

AUGUST 23 — SEPTEMBER 19

2025

# BLOODLINE

MONTENEGRIN  
ARCHETYPE  
IN THE  
WORKS OF  
**NAOD  
ZORIĆ**

A&A  
INTERIOR



NAOD ZORIČ

# KRVNA JENIJA BLOODLINE BLOODLINE BLOODLINE

For the traveler, uncovering the cultural code of the country they have arrived in holds special value. This is a kind of genetic analysis in which the researcher identifies the fundamental traits of the culture and national character of the people they encounter. Naod Zorić is a unique artist who provides viewers with an opportunity to study Montenegrin genealogy. His works are a collective image of the Montenegrin person, encompassing dozens of generations, different types and characters.

He maintains his chronicle of destinies and heroes, and they all seem gathered into a large album of memories. What can be said about the heroes of this album? These are all people united by fundamental human values, including family, reverence for lineage and ancestors, and defense of their land and faith.

Naod reveals to us the warrior hero: many of his portraits depict not only armed men but also women—wounded, dancing, resting, but always standing in defense of their land and values. The artist defines this trait of the Montenegrin ethnic character as paramount, as a cultural code.

Before us are faces often etched with wrinkles, bearing traces of lived hardships and difficulties, filled with the wisdom of existence and life experience. The viewer reads in them both icy winds and scorching sun, and a life filled with hard physical labor. But how much tenderness there is in these images! How lovingly the artist paints them—like a family genealogical tree in portraits—his great-grandfathers and great-grandmothers. His portraits are filled with veneration and respect for old age.

The land as a hero in Naod Zorić's works occupies a special place. It always appears symbolically, not as landscape and background for the character, but as a sign—anxious where there are almost black mountains with bloody reflections; sorrowful—gloomy sky with silhouettes of black peaks. Dark, gray conventional cliffs are almost always present in the depiction of the landscape, which has become a national trait.

Homeland and land are inextricably linked in Naod Zorić's heroic poetics—homeland both geographical and spiritual.

Naod Zorić's exhibition presents a unique opportunity for each viewer to conduct their own personal investigation of the Montenegrin archetype, to feel and see its portrait.

**Anastasia Degtiareva**

curator

# BLOODLINE KRYMAYLIKIYA



Майя  
Ма  
20...

# Interregnum

According to this-worldly records, Naod Zorić was born in a settlement of just over three hundred and fifty souls. In fact, he was born in a small town that, to this day, has grown to a mere one hundred and forty-seven souls. And how many such ethereal stories can fit into the history of a nation? How many can fit into one house, one image, one sorrow? How loud a cry bursts out when the mouth opens, with what color do those brushes paint?

When you stand before Naod's paintings, the first thought that singles out in your mind is that you are witnessing yet another national epic of Montenegro. But it is not so. If you stand there long enough, the paintings will begin to tell and reveal many secrets. Some are truly historical, but many are nothing more than the pure, human record of the soul. The paintings shall confess to you the hardships and subtle emotions of those whom history mostly forgets, of those woven from the farmland stolen from the mountain, of those who lose in every equation, of those who carry in silence, of those who weep voicelessly and yet endure. They say Naod is a painter, but what is seen claims otherwise. His paintings are more than layers of color, woven light and measured composition. He records, he remembers, he reflects, he believes and doubts, he is confessor and prophet, he prays, bears and sinks, he gives birth and sighs, he vibrates in a world that is inevitably vanishing.

As if by some lawful intent, a study of Naod's artistic piece craves to begin with an analysis of his thematic opus. The themes of Naod's paintings are sharp and rudimentary. Like the soil from which they spring, they do not flatter the aesthetic search for perfect form. Within their embrace, there is no Polykleitan pursuit of the beauty ideal. They are a cry and a wail, an ode and a plea; they are silent prayer and inconsolable lament; they are bitter sorrow and iron mourning; they are weakened hope, enduring pain and cruel truth. A careful observer will easily notice the absence of the principle of youth. Monumental figures, most often male, steadfastly postulate a patriarchal world of experience, tradition and resilient fighting spirit. Surviving wounded warriors, dressed in national costumes, unconsciously pose for the artist after their battle<sup>1</sup>. Still, their vanity does not emerge on the canvas, nor the expected portrait features. The painter, like some alchemist, transubstantiates history into epic. Thus, the mystical head of priest Milo Jovović<sup>2</sup>, shadowed by the veil of an unusual death, is shaped with accents of sacrificial blood that colors the manly profiles of moustache and strong beard, as well as the heroic clasps (*toke*) upon the chest. The minimized anatomy, defined by linear drawing, contains only the necessary

1. *Preživjeli ratnik (Surviving Warrior)*, mixed technique on paper, 90×60 cm, 2025; *Poslije boja (After the battle)*, oil on canvas, 99×140 cm, 2024; *Ratnik (Warrior)*, oil on canvas, 99×140 cm, 2023; *Ranjeni Crnogorac (Wounded Montenegrin)*, oil on canvas, 99×140 cm, 2009; *Stari ratnik (Old Warrior)*, oil on canvas, 139×249 cm, 2025.
2. *Pop Milo Jovović*, oil on canvas, 139×249 cm, 1998–2005.

fund of elements to articulate it into recognizable form. The silky edge of a tilted cap (*deravija*)<sup>3</sup> shades the broad forehead. The floral embroidery on the vest (*džamadan*)<sup>4</sup>, the meek weave of Dušanka's golden thread<sup>5</sup> and the ruddy clasps along the edge of the jacket (*jelek*) show the massive torso. Meanwhile, once living, pulsating tissue of neck and face sinks into darkness. Under Naod's brush, not a man of flesh and blood is raised and returned to light, but a mythical hero, a symbol and an ode. Once decapitated, the fearless warrior is reborn to live in eternal glory.

In epic code another hero's portrait is painted. His past was not traced by heroic death of a warrior in battle, but by pious care for the welfare of the people. Ozrinić Serdar and later army general Janko Vukotić, is bearer of many decorated titles and military honors earned through blood. While defending to his last breath the legitimacy of the land that bore him, Vukotić led battles in numerous wars and weaved the land in peace. He built prosperity into his selfless deeds, patriotism and the survival of Serbian identity, which made him immortal. On Naod's canvas<sup>6</sup> this hero wears the virginal robe of whiteness, opposed only by the sacrificial pulse of warm ochre and red tones seen on the skin of face and neck, as well as the dark surfaces of his cap and seemingly mystical spirals<sup>7</sup>. In other words, yet another hero of the national past is raised into *otherworldly whiteness* to last in eternity.

Naod's thematic opus does not exclude the sufferings of the female national being. Old women, heroines, women as heroes, ascetics, grieving mothers and wives without complaint, almost submissively, bear their archetypal role as keepers of the hearth<sup>8</sup>. Their monolithic, massive bodies in their inner essence carry all the childbirths and suffering agonies of the Montenegrin lineage. They are the Jung's collective unconscious, the dull throb of echo in the nation's *trusa*<sup>9</sup>, the cracked surface of thirsty land, knotted roots from harsh, depleted soil. They are past and fear for the future. They are resonant *kacije* (vessels)<sup>10</sup> for forgiving prayers raised to the sky. Unlike men, women walk through the history of suffering dressed in modest woolen daily clothes. Only occasionally, like the gusle-player "*Čovjek žena*"<sup>11</sup> (*Man-Woman*), does one wear ceremonial dress on special occasions. And only the most resolute sufferers, like Delacroix's proud *Liberty Leading the People*<sup>12</sup> and *Greece on the Ruins of Missolonghi*<sup>13</sup>, have their breasts of freedom uncovered. The naked bodies are completely stripped of the erotic principle, even in hints. Their massive, bulky anatomy strongly recalls solutions already seen in the works of Michelangelo Buonarroti and Ivan Meštrović. Female physiognomies are but shells of dominant ideas and emotions. They are a steadfast pillar, an unbroken trunk, an impenetrable wall of martyrdom and a bitter lake of tears.

