



SALVE REGINA III

Natalija Šeruga Golob



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15. 2.–8. 3. 2019

Salve Regina III

Pismo vam, ki nas z neslišnimi koraki spremljate povsod
(Lahko tudi hvalnica smrti)

Vse to okrasje in praznovanje, ljubi, ki ste nemo in gosto navzoči, od zmeraj v oporo, je vam v čast. Odlepljenim od časa in od tega prostora. Moje praznovanje (slikarsko početje) je gradnja mostu k vam in slikarski material je gradnik. Običajno je moje stremljenje boleče banalno, takrat rušim in podiram. Včasih, zelo redko, mi v tišini ateljeja vendar uspe in sem vam blizu; in takrat je lepo in strašno. Rilke zapiše: "... a recimo, da bi eden od njih / kar na lepem objel: skoprnel bi ob njem, / ki biva močnejše. Kajti lepota je le / strahotnega ravno še znosni začetek ..." (Rainer Maria Rilke: *Devinske Elegije – Prva elegija*, prevod Kajetan Kovič, Mladinska knjiga 1988).

Zame edino mogoče je slikarstvo, ki temelji na pradavnem in večnem v vizualnem ustvarjanju. Slikanje je ritual;¹ most med realnim in transcendentnim. Zgolj praskanje po površini me dolgočasi in v retinalnem² slikarstvu nikoli nisem bila zares doma. Moje usmerjeno in zmedeno slikarsko delo v ateljeju je pot preko



Atelje / Studio, Radenci, 2017

1. Etimološki izvor besede ritual je latinska beseda »ritus«, ki označuje tako ceremonije, povezane z verovanji, ki so se navezovala na nadnaravno, kakor tudi preproste družbene običaje, šege in navade. Kljub razlikam v pomenskem polju rituala se večina antropologov strinja z dejstvom, da gre pri ritualu za standardizirano, ponovljivo vedenje, ki se dogaja na določenem prostoru in ob določenem času. Durkheim je ritual je povezel z religioznim verovanjem, ki predpostavlja

delitev realnega in imaginarnega sveta na dva pola: sveto in profano. Ta delitev na dva dela je distinkтивna lastnost vsakršne religiozne misli. Kljub temu da sveto in profano predstavlja dve absolutno različni resničnosti, je možen prehod med njima. Rituali so pravila vedenja, ki določajo, kako se mora človek vesti v prisotnosti teh svetih objektov ... Obredi, iniciacije, rituali omogočajo posamezniku, da zapusti svet profanega, v katerem je prebival do tedaj, in vstopi v območje svetih stvari. Povzeto po:

Émile Durkheim: *The Elementary Forms of the Religious Life*, The Free Press, 1995 (Translated by Karen E. Fields).

2. Retinalno slikarstvo po Marcelu Duchampu pomeni zgolj vizualno. Duchamp govorí o retinalnem slikarstvu v intervju leta 1956, v razgovoru z Jamesom Johnsonom Sweeneyjem (ustanovni direktor Guggenheim Muzeuma). Video posnetek intervjuja: *Marcel Duchamp interview on Art and Dada* (1956), <https://www.youtube.com/watch?v=DzwADsrOEJk>.

znanega v neznano, v odprto. Slikarstvo, ki je trdna gradnja mostu k vam, nemo navzočim, je tudi stremljenje in borba brez jasnega cilja in zaključka, je ouroboros (uroborus),³ kjer retinalno in zavestno požira svoj rep, neretinalno in nezavedno.

V izobilju—samoti šivam slikarsko platno z vidnimi šivi na kovinski podokvir. Tako vzbujam pradavno in staro. Sem daleč nazaj, šivam živalske kože za oblačilo kot zavetje, za varnost pred mrazom, pred zunanjim svetom. In sem hkrati zdaj, šivam platno, ki je moje zavetje pred površino vsakdana. Vsakič znova *in illo tempore*.⁴

V izobilju—samoti negujem slikarstvo, ki se sklada s temeljno strukturo sveta, v kateri je transformacija stalnica in smrt nepogrešljiva za tek in ravnovesje. Smrt kot pogoj ponovnega začetka. Odkar pomnim, se osredotočam na čas, minevanje in razkroj. Tega ne upodabljam le kot motiv, v zadnjih letih postaja čas, minevanje, razkroj del moje slikarske prakse. Tehnologijo slikanja dobesedno prežemam s časom, koncem, uničevanjem. Ko slika doseže določeno stanje, a še ni končana, jo hočem potisniti dalje, bliže



Pokopališče/Cemetery, Ferrara, Italija / Italy, 2015

vam, nemo navzočim. A tega ne zmorem z zavestno voljo. Vse deluje žalostno poceni. Ostane mi le upanje in vera v (po)moč materiala. Plast barve (pigment in vezivo), ki jo nanesem na že (še ne) končano sliko, mi odpre vrata in pokaže pot dalje. Sliko skoraj v celoti pokrijem s plastjo barve, ki jo nato odstranjujem na način, da material sam odkrije ali zakrije določene dele slike. To je korak, ki ga lahko naredim v temi ali miži, saj ga ne morem kontrolirati. Korak ponavljam, dokler me slika ne presenetí, da osupnem, otrpnem in me »oblije kurja polt«.⁵

3. Ouroboros (uroborus ali urobor) je kača, ki požira svoj rep. V koptskem jeziku ouro pomeni kralja in v hebrejsčini ob pomeni kačo. Obstaja več razlag simbola. Pomen ouroborosa razumevam, kot izhaja iz alkemijskega dela Michaela Maierja (1568–1622): *Atalanta Fugiens* (*Atalanta Fleeing*), Oppenheim, 1618. V ouroborosovem obroču lahko vidimo dvoje: spremembo in vrnitev časa in tudi začetek alkemijskega dela, pri katerem je potrebno zaužiti najstrupenješ, vlažen kačji rep. Ko se kača popolnoma prelevi, torej pojde samo sebe, iz strupa zraste zdravilo. Glej: Alexander Roob, *The Hermetic Museum, Alchemy & Mysticism*, Taschen GmbH, 2001, st. 400–429.

