*Vsem, ki ste me spotikali*
*Vsem, ki me spotikate*
*na Moji poti,*
*se prisrčno Zahvaljujem.*

*Vsem*

*Galerija sodobne umetnosti Celje, 14. oktober 2010*
*Galerija Rika Debenjaka Kanal, 22. oktober 2010*

*V zgodnjih 50-tih letih smo namesto orožja in škatlic za vžigalice začeli zbirati znamke in tiskane filmske programe ter fotke filmskih div. Nato pa stripe o Rip Kirbyju in podobno.*

*Ruski risani film 'Konjiček Grbavček' je še danes car, nad Disneyem.*
*Koncem 50-tih sem se znašel v Risalnici akademskega slikarja Avgusta Lavrenčiča, ki je bila v stari gotski kapeli Hospica v Celju. Tako se je začela moja zgodba v svetu slikarstva.*

*1960 - 1964*
*Najpomembneje je na moj pogled v likovno umetnost vplival akademski slikar Marko Šušteršič, profesor na takratni Šoli za oblikovanje v Ljubljani. Odprl mi je oči v likovno mišljenje in likovno transpozicijo.*
*Dril in vztrajnost pa mi je dal prof. risanja, Tone Žnidaršič.*


CES HOMMES
QUI FONT

*Po čem se spomnite leta 1968? Študentsko gibanje, seksualna revolucija, otroci cvetja … jaz sem bil takrat v JLA v Domu kulture na Reki s še nekaj fazani iz slikarske branže. Ta avtoportret je nastal tam, tistega leta praške pomladi …*







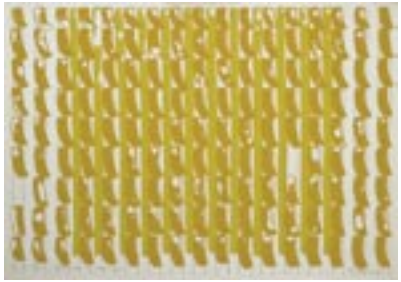


*Lansko jesen mi je kolega Perko naredil sijajen portret. Pa me je v februarju nekaj prijelo in sem si rekel: '…saj to niso moje oči. Preveč so prijazne … to so vendar njegove…' potem sem vzel prvo platence, pa drugo in deveto in namahal 9 avtoportretov na en mah. No, na njih nisem ravno 'lep kot na sliki', odražajo pa mojo notranjost. Perko, odpusti mi … iz tega sem naredil dober video film.*

*S kuratorko Alenko Domjan sma debatirala o vsebini tega kataloga. Odrekla sma se datumski logiki. Azo: od Figure k Sliki. Za začetek, moj odnos do figure skozi iskanje likovnega izraza.*
*(prof. Papler se sigurno obrača tam spodaj, ni priznaval obstoja dialektov ne dialektike. Njegov problem, kot je bil to moj pri njem !)*

*Rad sem potoval in s seboj sem pogosto imel skicirko. Poleg fotoaparata. Tako na študijskih potovanjih kot dopustu z družino. S flomastrom je poseben hec: naredi nepredviden odtis tudi na drugi strani in tako je risba bolj vzburljiva …*


SIENA 16.6.03



*Grafični ciklus 'Multipli' sem napravil v zgodnjih 80-tih letih v tehniki sitotiska. Izbral sem si nekaj likovnih elementov in se z njimi podal v avanturo ter na enem grafičnem listu celo zapisal: 'če v množico ponavljajočih se elementov vnesemo nov, drugačen element, prekinemo urejenost in mir.*
*Ko ta novi element pomnožimo in ohranimo samo enga od prej, se nam zgodi … vse se ponavlja. Tako nekako …'*
*Pa pri tisku sem uporabil dve kemično neharmonični barvi in dobil poseben efekt.*


E'A' 1984 tempera

*Čas okoli leta 1984 je bil prelomen. Se pozna na malariji. Nastal je ciklus T'minskih akvarelov. Figura, Mimezis se je umaknil Sliki. Tako je, ko srečaš ta pravo Muzo svojega življenja … in namalaš šop veličastnih akvarelov, medtem ko ona peš gazi po visokem snegu od železniške postaje Most na Soči do Tolmina.*

*Poleti 1992 sem se za pol leta umaknil v Slikarsko hišo v Šmartnem v Goriških Brdih. Nastal je ciklus krajinskih slik v akrilni tehniki in še nekaj akvarelov za povrh, za 'tržišče'. A Bricem nisem prodal nobene … Še zdaj jih mam neki.*

*Srečanje z Indonezijo in Jonom Mariuto Prionom (pri nas je študiral arhitekturo) je v tej sliki, polni monsunske svetlobe in zastrtega misticizma bramanov z otoka Bali. Do tega časa imam še vedno dolg - naslikati poseben ciklus.*

*Kolega Jure Cihlar je organiziral slikarsko kolonijo v Portorožu, eno prvih, ki sem se je udeležil. Tale slika v oljni tehniki je bila tako 'revna', da je Jure ni hotel. Ko sem jo letos privlekel iz bunkerja, res ni bila dobra. Pa sem jo preslikal, to Istro. Sedaj je taka, kot bi morala biti že takrat.*

*Abitanti. V času kolonije je v tem naselju na robu Slovenske Istre živela samo še ena gospa, pa ena samcata mačka, pa enkrat se je petelin nekaj poskušal v kikirikanju. Živ primerek mrtve vasi. Mene je prevzela barva, praznina, odsotnost brez kraja. Nekatere pa naše slike, saj so jih takoj po otvoritvi , no naslednje jutro jih ni blo več, ukradli. Moje so mende ble preveč sive al pa prevelke in so mi ostale.*

*V Kolonijo v Rušah sem odšel z veseljem, saj sem tam nekajkrat preživel otroške počitnice. Pri Glaserjevih. Danes njihov veličasten dvor sameva, za knjižnico pesnika Janka Glaserja lepo skrbi njegova hči.*
*Diptih je poklon in spomin na pripovedovano zgodbo Trotamora … spomladi se mi je slika zdela tako otožna, pa sem ji doslikal cvetoče vejice.*

*Artita v Piranu. Zelo pisana druščina. In s kolonijami imam sedaj že kar nekaj izkušenj. Pa izjemen pogled z gostišča Belveder . Zajel sem zrak in poskusil namalati nekaj 'sredozemskega' … čez dve platni. Ne se hecat, velik barve je šlo.*

With his watercolours FG proves to be the painter of impulse. Although his visual records have been done in direct response to reality and with deep respect of classical notions about watercolour painting, they unveil the author's distinguishing scrutiny but at the same time suppression too. The author's passionate contemplation of the reality and his visual grammar are directed mainly to structures; narrative elements, stone surfaces, water, air. Anyway, the structures are offered by the technique itself. Water, the key element of the watercolour (the very appellation speaks for itself) is the so-called modus vivendi and the essence of this technique, the substance which dissolves pigment grains and ultimately creates internal tension between the more or less activated pigment grains, briefly it generates and raises structures.

*Kolonija v Lipovcih pri Beltincih me je navdušila po posebnem štimingu in ljudeh. Pa kulinariki. Pa po romanski Rotundi v Selu na Goričkem (freske si morate ogledati in jih primerjati z Giottom) in makovih nasadih v vrtu. Ne rdečih cvetov, ampak lepih plavih kobulic z zrnjem za potice in gibanico. Kot v otroštvu pri teti Minki na Rogozi. Oboje sem namalal, Rotundo in mak, vsakega na svojih platnih. Rotundo v tisti zlati soparici, daleč od Rupnikovega mozaika …*

*Slikarski Workshop v Olkuszu na Poljskem. 28 kolegov in kolegic iz Poljske, Ukrajine, Grčije, Bolgarije, Slovaške. Prvič pogled na drugo stran Karpatov, Tater po letu 1970 preko dandanašnjega šentflorjanskega plota. Pa Krakow, tisočletno kraljevsko mesto, z eno najstarejših univerz na svetu. Res da se enogastronomska raz - meja konča na Madžarskem, a na likovnem področju so sredi Evrope.*
*Sliko 'modri vrt' sem ustvaril po poljski ljudski leseni arhitekturi v svoji maniri, iz druge pa sem priredil 'performance' z 'decollagom' moje slike, kjer se spogledujeta panorama srednjeveškega srebrnega mesta in socrealistična blokovna gradnja.*

