

PLEŠI, PLEŠI, ČRNI KOS

Natalija Šeruga

(slike)

Ljubljana

2012

Pred vesoljem časa

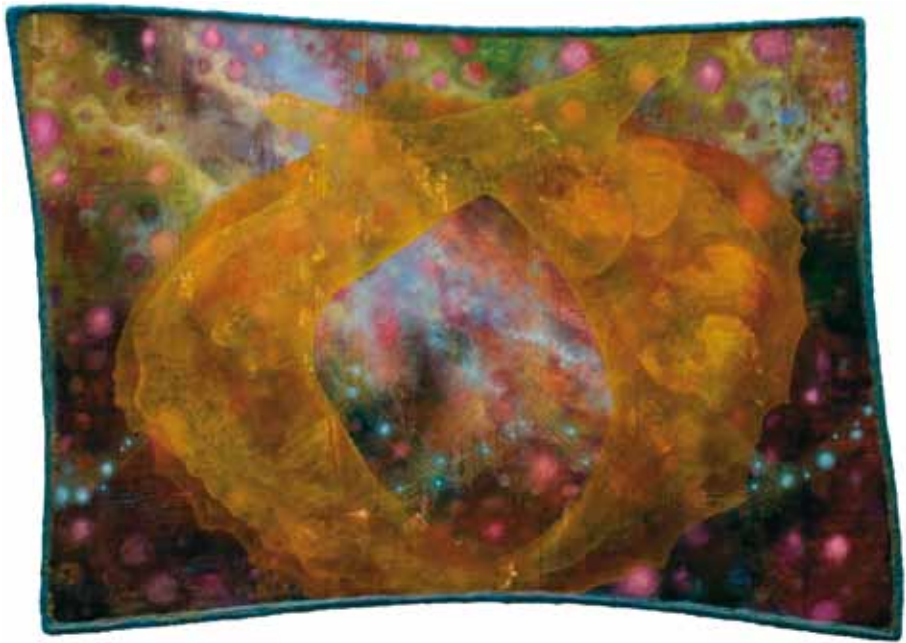
Natalija Šeruga se upodabljanja brezčasje pred vesoljem časa loteva na metalikoven način. Celoten videz podob zaradi oblik okvirjev in šivanja platna spominja na rokodelska dela pred industrijsko revolucijo. Same upodobitve pa delujejo kot vizionarske alkimistične podobe likovnih videnj o sila barvitemu rojstvu in izrazito mozaičnem življenju vesolja.

Avtorica praznino prostora naseljuje z vizualnim arhetipom, s katerim izraža neskončnost oziroma praznino med zemljo in nebom, odzvanjajočo v prostorje vesolja. Prav na nedoumljivih robovih dimenzij se na njenih podobah dogajajo dramatični in unikatni dogodki spreminjanj vesolja. V brezkončnih planjavah, kot pri nas na Zemlji, poteka neizbežen časovni krog med rojstvom in smrtjo, ki ga zaznamujejo krožne in okrogle geometrične oblike, podobne zvezdam in osončjem. V ospredju slikarskega ekrana pa kraljujejo biomorfne oblike, ki večino razstavljenih podob obvladujejo s svojo dinamično prisotnostjo, osmislijo ter relativizirajo prikazano fiksacijo dogajanja. Prav te oblike pomenijo rojstvo živega, elementarnega v prostoru in dimenzionalnosti, kjer sta živo in elementarno zgolj abstraktna pojma. Abstraktna interpretacija pojavov, najbolj bistvenih za obstoj naših dimenzij, preko analogij pripelje do relativizacije in možnosti vzpostavitve odnosa do obstoja nas samih. Naše dimenzije so – tako kot vesoljne dimenzije časa – barviti mozaiki: živimo v neizbežnem svetu mnogih dimenzij: časa, prostora, odnosov, sosesk, države ...

V grški mitologiji je tema praelement vsakega prostora. Iz teme je v samem začetku izšel kaos. Iz njiju so izšli še noč, dan, zrak in pekel. Tema vedno predstavlja praznino in nič – vendar hkrati tudi neskončen mozaični sestav vseh barv. Natalija Šeruga dramatično in veščje odslikava ta nastanek, ta nič in vse, kar se dogaja v prvih časovno-prostorskih momentih po samem praznačetku. Kot bi morala do potankosti vizualno uprizoriti vse neznane in komaj znane dogodke, o katerih lahko le ugibamo ali pa njihove obrise, sence, sij s teleskopi le redko zaznamo v globinah vesolja. Nič ni izmišljeno – vse je resnično, vendar popolnoma ali vsaj deloma neznan.

Prav sla po neznanem je splošno gibalno ustvarjanja. Natalija Šeruga poleg preciznega upodabljanja praznačetkov dramatičnost in tragedičnost dosega še s slikanjem človeških lobanj. Te imajo v tokratnih upodobitvah status bistvenega likovnega elementa smrti ter samega konca osebnosti. Avtorica s slikanjem petmestnih števil na osnovne podobe poudarja človekovo prisotnost in omejenost individualnega bivanja. Naslikane mreže določen prostor hkrati omejujejo, ga razmejujejo in ga delajo vidno propustnega. Mreža zgolj nakazuje navidezno mejo pred neznanim, medtem ko je celotna resnica pravzaprav povsem razvidna. Tako kot pogled skozi bistro vodo ali elementarno čist zrak. Kot na podobah avtorice, kjer je bivanje še na samem začetku vsega življenja. Morda pa so mesta, ki so nekdanj bila velika, zdaj tako majhna, da iz velike oddaljenosti niso več vidna. Ostala so samo še imena ...

