

SETAREH

**Johannes Seluga:
Amidst the Fog**

28. November, 2025 – 17. January, 2026

“I prefer winter and fall, when you feel the bone structure of the landscape — the loneliness of it; the dead feeling of winter. Something waits beneath it; the whole story doesn’t show.” — Andrew Wyeth

SETAREH is delighted to announce **Amidst the Fog**, the first solo exhibition in London by Berlin-based artist **Johannes Seluga (b. 1998, Worms)**. His paintings occupy a space that belongs to a slightly different temporality. Figures emerge like apparitions, surfacing from a depth that is at once personal, primordial, and collective. For Seluga, painting is a form of excavation: a slow, layered unearthing of forms that lie dormant within him, awaiting the winter months in which he isolates and allows the unconscious to rise with greater clarity.

What defines Seluga’s practice is the way he paints *toward* the figure rather than *from* it. Forms accrue, erode, and return through a process that feels as much psychological as it is material. He approaches the canvas without a plan or reference, letting each work develop its own internal logic, its own weather.

From this layered working, the figures surface. They feel like travellers from an ambiguous time, always on the threshold of entering or leaving the world. Faces appear and recede, caught between clarity and erasure; identities dissolve into roles or archetypal residues. Even his titles—*Der Schüler*, *Der Tierbändiger*, *Jäger und Gejagter*—speak of the human as mask, myth, or function. In Jung’s sense of the persona as the mask through which the self negotiates the world, these figures read less as subjects than as distilled positions; roles that expose the psychic scaffolding beneath identity. Moreover, for Seluga, these beings often act as *guiding spirits*, primordial presences that have accompanied him since childhood, figures that contemporary life teaches us to disregard. They are not portraits but thresholds: points where the visible meets the unconscious, where internal life briefly gathers into form, crystallisations of a deeper, collective memory.

Seluga’s technical vocabulary mirrors this instability. He works with a great variety of techniques; combinations he likens to the permutations of a lock. Through this patient process of recombination, the possibilities for the image remain open, shifting, unresolved. His practice sits within a lineage that touches the atmospheric gravitas of German Romanticism, and the primordial figuration of Dubuffet, yet he folds these influences into a vocabulary unmistakably his own.

Much of the work unfolds in winter, during long stretches of self-imposed solitude. In a distinctly Romantic spirit, he withdraws not into wilderness but into the studio, treating solitude itself as the last untamed space left to modern life. It is there that he follows the conviction that interiority is a terrain as vast and unruly as any landscape. The season leaves its trace on the canvases: a muted luminosity, an inward pull, a sense of time thickening rather than moving forward. Faces seem carved from fog or soil, holding a muted glow and a silence shaped by winter’s opacity, a quiet resistance that reveals while remaining partly withheld. Here, humans and landscape are inseparable; the figures do not stand before the world but are absorbed into it, emerging from mist, dusk, or earth as if shaped by the same elemental forces.

What Seluga offers in **Amidst the Fog** is an entry point: a slower temporality, a deeper register of feeling, a space where myth and psyche fold into one another. His figures neither declare themselves nor withdraw entirely; they persist in the space between. Seluga invites us to meet them there, in a terrain where meaning must be felt rather than secured, and where interior life unfolds according to its own logic.

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ABOUT THE ARTIST

Johannes Seluga (b. 1998 in Worms, Germany) lives and works in Berlin.

His paintings emerge through a process-oriented approach shaped by instinct, intuition, reduction, and ongoing transformation. Working without predetermined narratives, the paintings evolve in dialogue with material and surface until fields, figures, and the spaces between them gradually reveal themselves. Through this formal openness, the works negotiate tensions between visibility and concealment, the individual and the collective, time and space, confronting the persistent questions of existence and origin.

After many years of study and research, Seluga is only now deliberately opening his artistic process to public view. He is currently studying at the Weißensee Kunsthochschule Berlin. Most recently, his work has been presented in group exhibitions such as *Polyphonic Views* at Funkhaus Berlin as part of Spatial Festival (2025), as well as a duo exhibition with Sally von Rosen at Siddiq Projects in Hamburg (2025), among others.

ABOUT SETAREH

Founded in 2013, **SETAREH** is a gallery with locations in Düsseldorf, Berlin, and now London, specialising in modern and contemporary art. The gallery presents a dynamic programme of exhibitions and participates in leading international fairs.

Representing over 25 artists across emerging, mid-career, and established practices, SETAREH brings contemporary work into dialogue with post-war and modern masters, fostering conversations across cultures, generations, and geographies.

Working closely with institutions and collections worldwide, SETAREH is committed to programmes that balance historical depth with contemporary innovation. The opening of the London space marks the next chapter of this vision—bringing the gallery's international programme into Mayfair while developing meaningful relationships within the city's artistic landscape and its community of artists, curators, and collectors.

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