We have got in front of us INVENTURA - INVENTORY, a copious catalogic publication belonging to the painter Franc Golob; it gives us an insight and a presentation of his artistic creativity from 1956 to 2010, i.e. from his years of study up to the present days. INVENTURA accompanies two of the author's most significant and noteworthy shows: namely, the exhibition in the Gallery of contemporary art in Celje and the other in the Gallery Riko Debenjak in Kanal.
So the hour has come (invent – ura: ura means hour), the moment when it is worthwhile to cast a look back in contemplation, analysing and estimating what has been done so far in more than 600.000 hours of living.
What is Franc Golob like as an artist is revealed by the title of his creative »inventura« itself. Invent(ura) conveys the image of a creative, imaginative, ingenious, resourceful and original author, who is full of inventive width. FG is an artist who has been operating on an extensive range of visual art, introducing in his artistic fields numerous genuine approaches and solutions. Creatively he has gone through many feature phases, from the conceptually almost profane, called realism, to the abstract one. Furthermore, he has been handling not only lately, seeing that it has been so topical and state-of-the-art, but since his early age, with the multimedia width. With his most recent opus he has proved that his creative spirit and moral fiber have fascinatingly been in constant pursuit of the enticement and thrill provoked by painting, that in painting he has never seen just the opportunity for reproducing the surrounding reality, but mainly his own genuine impression, to convey his subjective expression. Painting has thus undertaken the role of a co-producer, seeing that one single painting surface is apt to suggest a symbiosis between the realistic and the abstract. Due to all that he has anchored deeply and strongly to painting, endowing it with an enviable creative flight. In his compositions there are obvious relations to the actual world, though the author does not strive for verism of the depicted. Likewise the abstract images of Franc Golob do not present a definitive rupture of the linkage with the perceptions of situations and objects in the natural physical site. On this path between the two 'extremes' the painter is alone with his own artistic ego, which bestows onto his works the author's identity.
And how did that path, leading from the academic studies (meeting with compulsive classical motives and techniques, conquering structural codes and surmounting the complexities of the single artistic work) to heterogeneous visual art fields, focusing particularly on autonomous painting repertoire with special intention to abstraction (reducing and factoring out details), initiate?
Since his very starting creative flashes we have encountered Golob's figure and a constellation of its interpretative features. Through it the author has been reaching his classical maturity, escorting it in the 'flickering' world of images generated by means of new media enhancements. He has given it various figurative shapes, from self-portrait to portrait, from nude and semi-nude to the adorned, draped physicality. During the academic years his approach to it was studious, intellectual,

similar to that of a researcher who studies its anatomy and its corporeal shapes, and through this discovering the canons of contrapposto. His primary aim was to delve into its artistic expression. He was considering the correlation of colours with extreme interest and he indicated his colouristic stance at the very start.
With his original creative esprit he was confronted many years later with his portrait, painted by his art colleague Tomaž Perko. It was this one that stirred him up to produce a series of nine self-portraits and, based on these variations also a film.
With his drawings where the author communicates with the line, that primordial, the most elementary means of expression, he has created figures of nudes manifesting thus another of author's trumps – a graceful, sinuous contour following corporeal shapes with sovereignty in order to express its physical manifestation, annotate the relations of its parts and strive to suggest the expressive power of his figure.
The author's ability of reacting instantly and straight away, as well as of synthesising the external reality in linear trail or line, is so obvious in his travelling drawings. FG can get assimilated very quickly with the new surrounding, discovering interesting passages, their specificity and capturing the entirety in a "sketchy shooting", whose site can be precisely defined as it possesses such a degree of recognisability in spite of its image being reduced to the point.
Much before the art scene was flooded by all that was »multi«, FG had been working in the field of visual art, using simultaneously multiple means and divers modi operandi, connecting author's copyright photography, drawings or »scanned« drawings and activating at the same time also the computer engineering techniques, then drawing and erasing, using rasters and the effects of blowing up. On a single surface he still manages to bring about an overall impression of the scene with a magic spell of the simultaneity of events. He would insert and intertwine episodes and impression, confronting them, searching associative relationships between them and establishing thus on the groundwork base of the visual record new contents by means of »multi« technical solutions.
Without losing interest for visual components, the author has dealt also with the possibilities of technology.
FG has dedicated himself with great delight to watercolour. To him it does not signify merely an implementation in the field of specific technical givenness, but it also brings around a style reversal where the author's creative thought shifts from figure to abstraction.
In his watercolour records he has captured numerous landscape sections, so that such motifs could be denoted as primordially strong, directly connected with nature. They disclose and bring to light the author's sovereign brushstrokes as well as his keen colouristic sense. The watercolour technique is indeed in its spontaneity very primal, unique and does not permit alterations, seeing that just one move is correct and unique when it occupies the right colour shade and sits on the well-chosen place.
With his watercolours FG proves to be the painter of impulse. Although his visual records have been done in direct response to reality and with deep respect of classical

notions about watercolour painting, they unveil the author's distinguishing scrutiny but at the same time suppression too. The author's passionate contemplation of the reality and his visual grammar are directed mainly to structures; narrative elements, stone surfaces, water, air. Anyway, the structures are offered by the technique itself. Water, the key element of the watercolour (the very appellation speaks for itself) is the so-called modus vivendi and the essence of this technique, the substance which dissolves pigment grains and ultimately creates internal tension between the more or less activated pigment grains, briefly it generates and raises structures.

Light windows, that are a sort of indispensable part of his painting solutions, appear in his watercolours too, either as totally light, translucent coatings, dematerializing the reality (transmitting merely sketchy impressions) and consequently the colour pigment itself, or as that light set by the author next to the darkness, trying to show even in this technique how dark, intense, or saturated some dabs of paint can be.

The common characteristic of Golob's watercolours is his orientation to transpositions, leading him to the essence. On this path the author realises his creative effort to establish structures and to render the immediacy of the mood by capturing transparent appearances of depths and recording fleeting moods of light with his purely painterly approach. Although Golob's watercolours are final and finished art works, some of them serve also as sketches for greater painting compositions.

Full of life serenity, dynamic and self-motivated FG left quite often the intimacy of his studio to meet his artistic colleagues in different workshops. The works done during such »Fine Arts Sessions« are not just simple diary records; they are important threads weaving the complexity of his pictorial expression.

The array of such paintings is extremely miscellaneous and wide-ranging. The geographical diversity leads us from the picturesque Collio to the exotic Indonesia, to the workshop in Istria, Abitanti, Ruše and from the continent back to the seaside to Artita in Piran, then to Loče, Lipovci and back to Poland. The time span over these Sessions is long. No wonder that the works that were done there are so varied stylistically. Nevertheless the author's main intents are always undeniably present.

As a matter of fact Golob's creative path has not been uninterrupted; however it is definitely possible to feel, through his clearly directed targeted efforts, certain artistic continuity. In fact, colour, vigorous brushstrokes and structure always emerge to the surface.

Brda – Collio meant to him a real confrontation with the open-air painting (fr. en plein air), i.e. painting in the open, on the spot, at full light, capturing the transient appearances and recording the fleeting »magical« moods of light and colour. Quite often the author used to look at those hills from bellow. But his creative endeavours were focussed to the quintessence, utterly simplified essence, where the vineyards were nothing else but graphisms. On some painting surfaces the details and redundancies have been so radically »cancelled« that the really perceived and directly personally experienced has been brought to the

limit with the abstract. Nevertheless, the author's painting surface shows, upon all this reduction, the nature imbued with a specific evanescent atmosphere, the one that is the convincing reflection of the external and internal mood of the creative moment, as it renders the subjective perceptions of colour and light. FG says himself: » The painting has to capture some of that atmosphere that existed in the process of creation«.

The images of Istra are somehow smudged, blurred, with a sort of hazy appearance and they bring about a smooth, tender effect. A deliberate accent was given there to the structures.

In the year 1991 he made an encounter with Indonesia, with that world so completely different and unique, which exercised such deep fascination on the author to result in vivid, energy-laden canvases. He was taken over by the Indian ocean, he was inspired by the landscape with all its appearances and he plunged in its colour atmosphere. Swamped by enthusiasm and zeal he was discovering its culture, history and religious mystic.

In Abitanti, this specific little village, the author was attracted by the structures again, primarily by the intermittent ones of stone; amazingly he was discovering them in voids too.

