



Natalija Šeruga Golob

Iz Zbirke W. B.: Zapisnik
(navzočnost J. P.)

Slike in video

13. november – 24. december 2024

Bežigrajska galerija 1



Natalija Šeruga Golob

Iz Zbirke W. B.: Zapisnik (navzočnost J. P.)

/ From the Collection of W. B.: Protocol (Presence of J. P.)

Slike in video / Paintings and video

13. november – 24. december 2024 / 13th November – 24th December 2024

Vabimo vas na odprtje razstave, ki bo v sredo, 13. novembra 2024 ob 18. uri
v Bežigrajski galeriji 1 na Dunajski 31 v Ljubljani.

You are kindly invited to the opening of the exhibition on Wednesday, 13th November 2024,
at 18 p.m. at the Bežigrajska galerija 1, Dunajska 31, Ljubljana.

Fotografija / Photo: Iz zbirke W. B. (Poskus št. 9), 2023, 80×69 cm, pigmenti, akrilno vezivo na platnu / The W. B. Collection (Experiment No. 9) 2023, 80×69 cm, pigments, acrylic binder on canvas, fotografija © Milan Golob, Photo © Milan Golob



45 let
1976 - 2021



Mestna občina
Ljubljana



Bežigrajska galerija 1 in 2
Dunajska 31
1000 Ljubljana - Slovenija

Polnina plačana pri pošti
1116 Ljubljana

NDP

Bežigrajska galerija



Od torka do petka od 10. do 18. ure / ob sobotah od 10. do 14. ure. Ob nedeljah in ponedeljkih odprto po dogovoru za skupine.
Bežigrajski galerija 1, Dunajska 31, 1000 Ljubljana, Slovenija, Tel. +386 01 436 69 57 / Fax. + 386 01 436 69 58,
Bežigrajski galerija 2, Vodovodna 3, 1000 Ljubljana, Slovenija, Tel.: +386 01 436 40 57, www.mgml.si

Natalija Šeruga Golob

From the Collection of W. B.: Protocol (Presence of J. P.)

13. 11. 2024–24. 12. 2024

The exhibition entitled *From the Collection of W. B.: Protocol (Presence of J. P.)* will feature ten paintings from 2023 and a video from 2019. The works on display are linked by a painting concept in which the author perceives time as a painterly competitor.

Displays of Transience

The paintings on display are dedicated to the German philosopher Walter Benjamin.

His literary opus was the key inspiration for Natalia Šeruga Golob's paintings in the series of recent years: the *Collection of W.B.*, *Postcards for W.B.* and *Addressed to W.B.*

The foreground of Natalia Šeruga Golob's paintings is dominated by shapes and things, which are shown as both arriving and disappearing from the background as a kind of premonition of something new. The surfaces of the paintings, marked by unusual and mysterious strokes, merge with the background in the darkness into irregular shapes. Complemented by densely embroidered frames with rounded edges, the painted images give the appearance of a mysterious past as well as a present world.

The artist's paintings lead us into the unknown beyond the understood or the already seen. A characteristic feature of her paintings is that, with the translucency of the top layers of colour and the partial overlapping of the background, they create an apparent disappearance and passing into the unknown. This translucency of the colour layers reminiscent of veils and mists has an ethereal effect and is a metaphor for emergence, while the dark backgrounds of the paintings represent the realm of the unknown past and transience

(Miloš Bašin)

... all this because of the search and hunt for Presence. Meanwhile, the turning back of time has long since tamed me. Time is my eternal and elusive rival in this pointless pursuit. Time as a creator that leaves stunning abstract images on things. Studio work is an interplay of different kinds of coincidences (material and spirit), of the painter's *métier* and of tradition.[1] Tradition, as T.S. Eliot puts it, cannot be inherited, but must be acquired through effort. The impressions of the various giants of all kinds of spirit who had lived before me are inevitably embedded in me. Thus, spatial and temporal expansions come into play as I work. In recent years, I have added the word "Collection" to the material remains of my work with a title (after Walter Benjamin's *Untidy Child*).

Untidy Child. Each stone he finds, each flower picked and each butterfly caught is already the start of a collection, and every single thing he owns makes up one great collection. In him this passion shows its true face, the stern Indian expression which lingers on, but with a dimmed and manic glow, in antiquarians, researchers, bibliomaniacs. Scarcely has he entered life than he is a hunter. He hunts the spirits whose trace he scents in things; between spirits and things years are passed in which his field of vision remains free of people. His life is like a dream: he knows nothing lasting; everything seemingly happens to him by chance. His nomad-years are hours in the forest of dream.[2]

(Natalija Šeruga Golob, 2024)

[1] Thomas Stearns Eliot: *Tradicija in individualni talent*, *Tradition and individual talent*, 1919.

[2] Walter Benjamin; *One- Way Street and Other Writings*, NLB, London, 1971 (Translators Edmund Jephcott and Kingsley Shorter), p. 73.

Natalija Šeruga Golob was born in 1971 in Maribor. Studied painting at the Academy of Fine Arts and Design, obtaining her BA in 1999 and MA in 2003. She regularly holds exhibitions and showcases her work in various collections in Slovenia, Austria and Italy. She lives and works in Radenci (Slovenia).