4. Termin *in illo tempore* si razlagam s pomočjo Mircea Eliade. Mitični čas ali arhaično-kozmični čas ni mogoče znanstveno meriti, je pa bolj ali manj opredeljen z naravnimi cikli. Njegovo pravi izvor je *in illo tempore*, torej v neopredeljeni davlini, ki jo obujajo obredi. Zaradi paradoksa obreda vsak blagoslovljen prostor sovpada s središčem sveta, pa tudi čas kateregakoli obreda je enak mitskemu času »začetka«. S ponovitvijo kozmogonskega dejanja se konkretni čas, v katerem poteka graditev, vpisi v mitskoga: graditev torej poteka *in illo tempore*, v času nastanka sveta. Glej: Mircea Eliade: *Kozmos in zgodovina, Mit o večnem vračanju*, Ljubljana, Nova Revija (Zbirka Hieron), 1992, str. 32 (iz angleščine prevedel Igor Bratovž).

5. Kurja polt je mišljena kot prvi, primitivni in grobi izraz numinozne (svete) groze. Ta posebna groza pred neznanskim, ki ni navaden naravn strah, ampak je že prva vznemirjenost in slutnja skrivnostnega, proizvede neki povsem specifičen telesni povratni učinek, ki se pri naravnem strahu in grozi nikoli ne kaže na tak način: »po vsem telesu ga je hladno streslo«, »oblila me je kurja polt« ipd. Rudolf Otto trdi, da je kurja polt v tem primeru nekaj nadnaravnega. Glej: Rudolf Otto: *Sveto: O iracionalnem v ideji božjega in njegovem razmerju do racionalnega*, Ljubljana, Nova Revija (Zbirka Hieron), 1993, str. 26 (prevedel Tomo Virk).

Vzbudi se občutenje mysterium tremendum⁶ in numinoznega.⁷ To je pot, ko vem, da slika postaja bolj prava. Naključje materiala ustvarja globlje, bolj temeljno in bliže vam (nemo navzočim), kot sem si jaz sploh že lela. Za sliko je zmeraj usodna odločitev, kaj lahko naredim s čopičem in s svojo voljo in kaj naredi naključje materiala.

Uničenje in izginjanje podobe je prisotno skozi življenje vsake slike. Toda v procesu slikanja sem lahko jaz tista, ki skrčim ta čas. Sliko potiskam naprej v čas, bliže koncu, bliže smrti. Transformacija in uničenje ni le odgovor na: kaj je naslikano, temveč tudi odgovor na: kako je naslikano. Zavestna pospešitev časa v življenju slike je moje veselje. Na slikah tako ustvarjam minulo prihodnost v sedanjosti.

6. Termin Mysterium »tremendum« (grozljive skrivnosti) si razlagam z Rudolf Otto pomočjo. Mysterium »tremendum« je moment numinoznega. Skrivnost je zlahka že sama od sebe »srhljiva skrivnost«. Vendar ni nujno tako, oba momenta, tremendum in mysteriosum, sta sama na sebi vendar različna. Moment misterioznega v numinoznem lahko v religioznom doživetju prevaga »tremendum« in ga celo iznči. Tremor je sam na sebi zgoj strah, vsakomur poznano »naravno« občutenje. Otto ga uporabi kot najbližje, a kljub temu zgoj analoško določilo za povsem specifično čustveno reakcijo, ki je sicer podobna strahu in jo je zato mogoče razlagati po analogiji z njim, ki pa je sama vendar nekaj povsem drugega od navadnega strahu. To je »strah«, ki je več od strahu. Navaja, da hebrejski hiq'diš pomeni posvečevati in ga prevaja kot »heiligen«, posvečevati ali strahospoštovati.

Tega strahu, s katerim neko stvar »posvečujemo v svojem srcu«, ne moremo primerjati z drugimi vrstami strahu, in zato ga lahko ovrednotimo s kategorijo numinoznega. Stara zaveza, piše avtor, je polna sorodnih izrazov za to občutje. Zanimiv je »emāt Jahveh«, »božji strah«, ki ga Bog izžareva in ga lahko pošle kot kakega demona. Bistvo groze je povsem neodvisno od stopnje intenzivnosti. Lahko je tako močna, da gre skozi mozeg, da se lasje ježijo in noge klecajo, vendar pa lahko nastopi tudi v blagi obliki vznemirjenosti in kot komaj opazno ter bežno vznemirjenje duše. Noben naravni strah ne more prek golega stopnjevanja preiti vanjo. Lahko me napadejo skrajna tesnoba, strah, zgroženost, ne da bi bila v njih najmanjša sled občutja »neznanskega«. Otto navaja kot tisto, kar povzroči numinozni tremor orgé – Jahvejev srd, ki se ponovi v Novi zavezi kot orgé theoy.

Hkrati ima ta srd jasne korespondence v predstavi o skrivnosti »ira deorum«, na katero naletimo v številnih religijah. Nenavadnost »Jahvejevega srda« je že nekdaj bodla v oči. Otto piše o tem sru, da v številnih mestih Stare zaveze nima ta srd sam po sebi nikakrsne zveze z naravnimi lastnostmi. Razplamti in kaže se na zagoneten način, je nepreračunljiv in svojevoljen. Ta ira ni drugega kot sam »tremendum«, ki je povsem iracionalen. Gre za občutje v religioznom življenju, ki je nenavadno odbijajoče, napolnjeno z grozo in ki moti tiste, ki želijo v božjem priznati samo dobroto, blagost, ljubezen, zanesljivost in samo momente naklonjenosti.