**3. Translator's note:** The black silk border of the Montenegrin traditional cap (part of the national costume of Montenegro).

**4. Translator's note:** The *džemedan* or *džamadan* is part of the traditional Montenegrin male costume. It is a vest, made of broadcloth or red woolen cloth, richly decorated with embroidery and braids along the edges, worn over a shirt.

**5. Translator's note:** The most sumptuous part of the Montenegrin male national costume. It is an upper garment, waist-length, with hanging sleeves. It was richly decorated with silver and gold thread, braids, and metallic embroidery along the chest, neckline, and sleeves.

**6.** Serdar Janko Vukotić, oil on canvas, 248.5×139.5 cm, 1998–2005.

**7. Translator's note:** It is worth recalling that the spiral, within the order of symbolic representations, signifies both evolution and rebirth at the same time.

**8.** *U koroti* (*In mourning*), oil on canvas, 99×140 cm, 2009; *Stara Crnogorka* (*Old Montenegrin Woman*), mixed media on paper, 28×40 cm, 2012; *Čovjek žena* (*Man-Woman*), oil on canvas, 104×208 cm, 2017; *Ranjena Crnogorka* (*Wounded Montenegrin Woman*), mixed technique on paper, 190×177 cm, 2019; *Pored vatre* (*By the Fire*), mixed technique on paper, 98,5×150 cm, 2020; *Dvije starice* (*Two Old Women*), charcoal on paper, 99×118 cm, 2020; *Baba* (*Old Woman*), oil on canvas, 99×140 cm, 2022; *Lelek* (*Wail*), mixed technique on paper, 102×130 cm, 2025.

**9. Translator's note:** The Montenegrin folk dance *kolo trusa* is the category of mixed-gender dances performed without vocal or instrumental support. Is it also called *silent kolo*, since during its performance only the sound of footsteps and the clinking of ornaments and jewelry can be heard.

**10. Translator's note:** *Kacije* (greek *katzio*) are a type of censer or vessels with a lid and a long handle, decorated with small bells, used only on special occasions.

**11.** *Čovjek žena* (*Man-Woman*), oil on canvas, 104×208 cm, 2017.

**12.** *Sloboda predvodi narod* (*Liberty leading the people*), oil on canvas, 260×325 cm, 1830, Louvre, Paris.

**13.** *Grčka izdiše na ruševinama Misolongija* (*Greece on the Ruins of Missolonghi*), oil on canvas, 208×147 cm, 1826, Museum of Fine Arts of Bordeaux, Bordeaux.

On the canvas *Lelek (Wail)*<sup>14</sup>, Hamlet-like melancholic contemplation over the evanescence is violently shaken by multiplied Munch's destructive screams. Loss, pain, suffering, absence of hope and despair are emphasized with all available artistic means. The united male and female principle, underlined by pronounced expressiveness of scene and color, opens yet another rich segment of Naod's thematic repertoire. Besides the already mentioned range of heroic, epic and mythical themes based on tradition and heritage, the painter also opens the field of consideration related to phenomena of archaic households and a vanishing world. Most of his narrative consists of scenes of melancholic old age. Some canvases, such as *Dvije starice (Two Old Women)*, *Stari ratnik (Old Warrior)*, *O starosti najgore oružje (The Worst Weapon carried by the Elderly)*, *Baba (Old Woman)*, *Stara Crnogorka (Old Montenegrin Woman)*, reinforce the idea of disintegration of national identity and underline the fear of a uniform, omnipresent globalism<sup>15</sup>. Naod's world of the elderly is in fact a microcosm in which, through the form of pain, sorrow, longing and melancholy, the being of a nation reluctantly bids farewell to the blood and salt of its own tradition. As if youth, chronically stolen in unforgettable battles and wars, took away with it the right to happiness and the authentic archaic world of the ancestors. On the thin thread of memory woven into gusle odes<sup>16</sup> survives the entire splendor of the past, heroic history, vows of forefathers and testaments of love of plundered mothers. Naod's artistic opus in fact cries out for a permanent place in the collective memory and the hearts of descendants.

The central weight of Naod's painting rests in his ability to connect deeply traditional accessories of theme and motif with expressed modern painterly approach. When viewed purely from the angle of technical perception of the painted field, his opus strives to reveal the ideal measure of relation between line and color in the intensification of expression. These two, often juxtaposed elements, lead a continuous battle, contradictorily striving to achieve general harmony. Centuries of art history teach us that the harmony of a painting's elements is achieved by their pleasant balance. Contrary to these beliefs, Naod's painting proves that it is possible to achieve consonance even in conditions of expressed turmoil and turbulence of compositional elements.

The line, as the primary element of form, is endowed with the capacity of a sign. It transcends its initial function of outlining contours and defining relations of visual surfaces and becomes an independent tool. Narrow, wide, transparent, dark, winding, broken, apathetic, sometimes aggressive, full, soft, blunt—Naod's lines do not shy from elevating themselves to the rank of central bearer of meaning and point of epiphany of emotions. In drawings, in

**14.** *Lelek (Wail)*, mixed technique on paper, 102×130 cm, 2025.

**15.** *Dvije starice (Two Old Women)*, charcoal on paper, 99×118 cm; *Stari ratnik (Old Warrior)*, oil on canvas, 139×249 cm, 2025; *O starosti najgore oružje (The Worst Weapon carried by the Elderly)*, mixed technique on paper, 101×67 cm, 2006; *Baba (Old Woman)*, oil on canvas, 99×140 cm, 2022; *Stara Crnogorka (Old Montenegrin Woman)*, mixed technique on paper, 28×40 cm, 2012.

**16.** See also the canvases: *Čovjek žena (Man-Woman)*, oil on canvas, 104×208 cm, 2017 and *Guslar*, oil on canvas, 139.5×209.5 cm, 2025.

visual means elevated to the rank of painting, such as in *Preživjeli ratnik (The Surviving Warrior)*<sup>17</sup>, we find a sumptuously postulated world of horizontals and diagonals of varying degrees of softness, transparency and color. Governed by feelings of apathy and melancholy, the chosen dominance of horizontal visual direction of gaze presents a logical choice. What makes Naod's painting so distinctive is the fact that the world of minimal visual tools, such as line, is reshaped into a firework of possibilities. The artist does not hesitate to fill wide surfaces of full line with color to the maximum, nor to emphasize rhythm in the same composition through dismantling structure and degrees of visibility of the forming means itself. This approach reaches its maximum in the composition *Guslar*<sup>18</sup>, where, among other things, the direction, force and strength of brush-painted curved lines intensely clash with the softness, transparency and fluidity of verticals poured across the canvas. In such places, the line, thanks also to its chromatic intensity, becomes the bearer of symbolic intents. Leaving behind its primary task, it grows into blood, soul, steps to heaven, God-pleasing words, defiance and dignity.

