

# Natalija Juhart

Originalna grafika / *Original Printmaking*



1. JAPONSKA ČEŠNJA / JAPANESE CHERRY, 2016,  
ogljje na papirju / charcoal on paper, 700 x 1000 mm

2. LEŽEČA / RECLINING, 2016,  
ogljje na papirju / charcoal on paper, 500 x 700 mm



3. LEŽEČA NA TRAVI / RECLINING ON THE GRASS, 2016,  
kolaž in ogljje na papirju / collage and charcoal on paper,  
700 x 1000 mm



4. PROSTORSKI AVTOPORTRET / SPATIAL SELF-PORTRAIT, 2016,  
ogljje na papirju / charcoal on paper, 510 x 720 mm

I

## Beneške inscenacije poetičnih sanj grafičarke Natalije Juhart

*Pusto dvorišče  
pred vrati likovne akademije  
v mladih zasanjanih očeh  
se v posvečeno prazničnost razgrinja.*

*Hkrati Benetke potopljene so v tihoto.  
V njih vsaka forma svojo večnost išče,  
rastočo k nebu v sončnih dneh.  
V njej jasno sije poezija sinja.*

*Slikarkine oči poljubljajo samoto  
in jo blažijo v pesem domišljije,  
ki nežno vliva polnost v praznoto.  
V njej vsak vzdihljaj čistina barv izmije.*

*Srce ureja sen negibne harmonije.*

Slikarka Natalija Juhart se je v svojem dose-  
danjem grafičnem delu najbolj osredotočila  
na motiviko Benetk, sprva pa tudi na dvorišče  
ljubljske likovne akademije, iz katerega sive  
vsakdanjosti z monotono kovinsko ograjo in  
stojali za kolesa je zmogla pričarati praznično  
ornamentirano estetsko stvarnost. Pri tem ji je  
vsepovsod likovno izhodišče risba, na njenih  
osnovah pa je svoje zamisli prevedla v pre-

## The Venetian Enactments of Poetic Dreams by Printmaker Natalija Juhart

*The barren yard  
In front of the art academy's door,  
In young, dreamy eyes,  
Opens up into a sacred celebration of devotion.*

*As Venice is immersed in silence at the same time.  
There, every form searches for its eternity,  
Growing to the sky on sunny days.  
There, the poetry of blue shines clearly.*

*The painter's eyes kiss the solitude,  
Easing it into a song of imagination  
That gently releases the embodied into the empty.  
In it, every sigh is washed out by the purity of colour.*

*The heart is driven by the dream of motionless  
harmony.*

In her graphic work so far, painter Natalija Ju-  
hart has focused mostly on the motifs of Venice  
and, initially, the courtyard of the Ljubljana Aca-  
demy of Fine Arts, from whose grey everyday  
life with the monotone metal fence and bicycle  
stands, she was able to conjure up a festive or-  
nate aesthetic reality. In this, her pictorial point  
of departure is always drawing, whereas in her

cizni in arhitektonsko pretehtani svet grafik,  
jedkancic, suhih igel in akvatint, na katerih sta  
barvna ploskev in obrisna črta nosilki ritmično  
razčlenjenih, a v enovitost povezanih kompozi-  
cij; pretanjena risba ji ponekod zgosti detajle v  
ornament, sicer pa se ji ornamentalni arhitek-  
turni »panoptikum« kompozicijsko sestavlja v  
prostorsko zaokrožene panoramske ali vedutne  
celote, ki jih lahko muzikalno uskladi tudi v  
Panoramski trio.

Benetke je umetnica doživela kot pravljico  
inscenacijo svojih sanj, odmaknjeno v svet  
samote, ogrnjeno v čipke z zaprtimi trgi  
in skritimi vrtovi; a je vanje vključila tudi  
galerijsko navzočnost sodobne umetnosti iz  
tamkajšnje zbirke Peggy Guggenheim, tako  
kot konjeniški kip Marina Marinija in celo  
obris znamenite pokojne galeristke, in tako  
soočila starinskost in zgodovinsko sodob-  
nost; v vse to pa je grafično vtisnila predvsem  
zven tišine. Odmerjeno razkošje okrašenih  
fasad je reducirala v geometrijsko strogost in  
estetsko povečala tudi prazne trge in vrtove  
kot prizorišča svojih hrepenenj, ki se najraje  
izživljajo v metafizično prazničnih mestih in  
zatišjih, kjer silijo ošiljeni zvoniki v nebo in se  
portali cerkva odpirajo v večnost.  
Takim Benetkam je v najnovejših delih dodala

offshoots she has translated her ideas into a  
precise and architecturally weighted world of  
fine art graphic prints, etchings, drypoints and  
aquatints, on which the coloured surface and  
the line of contour are the bearers of rhythmically  
segmented, yet wholly connected composi-  
tions; the refined drawing sometimes condenses  
the details into an ornament; otherwise, the  
ornamental architectural "panopticum" assembles  
itself compositionally into spatially rounded  
panoramic or landscape entities, which can  
be harmonised musically into a Panoramic trio.

