figurativnih i apstraktnih formi. Riječ je o korijenima koji na ovim prostorima imaju duboko psihološko značenje i predstavljaju

landscapes, he managed to awaken archaic ancient pictures. From fragments of the visible and invisible, real/surreal, abstract/unreal, he shapes associative forms as sign and symbolic ideograms.

He introduces the observer to dramatic spaces of fear, doubts, unrest that are difficult to decode with time codes. In fact, in his paintings, the past, present and future represent a time capsule in which everything is possible. Devastated nature with petrified forms: deformed animal life and human freaks that seem to have emerged from hellish spaces, gathered by one cataclysmic world, to remind the present and the future. However, Ivan's painting has a deeper meaning. Disaster does not belong to another world, it is part of our close environment (Celebrants). These are landscapes, stone borders (Hazardous Pasture), houses grown together with hills, sea, sky, urban areas that emerge from the deserted regions of the moon, graves of ancestors overgrown with moss, ferns, miraculous plant shoots, stalagmites and stalactites that belong to the dawn of human civilization. However, one form dominates in his paintings, as a network that permeates and holds together diverse/multi-significant structures of figurative and abstract forms. Those are roots, which in these areas have a deep psychological meaning and

simbol porijekla, praizvor, izvorište, konačnost. Mijenjajući njihov oblik i građu, metamorfozira ih u korijene-kosti. Javljaju se i u djelima poznatih nadrealista (Ernst, Dali) kroz njihovu negativnu konotaciju u slikama strahote i mraka, ali i kao vjesnici nekog novog praskozorja kao nada što živi u tamnim dubinama duše (Picasso). Podzemno i nadzemno prouzrokovano djelovanjem prirodnih, društvenih i kosmičkih sila potresaj sliku svijeta (Svitanje). U sudaru civilizacija zemlja se otvorila i pustila na svjetlost dana jedan htonski svijet, dok na njoj istovremeno obitavaju metalne konstrukcije „sajber tehnologije.“

Apsurdna i mračna strana bivstvovanja, kalcifikati koji su promijenili izvorni izgled prirodnih oblika provociraju našu maštu koja, zavisno od psihofizičkog karaktera posmatrača, stvara personalno obojene asocijacije. Naime, strukture različitih oblika organskog i neorganskog porijekla sazdane su od materije koja podsjeća na eroziju krečnjaka srednjovjekovnih bogumilskih stećaka, i mnogo dalje u prošlost na skulpturi Dama iz Elče (Alkante, Španija 5/4 vijek p.n.e.), ali i na oblike u prostoru koji otvaraju pitanja kosmičkih misterija poput: Stounhendža, megaliata kod Karnaka u Bretanji, monumentalnih glava na Uskršnjim ostrvima. Ovo nas upućuje na nadahnutog umjetnika koji u vidljivim pojavama

represent a symbol of origin, primordial source, springs, final state. By changing their shape and structure, he metamorphoses them into roots-bones. They also appear in the works of famous surrealists (Ernst, Dali) through their negative connotation in images of horror and darkness, but also as harbingers of a new dawn like hope that lives in the dark depths of the soul (Picasso). Underground and above ground caused by the action of natural, social and cosmic forces shake the image of the world (The Sunrise). In the collision of civilizations, the earth opened up and released a chthonic world into the light of day, while at the same time metal constructions of "cyber technology" exist on it.

The absurd and dark side of existence, the calcifications that have changed the original appearance of natural forms provoke our imagination, which, depending on the psychophysical character of the observer, creates personally colored associations. The structures of various forms of organic and inorganic origin are created from matter reminiscent of the erosion of the limestone of the medieval Bogomil tombstones, and much further back in time, of the sculpture of the Lady from Elche (Alcantara, Spain 5/4 century BC), but also of the shapes in space that open questions of cosmic mysteries such as:

oživljava iskonske neviđene snage prirode, formirajući svoje znake kao preduslov jednog novog stvaranja. Polazeći od paradigme da „na spojnicima mitskih znamenja i kibernetičkih simbola mjenjača, mogu se probuditi arhaične praslike“ (O.B. Merin Sijet u viziji umjetnosti). Ivan svoj tvorački sistem zasniva na gradnji/nadgradnji formi i figuracije česticama / “mikronima” / “kalcifikatima”.

Likovna interpretacija ovog svijeta tišine i enigmatskih višeslojnosti ukazuje na umjetnika izuzetnog slikarskog nerva. Perfekcionizam u izradi, koji se odnosi na tehnološko podslikavanje / naslikavanje (ulje na platnu, oblikuje teksture koje svakom detalju na slici daju mikrokosmičku sveukupnost (kvantne čestice). U radu na slici počinje od crteža i lazura – sloj po sloj iz kojih formira plastično-pikturalnu cjelinu. Bogatstvom nijansi stvara prelive svjetlosti i prožimanje prostora, dok jasan likovni jezik: sjaj i besjajnost, lazuri i hrapavost strukture, svjetlost i sutonska tama, tanani potezi, trepernje boja izazivaju jedinstven vizuelni doživljaj snage i moći prirode. Svjetlost ima izuzetnu ulogu u definisanju fenomenološkog, predmetnog i kognitivnog sloja slike. Ona obavija i prožima bojenu sloj hladnim i toplim tonovima iz registra modrozelnih, zelenih, plavih žutih, smeđih, oker, sivih i naranžastih

Stonehenge, megaliths near Karnak in Brittany, monumental heads on the Easter Islands. This refers to an inspired artist who revives the primordial unseen forces of nature in visible phenomena, forming his signs as a prerequisite for a new creation. Beginning from the paradigm that "at the junction of mythical signs and cybernetic symbols of changelings, archaic primroses can be awakened" (O.B. Merin Sijet in the vision of art) Ivan bases his creative system on building/upgrading forms and figuration with particles/"microns"/"calcifications".