The poetic strength of line itself is especially visible in monolithic achromatic solutions, as in the painting *Dobri domaćin (Good Host)*<sup>19</sup>. The spindle-shaped mass of a slender human figure, built with the entire spectrum of lines of different texture and color quality, is set against a background of a white-painted surface. Although the brushstroke shaping the background is not clearly defined, and the surface itself is not monolithic impasto or glaze, the glowing incarnates around the figure, as well as diluted deposits of achromatic darkness, once again point to the impossibility of clear distinction between line and color. On the other hand, the particularism of the universe of lines which shapes the structure of the figure itself, as well as its symbolic properties, is magnificent. Upper lip, lips, beard, wrinkled neck, tidy collar, embroidered decoration in the vest, folds on the sleeves, animals in the hands, scarf tied around the head and sorrow in the eyes—all are made with rich textures of different quality. The power of line itself in this composition is dynamized by the choice of a cropped frame. Thus, the figure, like the trunk of some ancient column without beginning or end, with its innocent authority connects heaven and earth, the transient and the eternal.

When the colored character is introduced into the equation of autonomous, strong and sensitive line, Naod's painting becomes explosive. Although in its thematic range he refers to the past, transience and ethereality, in its primary constructive structure it is stable, multifaceted and powerful. Thanks to the chromatic layer, the already mentioned world of the elderly and melancholy grows into a dynamic, communicative universe inhabited by

**17.** *Preživjeli ratnik (Surviving Warrior)*, mixed technique on paper, 90×60 cm, 2025.

**18.** *Guslar*, oil on canvas, 139.5×209.5 cm, 2025. *Translator's note:* The guslar is a traditional singer of epic poetry in the Balkans, who accompanies himself on the single-string instrument called the gusle.

**19.** *Dobri domaćin (Good Host)*, oil on canvas, 140×250 cm, 2014.

experience, wisdom and compassion. The old men become sages, and the paintings precious gifts, testamentary chests that are to be carefully and thoughtfully passed on to the inheritors to come.

Like line, color in Naod's paintings has an organic flow. It naturally grows out of the soil, out of the story's fabric, out of the temperament of a people, its history and memory. Everything that is missing in the energetic field of anatomy is compensated in the chromatic layer. Like a soul leaving its shell to emanate into space, without losing its eternal qualities, color in Naod's paintings refuses to remain within the boundaries of contour lines. It flows out of the construct of shapes, transparently covers surfaces, drips, leaks, spills. On the canvas *Baba (Old Woman)*<sup>20</sup>, red takes power and subjugates all other bearers of expression. In this composition it is both servant and master, it carries the structure of form, complements content and strongly defines the order of symbols, while at the same time represents an independent abstract surface created in the spirit of early modern art. It is a defiant gamma of red flow, which, through the influx of different textures, becomes a painting within the painting, reminding of the modernist principle of the superfluity of form and the power of the suggestive nature of this artistic medium.

*Baba (Old Woman)* is not the only canvas of that type. This group includes the already mentioned *Pop Milo Jovović (Priest Milo Jovović)*, *Serdar Janko Vukotić, Lelek (Wail), Guslar*, as well as *Ratnik (Warrior)*, *U koroti (In Mourning)* and *Poslije boja (After the Battle)*<sup>21</sup>. The chromatic quality of the surfaces of these paintings, rooted in the primary layers of black, white and red, additionally enriched with gamma of ochre, green and blue, represents a pure artistic experiment. Naod, in certain places, allows specific colors to retain their primary resonance, which in fact greatly strengthens the rhythm of the composition. In cases where color becomes the dominant visual surface, the gaze does not rest. Like Rembrandt, who managed to make dynamism playful with dynamic accents of light of unequal intensity and in unexpected places, so does Naod, by using color, not allow the eye to rest within the structure of the painting. Once pointed onto the canvas, the gaze remains forever trapped in the playful, blossoming dance of colors.

The successful and autonomous treatment of color is greatly aided by the direction of the chromatic layer, which not only helps the line in determining the primary rhythm, but in certain situations even takes on forming quality. Thus, monochrome surfaces of different shades of blue and green, like some demiurge, give birth to skies, waters and lands, while the earth rests in the darkness of black tone, in wail and sorrow<sup>22</sup>. The technique of oil on canvas, to which Naod is inclined due to his traditionalist principles, is very suitable

**20.** *Baba (Old Woman)*, oil on canvas, 99×140 cm, 2022.

**21.** *Pop Milo Jovović (Priest Milo Jovović)*, oil on canvas, 139×249 cm, 1998–2005; *Serdar Janko Vukotić*, oil on canvas, 248.5×139.5 cm, 1998–2005; *Lelek (Wail)*, mixed technique on paper, 102×130 cm, 2025; *Guslar*, oil on canvas, 139,5×209,5 cm, 2025; *Ratnik (Warrior)*, oil on canvas 99×140 cm, 2023; *U koroti (In Mourning)*, oil on canvas, 99×140 cm, 2009; *Poslije boja (After the battle)*, oil on canvas, 99×140 cm, 2024.

**22.** See also the painting: *Lelek (Wail)*, mixed technique on paper, 102×130 cm, 2025.

for creating deep layers of paint. It seems that this artist devotes particular attention to this phenomenon. His ability to delicately underpaint multilayered structures of varying quality, intensity and texture leads to fantastic visual solutions. On the canvas *Poslije boja (After the Battle)*<sup>23</sup> Naod succeeded almost exclusively through the sensibility of color to evoke all the nuances, effort, duration, destructive nature, hopelessness, cruelty and absurdity of war. The male nude figure, bathed in blood and pressed by the weight of the continuum of harsh history, staggers backwards. A body full of scars and wounds from which blood splashes over the gold-bathed landscape of homeland levitates between two worlds. Like a centuries-old oak, the dark surfaces of dusky-red trace a path between the world of the living—home, yard, homeland—and the belt of celestial gold. The sufferer in blood thus becomes the celebrated martyr in eternity.

The structure of Naod's painted field is robust, knotted, woven from countless historical threads, intentions, wondrous visions and unfulfilled longings. It is the place where Naod is the strongest. Color within it is queen, and the reduced, few, often solitary figure is the place of epiphany of the narrative. Just as color is crowned as exponent of the dominant emotion, the figure is enthroned as bearer of inner dialogue. On all of Naod's canvases it unchallengedly rules the composition. Its monumentality returns us to Raška frescoes and to the endurance of early national territories. To a time when a single man, like a tough root, was enough to spark the flames of the future. Massive, monolithic and often archaic, the figure nullifies all aesthetic standards. It does not wish to flatter vanity, nor formally satisfy the laws of proportion. By the model of free will, intensity of emotion and volume of content to be communicated, it stretches across the canvas, not hesitating to break its natural boundaries. Anatomical disproportion and macrocephaly greatly contribute to the intensification of content and meaning. The large available surfaces of head and face, through the primary forms of nonverbal communication, flawlessly evoke stories whose credibility is then completed by color. In the painting of revenge, rage, anger and pain—*Ratnik (Warrior)*<sup>24</sup>—facial and body expression, reinforced with the full gamma of saturated impasto surfaces in dark tones of blue, green and brown, tell numerous tragic stories. Terrifying severed heads, strung on rough ropes, seem to justify an act of violence born out of great pain and unimaginable loss. This is not the suffering of just one father, grandfather, brother, uncle... This is martyrdom measured in eons, which spreads like some plague, unstoppable and merciless, from generation to generation. These are anger, rage, pain and helplessness with which moistens maple boards and horsehair on gusles, thresholds and doorposts of houses; these are the weights on the closed eyelids of blinded