The artist experienced Venice as the fairy-tale  
enactment of her dreams, removed into a world  
of loneliness, shrouded in lace with closed  
squares and concealed gardens; but she also  
included the gallery presence of contemporary  
art from the Peggy Guggenheim Collection  
there, as well as the equestrian statue of Mari-  
no Marini, and even the outline of the famous  
late art dealer, thus confronting antiquity and  
historical contemporaneity; but more than that,  
she graphically impressed the sound of silence  
into all of this. She has reduced the portioned  
luxury of the ornate façades into geometric au-  
sterity and has aesthetically glorified the empty  
squares and gardens as scenes of her longing,  
which are most often lived out in metaphysical-

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še Pariz in pariški ambient dojela s pogledom, ki zajema več njegovih najbolj prepoznavnih in v slikarkin spomin vtisnjenih elementov. Ko se je dvignila nadenj, ga je iz perspektive svoje imaginacije s samovoljno intuitivnostjo povezala v na novo razčlenjeno inkrustacijsko enovitost. Nosilni oder take »panoramske« slike sloni na ritmično razčlenjenem plastičnem podstavku mostu, pred katerim dominira kulisa notredamske katedrale, ki ji je umetnica v domišljiji sezidala vrh enega od nedokončanih stolpov, odtod pa se pno ravne in krožne linije, ki zaobjemajo trge in njihove v geometrijske like spremenjene stavbe. Nekje na robu je videti miniaturni Eifflov stolp in pod njim v koticu bistroja Picassovega harlekina, ki zre proti katedrali, in spet drugod se je umaknila galeriji in se pred bistrojem kot njegova edina obiskovalka brezsravno zleknila oživela Manetova Olimpija.

Spominski pogledi na mesto z uličnimi svetilkami in vetrnim mlinom se v slikarkinih očeh srečujejo v njenem samoumevnem dojemanju pariškega življenja z zgodovino tamkajšnje umetnosti; zato niso zamišljeni kot kak turistični zemljevid, ampak zaobjemajo mesto le skozi spomin umetničnega srca, na istih grafikah ponekod odtisnjen v različnih



5. UMETNIKOV VRT / ARTIST'S GARDEN, 2016, oglje na papirju / charcoal on paper, 520 x 720 mm

ly festive cities and lulls, where the pointed bell towers force their way skywards and the portals of churches open up into eternity.

To such a Venice, she has also added Paris in her most recent works and has grasped the Parisian ambience with a view that encompasses several of its most recognisable elements that have also imprinted into the painter's memory. As she was rising above it, she connected it into a newly articulated inlaid entity from the perspective of her imagination with idiosyncratic intuition. The support scaffold of such a "panoramic" image rests on the rhythmically segmented plastic base of the bridge, dominated by the backdrop of the Notre-Dame cathedral, to which the artist has built a top to one of the unfinished towers in her imagination, and from where straight and circular lines tighten, embracing the squares and their buildings, modified into geometric forms. Discernible somewhere on the edge is a miniature Eiffel Tower, and beneath it, in the corner of a bistro, Picasso's harlequin gazing toward the cathedral, and then again elsewhere, coming to life, Manet's Olympia, who has retreated from a gallery, shamelessly reclining in front of a bistro as its only visitor. Reminiscent views of the city with street lamps and a windmill meet in the painter's eyes with

6. SOSEDOV GRAD / THE NEIGHBOUR'S CASTLE, 2016, oglje na papirju / charcoal on paper, 500 x 700 mm



barvah, kot bi želela ustvarjalka ukleniti v svoj vsakokratni osebni pogled le njegovo lepoto in očarljivo spominjanje na čustveno obarvanost tamkajšnjih doživljanj. Tudi tu pa dominira v njenem pogledu predvsem poudarjen odnos do arhitekture, ki predpostavlja izrazit smisel za arhitektonsko razčlenitev, zaobjemajočo geometrijsko izkristaliziran življenjski prostor.

Bolj kot človek grafičarko priteguje arhitektura (velemestni človek je skrit v njej), njene upodobljene figure pa prihajajo iz umetnosti ali izhajajo iz njene lastne intimne; zato se vse na slikah Natalije Juhart srečuje v parkih umetnosti ali drugih ambientih, v podobah spomina in pričakovanja, ki se veseli življenja in občuduje svet z njegovimi estetskimi dosežki. Tudi če je videti vse že ustvarjeno, umetnice to ne moti, ampak jo poprej spodbuja, da vse to ustvarja na novo, s pogumnim osebnim pogledom, in se pri tem sklicuje na prijeme moderne umetnosti zgodnjega 20. stoletja, ki v luči šolskih akademskih pobud usmerjajo njen osebni pogled, tudi ko išče in preverja morebitna likovna načela, ki uveljavljajo srednjeveško neklasično perspektivo in ji predvsem spodbujajo brstenje lastne poetične domišljije. Umetnica vse videno ustrezno reducira in posplošuje, le ponekod s svojimi vzorci tudi



7. BENEŠKI KANAL / VENICE CANAL, 2017, oglje na papirju / charcoal on paper, 510 x 720 mm

her self-evident perceptions of Parisian life tied to the history of art there; which is why they are not conceived as a tourist map, but embrace the city only through the memory of the artist's heart, sometimes imprinted in different colours on the same prints, as if the artist wanted to harness only its beauty and charming reminiscence of the emotional colouration of the experiences there into her every personal view. Here, too, the relationship towards architecture dominates in her view, which presupposes a pronounced sense of architectural segmentation, encompassing a geometrically crystallised living space.