Poleg Jahvejevega srda ali jeze stoji soroden izraz Jahvejeva gorečnost. Rudolf Otto razlagá grozo tudi iz grške besede »deinós« iz Sofoklove *Antigone*. Prevede jo kot »das Ungeheure«. Grozno je v tem primeru uporabljenó v (konotativnem) pomenu, ki ga navaja tudi Slovar slovenskega knjižnega jezika ob besedi »grozen«, ki je gorenjsko lep, čeden: bila je grozno dekle. Torej grozno, ki ni samo strašno, ampak tudi lepo. Odbijajoče in privlačno hkrati. Prav ta dvojna, paradoxna lastnost je bistveni indic Ottovega razumevanja svetega. Besedi »to deinone najbolj ustreza prav to »grozno«, ki je »nekaj silnega, veličastnega, lepega in strašnega hkratik«. Povzeto po: Rudolf Otto: *Svetlo: O iracionalnem v ideji božjega in njegovem razmerju do racionalnega*, Ljubljana, Nova Revija, 1993 (Zbirka Hieron), str. 23–64 (prevedel Tomo Virk).

7. Besedo numinozno je izobiloval Rudolf Otto v svojem obširnem delu *Das Heilige*, München, 1917 (*Svetlo: O iracionalnem v ideji božjega in njegovem razmerju do racionalnega*, Ljubljana, Nova Revija, 1993 (Zbirka Hieron), str. 13–15, prevedel Tomo Virk).

Otto Rudolf zapiše, da je to, da nekaj spoznamo in pripoznamo kot »sveto«, v prvi vrsti neko posebno vrednotenje, ki na ta način obstaja samo v religioznom območju. Pri raziskovanju svetega Otto Rudolf išče poseben naziv, ki bi označeval sveto minus njegov naravni moment ter minus njegov racionálni moment. To, kar skuša vsaj deloma pojasniti, namreč prevesti v občutje, živi v vseh religijah kot njihova najnotranjejsa lastnost, brez katere sploh ne bi bilo religije. Posebej silovito pa živi v semitskih religijah, zlasti v biblijski. Tu ima svoje lastno ime kādoš, ki mu ustreza hagios, sanctus in sacer. V vseh jezikih ta imena sovključujejo »dobro« in dobro kot tako, namreč dobro na najvišji stopnji razvoja in v zrelosti ideje, in tedaj jih prevajamo kot »sveto«. Toda to »sveto« je po Ottu že postopna etična shematisacija in zapolnitve nekega samolastnega izvornega momenta, ki je lahko sam na sebi do etičnega povsem ravnodušen in ga lahko izpostavimo kot samostojnega. In že na začetku vsi ti izrazi nedvomno najprej pomenijo nekaj povsem drugega kot dobro, trdi avtor. Če kādoš enostavno razlagamo kot dobro, gre namreč v resnici za racionalistično preinterpretacijo. Za ta moment Rudolf Otto poišče naziv, ki ga bo ohranjal v njegovi posebnosti in omogočil, da ob njem hkrati dojamemo in označimo njegove morebitne podvrste in razvojne stopnje. Oblikuje besedo numinozno. Te besede ne more definirati v strogem smislu, ker nima nobene izvorne in temeljne danosti, ampak jo lahko le pojasni. Bralcu lahko pomaga le tako, da prek pojasnitve skuša privesti do tiste točke občutja, na kateri mu sama vznikne in se je zave. Ne moremo se ga v strojem smislu naučiti, temveč ga lahko le vzbudimo, prebudimo – kakor sploh vse, kar prihaja »iz duha«.

V izobilju—samoti se čas odlepi tudi od mene. Sem punčka, ki v zemljo na vrtu pokopava sličice na papirju. Kopljem jamice in vanje polagam barvne lističe, jih prekrivam s koščki razbitega stekla in zakopljem. Nekaj prelepega je v zemlji, pokopu.

V izobilju—samoti, na tleh ateljeja, sem tudi odrasla ženska, ki iz slikarskega materiala izkopljem slike. Nekaj prelepega je v zemlji, pokopu, *in illo tempore*.

Ni mistike,⁸
blasfemično trdim.

Natalija Šeruga Golob, 2019

8. Tudi besedo mistika si razlagam s pomočjo Rudolfa Otta. Avtor navaja, da besede Mysterium, mystes, mistika najbrž izhajajo iz korenja, ki je še ohranjen v sanskrtskem muš. Muš pomeni ukvarjati se s skritim, prekrivanjem, tajnim (in zato ohrani tudi pomen krasti in ogoljati). Mysterium pomeni najprej samo skrivnost v smislu nenanavadnega, nerazumljivega, nepojasnjenega. Pristni mirum je tisto »povsem drugo«, tháteron, anyadalienum, aliud valde, tuje in začedujče, ki je izpadlo iz območja navajenega, razumljenega in poznanega. Misterij brez momenta tremendum je mirable ali mirum, je čudenje. Stupor se jasno razlikuje od

tremorja, pomeni otrplo čudenje. Še bolj točen je thámbos, gr. popoln stupor ali »biti paſ«.

Mysterium velja za začudenje nad nadnaravnim, iracionalnim. Misteriozno je tisto, kar je in ostane vseskozi in v vsakem primeru nerazumljivo. Glej Rudolf Otto: *Svet: O iracionalnem v ideji božjega in njegovem razmerju do racionalnega*, Ljubljana, Nova Revija, 1993 (Zbirka Hieron), str. 37–45 (prevedel Tomo Virk).

Pri svoji razlagi in dojemanju mistike ne morem mimo izreka: »O čemer ne moremo govoriti, o tem moramo molčati.« »Wovon man nicht sprechen kann, darüber muß schweigen.«

(Ludwig Josef Johann Wittgenstein). In zato trdim, da se temeljnih filozofskih resnic lahko le dotaknemo, le nakažemo, jim zgolj prepustimo prostor, v katerem se naselijo ter se razkrijejo same od sebe. Zato se mističnega kot temeljne strukture le dotaknem in prepustim prostor, da se razkriva samo. Vizualni in verbalni jezik se nikakor in nikoli povsem ne prekrijeta. S tem ko svet razkosamo na razne metajezike, ga približno definiramo in spoznavamo ter se približujemo spoznanju sveta in s tem spoznavanju samega sebe.