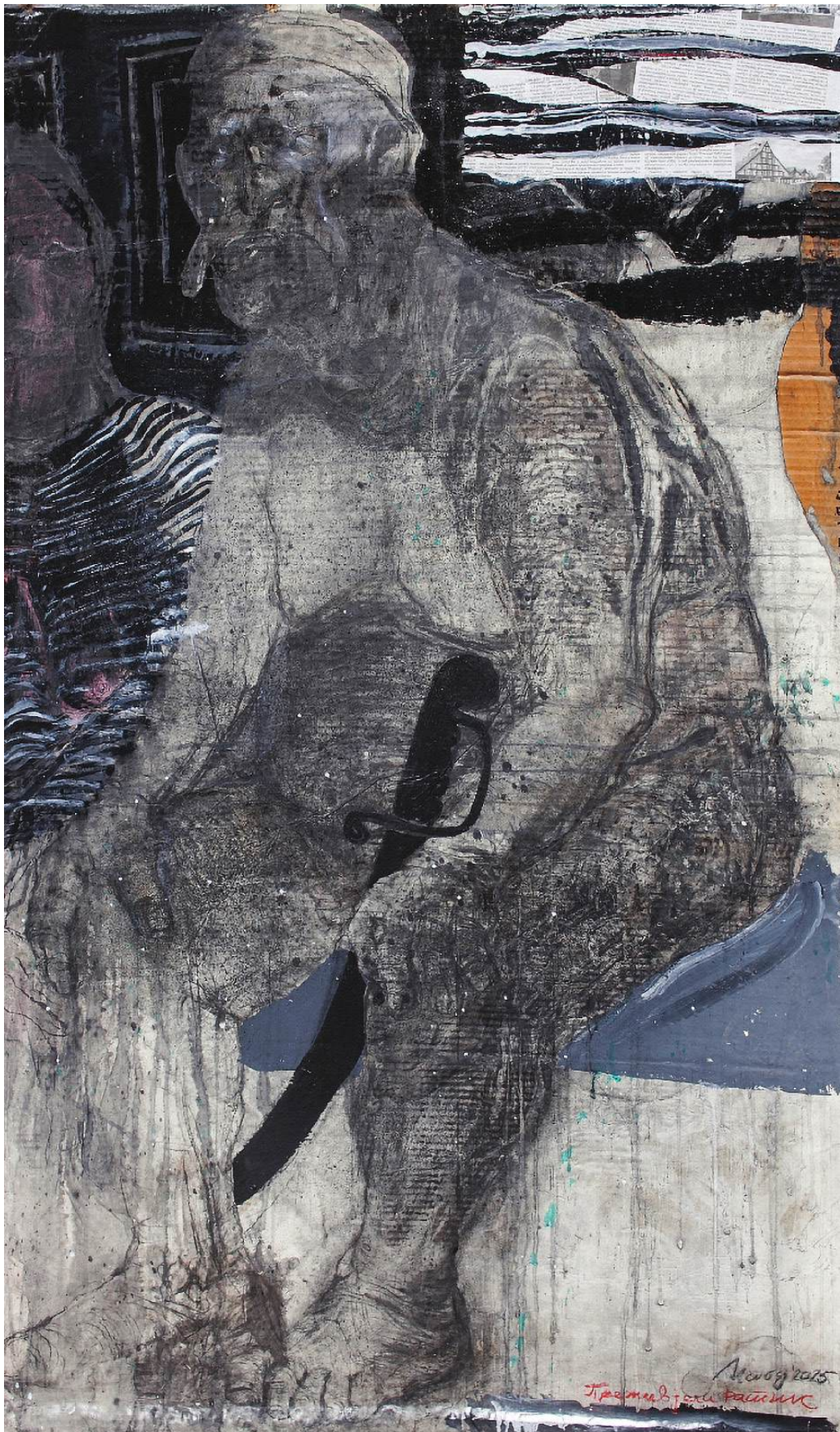
23. *Poslije boja (After the battle)*, oil on canvas, 99×140 cm, 2024.

24. *Ratnik (Warrior)*, oil on canvas, 99×140 cm, 2023.

warriors and the bent backs of old women; this is the testament reluctantly, yet always proudly and with dignity, passed on to descendants.

Therefore, when you meet Naod Zorić, know that he is by pure chance on this side of the canvas. For his being entirely exists in the world of paintings that bear witness. His pulse is made from a small number of unwavering colors drawn from the core of the land he takes pride in. His blues are the essence of sky and sea, his greens the windswept pastures, his blacks and grays drawn from defiant stone, his whites, ochres and gold descended from the infinity of the cosmos, and his cruel reds born from heart and heritage. We cannot say that Naod is merely a transmitter of God's will. He is more than that. He is a chronicler of the yearning and passion of a people, thermometer of the pulse of collective consciousness, ancient druid who transmits magic from one medium to another. He is at the same time faithful dog and guardian of history. He is descendant and ancestor bound to memory. He fears, he dreams, he hopes in the name of many.