More than man, the printmaker is attracted to architecture (metropolitan man hides within it), and her depicted figures come from art or stem from her own intimacy; that is why everything in Natalija Juhart's paintings meets in art parks or other ambiances, in the images of memory and expectation that rejoices in life and admires the world with its aesthetic achievements. Even if everything seems to have already been created, the artist is not bothered by that, but is rather encouraged to recreate it all with a courageous personal view, referring to the approaches of early twentieth-century modern art, which in the light of scholastic academic



8. PARISKI BISTRO / PARISIAN BISTRO, 2019, oglje na papirju / charcoal on paper, 700 x 1000 mm

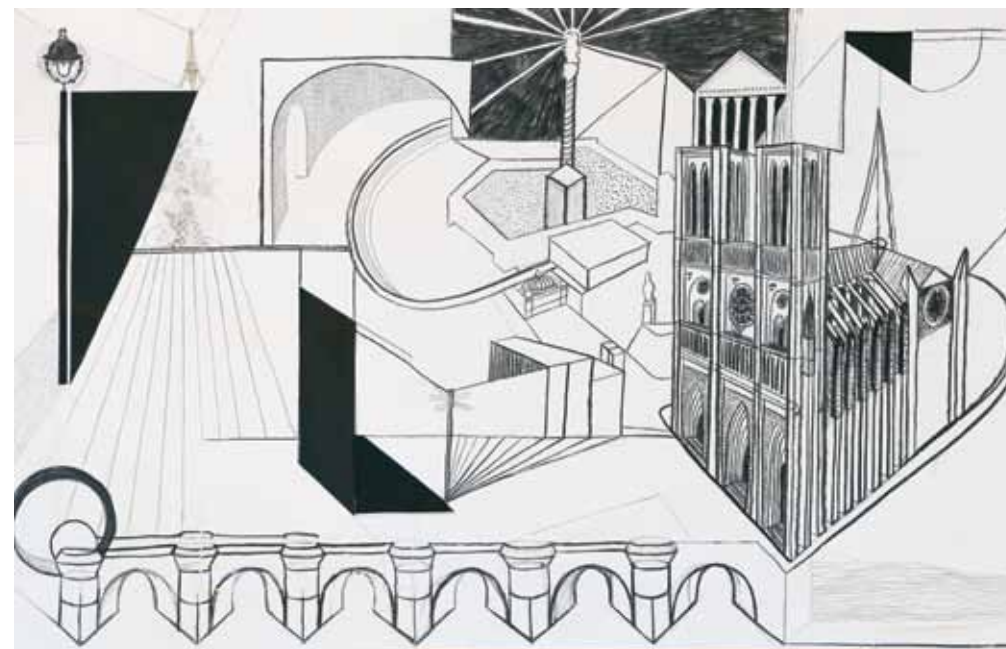
nadrobneje opisuje, in vse likovne sestavine premišljeno povezuje v topografsko prepoznavne, a hkrati docela imaginarne podobe, na katerih vse videno vedno na novo prestavlja v svoj izrazito osebni duhovni svet. Ta je v osnovi pravilčno poetičen in učinkuje kot izprazen prostor za še ne napisano življenjsko in ustvarjalno zgodbo, konstrukcijsko čvrst, lapidaren in krhek, v ljubeznivih nadrobnosti prepleten kot čipka, ki postaja sestavni del plemenite stavbinske arhitekture. S takim pogledom in izkušnjami umetnica zaobjema vse, poleg zanjo dominantnih Benetk tudi podobo domačega ambienta, kar kaže že pogled na »sosedov grad« v njeni domači Slovenski Bistrici, ki je z raznolikimi stolpi zajet v svojem bistvu, a hkrati docela osebno preoblikovan in prestavljen iz realnega okrilja tamkajšnjega grajskega parka v izsanjan botanični vrt ustvarjalkine lastne domišljije, podobno kot pred tem že njen dinamični akademjski Umetnikov vrt. Kot pogled na Benetke pa je slikarka dojela tudi stavbo iz Ljubljane, blizu katere kot podiplomska študentka prebiva, saj jo je spodbudila bujna neobaročna vila z ornamentiko, okno na njeni fasadni steni pa je videti kot plemiška trifora s kake beneške palače; in tudi betonski kip na travi zleknjene ženske figure pred ljubljansko likovno akademijo je spremenila v živo utripajočo in razčlenjeno konstrukcijo, ki je živahneje zaživela šele v njenem lastnem ustvarjalnem očesu in je bila najbrž celo pobudnica za slikarkin značilno naslovljeni grafični Prostorski avtoportret.

