

Jurij Selan Mountains

Zgodovinski atrij
Osrednji atrij
Stekleni atrij
Desni atrij

In the series *Mountains*, Jurij Selan presents a selection of works in acrylic on paper. As both a painter and an art theorist, he combines his exploration of colour as a fundamental element of the painted image with his personal experience of the mountain world, a place to which he returns time and again as an avid hiker and an attentive observer of nature. The series is rooted in the rich tradition of Slovenian landscape painting, while at the same time building upon it in an original way. In his landscapes, his first-hand mountaineering experience serves as a starting point for reflection on the very essence of painting.

In Slovenian art, the motif of mountains is closely linked to the development of European landscape painting from the Romantic period onwards, when images of mountains were used to convey the grandeur of nature, its power, mystery, and a sense of infinity and eternity. In Slovenia, however, due to specific cultural and historical circumstances, the motif acquired a distinctly symbolic role and nation-building significance alongside these universal meanings. Since the national awakening of the second half of the 19th century, when Marko Pernhart and Anton Karinger recognised the Alpine landscape as a symbol of national identity, and later through the Slovenian Impressionists, who explored light, colour, and atmospheric effects to create mood landscapes that also served as vehicles for feelings of belonging and collective memory, the mountains have remained one of the most recognisable motifs in Slovenian visual art.

Selan fits into this rich tradition in relation to the Cézannesque or modernist type of landscape, by depicting this motif as a means of exploring the pictorial space, colour, and structure of the painting. According to the artist himself, the series highlights a fundamental and simple artistic fact that abstract and realistic images share the same starting point: the coloured surface, which merely manifests itself differently. Although the views of Triglav, Jalovec, Mangart, and other peaks are exceptionally precise and instantly recognisable, they are not created using a mimetic approach, but rather through a thoughtful organisation of colour application and relations. Each of these picturesque mountain vistas is the result of careful observation, painterly precision, and mastery of artistic techniques. From an aerial viewpoint, be it a mountain peak or ridge, Selan provides a vantage point from which to observe (which also applies to the viewer) sunlit ridges, steep cliffs, mountain valleys, and ever-new peaks stretching all the way to the horizon. With the keen eye of a mountaineer, explorer, and admirer who knows every ridge, rock face, and overhang, Selan paints scenes from the summits and vantage points of the Slovenian mountains throughout the seasons, from early spring to autumn, which is reflected in his rich colour palette – from the cool greys and bluish tones of the rock faces to the varied greens of the meadows and forests, not to mention the colourful patches of mountain wildflowers. From a distance, the scenes appear strikingly realistic; however, upon closer inspection, they reveal themselves to be a network of independent colour planes that come together to form an abstract composition.

This duality – the illusion of a specific geographical space on the one hand and the autonomy of the painterly form on the other – is one of the essential characteristics of Selan's painting, which emerges at the intersection of precise, direct observation and abstraction, the direct, experiential encounter with nature and the autonomy of the visual language, between the illusion of space and the materiality of colour. Thus, the *Mountains* series is not merely a tribute to the Slovenian alpine landscape, but an in-depth painterly reflection in which the tradition of the landscape motif and the artist's personal experience of space intertwine creatively with his exceptional visual sensitivity and fundamental questions of artistic form.

Bernarda Stenovec

Dr Jurij Selan (University of Ljubljana Faculty of Education) earned his bachelor's degree in painting in 2005 (under the guidance of Prof Herman Gvardjančič, Prof Dr Jožef Muhovič, and Prof Branko Suhy) at the Academy of Fine Arts and Design, where he also earned his doctorate in visual art theory in 2011 under Prof Dr Jožef Muhovič. Since 2012, he has been teaching visual art theory at the Department of Art Education within the Faculty of Education, where he has also served as Vice-Dean for Quality Assurance and Arts since 2016. Since 2012, he has also served as Chair of the National Exam Committee for the General Matura in Visual Art Theory. He is active as a painter, art theorist, and art educator. In his free time, he most enjoys hiking in the mountains.

Art and Mountains: A Roundtable Discussion on Landscape Painting with Jurij Selan and Bernarda Stenovec, Wednesday, 26 August 2026, 5 pm



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Jurij Selan Gore

Jurij Selan se v ciklu *Gore* predstavlja z izborom del v tehniki akrila na papirju, v katerih kot slikar in likovni teoretik raziskovanje barve kot osnovnega gradnika slikarske podobe združuje s svojo osebno izkušnjo gorskega sveta, kamor se kot navdušen pohodnik in pozoren opazovalec narave vedno znova vrača. Cikel se umešča v bogato tradicijo slovenskega krajinskega slikarstva, hkrati pa jo na izviren način nadgrajuje – v njegovih krajinah je neposredna hribovska izkušnja izhodišče za razmislek o samem bistvu slikarstva.