The artistic interpretation of this world of silence and enigmatic multi-layeredness shows artist of exceptional painterly nerve. Perfectionism in production, which refers to technological underpainting/painting (oil on canvas, forms textures that give every detail in the picture a microcosmic totality (quantum particles). In the work on the picture, he starts with drawings and glazes - layer by layer from which he forms plastic-pictorially ensemble. With the wealth of shades, it creates iridescent light and permeation of space, while a clear artistic language: shine and dullness, glazes and rough structure, light and twilight darkness, thin strokes, flickering colors evoke a unique visual experience of the strength and power of nature. Light

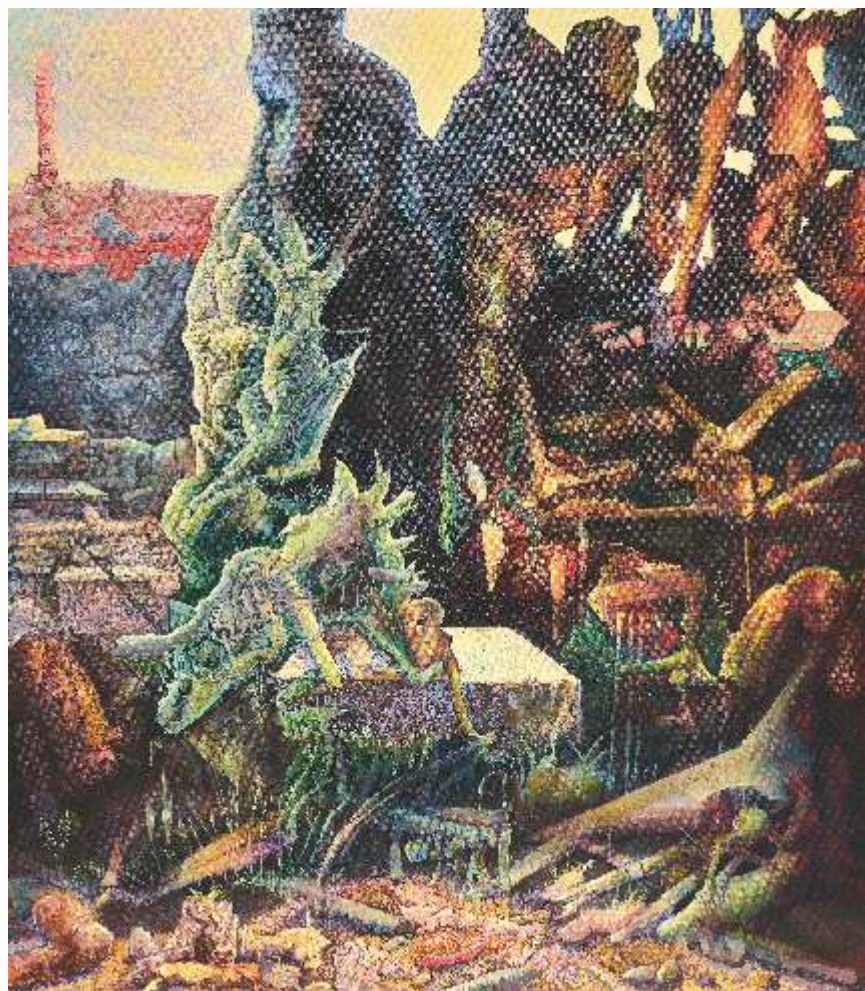
nijansi i prosijava kroz formu emanirajući melanholičnu atmosferu koja se javlja kao latentno stanje u postapokaliptičkim vizijama.

Slikarstvo Ivana Đurišića pred kojim osjećamo nelagodu, strah, beznađe, ali i tračak nade, pripada poetici genius loci sa univerzalnim podtekstom, kojom otvara problematiku koju je do svog krešenda doveo genijalni crnogorski i svjetski umjetnik Dado Đurić. Upravo u domenu fantastičnog slikarstva među crnogorskim umjetnicima, njegovim sljedbenicima, dostojno mjesto pripada Ivanu Đurišiću koji je samosvojom likovnom interpretacijom uspio da u estetiku monstruoznog, inferalnog, mističnog, tajanstvenog, mračnog i nihilističkog svijeta, unese personalnu notu svjetlosti i vedrine.

plays an exceptional role in defining the phenomenological, object and cognitive layer of the image. It envelops and permeates the painted layer with cold and warm tones from the register of blue-green, green, blue-yellow, brown, ochre, gray and orange shades and sifts through the form emanating a melancholic atmosphere that appears as a latent state in post-apocalyptic visions. Painting of Ivan Đurišić, in front of which we feel uneasiness, fear, hopelessness, but also a glimmer of hope, belongs to the poetics of genius loci with a universal subtext, which opens the issue brought to its crescendo by the genius Montenegrin and world artist Dado Đurić. Precisely in the domain of fantastic painting among Montenegrin artists, his followers, a worthy place belongs to Ivan Đurišić who, with his own artistic interpretation, managed to bring a personal touch of light and cheerfulness into the aesthetics of the monstrous, infernal, mystical, mysterious, dark and nihilistic world.