**Natasa Kristic**  
art historian



**SURVIVED WARRIOR**  
**PREŽIVJELI RATNIK**  
2025  
mixed media on paper / 90×60

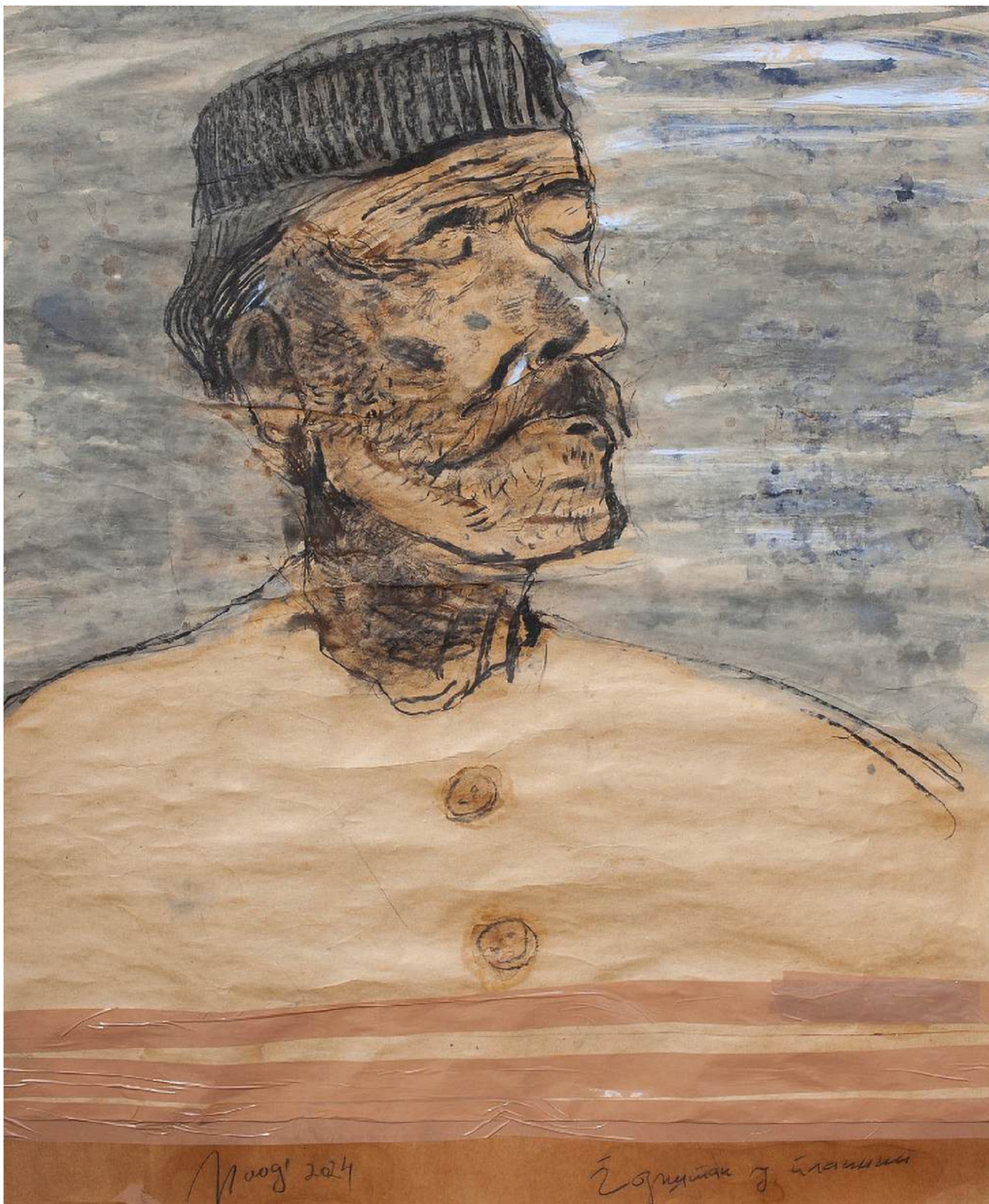


## GUSLE PLAYER

**GUSLAR**

2025

oil on canvas / 209,5×139,5

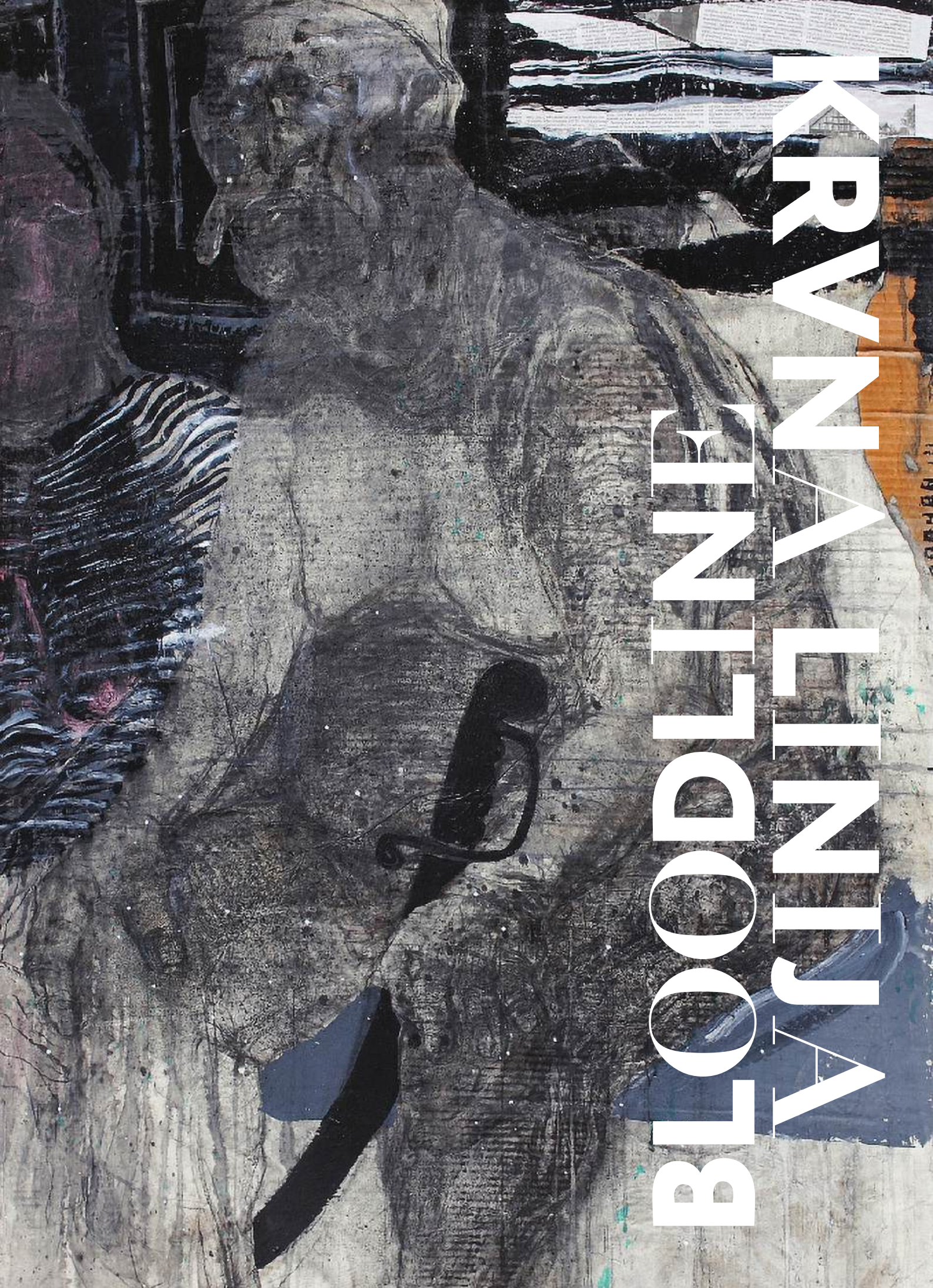


**IN THE SNOW**  
**U SNIJEGU**

2025  
mixed media on paper / 140×104



**FLAG BEARER**  
**BARJAKTAR**  
2021  
oil on canvas / 140×99



# IRVING BLOOMFIELD JAVIER



**LINE DANCE I**  
**KOLO I**  
2017-2021  
mixed media on paper / 118×102



**WOUNDED MONTENEGRIN WOMAN**  
**RANJENA CRNOGORKA**  
2019  
