

Dimitrije Đurić Ćila (Cetinje, 18. ožujka 1937. – Krk, svibanj 2010.) završio je Školu primijenjenih umjetnosti u Herceg Novom. Diplomirao je 1968. na Akademiji likovnih umjetnosti u Beogradu, u klasi profesora Mila Milunovića i Mladena Srbinovića.

Njegov neoromantičarski slikarski opus obilježavaju lirski, asocijativni i apstraktni izrazi. Rani radovi – mrtve prirode i pejzaži – izvedeni su u poentilističkom maniru, oblikovani točkastim nanosima boje različitog intenziteta, kojima stvara nestvarnu atmosferu. U kasnijim djelima suptilnim nijansiranjem bliskih tonova otvara beskonačne, magličaste prostore u kojima se naslućuje svijet fantastičnih vizija i nedorečenih slutnji.

Uz sjenovite i eterične prostore, ostvaruje i kompozicije intenzivnijeg kolorita, u kojima formu definira mrljama boje, lagano naznačenim crtežom i kolažnim aplikacijama. Time u apstraktne cjeline unosi notu „opipljive“ stvarnosti.

Samostalno je izlagao u Zagrebu (Salon ULUH-a, 1973.), Skoplju (Dom mladih „25. maj“, 1975.), Beogradu (Kulturni centar, 1978.), Rijeci (Izložbeni salon Doma JNA, 1981.), Krku (Nacionalna čitaonica, 1983.), Melhusu u Norveškoj (Galerija „E6“, 1986.), Udinama („Laboratorija 2“, 1988.), Trondheimu (1990.), Ljubljani (Klub „B-51“, 1994.) i Grožnjanu (Galerija „Fonticus“, 2008.). Sudjelovao je i na skupnim izložbama u Cetinju, Strumici, Skoplju, Ohridu, Rijeci i Beogradu. Dobitnik je Oktobarske nagrade za slikarstvo u Beogradu 1979. godine. Bio je član ULUS-a (od 1969.), ULUJ-a (od 1970.) i HDLUR-a (od 1981.).

Dimitrije Đurić Ćila (Cetinje, 18 March 1937 – Krk, May 2010) graduated from the School of Applied Arts in Herceg Novi. In 1968 he graduated from the Academy of Fine Arts in Belgrade, where he studied under Professors Milo Milunović and Mladen Srbinović.

His Neo-Romantic painterly oeuvre is characterised by lyrical, associative, and abstract expression. His early works – still lifes and landscapes – were executed in a pointillist manner, shaped through dotted applications of colour of varying intensity, creating an unreal atmosphere. In his later works, subtle gradations of closely related tones open up infinite, mist-like spaces in which the world of fantastic visions and unspoken premonitions can be discerned.

Alongside shadowy and ethereal spaces, he also created compositions of more intense colour, in which form is defined through patches of paint, lightly indicated drawing, and collage applications. In this way, he introduced a note of “tangible” reality into abstract wholes.

He held solo exhibitions in Zagreb (ULUH Salon, 1973), Skopje (Youth Centre “25 May”, 1975), Belgrade (Cultural Centre, 1978), Rijeka (Exhibition Salon of the JNA Hall, 1981), Krk (National Reading Room, 1983), Melhus, Norway (Gallery “E6”, 1986), Udine (“Laboratorija 2”, 1988), Trondheim (1990), Ljubljana (Club “B-51”, 1994), and Grožnjan (Gallery “Fonticus”, 2008). He also participated in group exhibitions in Cetinje, Strumica, Skopje, Ohrid, Rijeka, and Belgrade. In 1979 he received the October Award for Painting in Belgrade. He was a member of ULUS (from 1969), ULUJ (from 1970), and HDLUR (from 1981).



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GALERIJA TOŠ
P U N A T

Samostalna izložba / Solo exhibition
Dimitrije Đurić Ćila

Punat, 11. 6. - 1. 7. 2026.

Dimitrije Đurić Ćila pripada onom rijetkom krugu umjetnika čiji se opus ne može odvojiti od načina života. Njegovo slikarstvo nije nastajalo kao odgovor na tržišne zahtjeve niti kao prilagodba dominantnim estetskim strujanjima, već kao trajni unutarnji dijalog između iskustva, materije i osobne potrebe za stvaranjem. Već tijekom sedamdesetih godina autor napušta klasičnu figuraciju ne prekidajući vezu sa stvarnošću. Realno ostaje prisutno kao ishodište, trag ili memorija oblika koja se u procesu rada transformira u znak, teksturu i gestu. Svoje je slikarstvo nazivao asocijativnim realizmom, smatrajući da likovno djelo ne mora doslovno prikazivati svijet da bi ga istinski odražavalo. Za umjetnika, slika nastaje iz sukoba, pobune, nevidljivih titraja stvarnosti, sjećanja, slutnji i osobnog doživljaja prostora i vremena. Upravo zato prizori funkcioniraju kroz asocijacije, kroz fragmente oblika uronjenih u slojeve. I dok su mnoga platna blijedih, ispranih tonaliteta, druga govore bojama, dišu dinamikom i koloritom. Djela nastaju kao svojevrsan otpor prema institucionalizaciji i tržišnoj potrošnji. Stoga u stvaranju on koristi dostupne materijale i podloge, kolažira i intenzivno slika u mahovima, potpuno uronjen u proces, dok se u drugim razdobljima povlači i udaljava od slikarstva, prepuštajući djelima da dozrijevaju u tišini.