Spomin na starodavno lepoto, gradove, palače, trge in obzidane kanale, mostove, stopnišča, zvonike in katedrale, in na moderno umetnost, ki živi v starih mestih, ter kvečjemu skrivna navzočnost spokojno odmaknjenih figur, ki se kje na samem prepuščajo senci ali soncu – vse to, organsko združeno v enem, prežema ustvarjalnost Natalije Juhart s samoto, tišino in praznino, napolnjeno s hrepenenjem, in jo navdaja s prikritim, a močnim življenjskim erosom, ki vse omrtvelo ljubeče ogovarja in oživlja. V takih grafičnih zamislih in pogledih žive predvsem ustvarjalni prividi, ki jih umetnica likovno ponazarja na izrecno risarsko-grafičen način in napolnjuje s sončno sijočimi barvami, kot bi s tem prisrčno naivno, a z vso pesniško prefinjenostjo in grafično preciznostjo ilustrirala predvsem svoje otroške sanje: sanje deklice, ki je od nekdanj zrla v skrivnostni grad nasproti domače hiše in se očitno še vedno

initiatives, direct her personal gaze also as she searches for and checks out possible pictorial principles that assert a medieval non-classical perspective and, above all, encourage her to cultivate her own poetic imagination.

The artist appropriately reduces and generalises everything seen, only describing it more closely with her patterns in some places, thoughtfully connecting all pictorial elements into topographically recognisable, but at the same time imaginative images, in which she is constantly transferring everything seen into a distinctly personal spiritual world. This is fundamentally fairy-tale and poetic-like, and acts as a vacant space for a yet to be written life and creative story, a constructively solid, lapidary and fragile, intertwined in kind details, like lace that is becoming an integral part of some noble building architecture. With such a gaze and experience, the artist embraces everything, besides her dominant Venice, including the image of the local ambience, as already shown by the view of the “neighbour’s castle” in her native Slovenska Bistrica, which is captured in its essence with its various towers, but at the same time completely transformed in a personal manner and transferred from the real surrounds of the castle park there, to the dreamy botanical garden of the creator’s own imagination, much like her dynamic *The Artist’s Garden* from the Academy before that. But like the view of Venice, the painter also grasped the building from Ljubljana, close to which she lives as a postgraduate student, since she was enticed by the lush Neo-Baroque villa with ornaments, whereas the window on its façade looks like a noble triphora from a Venetian palace; and she has also changed the concrete statue of a reclining female nude on the grass in front of the Ljubljana Academy of Fine Arts into a living, pulsating and segmented structure that has come to life more vividly only in her own creative eye, and was perhaps even the impetus for the painter’s characteristically entitled graphic *Spatial Self-Portrait*.

The memory of ancient beauty, castles, palaces, squares and embankments, bridges, staircases, bell towers and cathedrals, and of modern art that dwells in old towns, as well as, at best, the secret presence of placid, removed figures minding their own business in the shade or in the sun – all of this, organically combined into one, pervades Natalija Juhart’s creativity with solitude, silence and emptiness, filled with longing,



9. HARLEKIN IN NOTRE DAME V PARIZU / *HARLEQUIN AND NOTRE DAME IN PARIS*, 2019, kolaž in oglje na papirju / *collage and charcoal on paper*, 800 x 1250 mm

počuti kot začarana kraljična, tudi ko je že zelo velika.

Na svojih ustvarjalnih poteh po sledih izsanjanih spominov išče vedno novih idealnih ambientov za svojo hrepenečo dušo in zato v slehernem motivu kot morebitnem bivališču zanjo išče (ali mu sama podarja) aristokratsko plemenitost, ki temelji na pretehtanosti in izbranosti, in vse upodobljeno ogrinja s poetičnim občutjem ter dramaturško povezuje v inscenacije prikritih sanj, ki jih umetnici navdihujejo tako najbolj vsakdanje enolična kot najbolj umetnostno privlačna in sijajna življenjska prizorišča.

*Milček Komelj*

and inspires her with a covert yet powerful Eros of life that tenderly speaks to and enlivens everything that is numbed. Such graphic ideas and views are predominantly inhabited by the creative illusions, which the artist depicts pictorially in an explicitly drafted-graphic manner, filling them with sunny shiny colours, doing so as if she were primarily illustrating her childhood dreams with genuine innocence, but with all poetic refinement and graphic precision: the dreams of a girl, who has always gazed at the mysterious castle opposite her home and apparently still feels like an enchanted queen, despite being a big girl now.

On her creative paths, on the trail of evocative memories, she is always searching for new perfect ambiances for her longing soul, which is why she searches for an aristocratic nobility in every motif, as a possible dwelling for it (or gives it herself), based on sophistication and choice, enveloping everything depicted with a poetic feeling as well as dramaturgically connecting it into the enactments of hidden dreams that inspire the artist in their most quotidianly monotonous and most artistically attractive and brilliant venues of life.