Miloš Bašin



Urbilum, 2011, 115 x 158 cm

Before the Universe of Time

Natalija Šeruga paints timelessness before the universe of time, and does so in a meta-artistic manner. The shapes of the frames and the stitching of the canvas give her works the appearance of objects crafted before the industrial revolution, while the images seem like visionary alchemic depictions of an extremely colorful origin and expressive mosaic life of the universe.

The emptiness of space is inhabited by a visual archetype that expresses the endlessness or the emptiness between the earth and the sky, resonating into space. It is on the incomprehensible edges of dimensions that the dramatic and unique events of the transmutations of the universe take place in Šeruga's pictures. The inevitable cycle of time between birth and death occurs on endless plains, like on Earth, and is represented by circular and round geometric shapes, reminiscent of stars and solar systems. In most of the exhibited works, biomorphic shapes dominate the forefront with their dynamic presence, giving meaning to and relativizing the depicted frozen stages of development. These shapes represent the birth of what is living and elementary in space and a dimensionality in which living and elementary are merely abstract notions. Such an abstract interpretation of phenomena that are quintessential to our existence enables us, by analogy, to relativize and relate to our own existence. Like the spatial dimensions of time, our dimensions are colorful mosaics; we live in an inevitable world of many dimensions – of time, space, relations, neighborhoods, countries, etc.

In Greek mythology, darkness is the primeval element of every space. Chaos originated in darkness. Night, day, air, and hell originated in darkness. Darkness always represents emptiness and nothingness – and at the same time, the endless mosaic of all the colors. With dramatic flair Natalija Šeruga depicts this genesis, this nothing and everything happening in the first moments of space-time after the primeval beginning. It is as though she were endeavoring to visually represent in detail all the unknown or hypothetical events only speculated about, or events whose outlines, shadows, and reflections are only occasionally sensed with telescopes in the depths of space. Nothing is made up – everything is real, but either completely or partly unknown.

This thirst for the unknown is the universal driving force of creation. In addition to precise representations of primordial beginnings, Natalija Šeruga achieves drama and tragedy by painting human skulls. In the currently displayed works, the skulls have the status of an essential visual element of death and the end of personality itself. By painting five-digit figures on images the artist underscores human presence and the limitedness of an individual existence. The painted grids limit space, divide it, and make it visually permeable. The grid only indicates the apparent border separating us from the unknown, while the truth in its entirety is actually completely clear. Clear as a view through clear water or clean air. As it is in Šeruga's images, where existence is still at the very beginning of all life. Perhaps places that used to be big are now so small they are no longer visible from a great distance. All that remains are the names ...

Miloš Bašin



Maikop, 2011, 103 x 126 cm



Bampur, 2011, 70 x 100 cm



Biabanak, 2011, 62 × 78 cm



Suxdal, 2011, 80 x 63 cm



Elizabetpol, 2011, 158 x 100 cm



Isker, 2011, 62 x 80 cm



Uromia, 2011, 158 x 115 cm



Sarkel, 2011, 65 x 78 cm



Yarkant, 2011, 70 x 100 cm



Natalija Šeruga Golob, rojena 1971
Natalija Šeruga Golob, born in 1971

Radenci, 4. januar 2012 /
4th January 2012

Ti veš. Samota je moja opora in domačija. V njej ne merim s časom, ne računam in ne štejem. Ni življenjepisa. Z željo po večji potrpežljivosti tavam v njej. Za snežnimi viharji je čisto veselje ob novem odkritju. Poletje zagotovo pride. Slika pa me ves čas mojeg vandranja čaka, je že tam v prihodnosti. Zvesto kot pes ji grem naproti.

You know. Solitude is my support and my homestead. I don't measure time in it, I don't calculate, I don't count. There's no biography. I wander around in it, wishful for more patience. After snowstorms there comes the pure joy of new discoveries. Summer is certain to come. And the painting awaits me throughout my wanderings, already there in the future. Loyal as a dog I go to meet it.

Natalija Šeruga Golob
www.natalijaseruga.si

Seznam razstavljenih slik / List of exhibited works

1. Urbilum, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 115 x 158 cm
2. Bampur, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 70 x 100 cm
3. Biabanak, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 62 x 78 cm
4. Elizabetpol, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 158 x 100 cm
5. Uromia, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 158 x 115 cm
6. sker, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 62 x 80 cm
7. Karakorum, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 77 x 121 cm
8. Derbent, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 64 x 79 cm
9. Suxdal, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 80 x 63 cm
10. Yarkant, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 70 x 100 cm
11. Maikop, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 103 x 126 cm
12. Gaimoov, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 103 x 125 cm
13. Sarkel, 2011, jajčna tempera in olje na platnu / egg tempera and oil on canvas, 65 x 78 cm

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Natalija Šeruga
Pleši, pleši črni kos /
Dance, Blackbird, Dance
Slike / Paintings 2011–2012

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22 February – 21 March 2012

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