In a similarly vehement, unwithheld style of the author's brushstroke was shifting, from the minimal bid price to the final price also the nominal value of the painting created during the Fine Arts Session in Loče.

In Lipovci he approached with eagerness to the Pannonia's landscape, to the world that lives in its geographical horizontal. The painter's palette became noticeably calmer; he abandoned himself to mild, soft yet shiny, radiant yellow tonalities associating to the colour of the earth, using also the golden one. Anyway, he was mainly enchanted and allured by the spell of majestic, timeless light.

In Poland he chose in his »spring« creative fervour, from all the wealth of the viewed and experienced, what had left in him the deepest traces.

Pictographs (graphs that convey their meaning through their pictorial resemblance to the physical world) were the painter's »building« material for geometrical schemes. In spite of the fact that we can not hear the stories in them, we let ourselves go to the flow of reverberation and compliances that we can translate from the language of symbols and archetypes and bring to awareness in the language of the tangible concreteness.

It is the moment that dictates the painter's recording, and the moment can be captured also by the camera in a snap. FG has been converging with exquisiteness and concentration his contemplations and subjective visual perceptions on the motifs where he has been searching mainly for fine qualities.

His photographical records have been collected, designed and edited by the author in a calendar, where he has achieved through straightforwardness, truthfulness and clarity of artistic communication the optimal visual effect.

Digital graphics meant for him a new expressive technology and new implementation alternatives. Repetitions or better some sort of sequential studies have introduced in his works a special rhythm. His artistic cosmos has never been void of conception, so no wonder he has also come

to the idea of completely new conceptual presentations that ended up in a sort of happening.
Golob's organising abilities came to terms during the organisation of the workshop in Cimos. The specific surrounding of the industrial plant was for the implementation and presentation of the opus extremely unusual and in the interaction with the » secular, technical« surrounding the »sacredness and spiritual power« of art works resulted even more. In those days the event was undoubtedly a real revolutionary undertaking - a venture full of striking artistic value which approached the »art« to »pop«.
FG has been dispersing his creative energy to different visual fields. Due to this scattered functioning he was not been able to dedicate himself with continuity to painting. Nevertheless, his freshly done opus, painted lately in the technique of acryl or in oil, presents a sort of synthesis of his entire endeavour. The paintings are composed in a mosaic, where the author's endless searches, his efforts, his recognitions and achievements in different visual disciplines, the same as the painter's perception of time and space, briefly, his poetics springs forward. Complexity, depth, intensity, structure and light are those pictorial elements that like a red thread link up »eternally« the painter's creative interests and endeavours.
It was this year that Franc Golob showed once more an undeniable exceptional revival as a painter. With his opus he has proved to have remained an artist of external impulse and of internal uncontrolled bubbling, which has brought him to the right creative spring where his paintings have gained the credibility of personal experience.
His paintings are full of happenings, visual and conceptual. The latter surge from the landscape, his basic appealing motif and fascination. He needs it for the setting of the art story, then he lets himself go with a purely painterly approach to the creative process, led through it by the picture itself – that final organism where everything spins around relationships and confrontations that guide and stir up the visual artistic expression as eternal analogies.
In the landscape the author chooses single sections in his own artistic intimate way. In them he wishes to reach the essence. The viewed world is reduced to the basic, specific - for the single surrounding distinguishing and expressive at the same time. The motif leads him through different degrees of simplification, shows him the way through abstractly associative and symbolic visualizations, up to the completely abstracted veiling (some of the painting surfaces give such impression), where some of the key narrative elements define the motif even in detail and set it in site. The author records them with the principle of stylization, but he uses it to such extent that the recognition of fragments is not curtailed. In his most recent – spring creative phase we follow the directly recognisable, even if completely schematized elements of vegetation (leaves, twigs, blooming branches of trees…), interwoven deliberately as a decorative trellis of his own imagining into the whole as a fresh and vital element, as reification and at the same time the symbol of life. The painting surface, composed with more or less clearly articulated components, has been »sprinkled » by FG with particles


F.GOLOB

from the real world, registered with simple, yet vigorous brushstrokes. In the harmonious rhythm of finely graded dabs of paint the painter inserts the poetics of details, which address with a clear image and elapse into the symbolic of attributes. It seems that the author intersperses in the abstract background of the painting field intimate fragments of a personally experienced iconography, briefly single narrative elements that serve to uncover his attachment to the obtained impression, i.e. his personal attitude to all that. Thus the painting patches get scattered by design features, the surface acquires a certain dynamics, at the same time the author establishes the internal balance by means of drawing interventions.

The landscape is a place where the painter inserts also the category of memory, in this case the one on Scottish pictographs; in any case memory on past creativity. The black contours, more precisely graphemes, are those clear, rigid outlines, symbolic forms that get somehow softened by vegetation, plant details and revived by the colourful supporting of the painting surface.

The painter's gesture performs a rich repertoire of expressive possibilities. It is definitely resolute, unwavering and persevering in making forms as the author transfers his watercolour experiences to the field of acrylic painting. He leaves behind a dense, pastose colour trail, written down with a brush or a spatula. Although Franc Golob has not »brandished« a brush day after day, it is obvious that his move has become even more featured and autonomous, so that it can by no means be limited, neither by the objectivity of forms nor by the visual field - painting surface. To the vehement colour layers FG conveys quite often a specific rhythmic pulsation by means of gentle, tiny, dynamic line moves, which even alter into playful accents, in some sort of slashes or cuts. These are formal as well as content segment of the record, hence the proof of his artistic width. With his cuts he loosens and softens the compact, solid at times even saturated painting scene. From this supple surface structuring he extricates into spacial depth. Similar effects, appearing as windows in the painting space, are obtained by articulating divers forms coated with glaze - they invite to enter into the illusion of the depth.

In the spacial construction of the painting take part also materially full, pastose colour layers, which serve to cover and uncover, to approach and remove. In such pictorial space he places also transparently bright, though sandy and calm parts of the pictorial field.

The intense, dense painting epithelium discloses itself into the magic of the space. The spacial construction is enabled also by deliberate superposition of layers and forms. In his gestural potential Golob inserts also a calmer, segmented and strategically deliberate move.

The colour palette is rich. Besides the spectral colours appear the blended ones, those where the painter's intimate world is brought to light. In the past a special author's affinity for the blue colour was evident; it helped him to impart »a priori« his spiritual mood. In his recent works this colour has not been given a predominant place; it has been replaced by more glaze, blurred hazy faint colours and brushstrokes. From the luxurious palette he has been choosing the colours

conceptually, balancing continuously colour masses and thus creating real coloristic studies of harmonious co-effects and determined firm confrontations. In any case, in the centre of the painter's restless search there is definitely the colour, the colour in its always new glimmering radiance and most unusual combinations. Upon acknowledging and insisting for a long while on acryl, he was tempted again by the oil painting technique, which had always exerted a pull on him by its graciousness. With a keen coloristic sense he has exploited its qualities, accentuating them additionally. Thus his oil paintings have obtained more and more colour clarity, softness and sort of glassy coating. In such technique the author realizes also new motifs that represent reminiscences to his watercolours.

FG is a painter who grasps, captivates the vibrating colours, sees and feels them, and in their materialization we recognise cosmological, psychological and mystic connotations.

However, in his dynamic painting records it is always possible to comprehend that the »creative chaos« is submitted to the principles of a different orderliness related to colour, composition and content, resulting thus in »visual order«. Established, well-defined forms meet the abstract ones, the landscape realities with symbolic evaluations, the spectral colours complete the faded ones, those that are nobilitated by the patina achieved with time, fragments communicate with the entirety. Personally handled and symbolically processed image of the landscape reveals the author's subjectively modelled visual world. He translates the viewed world in the message of his acknowledged perceptions, feelings and acceptations. The spiritual view is definitely so strong that it can substitute even the material reality.

Each creative walking among the external realities and subjective experiencing proves that the author is a hedonist who loves colours and enjoys in his moves and brushstrokes, lets himself willingly to bold, daring colours and design confrontations. He is an artist who lives an eruptive, full creative life in which he unretainably unleashes his potential of energy.