*Milček Komelj*



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10. JAPONSKA ČEŠNJA / JAPANESE CHERRY, 2016,  
jedkanica / etching, 500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / ALUO collection

11. NA TRATI / ON THE LAWN, 2016,  
barvna akvatinta in jedkanica / colour aquatint and etching,  
500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / ALUO collection



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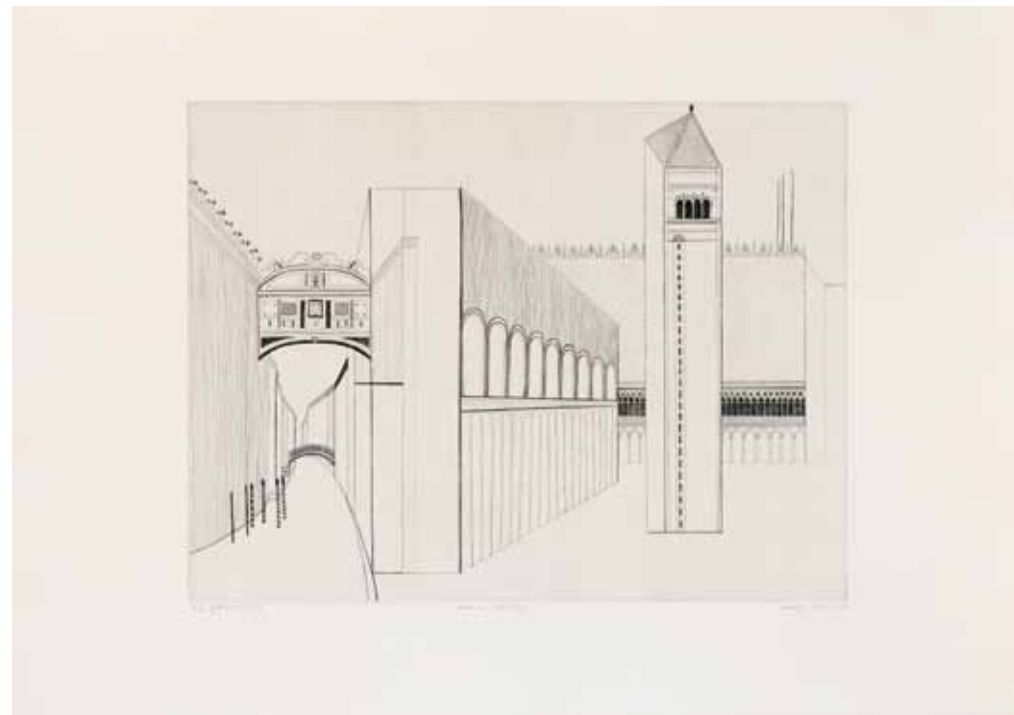
12. PROSTORSKI AVTOPORTRET / SPATIAL SELF-PORTRAIT, 2016,  
barvna akvatinta in jedkanica / colour aquatint and etching,  
500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / ALUO collection

13. SOSEDOV GRAD / THE NEIGHBOUR'S CASTLE, 2016,  
jedkanica / etching, 500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / ALUO collection





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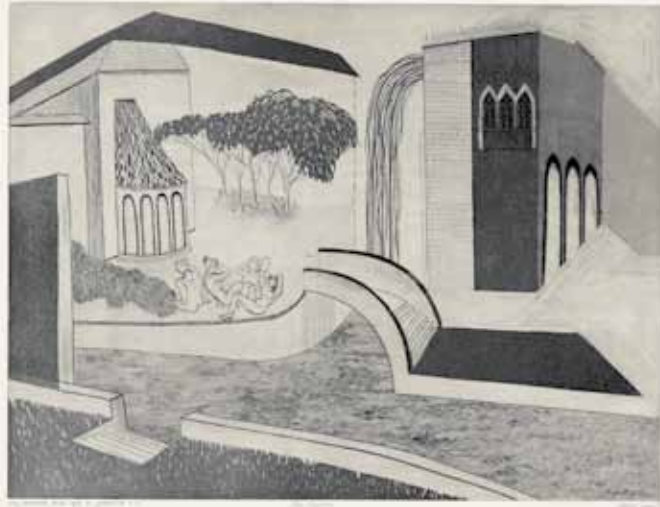
14. ROG LJUBLJANA / *ROG LJUBLJANA*, 2017,  
jedkanica / *etching*, 500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / *ALUO collection*

15. BENEŠKI KANAL / *VENETIAN CANAL*, 2017,  
barvna akvatinta in jedkanica / *colour aquatint and etching*,  
500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / *ALUO collection*



16. MARKOVI VZDIHLJAJI / *MARK'S SIGHS*, 2017,  
jedkanica / *etching*, 500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / *ALUO collection*

17. MARKOVI VZDIHLJAJI / *MARK'S SIGHS*, 2017,  
barvna akvatinta in jedkanica / *colour aquatint and etching*,  
500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / *ALUO collection*