Ljiljana Zeković
istoričarka umjetnosti

Ljiljana Zeković
Art historian

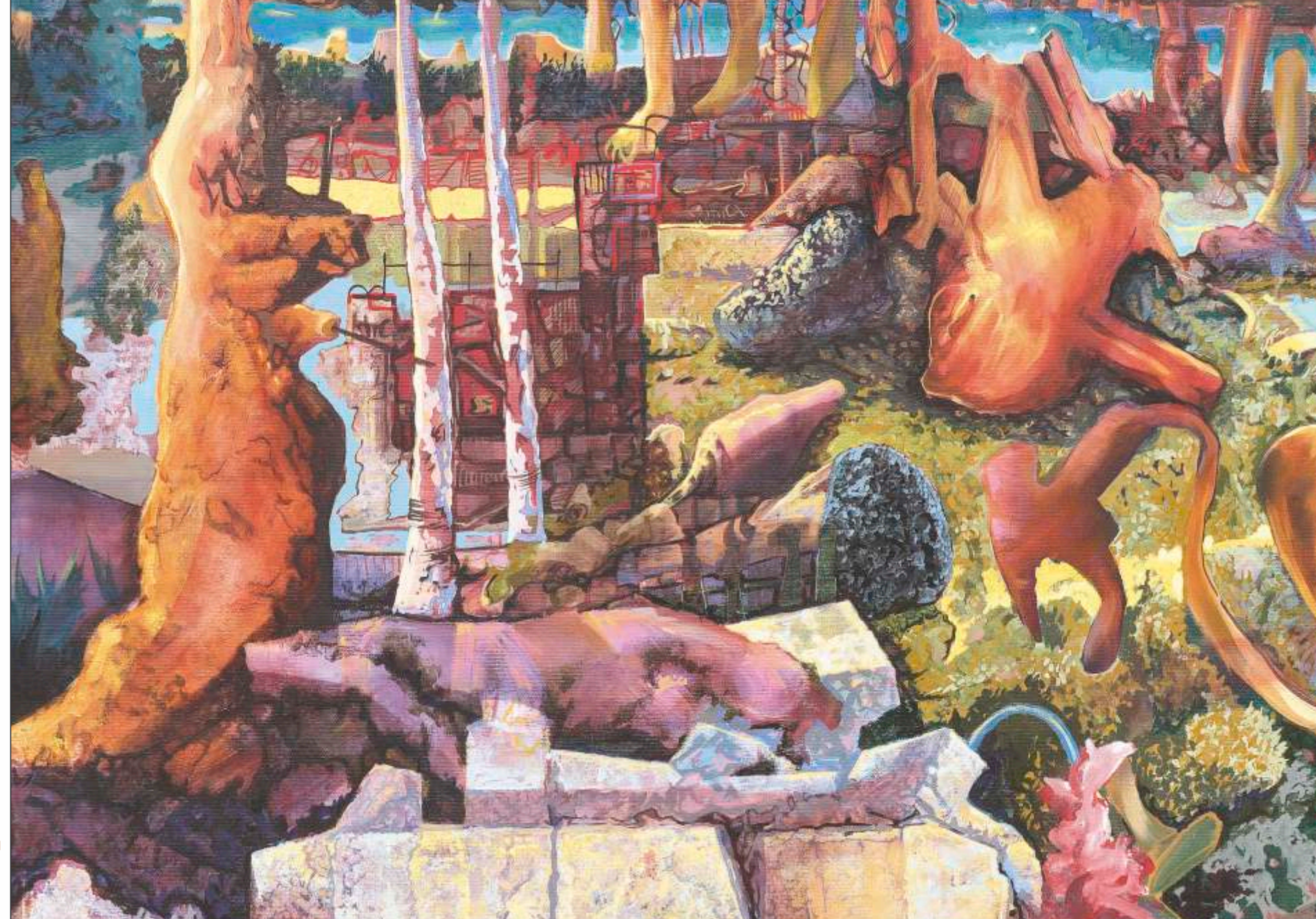


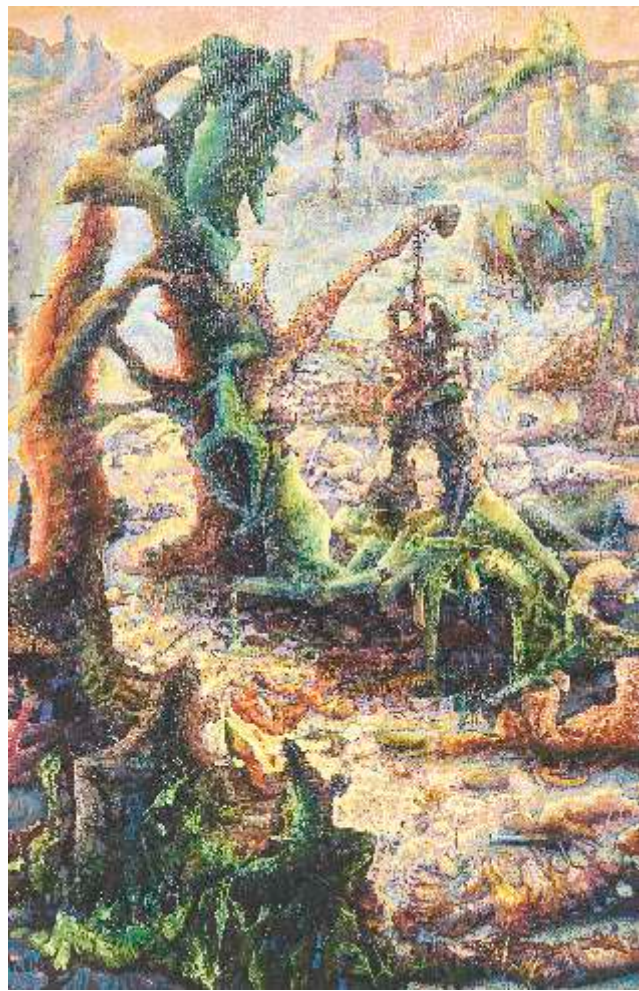
BEZ NAZIVA, 2023, ulje na platnu, 140 x 120 cm
UNTILTED, 2023, oil on canvas, 140 x 120 cm





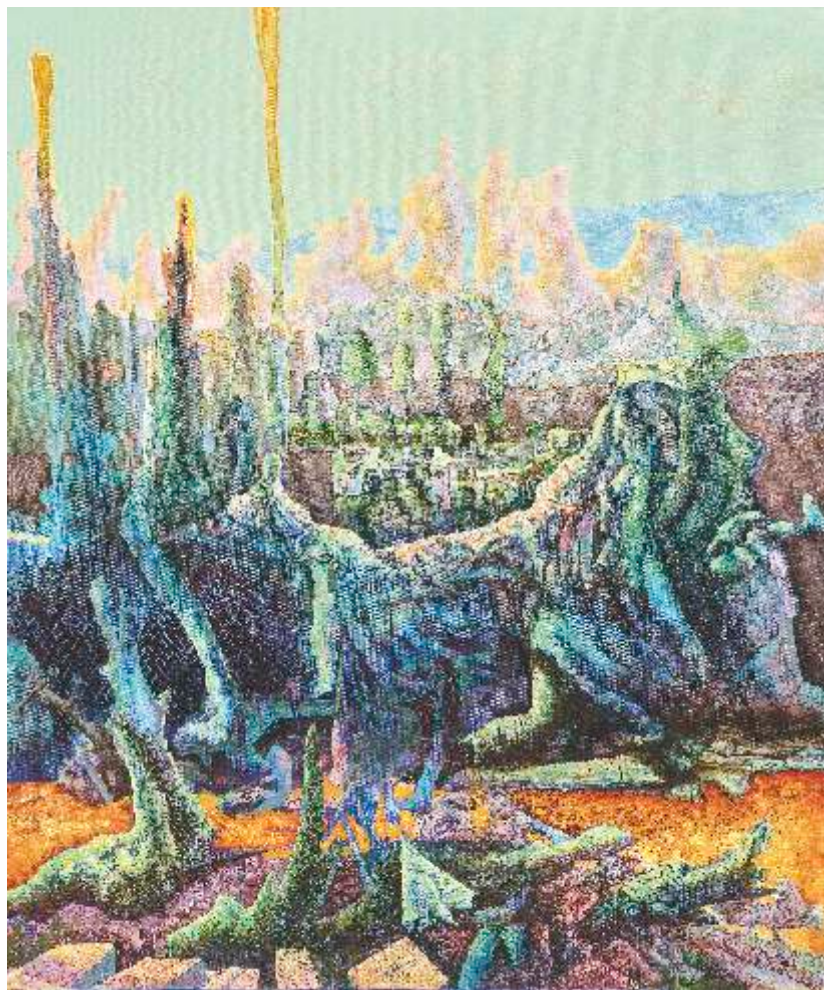
IZA MEĐE, OTRGNUĆE, 2023, ulje na platnu, 107 x 107 cm
BEYOND THE SLATE FENCE, RUPTURE, 2023, oil on canvas, 107 x 107 cm