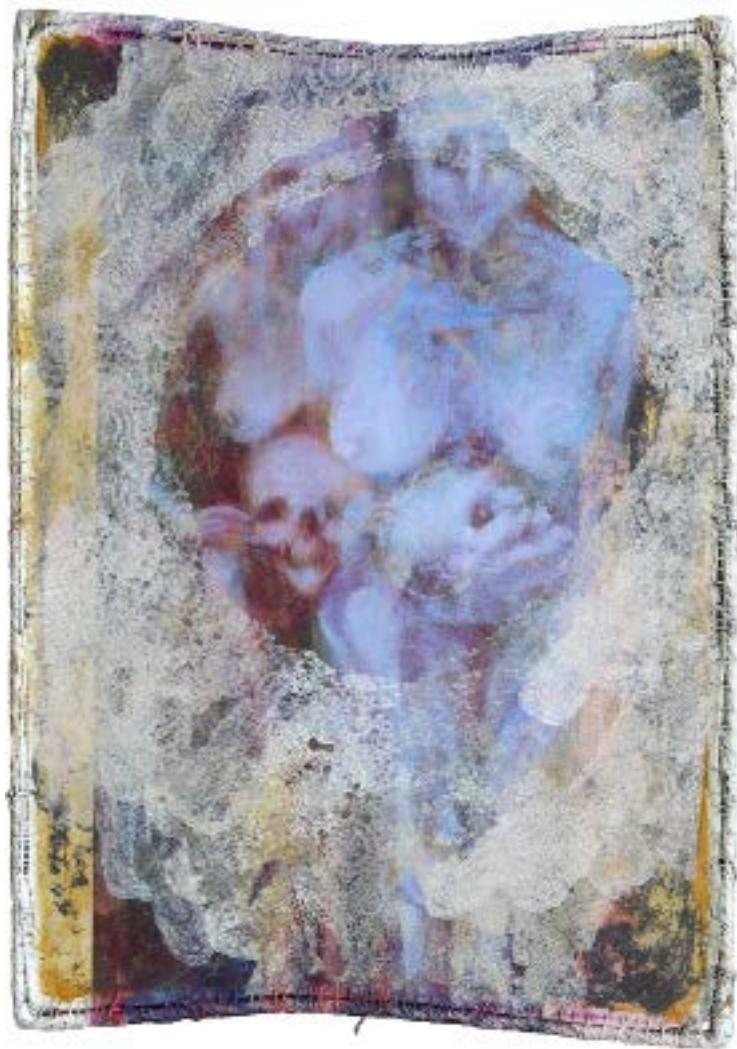
San Cosma E Damiano (Pregrinjala / Shrouds), 2018
akril na platnu / acrylic on canvas, 163 x 100 cm



Santa Croce (Pregrinjala / Shronds), 2018
akril na platnu / acrylic on canvas, 163 x 100 cm



Santa Maria della Salute (Pregrinjala / Shrouds), 2017
akril na platnu / acrylic on canvas, 135 x 67 cm



Sant'Agnese (Pregrinjala / Shrouds), 2017
akril na platnu / acrylic on canvas, 105 x 74 cm



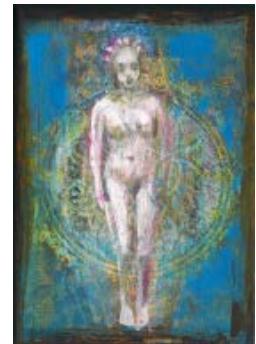
San Simeone Profeta (Uteži / Brass Weights), 2013–2018
vosek, pigmenti, tuš, stara platnica knjige / wax, pigments, ink, old book cover, 18 x 26 cm

Le Zitelle (Uteži / Brass Weights), 2013–2018
vosek, pigmenti, tuš, stara platnica knjige / wax, pigments, ink, old book cover, 21 x 29 cm



Santa Maria della Misericordia (Uteži / Brass Weights), 2013–2018
vosek, pigmenti, tuš, stara platnica knjige / wax, pigments, ink, old book cover, 20 x 29 cm

San Marziale (Uteži / Brass Weights), 2013–2018
vosek, pigmenti, tuš, stara platnica knjige / wax, pigments, ink, old book cover, 19 x 28 cm



Ognissanti (Ogledala / Mirrors), 2017
akril na platnu / acrylic on canvas, 18 x 13 cm

Basilica San Marco (Ogledala / Mirrors), 2017
akril na platnu / acrylic on canvas, 18 x 13 cm

San Bartolomeo (Ogledala / Mirrors), 2017
akril na platnu / acrylic on canvas, 20 x 15 cm

Nome di Gesù (Ogledala / Mirrors), 2017
akril na platnu / acrylic on canvas, 20 x 15 cm

San Giorgio dei Greci (Ogledala / Mirrors), 2018
akril na platnu / acrylic on canvas, 18 x 13 cm

Le Eremite (Ogledala / Mirrors), 2017
akril na platnu / acrylic on canvas, 18 x 13 cm

Santa Maria del Carmini (Ogledala / Mirrors), 2017
akril na platnu / acrylic on canvas, 18 x 13 cm

San Giobbe (Ogledala / Mirrors), 2018
akril na platnu / acrylic on canvas, 18 x 13 cm

San Luca (Ogledala / Mirrors), 2017
akril na platnu / acrylic on canvas, 18 x 13 cm



Salve Regina, 2018, video, 2:59

Salve Regina III

A letter to you, who accompany us everywhere with silent footsteps
(Can also be a song of praise to death)

All this ornamentation and celebration, loved ones, whose silent and saturated presence has been a source of support since time immaterial, is in your honour. Unstuck from time and from this space. My celebration (process of painting) is the building of a bridge to you and the painting material is a building block. Usually, my aspiration is painfully banal; this is when I demolish and tear down. Sometimes, very rarely, I manage to get close to you in the silence of the studio; and this is both beautiful and terrifying. Rilke writes ... and even if one of them pressed me suddenly against his heart: / I would be consumed in that overwhelming existence. / For beauty is nothing but the beginning of terror ... (Rainer Maria Rilke: *Duino Elegies – The First Elegy*, translated by Stephen Mitchel, Vintage International, 2010).