Colophon

Production: Bežigradska galerija 2 / MGML **Exhibition curator:** Miloš Bašin **Artist:** Natalija Šeruga Golob **Design:** Miloš Bašin **Technical design:** Marko Tušek **Photo documentation:** **Translation:** Dunja Elikan **Language editing:** Dunja Elikan **Promotion:** Marina Mihelič Satler **Realisation of the exhibition:** Technical Service MGML, Miloš Bašin **The exhibition was made by:** City of Ljubljana

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13. 11. 2024–24. 12. 2024

Razstavljene slike so posvečene nemškemu filozofu Walterju Benjaminu.

Prav njegovo besedno ustvarjanje je bilo ključen navdih Nataliji Šeruga Golob za slikarske stvaritve ciklusov iz zadnjih let: Zbirka W.B., Razglednice za W.B. in Naslovljeno W.B.

Prikazovanja minevanj

V ospredju slik Natalije Šeruga Golob prevladujejo oblike in stvari, ki so prikazane kot, da prihajajo in hkrati izginevajo iz ozadja kot nekakšna slutnja novega. Površine slik, ki jih zaznamujejo nenavadne in skrivnostne slikarske poteze, se v temi in temini združijo z njenim ozadjem v nepravilne oblike. Slikarske podobe, ki dopolnjene z gosto izvezenimi okvirji zaobljenih robov, dajejo videz skrivnostne preteklosti kot tudi sedanjosti sveta.

Slike avtorice nas vodijo v neznano onstran razumljenega ali že videnega. Značilnost za njene slikarske umetnine je, da s prosojnostjo vrhnjih barvnih nanosov in delno prekrivanjem ozadja, ustvarijo navidezno izginevanje in minevanje v neznano. Ta prosojnost barvnih nanosov, ki spominjajo na koprene in meglice učinkujejo eterično in so metafora za porajanje, medtem temna ozadja slik predstavljajo področje neznane preteklosti in minevanje.

(Miloš Bašin)

... vse to zaradi iskanja in lova za Navzočnostjo. Medtem me je vračanje časa že davno udomačilo. Čas je v tem brezsenselnem početju moj večni in težko ulovljivi tekmeč. Čas kot kreator, ki na stvareh pušča prelepe abstraktne podobe. Delo v ateljeju je preplet različnih vrst naključij (materiala in duha), slikarskega metjéja in tradicije.[1] Tradicije, kot pravi T. S. Eliot, se ne da podedovati, ampak si jo moramo s trdom pridobiti. Vtisi različnih velikanov vseh vrst duha, ki so bivali pred menoj so neizogibno naloženi v meni. Med delom tako prihajajo do veljave prostorski in časovni razmahi.

Zadnja leta materialnim ostankom mojega dela z naslovom dodam besedo Zbirka (po neurejenem otroku Walterja Benjamina: Vsak kamen, ki ga najde, vsaka utrjana roža in vsak ujeti metuljček mu že pomeni začetek zbirke, in vse, kar sploh poseduje, je zanj ena sama zbirka. Ta strast kaže na njem pravi obraz, strog indijanski pogled, ki pri antikvarcih, raziskovalcih, ljubiteljih knjig plamti samo še skaljeno in manično. ... je lovec. Lovi duhove, katerih sledi je

zaslutil v stvareh; med duhovi in stvarmi minevajo leta... Življenje poteka kot v sanjah: ne pozna nič stalnega; vse, kar se mu zgodi, je samo srečanje, vse se mu samo pripeti. Njegova nomadska leta so ure v sanjskem gozdu.[2]

(Natalija Šeruga Golob, 2024)

[1] Thomas Stearns Eliot: Tradicija in individualni talent, prevedla Janez Stanek in Venko Taufer, CZ, zbirka nobelovci 36, Ljubljana, 1977, str. 223.

[2] Walter Benjamin, Enosmerna ulica, prevedel Slavo Šerc, Študentska založba, Ljubljana, 2002, str. 55.

Natalija Šeruga Golob je bila rojena leta 1971 v Mariboru. Študirala je slikarstvo na Akademiji za likovno umetnost in oblikovanje, kjer je leta 1999 diplomirala, 2003 pa magistrirala. Redno razstavlja, njena dela se nahajajo v umetniških zbirkah v Sloveniji, Avstriji in Italiji. Živi in ustvarja v Radencih.

Kolofon

Produkcija: Bežigrajska galerija 2 / MGML **Kustos:** Miloš Bašin **Umetnica:** Natalija Šeruga Golob **Oblikovanje:** Miloš Bašin **Tehnična ureditev:** Marko Tušek **Fotodokumentacija:** Dunja Elikan **Prevod v angleščino:** Dunja Elikan **Jezikovni pregled:** Dunja Elikan **Promocija:** Marina Mihelič Satler **Tehnična izvedba:** Tehnična služba MGML, Miloš Bašin **Projekt je omogočila:** Mestna občina Ljubljana