The author who lives and challenges his

creative moment likes returning back to memories. At times he revives them on the basis of sketches or watercolours, sometimes he also completes or upgrades the existing paintings. With new findings and fresh feelings and emotions he retouches them and with slight interventions he creates completely different visual entities.
And for intermezzo he decides also for a décollage. This kind of paintings had been already done by him in the past, and in august this year he did them again during the workshop in Poland. If collage is an applicative technique, where the author creates the painting by assembling or sticking together different materials, decollage presents the opposite way. The painting that has been taped and thus has become 'lifeless', revives only when we tear away the stuck epidermis. The enigma that any artwork can behold, and that belongs only to the painter's intimae, is here even more accentuated. The painting can, when 'denuded', live another virtual, visual life. Meanwhile a question arises here – to what extent can the painting be stripped?
FG enters even in this area with clarity of the idea and of its representative alternatives, by carefully taking in consideration the visual syntax.
Nomen - omen. The name is an omen, i.e. it predicts the future, tells everything. Franc Golob ( golob – pigeon) flies to new and to old creative adventures, with his own typical artistic esprit and energy.
So we remain here full of optimistic expectations for the author's future, for more open painting spaces, for the vehemence of his brushstrokes, vigorous power of his colours, for uniqueness and freshness of his ideas.
Here we have INVENTURA that brings impressions from the author's creative path - far from being continuative and focused exclusively to painting, but with deviations to different visual arts. Even if each of the author's creative area and each period virtually comprehends a conceptual and implementation totality that gets inextricably embodied with some exclusions, the interconnectivity between single parts is evident, we can even talk about interdependence. It was the latter that conditioned the unwithheld painter's eruption and his exceptional painting opus we witness in this most recent creative period.

*Anamarija Stibilj Šajn*

*Ko začne 70-ti rojstni dan trkati na zavest, začneš delati InventURO. Kaj sem, kdo sem, o smislu in takih rečeh. Pa te prime in naslikaš ciklus velikih platen, jim daš delovno ime 'Klicanje pomladi' in pokažeš Anamariji Stibilj Šajn in Alenki Domjan in pokažeš v Veliki galeriji Srečka Kosovela v Sežani in se čudiš, kolk ljudi je prišlo, pa rože, pa trepljanje, pa … si rečeš, a je to tisto, 50 let od prve razstave v Celju z Dolfijem Mljačem, a tolk prjatlov mam, pa familija, pa nove delovne zmage. Pa tudi mal delovne krize na obzorju. A sm se izpel, mi je zmanjkal energije? Njet, gremo dalje.*

***Kako razmišljati o umetniku, ki je razpet v večmedijskem prostoru?***

*Kako se osredotočiti zgolj na en sam ustvarjalni segment, ne da bi imeli v mislih strukturo njegovega celotnega opusa; in kako izslediti tiste generične elemente, ki so skozi desetletja v tako širokem in raznolikem ustvarjalnem opusu (oblikovanje, fotografija, klasična in računalniška grafika, slikarstvo, pedagoško delo) zavezujoči za obravnavo njegovega najnovejšega slikarskega ciklusa? Da bomo lahko prepoznali razpon od klasične ustvarjalne prakse do izkušnje digitalne tehnologije in obratno, ki se je v delu Franca Goloba desetletja prepletala, ni dovolj ena samo točka pogleda. Zazreti se moramo globlje, v strukturo likovnega polja in v njem poiskati sled interaktivnih silnic, ki so ne glede na tehnološki proces in vizualno senzibilnost ustvarile soglasje za njegovo slikarstvo danes. Slika je bila sicer vseskozi sopotnica kreativnemu delu, vendar le v kontekstu hitrih impresij, v krhkem in ranljivem akvarelnem zapisu, medtem ko je prava slikarska poteza oživela šele v zadnjem času.*

*Umetnika je namreč bolj kot gesta in barvna poteza zanimala interaktivnost digitalne estetike, ki je ponujala možnost preigravanja, eksperimentiranja, plastenja in ponovnega razpiranja barvnih likov v strukturi polja. A kljub fascinaciji nad možnimi učinki in drugimi nepredvidljivimi transformacijami, celo manipulacijami binarno kodiranih matric in uporabo fotografije, je Golob vseskozi negoval likovno harmonijo in soodvisnost barvnega izraza. V procesu z računalniškim orodjem je ustvarjal zanimiva konceptualna in intermedialna razmerja, ki so odpirala teritorij za čiste likovne komponente, predvsem za svetlobne kontraste ter barvno in ploskovno preigravanje. V tej raznovrstnosti in poudarjanju heterogenih entitet, kjer so se prepletala likovna polja (slika, risba, grafika), kolažirane fotografije (tudi slikarsko dodelane ali plastene z angažiranim tekstom, katerih komentar razbiramo v povsem drugačnem vrednostnem pomenu kot v kamero ujeto podobo), celo oblikovalski postopki, se je pretakala sila njegovega estetskega sporočila. Prehajala je iz vizualne refleksije vsakdanjega življenja v vznemirljivo, novo eksistencialno območje, ki se je odzivalo na trenutek (čas), na dogodek, predvsem pa na sočasni intuitivni naboj, skozi katerega je vzpostavljal svoj odnos do sveta.*

*Franc Golob se je zelo dobro zavedal, da je, tako kot mi vsi, le popotnik v sodobnem prostoru, v katerem je proizvodnja potrošniških vrednot edini cilj družbene strukture, in kjer estetska izkušnja zaman išče stabilnost. Pa tudi tega, da prostor danes izgublja identiteto, da v njem nastajajo in bivajo tisočere male zgodbe in vizualni prebliski, ki ponujajo neštete modele in referenčne točke za ustvarjalno (tudi kritično) presojo podob, uporabo tehnike in produktov masovne kulture nasploh. Vse to tvori izhodišča za različne individualne drže in ustvarjalne izkušnje, vendar le kot tematski kompromis, ki se razpenja med svetom intimnih, ponotranjenih vzgibov in zunanjo prostorsko formalizacijo. Vendar umetnik ni izgubil kompasa za razumevanje vsega tistega, kar ga obdaja, niti ni začutil nelagodja, ki bi ga odmikalo od njegove stvarnosti. Nasprotno, v njem išče pripoved in idejo za umetniško realizacijo; išče prostor za odtis fiktivne realnosti (vizualni izrezi arhitekturnih in krajinskih vedut,*

*elementarne oblike iz narave, fetišizirani predmeti iz njegovega življenja). Čeprav ga je pot k slikarstvu vodila skozi prakso programiranja in računalniškega orodja, ni ustvaril ostrih meja, ki bi ga odvračale od gestualnega. Celo več, s formalnega vidika je prav ta izkušnja postala neke vrste sobesedilo, s katerim je razvil obliko svoje umetnosti; fragmentiranje (kolažiranje) in dodajanje (preplastitev), preigravanje planov in pomenskih dialogov lahko razumemo kot substanco, ki je prav skozi palimpsestno barvno in oblikovno strukturo ustvarila specifično igro gestualnih oblik, značilno za njegovo slikarstvo danes.*

*Prehod iz novomedijskih orodij v klasični likovni medij je bil pričakovan, kajti slikarska distanca do površine slike je postajala vse bližja in grafično analitičnost je zamenjala barva; barva je postala več kot samo fizični medij, presnovila se je v samostojno substanco in začela nastopati povsem avtonomno. Zdi se, da je barva v svojih vitalnih komplementarnih soočanjih pozabila na vso svojo preteklo skromnost in se v poigravanju na dvodimenzionalni nosilni ravni razsvetlila v bogato kompozicijsko harmonijo. Iluzijo globine je umetnik s pomočjo barvnih planov pomaknil na ploskev in z dvodimenzionalno razsežnostjo razpršil očišče. S tem je gledalcu odvzel možnost branja slike v skladu z realističnim kodom. Tako razstavljen prostor se je vse bolj izmikal zunanjim projektivnim kriterijem in v izginjajočo objektivno berljivost se je naselila čista prezenca barvne substance. Ta je ustvarila nove likovne moduse, ki v različnih konceptih razkrivajo variabilne postopke ploskovno prostorskih premikov. Slednji se pojavljajo kot razprte barvne teksture, kot simulirana prostorska konfiguracija ploskev in ravnin, kot preplet, prekrivanje in spajanje ali gostitev snovnosti pigmenta same površine, ki vodi k decentralizaciji pogleda. Omenjeni optični modeli sicer ustvarjajo zbeganost v dojemanju "realnosti in iluzije" ter od gledalca zahtevajo pozornost do vseh najmanjših premikov podob na slikovni ploskvi.*