The only thing possible for me is painting that is based on the ancient and the eternal within visual creation. Painting is a ritual;¹ a bridge between the real and the transcendental. Just scratching at the surface bores me and I have never really found my place in retinal² painting. My focused and confused painting work in the studio is a path from the known into the unknown, into the open. Painting, which is a sturdy bridge



Pokopališče / Cemetery, Turin, Italija / Italy, 2018

1. The etymological origin of ritual is the Latin “ritus”, which denotes both ceremonies associated with beliefs related to the supernatural, as well as simple social customs, traditions and habits. Despite the differences in the semantic field of ritual, most anthropologists agree with the fact that ritual is a standardised, repeatable behaviour that occurs in a given space and at a given time. Durkheim linked ritual with religious belief, which presupposes the division of the real and the imaginary world into two poles:

the sacred and the profane. This division into two parts is a distinctive feature of any religious thought. Despite the fact that the sacred and the profane represent two absolutely different realities, a transition can be made between them. Rituals are rules of behaviour that determine how man must behave in the presence of these sacred objects ... Rites, initiations, rituals allow the individual to leave the world of the profane in which he has lived until now and enter the domain of the sacred. Adapted from: Émile

Durkheim: *The Elementary Forms of the Religious Life*, The Free Press, 1995 (Translated by Karen E. Fields).

2. Retinal painting after Marcel Duchamp means merely the visual. Duchamp talks about retinal painting in an interview with James Johnson Sweeney (former director of the Guggenheim Museum) in 1956. Video of the interview: *Marcel Duchamp interview on Art and Dada* (1956) <https://www.youtube.com/watch?v=DzwADsrOEJk>

construction to you, the silent present ones, is also a striving and struggle without any clear goal and conclusion, it is the Ouroboros (uroborus),³ where the retinal and the conscious swallows its tail, non-retinal and unconscious.

In abundance—solitude, I sew the canvas with visible stitches onto a metal stretcher. In such a way, stirring the ancient and the old. I am a long way back, I sew animal skins as clothes, as shelter, for safety against the cold, in the face of the outside world. And I am at the same time now, I sew the canvas that is my shelter in the face of the surface of the everyday. Every time again *in illo tempore*.⁴

In abundance—solitude, I nourish painting, which is consistent with the fundamental structure of the world, within which transformation remains a constancy and death is indispensable in its course and balance. Death as the condition of every new beginning. Since I remember, I have focused on time, transience and disintegration. I do not only depict this as a motif. In the recent years, time, transience and disintegration are becoming a part of my painting practice. I literally imbue the technology of painting with time, end, destruction. When the painting reaches a certain state but is not yet finished,



Atelje / Studio, Radenci, 2017

I want to push it further, closer to you, the silent present ones. Yet I can not do this with the conscious will. Everything seems wistfully cheap. I am only left with the hope and faith in the (will)power of the material. The paint layer (pigment and binder) that I apply to the already (not yet) finished painting opens the doors and shows me the path beyond. I cover the painting almost entirely with a layer of paint, which I then remove in such a way that the material itself reveals or conceals certain parts of the painting. This is a step I can do in darkness or with eyes shut since I can not control it. I repeat the step until the painting surprises me, until I am stunned and I “get the creeping flesh”.⁵

3. Ouroboros (or uroborus) is a serpent eating its own tail. In the Coptic language, ouro means king, and in Hebrew, ob means snake. There are several explanations of the symbol. I understand the meaning of Ouroboros as stemming from the alchemical work of Michael Maier (1568–1622): *Atalanta Fugiens* (*Atalanta Fleeing*), Oppenheim, 1618. In the ring of Ouroboros, we can see two: the change and the return of time, as well as the beginning of alchemical work, in which it is necessary to ingest the most poisonous, moist tail of a snake. Once the snake is completely transformed, that is, once it has eaten itself, medicine grows from its poison. Confer: Alexander Roob, *The Hermetic Museum, Alchemy & Mysticism*, Taschen GmbH, 2001, pp. 400–429.

4. I interpret the term *in illo tempore* with the help of Mircea Eliade. Mythical time or archaic-cosmic time can not be scientifically measured, but it is more or less defined by the natural cycles. Its true source is *in illo tempore*, therefore in the undetermined ancient times, which are revived by rites. Through the paradox of rite, every consecrated space coincides with the centre of the world, just as the time of any ritual coincides with the mythical time of the “beginning”. Through repetition of the cosmogonic act, concrete time, in which the construction takes place, is projected into mythical time, *in illo tempore* when the foundation of the world occurred. Confer: Mircea Eliade: *Cosmos and History, The Myth of the Eternal Return*, New York, Harper & Brothers, 1959, p. 20. (Translated from the French by Willard R. Trask.)

5. Creeping flesh is meant as the first, primitive and coarse expression of numinous (sacred) horror. This particular dread of the uncanny, which is not an ordinary natural fear, but is already the first excitement and anticipation of the mysterious, produces a completely specific physical retroactive effect, which is not found in the case of any natural fear or terror: “My blood run icy cold”, “my flesh crept”, and so on, Rudolf Otto claims that creeping flesh represents something “supernatural” in this case. Confer: Rudolf Otto: *The Idea of the Holy: An Inquiry Into the Non-rational Factor in the Idea of the Divine and Its Relation to the Rational*, Pantianos Classics, 2012, p. 16. (Translated by John W. Harvey.)

The feeling of mysterium tremendum⁶ and of the numinous⁷ is stirred. This is the path, when I know that the painting is becoming more real. The fortuity of the material creates more deeply, more fundamentally and closer to you (the silent present ones) than I ever actually wanted. The decision of what I can do with my brush and will, and what is produced by the fortuity of the material, is always fateful for the painting. The destruction and disappearance of the image is present throughout the life of every painting. But in the process of painting, I can be the one who shrinks this time. I push the painting onward to a time closer to the end, closer to death. Transformation and destruction is not only a response to what is painted but also a response to how it is painted. The conscious speeding up of time in the life of the painting is my joy. I thus create a past future in the present within the paintings.