BEZ NAZIVA, 2023, ulje na platnu, 146 x 93 cm
UNTILTED, 2023, oil on canvas, 146 x 93 cm





BEZ NAZIVA, 2024, ulje na platnu, 120 x 100 cm
UNTILTED, 2024, oil on canvas, 120 x 100 cm



Metafizička promišljanja, kao i fenomen metamorfoze u likovnom svetu dramatike i lepote, iznedrili su postavku recentnih dela, nadarenog crnogorskog slikara Ivana Đurišića. To je svet koji, iako satkan od bogatstva prirode, bića i duhovnosti - traži od posmatrača izmenjenu percepciju opažanja.

Tematska konstantnost traganja za novim utočištem čoveka (iako bez njegovog evidentnog prisustva) u Ivanovom stvaralaštvu, prenesena je u dinamične i kompleksne prizore tajanstvenih mediteranskih predela - pikturno senzibilnih i s mnoštvom detalja, koji mogu da se sagledavaju kao asocijativni i apstraktni, a iz mog ugla gledanja oni su fantastični, nedokučivi i morfološki - poput nekih prasećanja. Priroda preuzima primat nad ljudskim tvorevinama, ona je nadređena i neuporedivo moćnija od ljudi, u slojevitim kompozicijama vrtova i obala, međa i predela, mora i krša - gde vladaju atipični oblici, naoko mineralni i vegetacijski, a suštinski to jesu prikazi mnogostrukosti ljudske prirode.

Osnovni Ivanov afinitet je da spontano istražuje boju, liniju i lazure...da kolopetom bojjenih ritmovanih površina suvereno obrađuje prizor i rešava sebi zadate izazove. Postavlja u prvi plan slike transformisanu

Metaphysical reflections, as well as the phenomenon of metamorphosis in the artistic world of drama and beauty, gave rise to the exhibition of recent works of the talented Montenegrin painter Ivan Đurišić. It is a world, although woven from the richness of nature, being and spirituality - demands the observer to change perception .

The thematic constancy of man's search for a new refuge (although without his evident presence) in Ivan's work, is transferred into dynamic and complex scenes of mysterious Mediterranean landscapes - pictorially sensitive and with many details, which can be seen as associative and abstract, and from my point of view they are fantastic, unfathomable and morphological - like some old reminiscences. Nature assumes primacy over human creations, it is superior and incomparably more powerful than people, in layered compositions of gardens and coasts, borders and landscapes, seas and karsts - where atypical forms rule, apparently mineral and vegetal, but essentially they are representations of the multiplicity of human nature.

Ivan's basic affinity is to spontaneously explore color, line and varnish... to sovereignly process the scene and solve the challenges set for himself with

stvarnost apstraktnih formacija, koje mogu da se analiziraju i kao hibridne tvorevine - gde je floralno i životno sintetizovano sa vanpojavnim. Nije ni malo jednostavno da se prikazi prirode otelotvore u taktilna, a kadkad i opominjuća arhetipska bića, koja svojim oblikom i energijom podsećaju na ptice, biljke, animalno ali i čovekoliko. Ono iskonsko u svima nama. Njegova fascinacija koloritom, koji je nosilac značenjsko - komunikacionog sloja slika, uglavnom plavih i umbra tonova, sa akcentima zelene i žute... kao i ekspanzija preobražaja vegetacije (istovremeno bezazlene i neukrotive) transponovana je u skladne kompozicije asocijativnih pejzaža a sveta zamršenih psiholoških stanja - u kojima prepoznajem i topografsko, a dominira doživljeno.

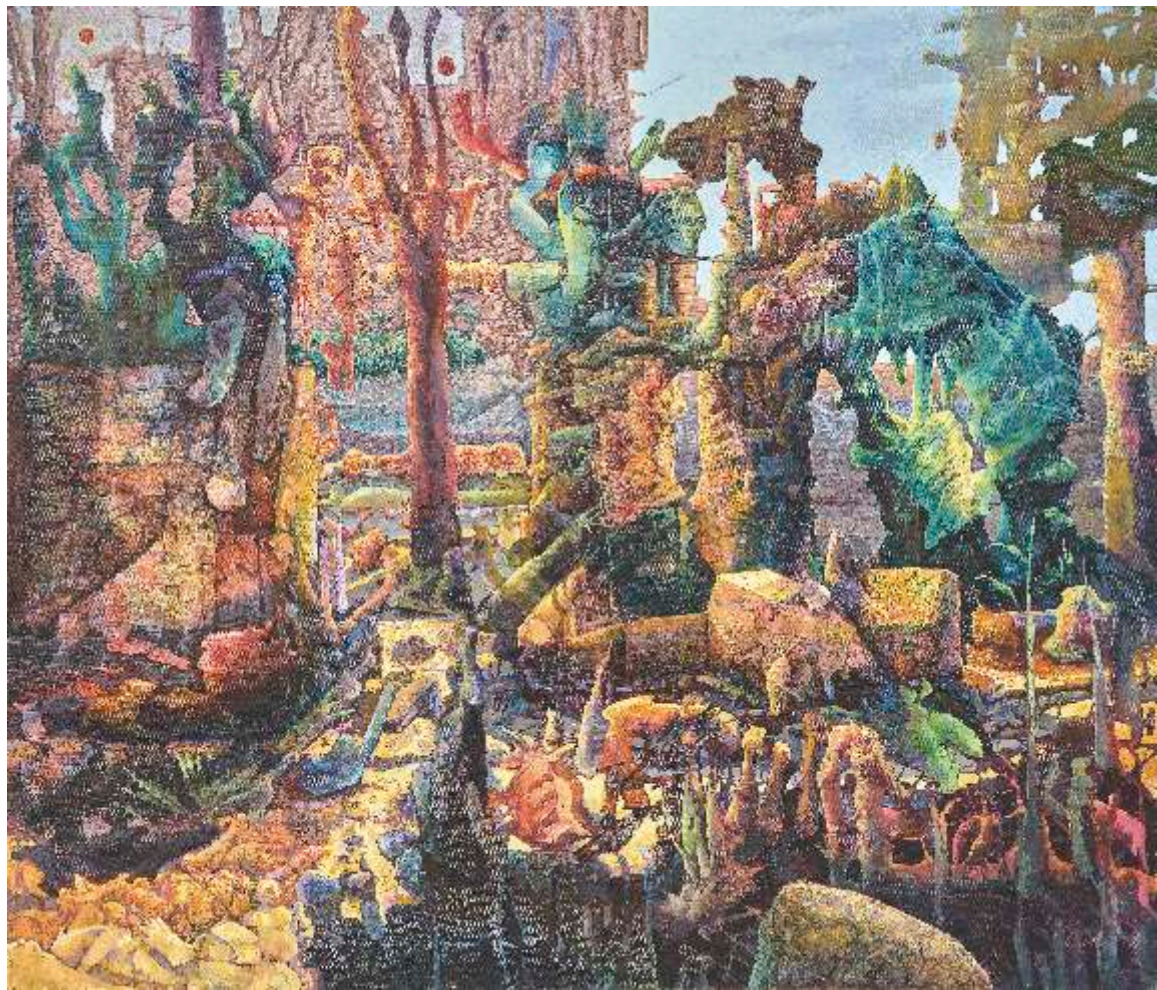
Kontinuirano negujući iskustva podneblja iz koga potiče, pri tom delujući inspirativno, inovativno, snažno i duboko - Ivan Đurišić spaja vanpojavno i apstraktno, realno i zagonetno, noseći snažnu poruku da umetnosti uvek treba da se pristupa nekonvencionalno i intuitivno.