*Če je bilo s kontrasti barvnih polj (svetlo-temno) sprva njegovo slikarsko dejanje še vezano na imaginacijo grafike, se je njegova občutljivost do svetlin kasneje vse bolj potencirala, dokler ga ni povsem zasvojila. Prevela ga je sila mehkih pozicij suplementarnega, ki poudarja prefinjene, s svetlobo prepojene ter z barvnostjo in s kromatiko nasičene likovne količine. Z njimi Franc Golob danes ustvarja zanimive teritorije za pogled, ki se odmikajo od realnega v prostor slikarske imaginacije, in kjer se invazija svetlobe in barve zliva v pikturalni akt ter ustvarja vedro psihično substanco.*

*Alenka Domjan*

**How to ponder about the author who is 'spanned' in the multimedia sphere?**

How to focus just on a single creative segment without having in mind the structure of his whole copious opus; and how to trace those generic elements that have been for decades and in such an ample and variegated creative opus (design, photography, classical and computer graphics, painting, teaching) binding for contemplating and dealing with his most recent painting cycle ?
In order to be able to acknowledge and comprehend the span ranging from the classical creative practice to the experience with the digital technology and vice versa, which have been intermingling for decades in the works of Franc Golob, it is not enough to take into consideration just one point of view. We should scrutinize much deeper, into the structure of his painting realm, to detect in his canvases the touch of interactive lines of force that have established, irrespective of the technological process, visual susceptibility and responsiveness, the consonance for his current painting. On the whole, painting has ordinarily been a companion of his creative work; however this is valid just in the context of quick impressions, in the fragile and vulnerable watercolour record, while the true painterly gesture has been revived only lately.

The author has undoubtedly been more appealed by the interactivity of the digital aesthetics than by the gesture or the colour brushstroke, the former offering the possibility of dribbling, experimenting, layering and additionally disclosing colour figures in the structure of the field. Nevertheless, besides his fascination about the possible effects and other unpredictable transformations, even manipulations of the binary code matrix and the use of photography, Golob has been cultivating uninterruptedly the visual consonance, harmony and the interdependence of the colour expression. In the process with the computer tool he has created interesting conceptual and intermediary relationships, enabling thus the establishment of the territory for clear visual components, especially for light contrasts as well as for colour and surface dribbling. In this manifoldness and emphasis of heterogeneous entities, where visual fields (painting, drawing, graphics), collaged photographies (even completed by painting or stratified with an engaged text, whose commentary we can read in a completely another valuable meaning than the one captured by the camera), and even design processes intertwine, has been streaming and upwelling the strength of his aesthetic message. It has been shifting from the visual reflexion of the every-day life into an exciting, new existential area responding to a moment (time), to an event, above all to a concurrent intuitive charge, through which he has been re-establishing his relationship with the surrounding world.

Franc Golob is well aware, as well as the majority of us, of being just a wanderer in the contemporary world, where the production of the consumers values is the only aim of the social structure and where the aesthetic experience has been hopelessly searching for stability. Moreover, he feels that lately the space has been suffering the loss of its identity,

that there continuously spring up and dwell thousands and thousands of new small stories, visual fleshes of wit and impressions that offer innumerable models and referential points for a creative (and also critical) assessment of images, use of technique and of products of mass culture in general. All this forms the baseline for different individual postures and creative experiences, however only as a thematic compromise spanning between the world of intimate, inner motivations and the external space formalism. In spite of all that, the artist has not been bereaved of the compass for the comprehension and discernment of everything that surrounds him. Furthermore, he has never felt the discomfort which would detach him from his reality. On the contrary, he is searching with perspicacity the narration and idea for his artistic realization; he is searching the space for a footprint of a fictitious reality (visual cut out views of the architectural and landscape vistas, elementary shapes of nature, and fetishised objects from his life. Although his path to painting has been leading him through programming practice and computer tool, it has not established sharp boundaries that would divert him from the gestural. Even more, from the formal point of view that very experience has become a sort of co-text by means of which he has developed the nature of his art; fragmenting (assembling /collaging) and adding (stratification/ layering), articulation of layers and of semantic dialogues, could be understood as that substance which has created just through the palimpsestic colour and formational structure a specific performance of gestural shapes, so characteristic for his painting today.

The transition from the up-to-date new media to the classical artistic media has been expected, as the painting distance towards the painting surface has been more and more reduced and the graphic analytics has been substituted by colour. The colour has become more than just a physical medium, it has metabolized into an independent substance, acting thus in a completely autonomous way. In its vital, complementary confrontations it has abandoned its past modesty and in dribbling on a two-dimensional supporting level it has brightened up into a rich compositional harmony. With the superposition of colours the artist has moved the illusion of the depth onto the plot – surface, and by a two-dimensional girth he has spaced out the focus point. Consequently, he has taken away from the on-looker the possibility of reading the painting in compliance with the realistic code. The space thus disassembled has been gradually steering clear of the external projective criteria and in the disappearing objective readability a clear presence of colour substance has settled. Subsequently, it has created new artistic methods that in different concepts unveil variable procedures of surface – plot / spatial relocations. The latter appear as spaced colour textures, as a simulated spatial configuration of planes and flat surfaces, as intertwining, superposition and merging or condensing of the materiality of the pigment of the surface itself, which leads to the decentralization of the view. The mentioned optical models give rise to a certain confusion in conceiving the “reality and illusion” and they require from the viewer to pay

attention to any minimal move of the figures on the painting surface.
If at the beginning his pictorial act was still connected to the immanation of graphics by means of contrasts of colour fields (light-dark), his particular sensibility and susceptibility to random lightness became with time even stronger until he was completely addicted to it. He was taken by the power of soft positions of the supplementarity, which accentuates the subtle visual quantities, inundated with light, overflowing colour and chromaticism. With them Franc Golob is creating today  intriguing realms for views that withdraw from the real into the space of the painting imagination, and where the invasion of light and colour pours into the pictorial act and creates a cheerful psychic substance.

*Alenka Domjan*

*Rad imam Etrurščane; zanimam se za Picte na Škotskem. Tem posvetim mali ciklus 'črnih slik'. Nekaterim so celo zelo všeč.*

*Fotografija iz ciklusa 'Unije'. Kot dokument ali kot koncept? Likovni kritik dr. Ivan Sedej je napisal, da mi je … 'plovba med Scilo in Caribdo v veliko veselje …'. No, morda pa sem si 'v veliko' izmislil …*


N° 15
Unije

*Kar 10 let sem bil zunanji sodelavec Postojnske jame. Kot oblikovalec tiskovin in celostne podobe in fotograf.*
*Prve izkušnje v jamski fotografiji sem delil z Edom Primožičem za tematski koledar, naslednje leto pa sem v celoti pofotkal Jame za Fotomonografijo. Zgledi predhodnikov (Kadrnka) so mi zastavili cilj, jamo osvetliti s klasičnimi reflektorji tako, da ne bo vidnih odsebnih senc. Na razpolago sem imel za 24 Kw osvetlitve in ekipo elektrikarjev, jamskega vodnika in varnostnega tehnika ter filmski kabel. Brez njih tega ne bi mogel izvesti. Škoda, da monografije nisem oblikoval, saj so bile fotografije narejene kompozicijsko in kardrirano za drug format.*

*Grafično
oblikovanje in
fotografija sta
mi dajala
kruh.*

*Moje vodilo je
bilo:
- uporabost
- etika / estetika
- cena / kvaliteta*

*In Papanek.*

*Tu sem popoln
Kontinentalc.
Mediteranc ?
Nein, danke!*


JANUAR
FEBRUAR


MAREC
APRIL

**Digital graphics meant for him a new expressive technology and new implementation alternatives. Repetitions or better some sort of sequential studies have introduced in his works a special rhythm.**
**His artistic cosmos has never been void of conception, so no wonder he has also come to the idea of completely new conceptual presentations that ended up in a sort of happening.**

*Oh, digitalna grafika. Qua se pa greš? Kva, kva, kva …*
*Na to temo kvakam od leta 2002. Sm mislil, da bo potegnlo, pa sm ta kratko. To nobenga ne zanima. Na platn naslikat/preslikat TV ekran, pa fotko, pa photoshop je bol nobl, bl fein, a ne, genedige? Jaz sm pa mislil, da je to nov medij, tile piksli in pikslčki in digitalni tisk, c …., raj ne povem.*
*Ampak mam pa jih, na stotine, formata 50 x 60 cm in večjih.*
*Takih abstraktnih in onih, figuralnih.*