Motiv gora je v slovenski umetnosti tesno povezan z razvojem evropskega krajinskega slikarstva od romantike dalje, ki je prav s podobami gora naglašala veličino narave, mogočnost, skrivnostnost in občutje neskončnosti, večnosti – hkrati pa je pri nas zaradi specifičnih kulturno-zgodovinskih okoliščin ob teh univerzalnih pomenih pridobil izrazito simbolno vlogo in narodotvorni pomen. Vse od narodnega prebujanja v drugi polovici 19. stoletja, ko sta Marko Pernhart in Anton Karinger v alpski krajini prepoznavala simbol nacionalne identitete, in kasneje slovenskih impresionistov, ki so z raziskovanjem svetlobnih, barvnih in atmosferskih učinkov ustvarjali razpoloženske krajine tudi kot nosilke občutij pripadnosti in kolektivnega spomina, so gore ostale eden najbolj prepoznavnih motivov slovenske likovne umetnosti.

Selan se v to bogato tradicijo vpisuje v navezavi na cézannovski oziroma modernistični tip krajine, ki ta motiv upodablja kot sredstvo raziskovanja likovnega prostora, barve in strukture slike. Kot pravi avtor sam, cikel izpostavlja temeljno in preprosto likovno dejstvo, da imata abstraktna in realistična podoba enako skupno izhodišče, ki se samo različno manifestira; to skupno izhodišče je barvna ploskev. Čeprav so razgledi na Triglav, Jalovec, Mangart in druge vrhove izjemno natančni in neposredno prepoznavni, niso ustvarjeni z mimetičnim pristopom, temveč s preiščeno organizacijo barvnih nanosov in odnosov. Vsak od teh slikovitih gorskih razgledov je rezultat pozornega opazovanja, slikarske preciznosti in mojstrskega obvladovanja likovnih sredstev. Z zračnim pogledom od zgoraj, z gorskega vrha ali grebena, Selan odpira razgledno točko, s katere lahko (tudi gledalec) opazuje osončene grebene, strme stene, gorske doline in vedno nove vrhove vse tja do obzorja. Z občutljivo pozornostjo gornika, raziskovalca in občudovalca, ki pozna vsako sleme, skalno steno in previs, slika poglede z vrhov in razgledišč slovenskih gora v različnih letnih časih, od zgodnje pomladi do jeseni, kar se odraža v bogati barvni paleti – od hladnih sivih in modrikastih tonov skalnih sten do raznolikih travniških in gozdnih zelenin ter barvitih zaplat gorskega cvetja. Od daleč delujejo prizori izrazito realistično, ob pogledu od blizu pa se razkrijejo kot mreža samostojnih barvnih ploskev, ki učinkujejo kot abstraktna kompozicija.

Prav ta dvojnost – iluzija konkretnega geografskega prostora na eni in avtonomija slikarske forme na drugi strani – predstavlja eno bistvenih značilnosti Selanovega slikarstva, ki nastaja na presečišču natančnega neposrednega opazovanja in abstrakcije, neposredne doživljajske izkušnje narave in avtonomije likovne govorice, med iluzijo prostora in materialnostjo barve. Cikel *Gore* tako ni le poklon slovenski alpski krajini, temveč poglobljen slikarski razmislek, v katerem se tradicija krajinskega motiva in avtorjeva osebna izkušnja prostora ustvarjalno prepletata z njegovo izjemno vizualno senzibilnostjo in temeljnimi vprašanji likovne forme.

Bernarda Stenovec

Dr. Jurij Selan (Univerza v Ljubljani Pedagoška fakulteta) je leta 2005 diplomiral iz slikarstva (pod mentorstvom prof. Hermana Gvardjančiča, prof. dr. Jožefa Muhoviča in prof. Branka Suhyja) na Akademiji za likovno umetnost in oblikovanje, kjer je leta 2011 tudi doktoriral iz likovne teorije pri prof. dr. Jožefu Muhoviču. Od leta 2012 poučuje likovno teorijo na Oddelku za likovno pedagogiko Pedagoške fakultete, kjer od leta 2016 opravlja tudi funkcijo prodekana za kakovost in umetniško dejavnost. Od leta 2012 je tudi predsednik državne predmetne komisije za splošno maturo iz likovne teorije. Dejaven je kot slikar, likovni teoretik in likovni pedagog; v prostem času najraje hodi v hribe.

Umetnost in gore: okrogla miza o krajinskem slikarstvu z Jurijem Selanom in Bernardo Stenovec, **sreda, 26. avgust 2026, ob 17. uri**



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