U Beogradu, aprila 2024.
Maja Živanović
likovni kritičar

the help of colored rhythmic surfaces. He places in the foreground of the picture the transformed reality of abstract formations, which can also be analyzed as hybrid creation - where the floral and life are synthesized with the extraneous. It is not at all simple to embody the representations of nature into tactile and sometimes admonishing archetypal beings, whose shape and energy resemble birds, plants, animals, but also human-likes. The primordial in all of us. His fascination with color, which holds the meaning and communication layer of images, mostly blue and umber tones, with accents of green and yellow... as well as the expansion of transformation of vegetation (at the same time harmless and untamed) is transposed into harmonious compositions of associative landscapes and a world of intricate psychological states - in which I also recognize the topographical, but the experience dominates.

Continuously nurturing the experiences of the climate from which he originates and at the same time acting inspiringly, innovatively, strongly and deeply - Ivan Đurišić combines the non-appearance and the abstract, the real and the enigmatic, bringing a strong message that art should always be approached unconventionally and intuitively.

In Belgrade, April 2024.
Maja Živanović
art critic



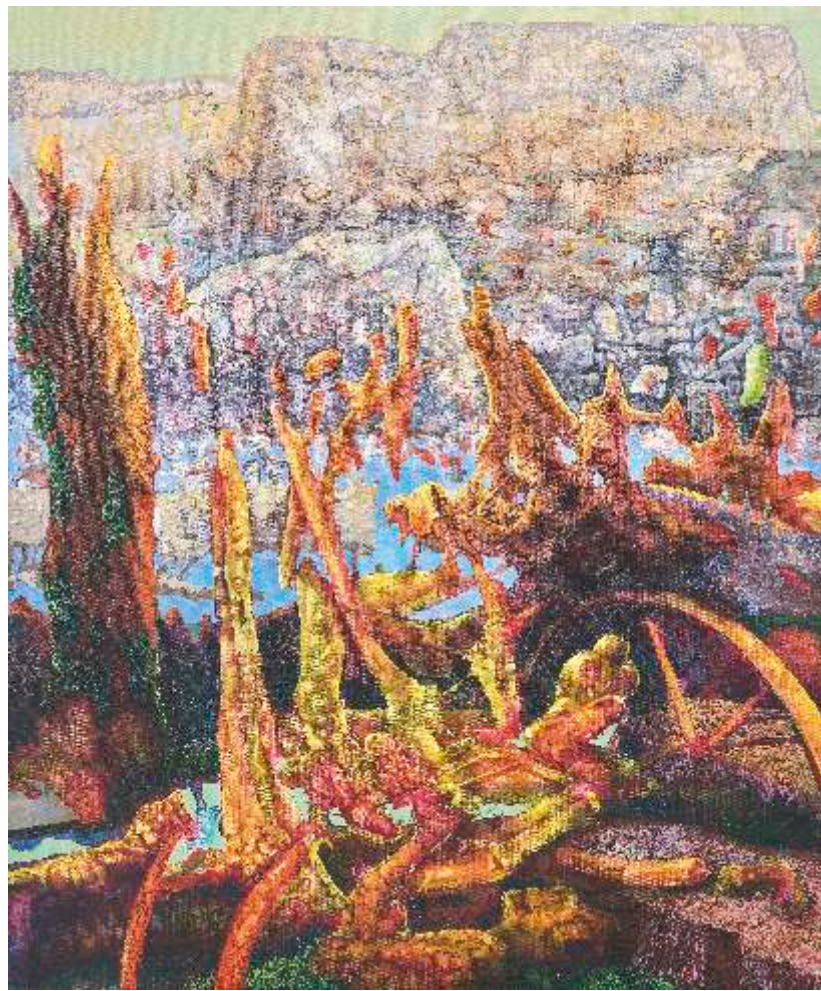
BEZ NAZIVA, 2024, ulje na platnu, 120 x 140 cm
UNTILTED, 2024, oil on canvas, 120 x 140 cm





BEZ NAZIVA, 2022, ulje na platnu, 100 x 120 cm
UNTILTED, 2022, oil on canvas, 100 x 120 cm





BEZ NAZIVA, 2024, ulje na platnu, 120 x 100 cm
UNTILTED, 2024, oil on canvas, 120 x 100 cm



Savremena crnogorska umjetnička scena i njene dostupne tehnološke mogućnosti doskora nemogućih razmjera pomjeraju sve naše predstave o tome što je ono što je danas vrijedno gledanja kao "prava umjetnost" u gotovo raznesenim okvirima njene aktuelne likovne prakse. Zato smatram važnim da ukažem na to da je savremeni slikarski izraz kolege Ivana Đurišića svojevrsna zaboravljena azbuka starih ali svakako još uvijek izuzetno aktuelnih viđenja duhovnog i metafizičkog u filozofiji života i našeg trajanja u njemu. Njegove slike kao i slike autora koji u našoj sadašnjosti pokušavaju da se na tako dubok i proživljen način bave svijetom i njegovim tajnama, važno su tumačenje tog svijeta i danas u onim mjerama u kojoj su to bile i likovne predstave pojedinih autora renesanse kao nekada važnog slikarskog pravca kojim se mijenjao svijet. Njegovi radovi na potpuno autentičan način donose jednu novu duhovnu stvarnost likovnog i umjetničkog sagledavanja i doživljavanja metafizike imaginarnog pejzaža kao jednog od rijetkih preostalih polja duhovnog izraza našeg doba.