mixed media on paper / 190×177



**PRIEST MILO JOVOVIĆ**  
**POP MILO JOVOVIĆ**  
1998–2020  
oil on canvas / 249×139



**WOUNDED MAN**  
**RANJENIK**  
2021  
mixed media on paper / 154×116

# BLOODLINE KRYVNA





MAN WOMAN  
ČOEK ŽENA  
2017  
oil on canvas / 208×104



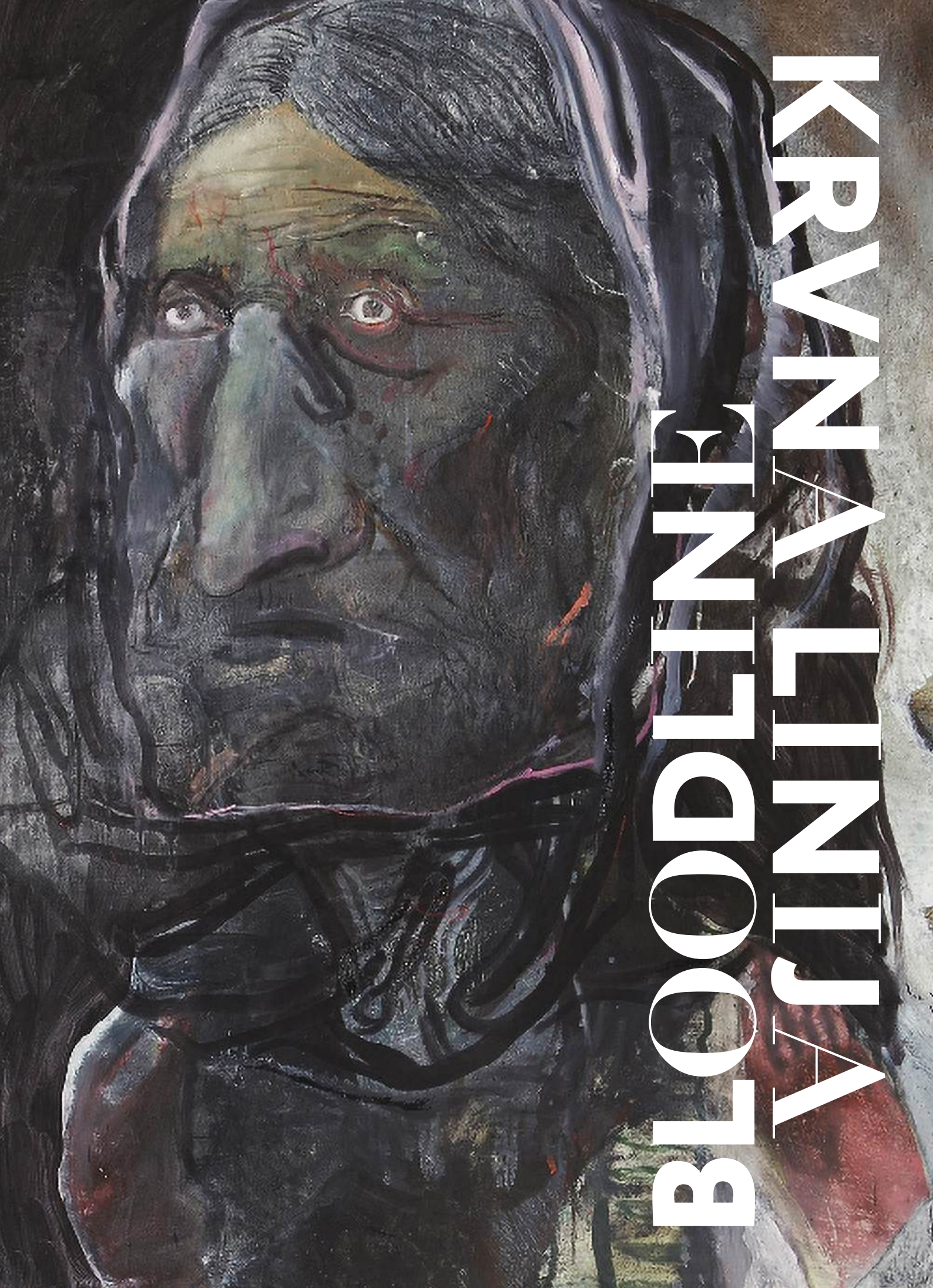
**WITH A CIGARETTE**  
**SA DUVANOM**  
2017  
mixed media on paper / 110×90



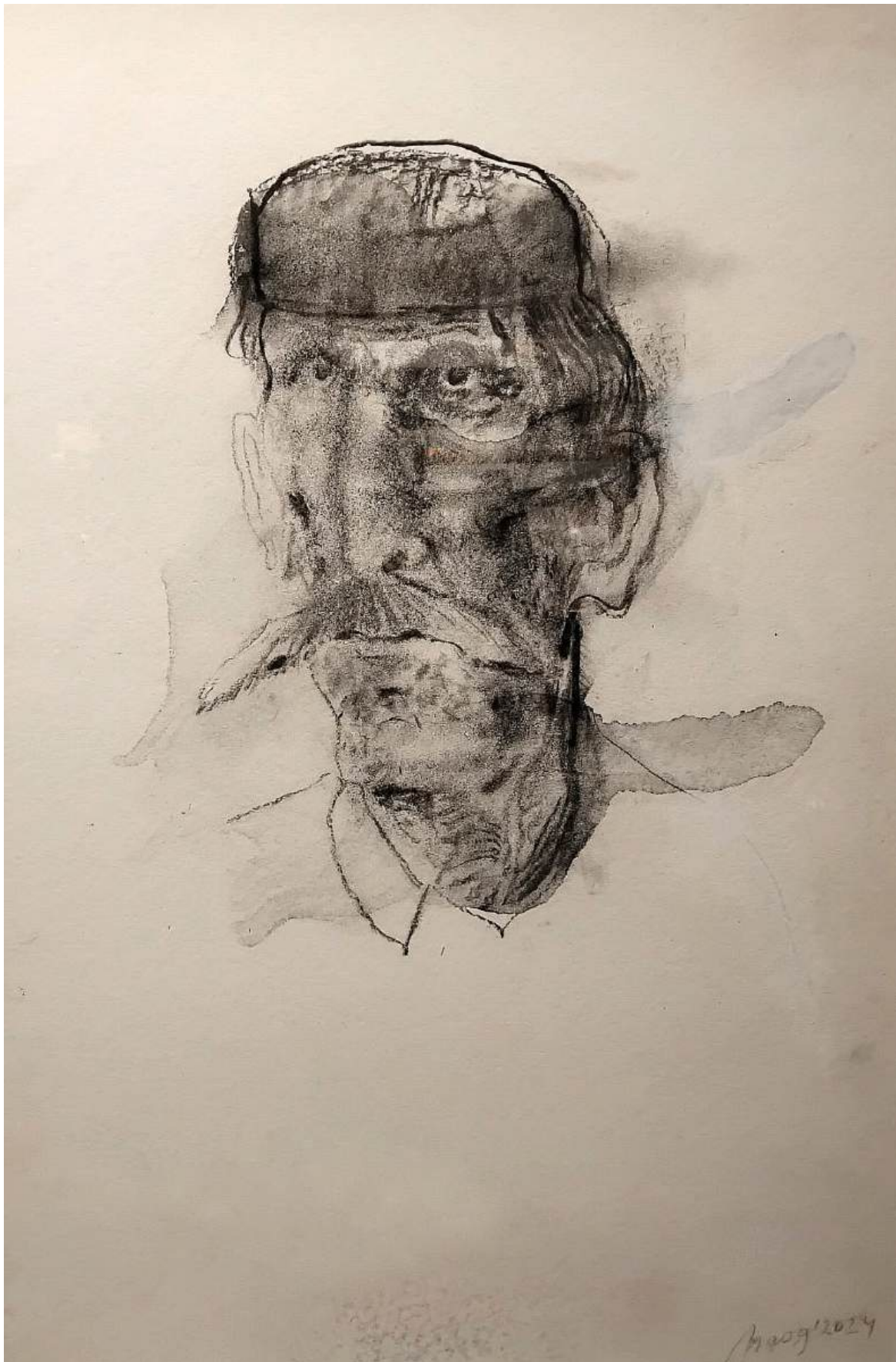
**OLD MONTENEGRIN WOMAN**  
**STARA CRNOGORKA**  
2012  
mixed media on paper / 28×40