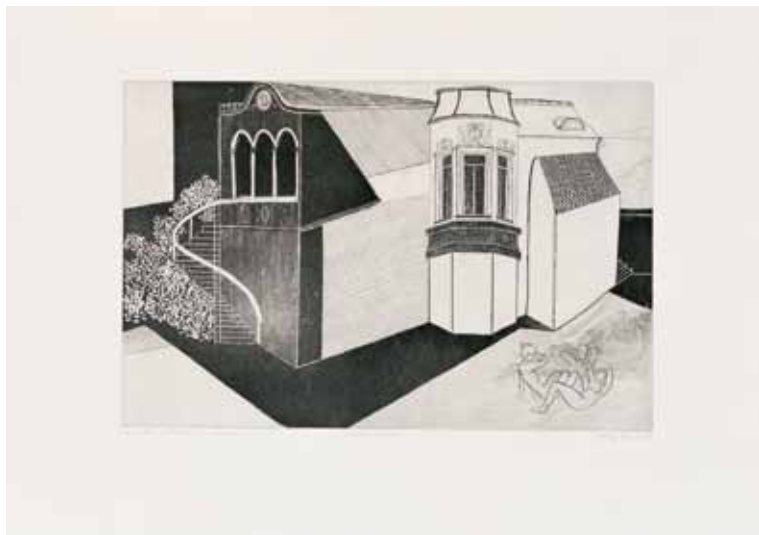


18. BREZ KOPALK / *WITHOUT SWIMSUITS*, 2018,  
akvatinta, jedkanica in suha igla / *aquatint, etching and drypoint*, 500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / *ALUO collection*

19. VEDUTA Z DREVESOM / *VEDUTA WITH TREE*, 2018,  
barvna akvatinta in jedkanica / *colour aquatint and etching*,  
500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / *ALUO collection*



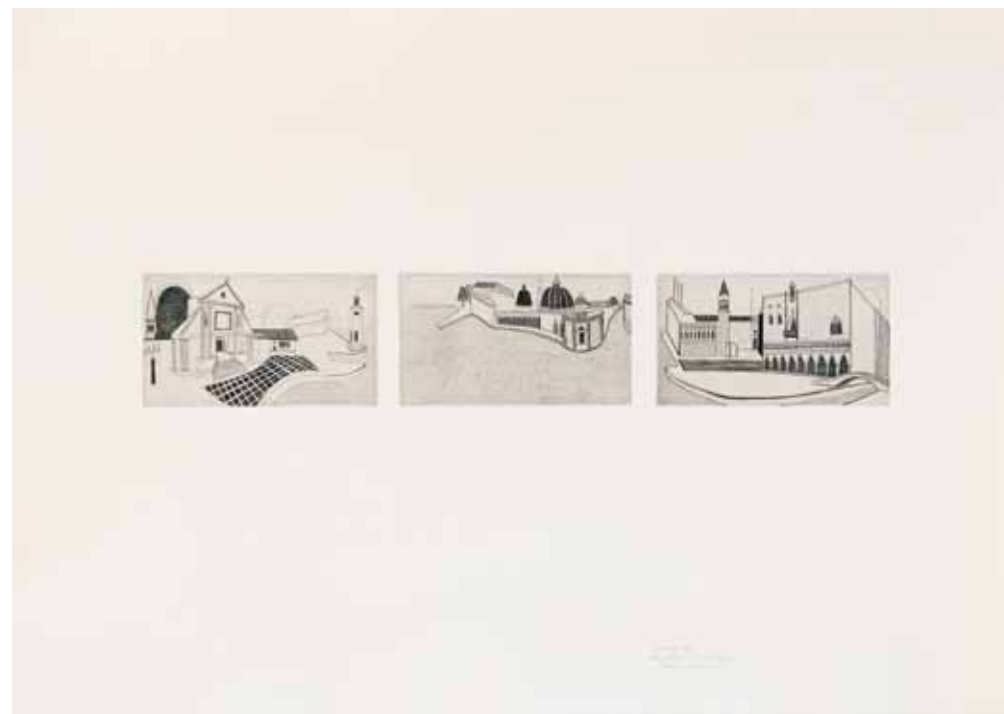
20. ZBRANA ZBIRKA / *COLLECTED COLLECTION*, 2018,  
barvna akvatinta, jedkanica in suha igla / *colour aquatint, etching and drypoint*, 500 x 650 mm / 700 x 1000 mm,  
zbirka ALUO / *ALUO collection*



21. BENEŠKA LJUBLJANA / VENETIAN LJUBLJANA, 2018,  
akvatinta, jedkanica in suha igla / aquatint, etching and  
drypoint, 320 x 490 mm / 500 x 700 mm,  
zbirka ALUO / ALUO collection



22. VRATA V VEČNOST / GATE INTO ETERNITY, 2018,  
akvatinta, jedkanica in suha igla / aquatint, etching and  
drypoint, 320 x 490 mm / 500 x 700 mm,  
zbirka ALUO / ALUO collection