*Odpta vrata. Cele. Kelti so mu rekli Cill, rimljani Celea, nemci Cilli. In jaz padem med celjske konceptualiste. V arhivu najdem fotko iz leta 1948, ko smo počitnice preživljali v koloniji na Petričku pri Celju. Povečal sem jo in ji dodal: ŠE POMNITE (tovariši) …*
*Pod njo sem nalepil enako, le v negativu. Mimoidoči naj bi se prepoznali in nalepili svoje današnje fotke. In na stran s starimi celjskimi in gabrskimi izrazi dopolnili spisek. Po so jih nekaj res dopolnili.*


TUŠ
La Scarpa
iN
MODA
METRO
METRO
I. NADSTRO
OPJE

*Za kulturo navdušeni eksemplar je v letu TOZD-ov organiziral slikarsko kolonijo v tovarni avtomobilov Cimos. Takrat še v Šempetru pri Gorici. Cihlar, Bratuš, Klajnšček in jaz smo malali res velika platna (za tiste cajte): tud 3 x 9 m in so potem visela nad tekočim trakom in tako…'oplemenitila delovni proces in vzpostavila prisrčne stike med proizvajalci in umetniki' …*

*Poleg slike 3x3 m sem iz jute napravil bočno stran Diane ter havbe zanjo, kot tapiseriji.*

*Slike smo kasneje razstavili v galeriji Meblo v Novi Gorici, moje jute po sem dopolnil s pravimi pnevmatikami in tako napravil svoje prve 'Objekte'.*

*Namesto uvodnega nagovora primernega kritika smo do konca pognali decibele s posnetki 'delovnega utripa tekočega traku', ki ga je v quadrofonski tehniki posnel prijatelj, fotograf Edo Primožič.*

*Za dame s klobuki in plešaste gospode z rdečimi kravatami je to bil kulturni šok.*

MANIFEST / DELAVSKI PRAZNIK 1979

… prispevali naj bi tudi obogatitvi delovnih pogojev, ki so spričo enoličnosti proizvodnje za delavce utrujajoči; da bi proizvajalcu materialnih dobrin približali ta delček umetnosti v njegovem neposrednem delovnem ambientu, ki je tako zamenjal tradicionalno likovno galerijo.

Komisija za kulturo
CIMOS TOZD Proizvodnja avtomobilov

… od zamisli do izvedbe, kjer si umsko in fizično delo ves čas podajata roke. Gre tedaj za izjemno živo in neposredno vzbujanje zanimanja za likovno ustvarjalnost, kar je prav gotovo osnovni namen vsakršne kulturne animacije. Mnogo več kot to ne more biti. Globlja kulturna spoznanja in doživetja bo moral namreč tudi delavec iskati na ‘običajen’ način – v galerijah, gledališču, koncertnih dvoranah, knjižnicah…Izhajajoč iz takih ugotovitev se tedaj pričujoča razstava ne kaže le kot čisti likovno predstavitveni akt, temveč tudi kot rezultat hotene sugestije, kakšno pot bi na področju likovne animacije v delovnih organizacijah v bodoče morda veljalo ubrati.

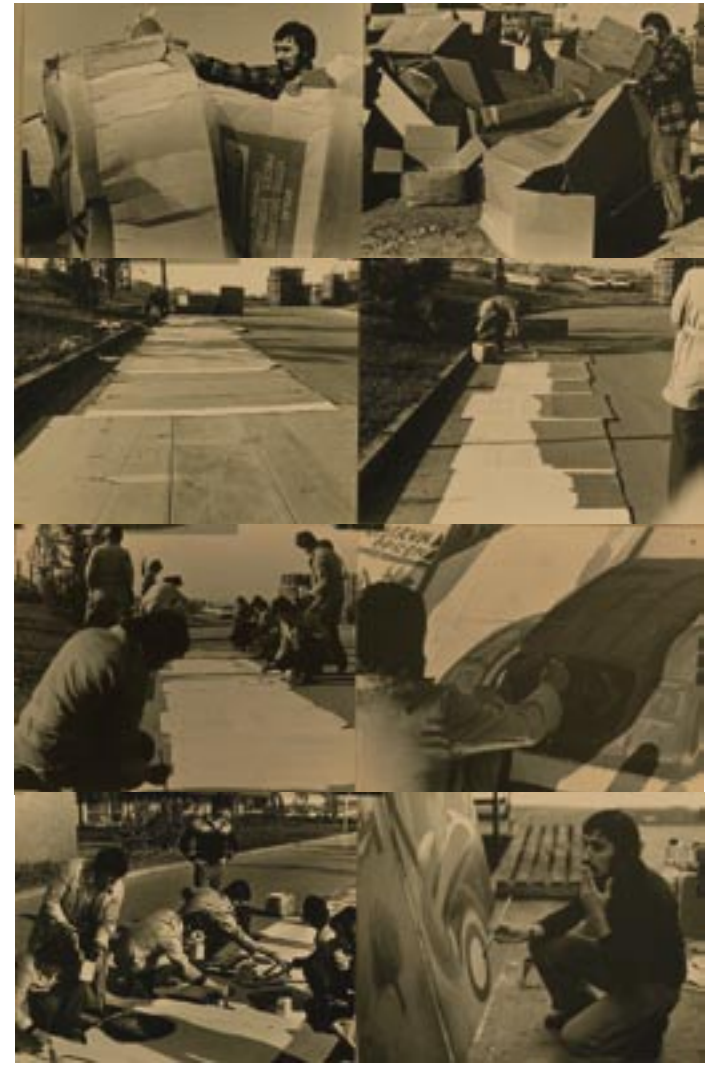
Zveza kulturnih organizacij
Nova Gorica
1979

*Umetniški prostor deluje v stari Tovarni volnenih izdelkov Majšperk. Tovarniške hale so dobile novo vsebino zahvaljujoč akademskemu slikarju Dušanu Fišerju. Tako je v Sloveniji nastal še en center umetnosti zunaj urbanih središč, ki obiskovalcem omogoča, da se razstavam namensko posvetijo, ob ogledu pa si privoščijo še izlet v okolico.*

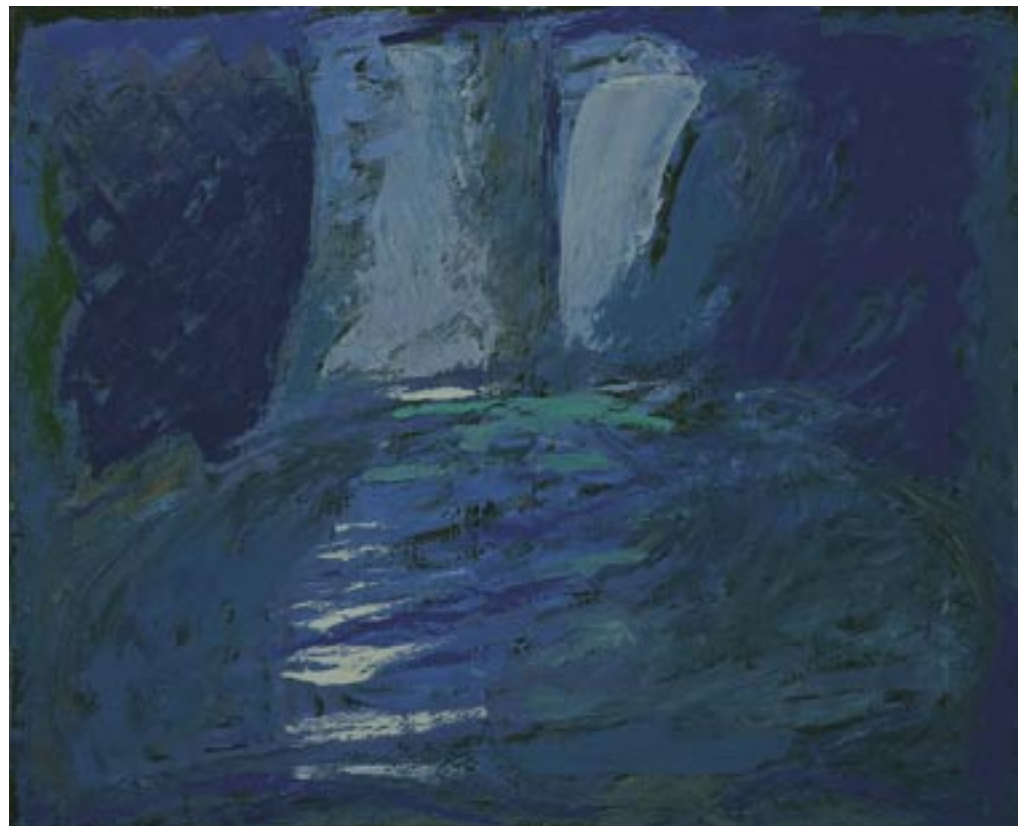
*Tovarna Umetnosti deluje že v ‘tretji izmeni’. V naslednjem letu v naslednjem letu pa se bodo po njenem ‘tekočem traku’ spet vrstili projekti sodobne umetnosti…*