Zato je i ova izložba slika pod nazivom "Zamršena stanja" umjetnika Ivana Đurišića u punom smislu potvrda ne samo izražajnosti slikarskog medija samog po sebi, već i njegovih mogućnosti u izražavanju i

The contemporary Montenegrin art scene and its available technological possibilities of almost impossible proportions change all our notions of what is worth seeing as "real art" today in the almost exploded frameworks of its current art practice. That's why I consider it important to point out that the contemporary painterly expression of my colleague Ivan Đurišić is a kind of forgotten alphabet of old but certainly still extremely current visions of the spiritual and metaphysical in the philosophy of life and our time in it. His paintings, as well as the paintings of authors, who in our present day, try to deal with the world and its secrets in such a deep and lived way, are an important interpretation of that world even today in the same measure in which they were also the visual representations of certain authors of the Renaissance, as once important painter, directed the way the world was changing. His works in a completely authentic way bring a new spiritual reality of visual and artistic perception and experiencing the metaphysics of the imaginary landscape as one of the few remaining fields of spiritual expression of our age. Consequently, this exhibition of paintings entitled "Tangled States" by the artist Ivan Đurišić is in the full sense a confirmation not only of the expressiveness of the painting medium in itself, but also of its

uspostavljanju jedne specifične asocijativno simbolične i apstraktno svedene strukture likovnog govora. Prizori u koje nas uvodi su nadograđeni iskustvima ostalih disciplina umjetničke prakse koja nam dozvoljava da ih čitamo kao prizore virtuelnih prikaza budućih prostorno pejzažnih instalacija koji identifikuju i njegove skulptorsko konceptualne vrijednosti slikanih i bojanih polja koja se ispoljavaju u njegovom radu. Ovi radovi nesumnjivo potvrđuju da on uspješno varira odnos slike prema konceptu likovnosti koju kreira kao i njen odnos prema pojavnom iskustvu savremene likovne prakse nekih od najnovijih tehnologija. Kompleksnost unutrašnjih odnosa psihološke i tematske ravni konteksta koje nam autor donosi u ovim radovima pojačavaju i njegov stav o koegzistenciji konceptualnog i likovno umjetničkog principa autentične individualnosti. U prvom je sadržana potreba za filozofskom funkcijom medija, dok je u drugom evidentno postojanje ideje o apstraktno asocijativno uspostavljenim elementima pojavnosti prevashodno "arheologije metafizičkih pejzaža prošlog i budućeg, realnog i nadrealnog" i njihovih odraznih slojevitosti, koji nam na vizuelno prepoznatljiv način najbolje prezentuju i njegovi sami radovi na ovoj izložbi.

Autor nam kao pojašnjenje struktura pomenutih

possibilities in expressing and establishing a specific associatively symbolic and abstractly reduced structure of artistic speech. The scenes he introduces us to are upgraded with the experiences of other disciplines of artistic practice, which allows us to read them as scenes of virtual representations of future spatial landscape installations that also identify his sculptural conceptual values of painted and colored fields that are manifested in his work. These works undoubtedly confirm that he successfully varies the relationship of the image to the concept of art he creates, as well as its relationship to the emergent experience of contemporary art practice of some of the latest technologies. The complexity of the internal relations of the psychological and thematic level of the context that the author brings to us in these works is reinforced by his position on the coexistence of the conceptual and artistic principle of authentic individuality. In the first, the need for a philosophical function of the media is contained, while in the second, the existence of the idea of abstractly associatively established elements of appearances is primarily "the archeology of metaphysical landscapes of the past and future, real and surreal" and their reflective layers, which best present to us, in a visually recognizable way, his own works in this exhibition

vrijednosti svojih slika navodi:

"Boja u koje su moji pejzaži uronjeni je samo putokaz nematerijalnosti ljudskog postojanja, kao takvi oni su svojevrsna polja intuitivno spoznajne scene koja posmatraču omogućava nesmetanu komunikaciju sa detaljima života koji se stalno transformišu pred samim smislom trajanja, kao svoje univerzalne i iskonski važne teme opstajanja." Ovim putem govor svojih slika utišava pred prizorom u koji nas uvodi i pozivom za učešće u toj njegovoj čudesnoj igri, slojevite metamorfoze vremena i ljudskog nestajanja dajući nam kvalitet više, kroz umjetničku datost i trajanje u metafori života i empatije koju astralno apstraktno tkivo ovako zatečenih pejzaža kao metafora nekih budućih trajanja ljudskog roda simbolički uspostavlja i prenosi.

Prateći semantičke i simboličke aspekte napuštenosti prostora svojih snovidećih predjela, Ivan definiše pojedine pojave nekih od nedokučivih i uglavnom nedovoljno istraženih tragova prošlosti u kojoj se tek počeo pojavljivati život. Na fonu ovakvog doživljaja arhetipskih vrijednosti u poimanju duha i njegovih iracionalno uspostavljenih prednosti, autor uspostavlja i razvija gotovo apstraktne slojeve svojih metafizičkih istraživanja.

Slojevitosti njegovog konceptualno i vizuelno

As an explanation of the structure of the mentioned values of his paintings, the author states:

"The color in which my landscapes are immersed is only a guide to the immateriality of human existence, as such they are a kind of field of intuitively cognitive scene that enables the observer to communicate unhindered with the details of life that is constantly transformed in front of the very meaning of duration, as its universal and primordially important theme of survival. "In this way, the speech of his paintings becomes silent before the scene into which he introduces us and invites us to participate in his marvelous "game, the layered metamorphosis of time and human disappearance", giving us a higher quality, through artistic givenness and duration in the metaphor of life and empathy that the astral abstract fabric of such encountered landscapes is symbolically established and transmitted as a metaphor for some future durations of the human race.

Following the semantic and symbolic aspects of the abandonment of the space of his dreamy landscapes, Ivan defines the individual occurrences of some of the unfathomable and mostly insufficiently explored traces of the past in which life has just begun to appear. Against the background of such an experience of archetypal values in the understanding

svedenog kazivanja doprinose efekti reflektovanih odraza unutrašnjih iskustava ritualno datih likovnih predstava koje rastvaranjem strukture površine bojenog drhtaja opne slike uspostavljaju i iniciraju naše utiske o njenoj dubljoj arhetipski sagledivoj vrijednosti.