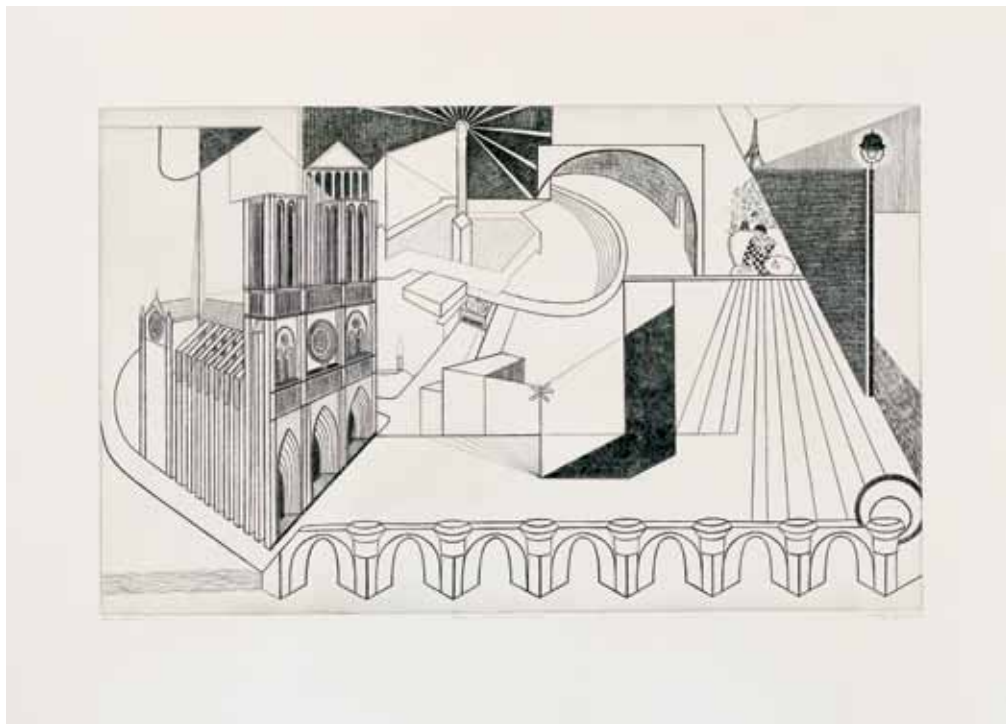


23. PANORAMSKI TRIO / PANORAMIC TRIO, 2018,  
akvatinta, jedkanica in suha igla / aquatint, etching and  
drypoint, 130 x 730 mm / 500 x 700 mm,  
zbirka ALUO / ALUO collection



24. Z OLIMPIJO NA KAVI / CAFE WITH OLIMPIA, 2019,  
jedkanica / etching, 490 x 795 mm / 700 x 1000 mm,  
zbirka ALUO / ALUO collection



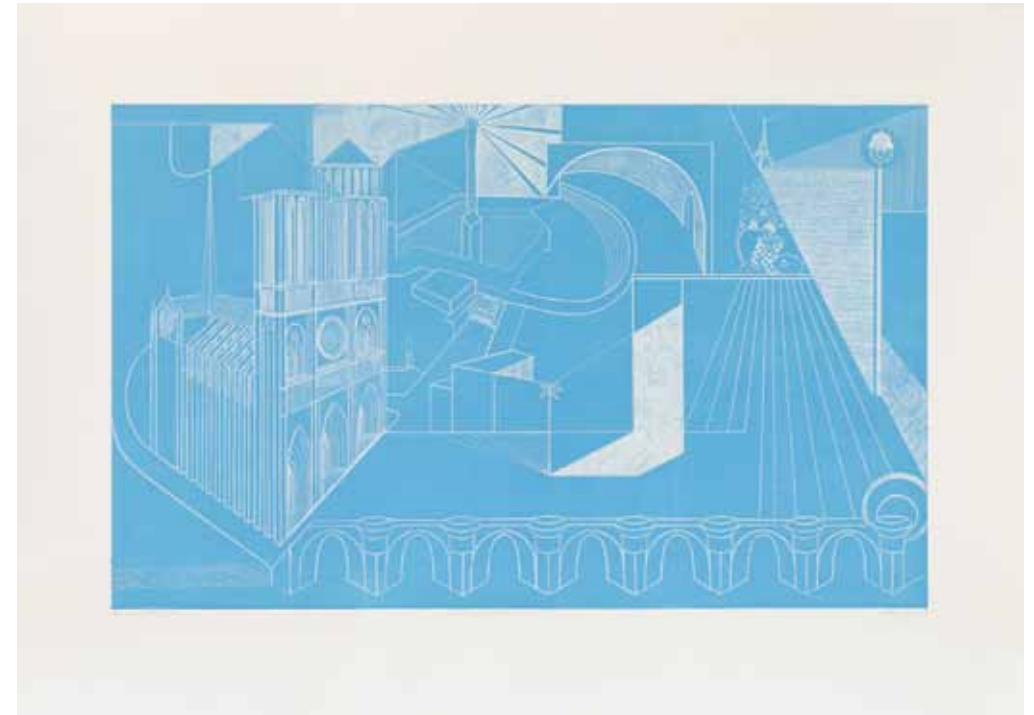


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25. HARLEKIN IN NOTRE DAME V PARIZU / HARLEQUIN AND NOTRE DAME IN PARIS, 2019, jedkanica / etching, 495 x 800 mm / 700 x 1000 mm, zbirka ALUO / ALUO collection