*Večer / Kultura, 19. dec. 2009*
*Petja Grafenauer*

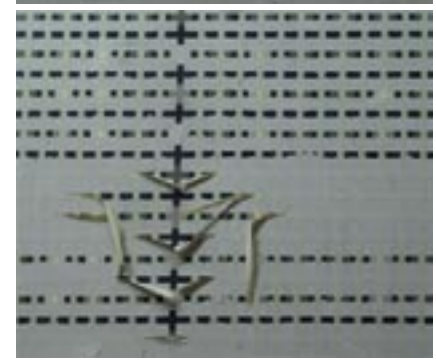
*Iz arhiva sem sredi februarja potegnil dokumentarne fotke slikarske kolonije Cimos. Lepo zložene in dobro ohranjene. Na njih Jure Cihlar trga velike kartonske škatle, na katere so potem delavci naslikali svoje teme z njegovo animacijo.*
*Tako sem napravil video film.*



*Pomlad se preveša v poletje, jesen. Po tisti razstavi v Sežani majhen predah. In nov izziv: spopad z odrinjeno tehniko oljnega slikarstva in remake motivov iz T'minskega obdobja. Še vedno S?likam.*



*Decollage? Ja, to je nasprotno collagu. Sliko najprej naslikaš, prelepiš s / z lepilnim trakom v nekem redu, vmes še malo pofarbaš, nato pa odstraniš trakove.*
*Ali pa povabiš nekaj ljudi in narediš hec, ki mu strokovno rečeš 'performance'. Naročiš jim, naj instiktivno odtrgujejo ? trgajo trakove in odkrivajo spodnjo sliko. Nekatere popade. Tudi prav.*



?

*SVOBODNI VETER SVETOVLJANSTVA*
*Obisk v umetnikovi delavnici*

*Kjer se tišina porazgubi v strastno zalezovanje Lepote, v izkope nepredvidljivih razsežnosti, kakor jih rišeta popolni Nič in popolno Vse, kjer se barvni preboji zlijejo v erotično govorico velikega platna in prisesajo žejne ustne notranjega očesa, kjer se nihaj med Trenutkom in Večnostjo poželjivo sesede v razigrano žimo slikarjevega čopiča – tam nekje sem se znašel, prazen in gol in žejen in lačen popotnik sredi poti, s krušnikom, vrčem in palico in s pogledom, ki je iskal središče in se je s filozofom spraševal, ali središče drži!*

*Franc me je povabil v svojo delavnico, kjer so v zadnjem obdobju nastajala velika platna, ki jim ni dal imena. Pravzaprav ni točno: vsa nosijo neko skupno ime, kakor bi bila izrisana v eni potezi, v enem samem temeljnem zamahu in sporočilu, razpoznavnem skozi vprašanje: kaj je dobro in kaj je zlo, človek?*

*Obstal sem, očaran in presenečen! Ah, ne! Saj Franca vendar poznam, vrsto let sva bila kolega na gimnaziji v Novi Gorici, prijateljevala sva, žal preredko, ob grenki in sladki nedelji – med šolskimi odmori in ob čaju, "macchiatu", včasih malem "cinarju", na literarnih večerih v nekdanji oseški šoli, ki jih je organiziral in na domu, ki sta si ga v stari hiši v Oseku uredila z ženo Ano Marijo in kjer živita s hčerko Gracio. Vedrina in sproščenost, ki jo izžarevajo odnosi med njimi, se z nevidnim lepilom oprimejo človekove duše. In Franc je čudovit pripovedovalec, toliko ve o ljudeh, o umetnosti in o človeku. Profesor Jurij Žagar, učitelj zgodovine na Gimnaziji v Novi Gorici in Golobov učenec na Gimnaziji v Tolminu, je nekoč preprosto in iskreno priznal, kako lepo je bilo – biti njegov dijak! Res, podoba bradatega umetnika, pokončne hoje in ostrega duha je svojevrstna, v tančico nevarnih razmerij posajena radost – biti njegov sodobnik!*

*Povabil me je v Osek, v likovno delavnico preurejeni del nekdanjega gospodarskega poslopja, in z ženo Nevico sva lahko čisto od blizu, kakor ujeta v čarobno mrežo, sledila umetnikovi, z nekakšno, tako se mi zdi, kot barvno utopijo izrisani, pripovedi. Vodil naju je skozi poslikano deželo imaginacije, kjer se v nemirnem zaporedju barv odstirajo tisočinke minljivosti in večnih premišljevanj. Podobe zahtevajo polno zbranost in odzivnost. Kje je središče? Kam se je skrila misel, ki jo je nakazala komaj opazna poteza, a bi brez nje slika ne bila cela, ne bi bila pristna povéd umetnikovega doživljanja?*

*Francu sem pred nekaj leti predstavil cikel svojih pesmi Slovenska pot. V vseh kiticah si poudarjeno sledi misel: jaz nisem tisti … Franc se je v trenutku postavil "v opozicijo". Brez ovinkarjenja je dejal: "Pri meni bi bila mogoča le ena teza: jaz sem tisti …"*

*Da, v razmerjih do življenja in v odzivih nanj sva si včasih precej različna. Pri meni se premolki spletajo v svitke nad sencami, lebdijo v nekakšnih vmesnih prostorih in se predajajo usodni fascinaciji. Franc pa ima rad ostre robove, jasno misel. Ne umika se, izziva in se bojuje. Je trden in prepričljiv, kakor je zaresna in odločna misel, ki ga spremlja že od mladih let. Naj vas ne pre-*

*seneti, če vam bo povedal zgodbo o zbiralcu likovnih del. Čeprav še golobradi srednješolec mu ni prodal svoje nagrajene slike, ker je v zbiralčevem odnosu do umetniških del razpoznal etično sporen ter do ustvarjalcev in umetnin ponižujoč odnos …*

*Opazoval sem ga, kako natančno in srčno postavlja in prestavlja svoje slike. Prevzela me je urejenost in skladnost njihove izpovedi, izpiljenost likovnega jezika … V ranljivem gnezdu pesnikove muze pa so me presenetili močni, skoraj do potankosti izdelani kontrasti in prelivi. Sem se ujel v past? Ali res hoče izraziti vse, kar je bilo pred besedo, in morda – kar je tudi močnejše od besede? Zareze barvne poetike so se mi mestoma zazdele prav boleče. Reka, ki je polna meandrov, v brezkončni pokrajini in z bregovi, ki ne dopuščajo dvoma, da so tam.*

*Z bregovi, ki se drugje spet pojavijo kakor namig o (vaški, endemični?) zamejenosti in končnosti življenja, o danosti, ki ji ne moremo uiti. A sredi barvitih pokrajin se (venomer znova!) čez platna svetlika svobodni veter svetovljanstva. Čisto blizu natrgane skrivnosti se skoraj filigransko izpiljeni rezi razlijejo v mehko tkivo rojevanja svetlobe in zaljubljenosti v življenje, kakor bi bil umetnik Stvarnik sveta, ubežnik k Dobremu in k Lepoti.*

*Franc je energija. Odbleske njegovih zaznav, poteze njegove roke in miselno pot k uresničitvi likovne podobe doživljam kot silno željo, da bi umetniško prefinjeno in človeško domišljeno stopal po neizhojenih poteh iskanja (namišljenega?) središča. Morda se prav zato ni mogoče izogniti vtisu, da ostaja njegova umetnost široko odprta dialektiki življenja ter protislovjem (dualizmu?) resničnega, med zlo in dobro razpetega sveta.*

*Tako sem razmišljal, ko sem počasi sestopal iz ateljeja in iz objema podob, ki človeka ne zapustijo, ko odide. Za hip se mi je zazdelo, da sem del prizemljene, v erotični stih zapeljane Lepote! Drzno? Pre – drzno?*

*Radivoj Pahor*

## CURICULUM VITAE

Franc Golob je bil rojen v Celju 30. novembra 1941. Študiral je pri profesorjih Marku Šušteršiču (Šola za oblikovanje, Ljubljana 1960 / 1964), Mariju Preglju (1964 / 1966, ALU Ljubljana) in Maksimu Sedeju (1968 / 1970, ALU Ljubljana).
Diplomiral je na Akademiji za likovno umetnost v Ljubljani iz slikarstva leta 1970 na temo 'Izložbeno okno kot likovni prostor'.