6. I interpret the term “tremendum” (mysterium tremendum) with the help of Rudolf Otto. Mysterium tremendum is a moment of the numen. The secret can already in itself be a “shuddering secret”. However, this is not necessarily so, both moments, tremendum and mysteriosum are different in themselves. The moment of the mysterious in the numinous can overcome “tremendum” in a religious experience and even eliminate it. Tremor is in itself merely fear, a feeling “naturally” known to everyone. Otto uses it as the closest yet analogous definition for an entirely specific emotional reaction that is similar to fear and can therefore be interpreted by analogy with it, which is nevertheless something completely different from ordinary fear. This is “fear”, which is more than fear. He cites that the Hebrew qādōsh means to sanctify and translates it as “heiligen”, to sanctify or fear. This fear, with which something is “sanctified in one’s heart” cannot be compared to any other type of fear and can therefore be evaluated with the category of the numinous. The Old Testament, the author writes, is full of related expressions for this sentiment. Interesting is the “emāt of Yahweh”, “the fear of God”, which is emanated by God and can be sent by him as a demon. The essence of horror is completely independent of the level of intensity. It can be so strong that it passes through the brain to make hair bristle and limbs quake, but it can also occur in a mild form of agitation and as a barely noticeable and gentle excitement of the soul. No natural fear can pass through it by being merely intensified. I can be struck by extreme anxiety, fear, horror, without there being the smallest trace of “uncanniness” in my emotion. Otto cites that which causes he numinous tremor orgé – the Wrath of Yahweh, which recurs in the New Testament as orge theoy. At the same time, this wrath clearly corresponds to the idea of the mysterious “ira deorum”, which we encounter in many religions. The unusualness of the “Wrath of Yaweh” has always stuck out. Otto writes about this wrath saying that in many instances of the Old Testament it has nothing to do with any natural properties in itself. It flares out and appears in a mysterious way, it is spontaneous and capricious.

This wrath is not just “tremendum” itself, which is completely irrational. It is a feeling in religious life that is unusually repulsive, filled with horror, and disturbs those who want to acknowledge only goodness, kindness, love, reliability and only the moments of affection in God.

Besides the Wrath or Anger of Yahweh, there is the related expression of Yahweh’s zeal. Rudolf Otto also uses the Greek word “deinos” from Antigone by Sophocles to explain terror. He translates it as “das Ungeheure”. Terrible is in this case used in a (connotative) sense, which is also indicated by the English dictionary, with the word ‘terrible’ also taking the meaning of “formidably great”. Therefore terrible, which is not only horrifying, but also beautiful. Repulsive and attractive at the same time. It is precisely this double, paradoxical characteristic that is essential to Otto’s understanding of the holy. The term “to deinon” is best suited to this “terrible”, which is “something powerful, magnificent, beautiful and terrible at the same time.” Adapted from: Rudolf Otto: *The Idea of the Holy: An Inquiry Into the Non-rational Factor in the Idea of the Divine and Its Relation to the Rational*, Pantianos Classics, 2012, pp. 13–54. (Translated by John W. Harvey.)

7. Rudolf Otto devised the word numinous in his extensive work *Das Heilige*, Munich, 1917 (*The Idea of the Holy: An Inquiry Into the Non-rational Factor in the Idea of the Divine and Its Relation to the Rational*, Pantianos Classics, 2012, translated by John W. Harvey, pp. 5–17).

Later on, Rudolf Otto writes that finding and recognising something as “holy” is in the first place a special valuation that exists in such a way only in the sphere of religion. When exploring the holy, Rudolf Otto looks for a special term to stand for the holy minus its moral factor or moment, as well as minus its rational aspect. What he is trying to explain at least in part, namely to translate into a feeling, lives in all religions as their most inner characteristic, without which there would not be a religion at all. However, it lives particularly violently in the Semitic religions, especially biblical ones. Here, qādōsh, has its own name, which corresponds to hagios, sanctus and sacer. In all languages,

these names include “the good”, and good as such, namely, the good at the highest level of development and ripening of the idea, which is when the word “holy” can be used to translate them. But this “holy” in Otto’s case represents the gradual shaping and filling in with ethical meaning, or what we shall call the schematisation, of what was a unique original feeling-response, which can be in itself ethically neutral and claims consideration in its own right. And from the beginning, all these terms mean beyond all question something quite other than the good, the author claims. If we simply interpret qādōsh as good, it is in fact a rationalisation or reinterpretation of the term. Rudolf Otto finds a term for this moment that he will retain in his special use and that enables us at the same time to apprehend and classify connectedly whatever subordinate forms or stages of development it may show. For this purpose, he adopts numen. This word cannot be strictly defined as it does not possess any absolutely primary and elementary datum but it can only be explained. The reader must be guided and led on by elucidation until he reaches the point at which it begins to stir in his sentiment and in his consciousness. It cannot be taught, it can only be evoked, awakened in the mind – as everything that comes of the spirit must be awakened.

In abundance–solitude, time unsticks from me as well. I am a little girl burying small pictures on paper into the soil in the garden. I am digging small holes and placing little coloured papers in it, covering them with pieces of broken glass and burying them. There is something beautiful in the soil, in the burial.

In abundance–solitude, on the floor of the studio, I am a grown woman who is unburying paintings from the painting material. There is something beautiful in the soil, in the burial, *in illo tempore*.

There is no mysticism,⁸
I claim blasphemously.