26. HARLEKIN IN NOTRE DAME V PARIZU / HARLEQUIN AND NOTRE DAME IN PARIS, 2019, barvna akvatinta in jedkanica / colour aquatint and etching, 495 x 800 mm / 700 x 1000 mm, zbirka ALUO / ALUO collection



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27. HARLEKIN IN NOTRE DAME V PARIZU / HARLEQUIN AND NOTRE DAME IN PARIS, 2019, barvna visoka jedkanica / colour etched block print, 495 x 800 mm / 700 x 1000 mm, zbirka ALUO / ALUO collection



Natalija Juhart rojena 3. 6. 1992 v Ptuj. Leta 2018 je zaključila magistrski študij Likovne pedagogike Pedagoške fakultete Univerze v Mariboru pri doc. Aleksandru Červeku in doc. dr. Janezu Balažicu. Trenutno zaključuje še magistrski študij grafike na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani pri prof. mag. Branku Suhju.

**Samostojne razstave:**

- 2019
- DRUGA PERSPEKTIVA, Galerija Media Nox, Maribor
- KAKŠEN SVET VIDI ŠIVANKA, Galerija RRRudolf, Maribor

**Skupinske razstave:**

- 2016
- PREMENE, Galerija Media Nox, Maribor
- 2017
- UTELEŠENJE, skupinska razstava študentov slikarskega oddelka Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani, Galerija Eurna, Ljubljana
- 2018,
- FIN-DE-SIÈCLE #II, Kavarna Layer, Layerjeva hiša, Kranj
- Utazu Art Award Biennale 2018, Utazu, Japonska
- Najmlajša originalna grafika, Dolenjski muzej, Novo mesto
- Majski salon 2018 – Grafika, ZDSLU, Narodni muzej Slovenije – Metelkova, Ljubljana
- Razstava mladih avtorjev v ZDSLU 2018, Galerija ZDSLU, Ljubljana
- 2019
- 4X NEOBREMENJENO, Galerija Eurna, Ljubljana
- Vabljeni mladi 2019, Galerija DLUM, Maribor

**Nagrade in priznanja:**

- 2016
- Rektorjeva nagrada Univerze v Mariboru
- 2018
- Nagrada odličnosti za grafiko na japonskem natečaju Utazu Art Award Biennale
- priznanje Bienala slovenske grafike Otočec, Novo mesto
- Prešernova nagrada ALUO UL 2017 /2018 za cikel sedmih grafik, posvečenih Benetkam
- 2019
- Listina Primavera Galerije DLUM

Naslov: Natalija Juhart,  
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2310 Slovenska Bistrica,  
juhart.natalija@gmail.com

Born on 3 June 1992 in Ptuj. In 2018, she completed her master's degree in Art Pedagogy at the Faculty of Education, University of Maribor, under the supervision of doc. Aleksander Červek and doc. dr. Janez Balažic. She is currently also finishing a master's degree in Printmaking at the Academy of Fine Arts and Design, University of Ljubljana, under the supervision of prof. mag. Branko Suhju.

**Solo exhibitions:**

- 2019,
- ANOTHER PERSPECTIVE, Media Nox Gallery, Maribor
- HOW DOES A SEWING NEEDLE SEE THE WORLD, RRRudolf Gallery, Maribor

**Group exhibitions:**

- 2016
- CHANGES, Media Nox Gallery, Maribor
- 2017
- EMBODIMENT, group exhibition by the students of the Painting Department of the Academy of Fine Arts and Design, University of Ljubljana, Eurna Gallery, Ljubljana
- 2018
- FIN-DE-SIÈCLE #II, Layer House, Kranj
- Utazu Art Award Biennale 2018, Utazu, Japan
- Youngest Original Printmaking, Museum of Dolenjska, Novo mesto
- May Salon 2018 – Printmaking, ZDSLU, National Museum of Slovenia – Metelkova, Ljubljana
- Exhibition of Young Artists at ZDSLU 2018, ZDSLU Gallery, Ljubljana
- 2019
- 4X UNBURDENED, Eurna Gallery, Ljubljana
- Youth Invited 2019, DLUM Gallery, Maribor

**Awards and prizes:**

- 2016
- Rector's Award at the University of Maribor
- 2018
- Excellence Award in the Japanese competition Utazu Art Award Biennale
- Recognition Award of the Biennial of Slovenian Graphic Arts, Otočec, Novo mesto
- ALUO UL 2017 / 2018 Prešeren Award for a series of seven graphic prints dedicated to Venice
- 2019
- DLUM Gallery Primavera Charter

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