Važno mjesto zasigurno je imao i Krk, grad u kojem je stvarao i pronalazio vlastiti ritam izolacije i umjetničke koncentracije. Mediteranski ambijent, kamen, svjetlost i atmosfera uskih ulica i zidina ostavili su dubok trag. Krajolici su vrlo rijetko prikazani neposredno ili opisno. Takvo razumijevanje slike približava ga umjetnicima avangarde 20. stoljeća, osobito Kazimiru Maljeviču, čije je stvaralaštvo iznimno cijenio. Maljevičev rad za njega nije predstavljao samo formalni pomak prema apstrakciji, nego prije svega oslobađanje slike od potrebe da bude imitacija stvarnosti. Ideja da umjetnost može postojati kao autonomni duhovni prostor, neovisno o naraciji i predmetnosti, ostavila je snažan trag na promišljanje. Ipak, za razliku od potpune redukcije forme, on je uvijek zadržavao poveznicu s iskustvom realnog svijeta, pa njegova apstrakcija nije hladna ni racionalna, nego duboko emotivna i egzistencijalna.

Izvan dominantnih umjetničkih tokova i oslobođen potrebe za pripadanjem aktualnim estetskim paradigmatima, Dimitrije Đurić Ćila sustavno je oblikovao autonoman i prepoznatljiv likovni rukopis, obilježen izrazitom introspekcijom i naglašenom autorskom dosljednošću. Njegove poetske strukture često se manifestiraju kao fragmentarne forme, tragovi memorije ili reducirani znakovi čija se značenja kontinuirano preoblikuju i mijenjaju. Ne pristajući na formalna ili ideološka ograničenja, autor je kroz desetljeća razvijao slikarstvo koje se oblikovalo isključivo iz unutarnje potrebe i osobnog iskustva. Upravo u toj otpornosti prema trenutačnosti i ustrajnosti na slobodi te unutarnjoj nužnosti stvaranja očituje se trajna vrijednost njegova umjetničkog djelovanja.

Jasna Rodin, mr. sc.



Bez naziva, ulje na platnu / Untitled, oil on canvas, 103 x 81 cm

Dimitrije Đurić Ćila belongs to that rare circle of artists whose oeuvre cannot be separated from their way of life. His painting did not emerge as a response to market demands or as an adaptation to dominant aesthetic trends, but rather as a continuous inner dialogue between experience, matter, and a personal need to create. As early as the 1970s, the artist moved away from classical figuration without severing his connection to reality. The real remained present as a point of departure, a trace, or a memory of form that, through the creative process, transforms into sign, texture, and gesture. He described his painting as associative realism, believing that a visual work does not need to depict the world literally in order to reflect it truthfully. For the artist, a painting arises from conflict, rebellion, invisible vibrations of reality, memory, premonition, and a personal experience of space and time. It is precisely for this reason that the scenes function through associations, through fragments of forms immersed in layers. While many canvases are characterised by pale, washed-out tonalities, others speak through colour, breathing with dynamism and rich chromatic intensity. The works emerge as a form of resistance to institutionalisation and market consumption. Consequently, in his creative practice he employed available materials and supports, using collage and painting intensively in bursts of concentrated activity, completely immersed in the process; at other times, he would withdraw and distance himself from painting, allowing the works to mature in silence.

An important place was undoubtedly occupied by Krk, the town in which he worked and found his own rhythm of isolation and artistic concentration. The Mediterranean environment, stone, light, and the atmosphere of narrow streets and ancient walls left a profound mark on his work. Landscapes are only very rarely depicted directly or descriptively. Such an understanding of painting brings him close to the artists of the twentieth-century avant-garde, especially Kazimir Malevich, whose work he greatly admired. For him, Malevich's oeuvre did not merely represent a formal shift towards abstraction, but above all the liberation of painting from the need to imitate reality. The idea that art could exist as an autonomous spiritual space, independent of narrative and objecthood, left a strong imprint on his artistic thinking. Yet unlike the complete reduction of form, he always retained a connection with the experience of the real world, and therefore his abstraction is neither cold nor rational, but deeply emotional and existential.

Outside the dominant artistic currents and free from the need to belong to contemporary aesthetic paradigms, Dimitrije Đurić Ćila consistently developed an autonomous and recognisable artistic language marked by pronounced introspection and exceptional authorial consistency. His poetic structures often manifest themselves as fragmentary forms, traces of memory, or reduced signs whose meanings are continually reshaped and transformed. Refusing formal or ideological limitations, over the decades the artist developed a body of painting shaped exclusively by inner necessity and personal experience. It is precisely in this resistance to immediacy, and in his persistence in freedom and the inner necessity of creation, that the enduring value of his artistic practice is revealed.

Jasna Rodin, M.Sc. sc.