Natalija Šeruga Golob, 2019

8. I also interpret the word mysticism with the help of writer Rudolf Otto. The author cites that the word Mysterium, mystes, mysticism probably originate from the root still preserved in Sanskrit texts. The meaning here is dealing with the hidden, concealed, secret (which is why it preserves the meaning of stealing and scamming). Mysterium denotes merely that which is hidden in the sense of the unusual, which is beyond conception, unexplained. Genuine mirum is that “complete other”, thāteron, anyadalienum, aliud valde, alien and surprising, which came out of the sphere of the familiar, understood and known. Mystery without the moment of tremendum is mirable

or mirum is surprise. Stupor is plainly a different thing from tremor, it signifies an astonishment that strikes us dumb. Even more accurate is thámbos, Gr. total stupor or “a bolt from the blue”.

Mysterium is considered to be a surprise over the supernatural, irrational. The mysterious is what is and remains incomprehensible throughout and in any case. Confer Rudolf Otto: *The Idea of the Holy: An Inquiry Into the Non-rational Factor in the Idea of the Divine and Its Relation to the Rational*, Pantianos Classics, 2012, pp. 27–35. (Translated by John W. Harvey.)

In my interpretation and perception of mysticism, I can not bypass the saying, “What

we cannot speak about we must pass over in silence.” “Wovon man nicht sprechen kann, darüber muß schweigen.” — Ludwig Josef Johann Wittgenstein. And so, I argue that the basic philosophical truths can only be touched, merely indicated, left with a space in which to settle and reveal themselves of their own accord. Therefore, I only touch upon the mystical as the basic structure and leave it the space to reveal itself. Visual and verbal language can in no way and at no time overlap totally. By deconstructing the world into various meta-languages, we roughly define it and get to know it, as well as get closer to the knowledge of the world and thus knowing our own selves.

Razstavo *Salve Regina III* sestavlja 22 slik večjega formata (*Pregrinjala*), 40 miniaturnih slik (*Ogledala*) ter 14 manjših slikarskih del na platnicah starih knjig (*Uteži*). Del postavitve je video *Salve Regina* ter glasba Arvo Pärt: *Spiegel im Spiegel*.

Sledim (že 20 let) svojemu slogu, pri katerem slikarska platna z vidnimi šivi šivam na kovinski podokvir. Od slikarskih začetkov me spremljajo teme, kot so čas, pradavno, minevanje, razkroj. *Pregrinjala* in *Ogledala* so slikana s pigmenti v akrilnem mat vezivu na slikarsko platno, *Uteži* so v slikarski tehniki z voskom, pigmenti in tušem na platnicah starih knjig.

The *Salve Regina III* exhibition consists of 22 large format paintings (*Shrouds*), 40 miniature paintings (*Mirrors*) and 14 small painted works on the covers of old books (*Brass Weights*). The install includes the video *Salve Regina* and the music by Arvo Pärt: *Spiegel im Spiegel*.

I have been following my style (for 20 years already), sewing canvases onto metal stretchers with visible stitches. From the beginnings of my painterly path, I have been accompanied by subjects such as time, the ancient, transience, decay. The *Shrouds* and *Mirrors* are painted with pigments in acrylic mat binding on canvas. The *Brass Weights* are produced in a painting technique using wax, pigments and ink on covers of old books.



NATALIJA ŠERUGA GOLOB (1971), samostojna ustvarjalka na področju kulture (slikarka). Leta 1999 je diplomirala iz slikarstva na Akademiji za likovno umetnost v Ljubljani (BFA), kjer je leta 2003 tudi magistrirala (MFA). Že davno je slikarstvo izbrala kot način preživetja.

NATALIJA ŠERUGA GOLOB (1971), independent artist within the field of culture (painter). She graduated in Painting from the Academy of Fine Arts in Ljubljana (BFA) in 1999, where she also received a master's degree (MFA) in 2003. She chose painting as a way to survive a long time ago.

V ateljeju / In the studio, 2018

www.natalijaseruga.si

Nagrade in rezidence / Awards And Residencies

- 2010 • *Delovna štipendija / Work Grant*, Ministrstvo za kulturo Republike Slovenije / Ministry of Culture of the Republic of Slovenia
- 2008 • *Nominacija / Nomination – Henkel Art.award.2008, artistic drawing*, Dunaj, Avstrija / Vienna, Austria
- 2007 • *Rezidenca v Berlinu / Berlin Artist Residency*, Ministrstvo za kulturo Republike Slovenije / Ministry of Culture of the Republic of Slovenia
- 1996 • *Prešernova študentska nagrada / Student Prešeren Award*

Samostojne razstave (izbor) / Solo Exhibitions (Selection)

- 2018 • *Salve Regina II*, Miheličeva galerija, Ptuj, Slovenija / Slovenia
Salve Regina, klet Minoritske cerkve / The basement floor of the Minorite Church (Umetnostna galerija Maribor, koprodukcija z Lutkovnim gledališčem Maribor / in co-production with the Maribor Puppet Theater), Maribor, Slovenija / Slovenia
- 2016 • *Solutio Perfecta*, Dvorec Rakičan / Rakičan Mansion, Rakičan, Slovenija / Slovenia
- 2015 • *Cinis Cinereum II*, Dvorec Rakičan / Rakičan Mansion, Rakičan, Slovenija / Slovenia
- 2014 • *Cinis Cinereum I*, Pavelhause, Laafeld, Avstrija / Austria
- 2013 • *Nepremagani plamen, vse ostalo je mačji kašelj / The Undefeated Flame, Everything Else Is a Piece of Cake*, z Milanom Golobom / with Milan Golob, Kibla, Maribor, Slovenija / Slovenia
- 2012 • *Pleš, pleši črni kos / Dance, Blackbird, Dance*, Bežigrajska galerija, Ljubljana, Slovenija / Slovenia
- 2011 • *Copula Mundi*, Galerija Krka, Novo mesto, Slovenija / Slovenia
- 2010 • *Rizicare*, Galerija Instituta Jozef Stefan, Ljubljana, Slovenija / Slovenia
- 2009 • *Vrnitev v domači kraj / The Return of the Native*, Mestna galerija Nova Gorica, Nova Gorica, Slovenija / Slovenia
Orpiment, Umetnostna galerija Maribor, Maribor, Slovenija / Slovenia
- 2008 • *Pokrajina iz voska / Landscape of Wax*, Galerija Equrna, Ljubljana, Slovenija / Slovenia
- 2007 • *Armamaxa*, Galerija Miklova hiša, Ribnica, Slovenija / Slovenia
- 2006 • *Triptih / Triptych*, Mestna Galerija Ljubljana, z / with M. Gregorič in / and N. Ribič, Ljubljana, Slovenija / Slovenia
- 2003 • *Z vsemi očmi zre bivajoče ren, v odprto / With all Eyes the Existing is Looking out, into Openness*, Galerija Equrna, Ljubljana, Slovenija / Slovenia
Z vsemi očmi zre bivajoče ren, v odprto / With all Eyes the Existing is Looking out, into Openness, Galerija Murska Sobota, Murska Sobota, Slovenija / Slovenia
- 2002 • *Bolest in strast sta v isti krožni črti / Pain and Passion are on the Same Circular Line*, Razstavni salon Rotovž, UGM, Maribor, Slovenija / Slovenia
- 1999 • *Spomniti se. Loviti se. / To Remember, To Hunt Yourself*, Likovni salon Celje, Celje, Slovenija / Slovenia