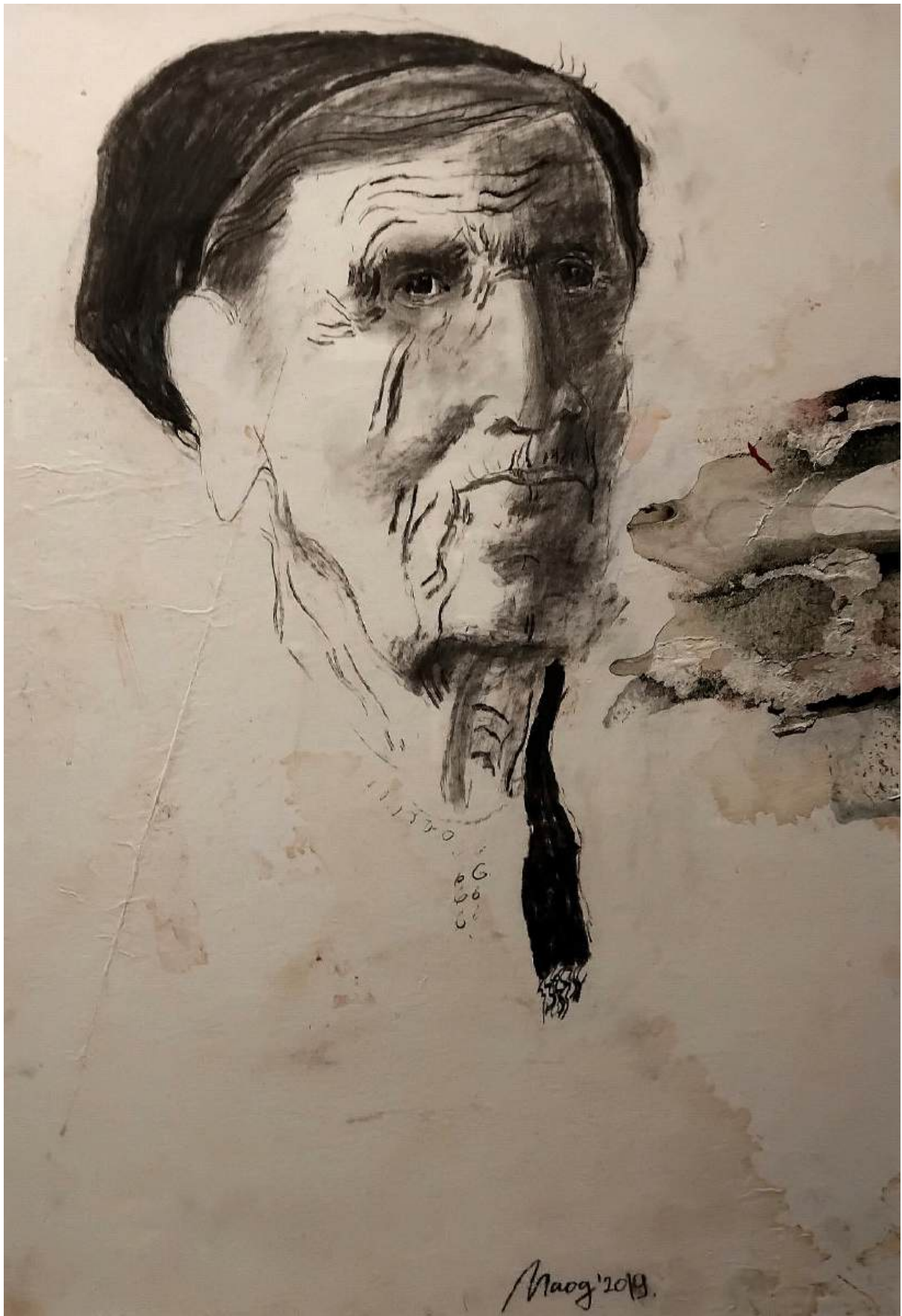
**IN MOURNING**  
**U KOROTI**  
2009  
oil on canvas / 140×99