Od leta 1970 do 1972 je bil vodja propagande v tovarni pohištva Brest v Cerknici, nato pa od leta 1972 do 1980 vodja grafičnega ateljeja v tovarni pohištva Meblo v Novi Gorici.
V obdobju 1970 do 1980 je za industrijo Brest in Meblo ustvaril številne multimedijske projekte ( Beograd, Ljubljana, Nova Gorica), 5 avtorskih koledarjev, je avtor fotografije v monografiji Nova Gorica 1976 ter grafično oblikoval preko 150 publikacij.

Po letu 1982 je deloval kot likovni pedagog, najprej na Pedagoški gimnaziji v Tolminu (happening 'Zeleno je zeleno, total design 'Pust', scenografija in plakati šolskih gledališko-literarnih produkcij, 15 kratkih dijaških filmov) nato pa od 1992 do 2004 na Umetniški gimnaziji v Novi Gorici (happening in instalacija 'Grdi raček', 'Beli labod', scenografija kotalkarske revije v Novi Gorici). Za turistično podjetje Postojnska jama v Postojni je izdelal celostno grafično podobo, oblikoval 10 koledarjev in drugih vizualnih publikacij ter je večinski avtor fotografije v fotomonografiji o Postojnski jami.
Sodeloval je z arh. Milkom Bratino pri fasadi, likovni opremi in notranji opremi Kulturnega doma v Novi Gorici.

V okviru Računalniškega opismenjevanja slovenskih učiteljev je15 let sodeloval z Ministrstvom za izobraževanje kot likovnik - multiplikator pri izvajanju programov Power Point, Digitalna fotografija in Namizno založništvo.
Doslej je imel 40 samostojnih razstav in sodeloval na več kot 60 skupinskih razstavah doma in v tujini ter se udeležil številnih likovnih kolonij in delavnic.

V 80-tih letih je bil predsednik DLUSP (društva likovnih umetnikov severne Primorske). Bil je tudi mentor številnim ljubiteljskim likovnim skupinam (Kanal, Tolmin, Nova Gorica, Solkan, Šempeter pri Gorici, Osek, Dobrovo, Cerovo).

Je član Zveze društev slovenskih likovnih umetnikov in Društva likovnih umetnikov Severne Primorske. Živi in dela v Oseku.

## SAMOSTOJNE RAZSTAVE

1960 Celje, Narodni dom
1971 Cerknica, Salon Brest
1982 Ajdovščina, Pilonova galerija
Kanal, Galerija Rika Debenjaka
Nova Gorica, galerija Meblo
1983 Ljubljana, galerija Lek
Tolmin, knjižnica Cirila Kosmača
1984 Kanal, galerija Rika Debenjaka
Nova Gorica, galerija Meblo
Sežana, Mala galerija
1985 Ljubljana, avla Mestnega gledališča
Nova Gorica, Likovna vitrina
1986 Velenje, kulturni center I. Napotnik
1987 Radovljica, galerija Šivčeva hiša
Šmartno v Goriških Brdih, galerija Slikarska hiša
Banja Luka, salon Dom kulture
Sarajevo, galerija Novi hram
San Vendemiano (It), Pallazo comunale
Žalec, Savinov likovni salon
Nova Gorica, Likovna vitrina
Maribor, Čobalova galerija
1988 Ronchi (It), galerija 'Il Cardo
Ljubljana, galerija ZDSLU
1989 Nova Gorica, Likovna vitrina
Solkan, dom krajevne skupnosti
1990 Ajdovščina, Pilonova galerija
1991 Anyer (Java, Indonezija), Kalimaya gallery

*Bangkong (Tajska), Foayer letališča,*
*1992 Portorož, galerija Villa San Marino*
*Šmartno v Goriških Brdih, Slikarska hiša*
*Nova Gorica, Likovna vitrina*
*1993 Ptuj, galerija Sv. Jurij*
*1996 Kanal, galerija Rika Debenjaka*
*2003 Tolmin, Tolminski muzej*
*2005 Osek, galerija Učilna*
*2006 Slovenske Konjice, galerija Riemer*
*2010 Sežana, Velika galerija, kulturni dom Srečka Kosovela*
*Kanal, galerija Rika Debenjaka*
*Celje, Galerija sodobne umetnosti*
*Osek, galerija Učilna*
*Šmartno v Goriških Brdih, Hiša kulture*

*SKUPINSKE RAZSTAVE*

*1968 Beograd, Dom JNA*
*1978 Nova Gorica, galerija Meblo*
*1980 Ajdovščina, Pilonova Galerija*
*Kanal, galerija Rika Debenjaka*
*Novo mesto, Dolenski muzej*
*1982 Ljubljana, galerija ZDSLU*
*1983 Celje, Likovni salon*
*1985 Gorizia (It), Kulturni dom*
*Trst (It), galerija TK*
*Nova Gorica, Likovna vitrina*
*Ajdovščina, Pilonova galerija*
*Škofja Loka, Loški muzej*
*Kranj, Gorenjski muzej*
*Ricmanje pri Trstu (It), galerija Babne hiše*
*Počitelj (BiH), galerija Slikarska hiša*
*1986 Nova Gorica, Likovna vitrina*
*Šmartno v Goriških Brdih, galerija Slikarska hiša*
*Staranzano (It), arte e immagine*
*Sarajevo, galerija Novi Hram*
*Zenica, Dom kulture*
*Celje, Likovni salon*
*Ljubljana, galerija Riharda Jakopiča*
*1987 Šmartno v Goriških Brdih, Slikarska hiša*
*Staranzano (It), Biblioteca comunale*
*Monfalcone (It), galleria communale 'Antiche mura'*
*1988 Monfalcone (It), Spazio espozitivo Hanibal*
*1992 Cormons (It), galerija Al Quarin*
*1997 Vogrsko, dvorec Vogrsko*
*2001 Kanal, galerija Rika Debenjaka*
*Ajdovščina, Pilonova galerija*
*2003 Abitanti*
*Koper, Pretorska palača*
*Kanal, galerija Rika Debenjaka*
*Celje, Likovni salon*
*2004 Miren, restavracija Galantus*
*Maribor, Lijalent*
*Kukljica (Hr), galerija Kukljica*
*2005 Škofja loka*
*Ajdovščina, Pilonova galerija*
*Sežana, Dom Srečka Kosovela*
*Piran, galerija Gaspar*
*2006 Umag (Hr), galerija Marin*
*2007 Vipavski križ, Dom krajanov*
*Sinji vrh*
*2008 Pula (Hr), galerija Milotič*
*Nova Gorica, Mestna galerija*
*Vipavski križ, Dom krajanov*
*Sinji vrh*
*Zemono, dvorec Zemono*
*2009 Gorizia (It), centro culturale Crali*
*Klagenfurt (A), Gewelbe galerie*
*Ljubljana, Italijanski kulturni center*
*Celje, Galerija sodobne umetnosti*
*Kranj, galerija Mestna hiša, Majski salon*
*Vipavski križ, Dom krajanov*
*Zalošče*
*2010 Slovenj Gradec, galerija Koroških likovnih umetnikov*
*Olkusz (Polska), Galerija stuki Olkusz*
*Klagenfurt (A), Mestna hiša*
*Loče, Penzion Kračun*
*Lipovci – Beltinci, mestna galerija v gradu*
*Vipavski križ, Dom krajanov*
*Nova Gorica, galerija Černe*

*Projekt so podprli:*

Galerija Rika Debenjaka, Kanal

kulturna
republika slovenija
ministrstvo za kulturo

ZAVOD CELEIA CELJE
Center Sodobnih Umetnosti
Galerija sodobne umetnosti

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