Time se postiže, s jedne strane, u fizičkom smislu, uspješna egzistencija kadriranja likovno predstavljenih cjelina kompozicije i forme, a s druge pak – različiti unutrašnji govori univerzalnih vrijednosti duha kroz simbole aluzivne i metaforičke prirode njegovog apstraktno uspostavljenog pozorišta pokreta, igre i simbola koji ga slute ili otkrivaju. Svime gore navedenim u ovom kratkom opisu višegodišnjeg stvaralačkog puta kolege Đurišića, možemo ukazati samo na dio vrijednosti njegovog istraživanja i svakako preporučiti vašoj pažnji ovu izuzetnu izložbu u nadi da će i ovim putem "Njegova Arhetipska Metamorfoza vanvremenskog trajanja" postati neizostavna vrijednost života svakog od nas.

Svojim već sada ostvarenim značajnim stvaralačkim opusom, kolega Đurišić se uspješno prepoznaje i velikim slovima upisuje u niz izuzetnih umjetničkih ostvarenja savremene crnogorske likovne kulture. Neobičajenim putem meditativno uspostavljene kreativnosti u skladu sa posvećenim duhovnim putem

of spirit and its irrationally established advantages, the author establishes and develops almost abstract layers of his metaphysical research.

The layers of his conceptually and visually reduced narration are contributed by the effects of reflected reflections of inner experiences of ritually given art performances, which by dissolving the structure of the surface of the colored trembling of the membrane of the image, establish and initiate our impressions of its deeper archetypal perceptible value.

This achieves, on the one hand, in the physical sense, the successful existence of the framing of artistically represented units of composition and form, and on the other hand - different inner speeches of the universal values of the spirit through the symbols of the allusive and metaphorical nature of its abstractly established theater of movement, play and symbols that foreshadow or reveal it. With everything mentioned above in this brief description of the multi-year creative path of colleague Đurišić, we can only point to a part of the value of his research and certainly recommend this exceptional exhibition to your attention in the hope that through this way too, "His Archetypal Metamorphosis of Timeless Duration" will become an essential value of everyone's life.

With his significant creative oeuvre already

samospoznaje, Ivan počinje umjetničko školovanje u srcu crnogorske duhovnosti i njene prijestonice, gradu Cetinju. Cetinje utemeljuje put njegovog kasnije ispoljenog stvaralačkog bitisanja razvijajući mu interesovanja ka astralno arhetipskom, kroz dvije decenije plodnog istraživanja duhovnih tehnika, simbola i procesa koje uspostavlja njihovo dejstvo i kao takvi samo su dio istraživačke platforme ovog posebnog umjetnika naše autentične likovne i umjetničke scene.

Slike su mu neposredne, duboke i slojevite. Dešavaju se u okvirima asocijativne i simbolički uspostavljene apstrakcije određenih scena ili njihovih tematskih cjelina. On ih rastvara i oblikuje metamorfozom detalja kao gotovo ritualnom igrom novih opni formi i boje koje naglašavaju ili samo naslućuju onaj sakriveni (podslikani) sloj traganja i rađanja određenih primarno uspostavljenih likovnih cjelina.

Dejstvovanje tog njegovog suptilno doživljenog i podslikanog likovnog sloja gotovo hiperrealne duhovne imaginacije je izuzetno duboko... Ono uspostavlja poetsku sinergiju najstarijih tonova arhetipske muzike kojom se njeni gornji slojevi razvijaju i uokviruju, nadahnuto gradeći neprekidnu gotovo baroknu melodiju očišćenim i bez dvoumljenja majstorski uklopljenim tonovima novonastale

achieved, colleague Đurišić is successfully recognized and entered with capital letters in a series of exceptional artistic achievements of contemporary Montenegrin art culture. Through an unusual path of meditatively established creativity in accordance with the dedicated spiritual path of self-knowledge, Ivan begins his artistic education in the heart of Montenegrin spirituality and its capital, the city of Cetinje. Cetinje establishes the path of his later manifested creative being by developing his interests towards the astral archetypal, through two decades of fruitful research into spiritual techniques, symbols and processes that establish their effect and as such are only part of the research platform of this special artist of our authentic art and art scene.

His pictures are immediate, deep and layered. They take place within the framework of associative and symbolically established abstractions of certain scenes or their thematic units. He dissolves and shapes them through the metamorphosis of details as an almost ritualistic game of new transparent forms and colors that emphasize or only hint at that hidden (underpainted) layer of the search and birth of certain primarily established artistic units.

The effect of his subtly experienced and painted visual layer of almost hyper real spiritual imagination

produhovljene kompozicije boje u ulozi detalja koji slute i donose cjelinu.

On nam ovim slikama jednom posebnom tišinom govori o bionički živoj strukturi koja obavlja i čuva duboko podslikanu scenu primarnih formi života i njegovih slika, koje se pojavljuje kao slutnja svjetlosti na oblaku koji se priprema da nam porodi dugu. Onu istu čija se moć nikada ne dosegne i koja nam u svojoj ljepoti izmiče još od vremena prapočetka učeći nas da sve prave velike tajne (ljepote, života i prirode) imaju svoje mjesto u našem bitisanju, čak i onda kada mislimo da o njima sve znamo i razumijemo.

is extremely deep... It establishes a poetic synergy of the oldest tones of archetypal music by which its upper layers are developed and framed, inspired by building a continuous almost baroque melody with cleaned and without hesitation masterfully blended tones of the newly created spiritual color compositions in the role of details that foreshadow and bring the whole.

With these pictures, he tells us in a special silence about the bionic living structure that envelops and preserves a deeply painted scene of primary forms of life and its images, which appears as a premonition of light on a cloud that is preparing to give birth to a rainbow. The same one whose power can never be reached and whose beauty eludes us since the beginning of time, teaching us that all the true great secrets (of beauty, life and nature) have their place in our being, even when we think we know and we understand everything about them...