Skupinske razstave (izbor) / Group Exhibitions (Selection)

- 2019 • *Inventura, -e(ž) / Inventory, -ies(f)*, Koroška galerija likovnih umetnosti v Slovenj Gradcu, Slovenj Gradec, Slovenija / Slovenia
- 2018 • *Imago Mundi – Join the Dots / Unire le distanze*, Salone degli Incanti, Trst / Trieste, Italija / Italy
Prisotnosti / Presences, Kibla Portal, Maribor, Slovenija / Slovenia
20 let Mestne galerije Nova Gorica – Dela sodobnih slovenskih umetnic iz zbirke Mestne galerije Nova Gorica / 20 Years of Nova Gorica City Gallery – Works by Contemporary Women Artists from the Nova Gorica City Gallery Collection, Mestna galerija Nova Gorica, Nova Gorica, Slovenija / Slovenia
- 2017 • *Quintessenza – La magia*, Palazzo Costanzi, Trst / Trieste, Italija / Italy
Face to Face, BKC Sarajevo, Bosna in Hercegovina / Bosnia and Herzegovina
Imago Mundi – Mediterranean Routes, ZAC - Zisa Zona Arti Contemporaneo, Palermo, Italija / Italy
- 2016 • *Anno della Magia: Primo elemento: Fuoco (Year of the Magic: First Element: Fire)*, Liberarti, Trst / Trieste, Italija / Italy
- 2015 • *Skupaj / Together*, Vetrinjski dvor, (Mitra – ECLM / European Cultural Learning Network), Maribor, Slovenija / Slovenia
Stalna zbirka kot tradicija / Permanent Collection like Tradition, Galerija Murska Sobota, Murska Sobota, Slovenija / Slovenia
Tales from Darkness, Sunaparanta – Goa Centre for the Arts, Altinho, Panaji, Indija / India
Alptraum, Salon de Lirio, Velim, Salcete, Indija / India
- 2014 • *60! Panorama*, Umetnostna Galerija Maribor, Slovenija / Slovenia
Alptraum, Umetnostna Galerija Maribor, Slovenija / Slovenia
- 2013 • *Anonymous*, Galerie Nord, Berlin, Nemčija / Germany
Anonymous, TAC Eindhoven, Nizozemska / The Netherlands
- 2011 • *Pogledi 6 – Slovenija: Jaz, tukaj, zdaj / I, Here, Now – A Look at the Fine Arts in Slovenia*, Galerija Božidar Jakac, Kostanjevica, Slovenija / Slovenia
Pokrajina v novejši umetnosti / Landscape in Art Today, Galerija Velenje, Slovenija / Slovenia
Krog v podobi / The Circle in the Image, Bežigradska galerija, Mestna Galerija Ljubljana, Slovenija / Slovenia
- 2010 • *15th International Drawing Biennale of Kosova 2010*, Kosova Art Gallery, Priština, Republika Kosovo / Republic of Kosovo
- 2009 • *Poletje / Summer*, Umetnostna galerija Maribor, Slovenija / Slovenia
- 2008 • *Henkel Art.Award.2008*, Gallery ArtPoint, Dunaj / Vienna, Avstrija / Austria
VI. International Biennial of Drawing Pilsen 2008, Plzen, Češka / Czech Republic
Slovenian Painting after 1945 from the Art Collection of NLB, City Hall, Bruselj, Belgija / Belgium
- 2007 • *Razstava slovenskih umetnikov / Exhibition of Slovenian Artists*, Češko ministrstvo za kulturo / Ministry of Culture of the Czech Republic, Praha / Prague, Češka / Czech Republic
- 2005 • *Eye-Try*, Vision Center, Cork, Irsko / Ireland
- 2003 • *Slovenska umetnost po izboru komisarja Güntera Verhengena / Slovenian Art in the Selection of Commissioner Günter Verheugen*, European Commission, Bruselj / Brussels, Belgija / Belgium
- 2002 • *Moška in ženska ročna dela / Men's and Women's Handicrafts*, Mestna Galerija Nova Gorica, Slovenija / Slovenia
Eye-Try-2, Kibla, Maribor, Slovenija / Slovenia
Zbirka Talum / Talum Collection, Jakopičeva galerija, Ljubljana, Slovenija / Slovenia
- 2000 • *2.s*, Galerija Miklova hiša, Ribnica, Slovenija / Slovenia
Slika 2000 / Painting 2000, Galerija Equrna, Ljubljana, Slovenija / Slovenia
Komplikacija / Compilation, Razstavni salon Rotovž, UGM, Maribor, Slovenija / Slovenia
Umetniške študije / Cultural Studies, Razstavni salon Rotovž, UGM, Maribor, Slovenija / Slovenia

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URNIK:

od ponedeljka do petka od **9. do 13. ure** in od **15. do 19. ure**

Ob sobotah od **9. ure do 12. ure**.

Ob nedeljah in praznikih **zaprto**.