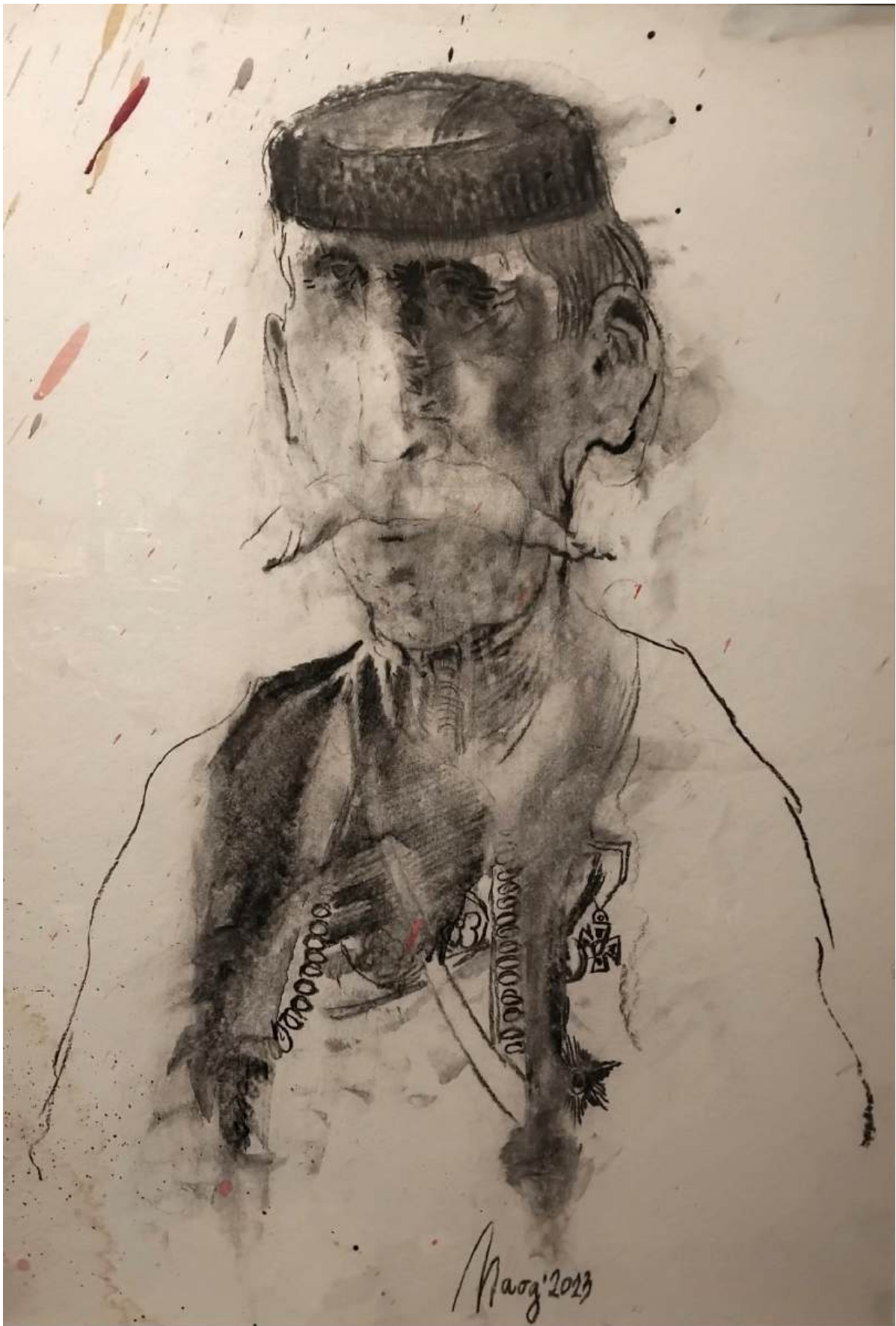
KRYMVA  
LINTJA  
BLOODLINE



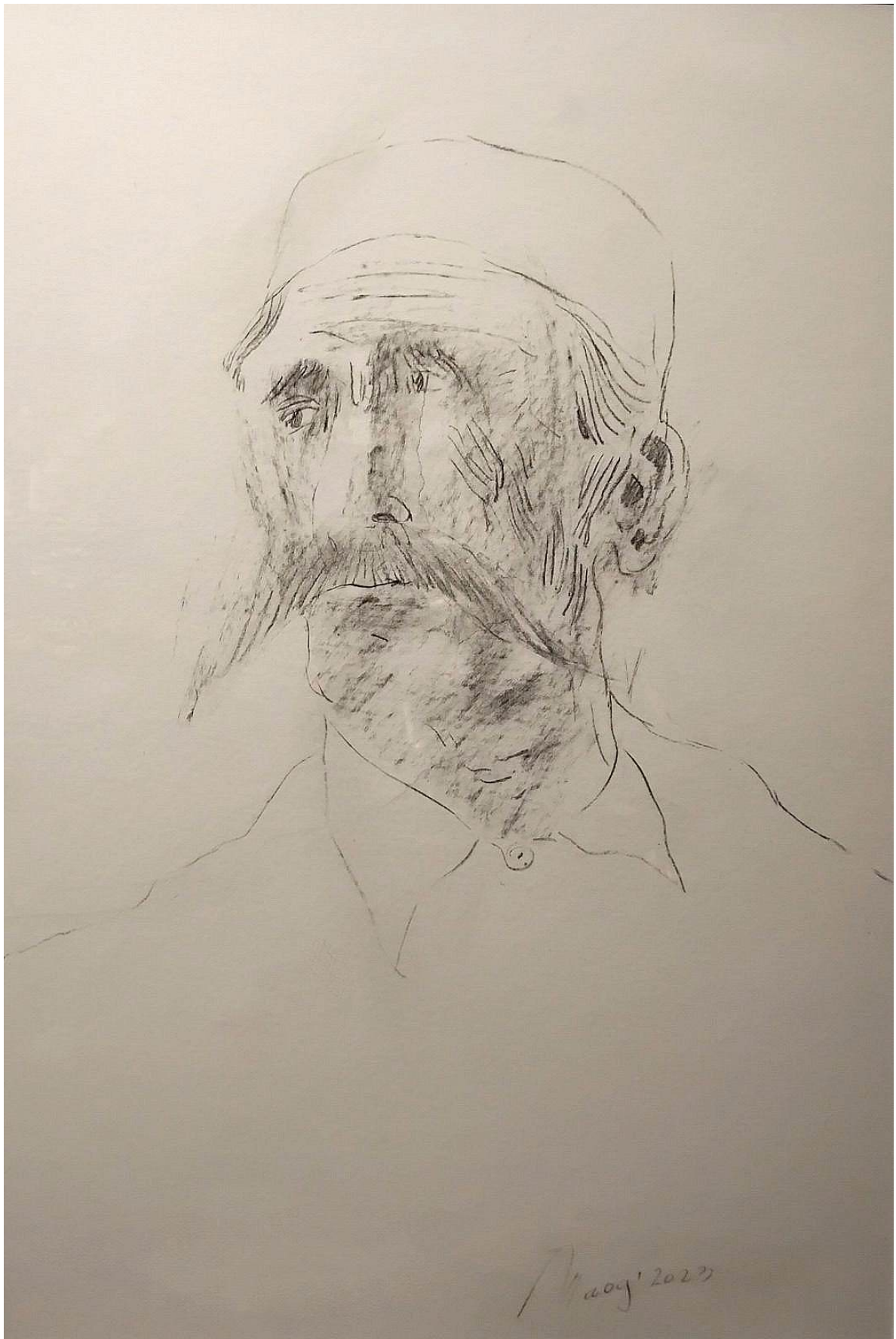
**MONTENEGRIN MAN**  
**CRNOGORAC**  
2024  
graphite charcoal on paper / 70×50



**MONTENEGRIN WOMAN**  
**CRNOGORKA**  
2019  
graphite charcoal on paper / 70×50



**MONTENEGRIN MAN**  
**CRNOGORAC**  
2023  
graphite charcoal on paper / 70×50



**MONTENEGRIN MAN II**  
**CRNOGORAC II**  
2023  
graphite charcoal on paper / 70×50

# BLOODLINE KRYMVALIJA



# NAOD ZORIĆ

Naod Zorić was born in 1968 in Đurđevića Tara, Montenegro. He graduated from the Faculty of Fine Arts in Cetinje (Department of Painting, class of Professor Dragan Karadžić, 1993). Completed his postgraduate studies at the Faculty of Fine Arts in Belgrade with Professor Radomir Reljić, in 1995. Studied in Paris in 2007. Member of AFAM since 1994.

## Solo exhibitions:

- 1993 Old Town, Bar
- 1994 Art Gallery Vitomir Srbljanović, Pljevlja
- 1995 Gallery of the Academy of Fine Arts, MA Exhibition, Belgrade
- 1995 Gallery Santa Marija, City Theatre, Budva
- 1995 Gallery Centar, Centre for Contemporary Art of Montenegro (CCAM), Podgorica
- 1996 Gallery Most, Podgorica
- 1997 Gallery Velimir A. Leković, Bar
- 1997 Art Gallery of the Vrbas Cultural Centre
- 1999 Gallery 73, Belgrade
- 1999 Gallery Most, Podgorica
- 2000 Modern Gallery, Budva
- 2004 Dom Sv. Vasilija Ostroškog, Nikšić
- 2004 Gallery of the Homeland Museum, Kolašin
- 2004 Gallery Renata, Novi Sad
- 2004 Gallery Marko Gregović, Petrovac
- 2005 Gallery SPA, Institut Dr Simo Milošević, Igalo
- 2005 Art Pavilion, Podgorica
- 2005 Gallery Chaos, Belgrade
- 2007 Gallery Centar, CCAM, Podgorica
- 2008 Gallery Vitomir Srbljanović, Pljevlja
- 2009 City Gallery, Kotor
- 2009 Gallery Progres, Belgrade
- 2009 Gallery Josip – Bepo Benković, Herceg Novi
- 2010 Gallery Velimir A. Leković, Bar
- 2010 Art Pavilion, Podgorica
- 2011 Gallery Buća, Tivat
- 2014 Gallery 212, Belgrade
- 2014 King Nikola's Palace, Bar
- 2014 Modern Gallery, Podgorica
- 2015 Gallery of the Trebinje Cultural Centre
- 2015 Gallery A, Nikšić
- 2015 Gallery Petar Lubarda, Andrić Institute, Višegrad
- 2015 Gallery SPA, Dr Simo Milošević Institute, Igalo
- 2016 Grammar School Braća Selić, Kolašin
- 2017 Art Pavilion Cvjeta Zuzorić, Belgrade
- 2018 Museums and Galleries of Podgorica
- 2018 Modern Gallery, Budva
- 2018 Gallery Velimir A. Leković, Bar
- 2018 Cultural Centre, Plužine
- 2018 PI Cultural Centre Nenad Rakočević, Mojkovac
- 2021 Gallery of the Trebinje Cultural Centre
- 2021 AFAM Art Pavilion, Podgorica

- 2022 Museum of Polimlje, Berane
- 2022 Homeland Museum, Kolašin
- 2023 Homeland Museum, Pljevlja
- 2025 Museum of Contemporary Art of Montenegro, Podgorica
- 2025 Modern Gallery, Valjevo

## Notable awards:

- 1989/90 Best student award, Department of Painting, FFA Cetinje 1992
- Award for painting at the 25th Herceg Novi Winter Salon 2007
- Milunović, Stijović, Lubarda Award, AFAM 2023
- 13. Jul Award for 2023 (highest state recognition in Montenegro) 2023
- Grand Prix, 12th Salon of the Northern Region Art, Mojkovac

## Documentary films:

- 2003 *A Serious Game – Naod Zorić's Window*, dir. Božidar Kalezić, RTS Belgrade
- 2015 *Naod*, dir. Vesko Butrić, RTS Belgrade





Based in Porto Montenegro and working internationally, A&A Interior offers full-service residential and hospitality design for both interiors and exteriors, project management, delivery of furniture and art objects, and more. Established by professionals with global experience, the A&A team has designed some of the most prestigious apartments and villas in the Adriatic region. Many of them published in Architectural Digest, ELLE, Vogue and other publications, which have featured A&A as one of the leading design studios in the Adriatic region.

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