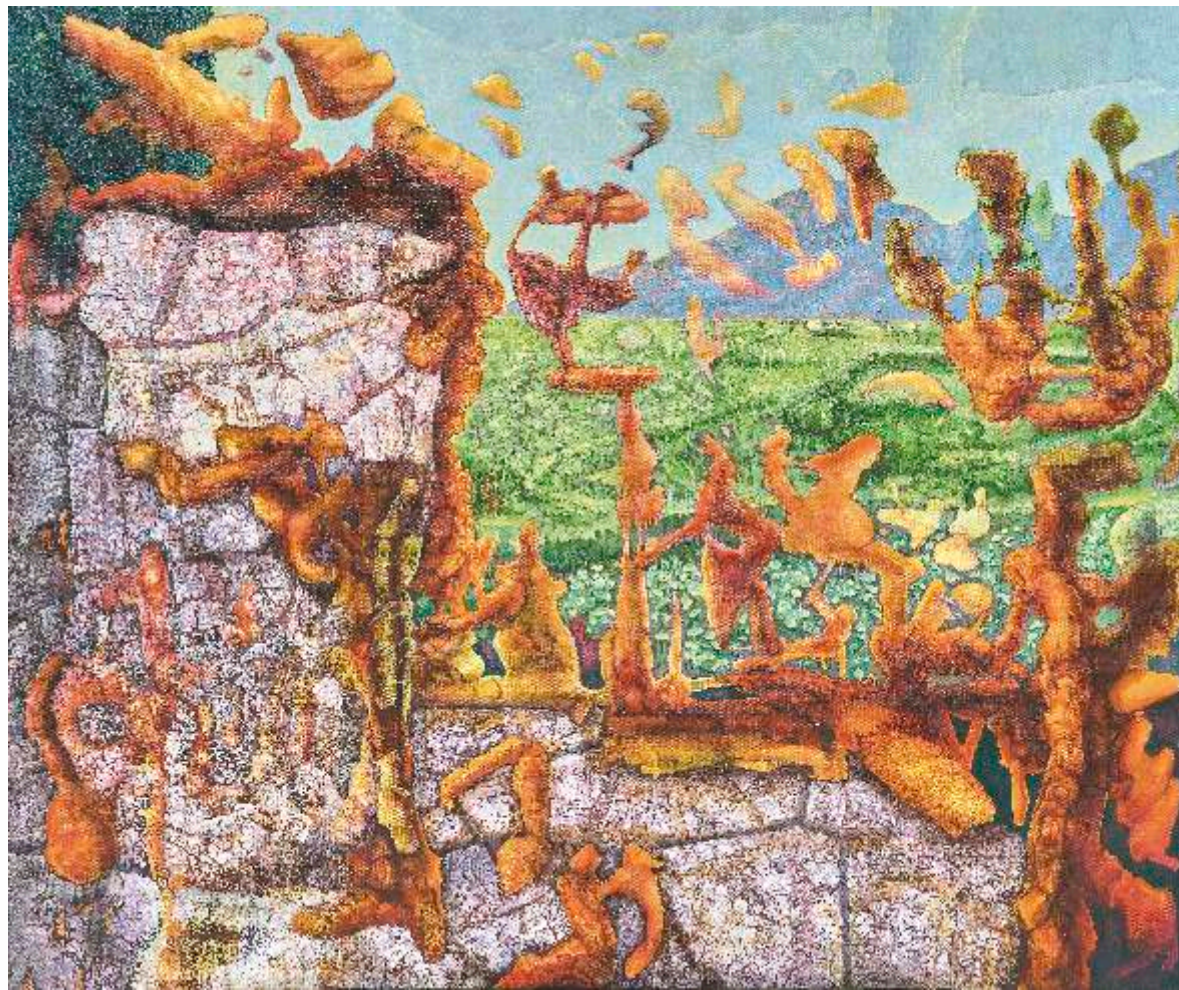
Dr sc. & Mag. art
Nikola Marković

Ph.D. & M.A.
Nikola Marković



TAJNA JEDNOG BALKONA, 2024, ulje na platnu, 120 x 100 cm
THE FURTIVE BALCONY, 2024, oil on canvas, 120 x 100 cm





OPASNA LIVADA, 2024, ulje na platnu, 100 x 120 cm
HAZARDOUS PASTURE, 2024, oil on canvas, 100 x 120 cm





BEZ NAZIVA, 2022, ulje na platnu, 120 x 210 cm
UNTILTED, 2022, oil on canvas, 120 x 210 cm





Ivan Đurišić

je rođen 8. Oktobra 1977. godine u Podgorici. Dobitnik je nagrade za najbolje studente Univerziteta Crne Gore. Diplomirao je slikarstvo na Fakultetu likovnih umjetnosti na Cetinju 2004. godine u klasi prof. Dragana Karadžića. Na istom fakultetu magistrira 2010. godine u klasi prof. Ratka Odalovića. Član je Udruženja likovnih umjetnika Crne Gore. Živi i stvara u Podgorici.

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 nasleđa, Tivat, Porto Montenegro, 2022.
- Više kolektivnih izložbi u zemlji i inostranstvu od kojih su najznačajnije:
Tradicionalne izložbe Udruženja likovnih umjetnika Crne Gore.
Herzegovinski zimski salon u 2023. i 2024. godini.
Bijanale fantastike, galerija Zadužbina Ilije M. Kolarca, Beograd 2023. godine.

KONTAKT

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was born on October 8, 1977 in Podgorica. He is the winner of the award for the most successful students of the University of Montenegro. He graduated in painting at the Faculty of Fine Arts in Cetinje in 2004, in the class of prof. Dragan Karadžić. At the same faculty, he acquired his master's degree in 2010 in the class of prof. Ratko Odalović. He is a member of the Association of Fine Artists of Montenegro. He lives and creates in Podgorica.

EXHIBITIONS

- Master's exhibition, Cetinje 2010.
- Solo exhibition "Memories - sightings", JU Museums and Galleries 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.
- Several collective exhibitions in the country and abroad, the most important of which are:
Traditional exhibitions of the Association of Fine Artists of Montenegro.
Herzegovinian winter salon in 2023 and 2024.
Biennial of Fantasy, Ilije M. Kolarca Foundation gallery, Belgrade 2023.

CONTACT



IMPRESSUM

Izdavač i organizator / Publisher and Organizer
JU Muzeji i galerije Tivat / Museums and Galleries of Tivat

Za izdavača / On behalf of the publisher
Danijela Đukić, direktorica

Postavka izložbe / Exhibition setting
Mirela Slovníkar, Zoran Kruta

Predgovor / Preface
Danijela Đukić

Tekst / Text
Ljiljana Zeković, Maja Živanović, Nikola Marković

Prevod na engleski / Translation into English
Milena Milačić

Lektura / Proofreading
Sanja Uskoković

Fotografija / Photography
Duško Miljanić

Dizajn i priprema za štampu / Design & prepress
Ivan Radulović

Štampa / Print
BIRO KOTO

Tiraž / Circulation
100 kom.





SALON PRIVÉ

