

Reflection, Small Gallery – Museum of Modern Art Ljubljana, 2002

Luka Omladič

An object by Uršula: a monochromatic shadowy image drawn on a white screen, on the floor or on the wall, by reflected light shining through deformed and corrugated Plexiglass. This shadowy image creates the impression of the third dimension and appears to be material – a shadowy perspective created by accumulation of transparencies, reflections and shadows. The 'image' clearly appears as a projection, as a projection process> the object demands that we pay attention to its double structure, the relationship between the basic Plexiglass transparency and the non-material light reflection.

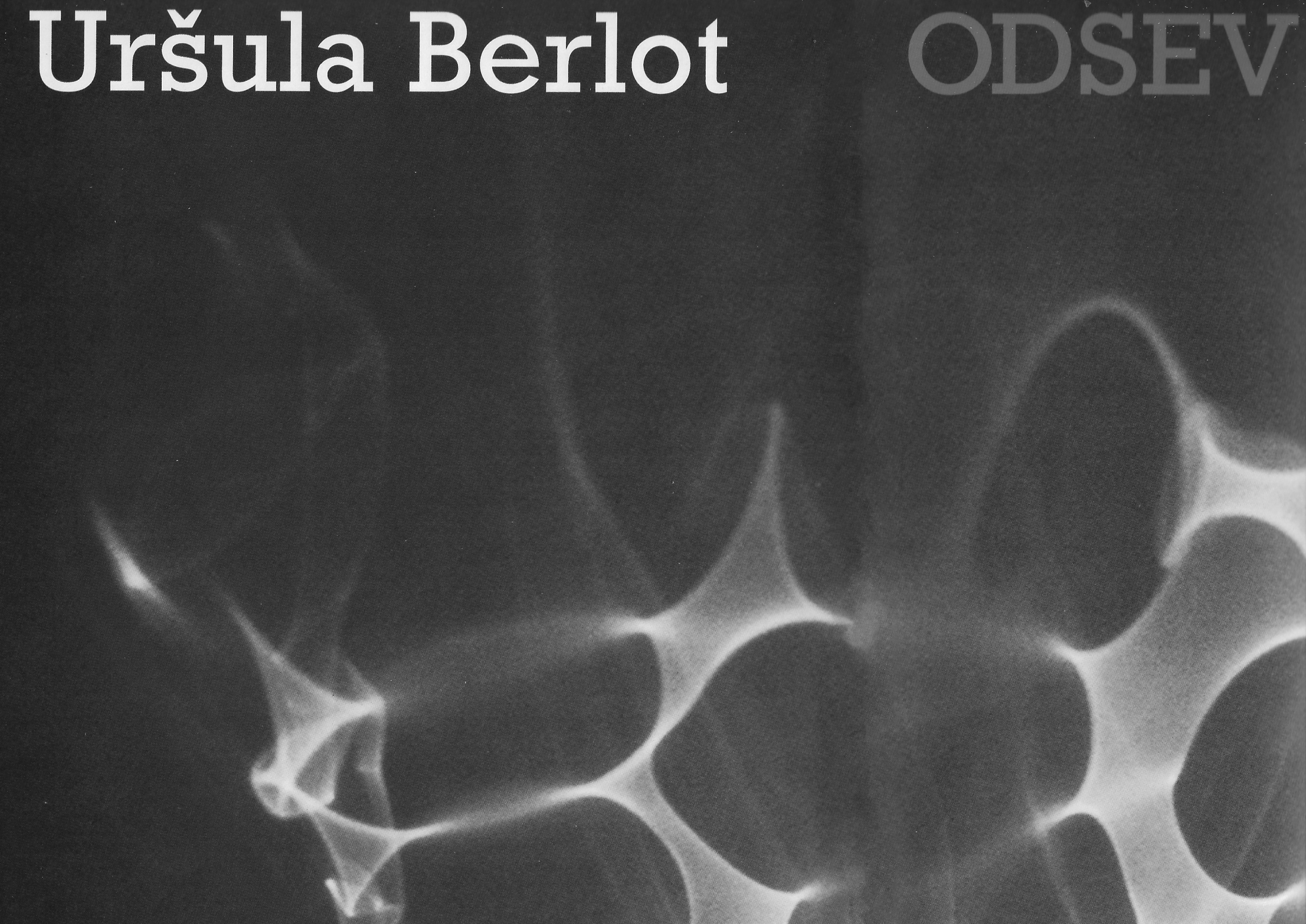
We begin reading the object by following the artist's instructions. Uršula says that she is interested in the intelligence of nature: 'Intelligence can be defined as an ability to combine different tools in order to achieve goal, as an ability to constitute and use mechanisms that fascinate sustainability and survival. According to this definition, intelligence is not awareness. If it is not mandatory for intelligent acts to be conscious, can the unconscious animate and inanimate systems be intelligent?' The expression 'intelligent systems' is not something strange: we find it both in connection with car brakes and art projects which more or less successfully employ new technology. But Uršula's object does not belong in this category, it is not a cybernetic artefact. This object is, however, a reply to the cybernetic question, to the question of the production of intelligence, but unlike the techno-art hybrids, it does so in a conventional, mimetic way – it is a reflection, a representation.

What is then the answer? The second important piece of information revealed by Uršula during a conversation is the notion of sublimation in the sense of the physical process of a direct transition from solid to the gaseous state. The production of intelligence is some kind of sublimation, a dualism without the intermediate link and not a mechanism. The transition from the silent Plexiglass matter to the organic shadowy image is discrete and not linked. There is no lever between the two, only empty space without any awareness. It is the space of the subject.

In short, while technology produces intelligence by creating intelligent mechanisms, thinking machines or cognitive models, this object represents indelible dualism. Can systems be intelligent? Yes, they can, as reflections.

Uršula Berlot

ODSEV



REFLEXION

Projekt Uršule Berlot je bil izbran na razpisu za
»Odprti termin« Male galerije.

Uršula Berlot
Odsev / Reflexion

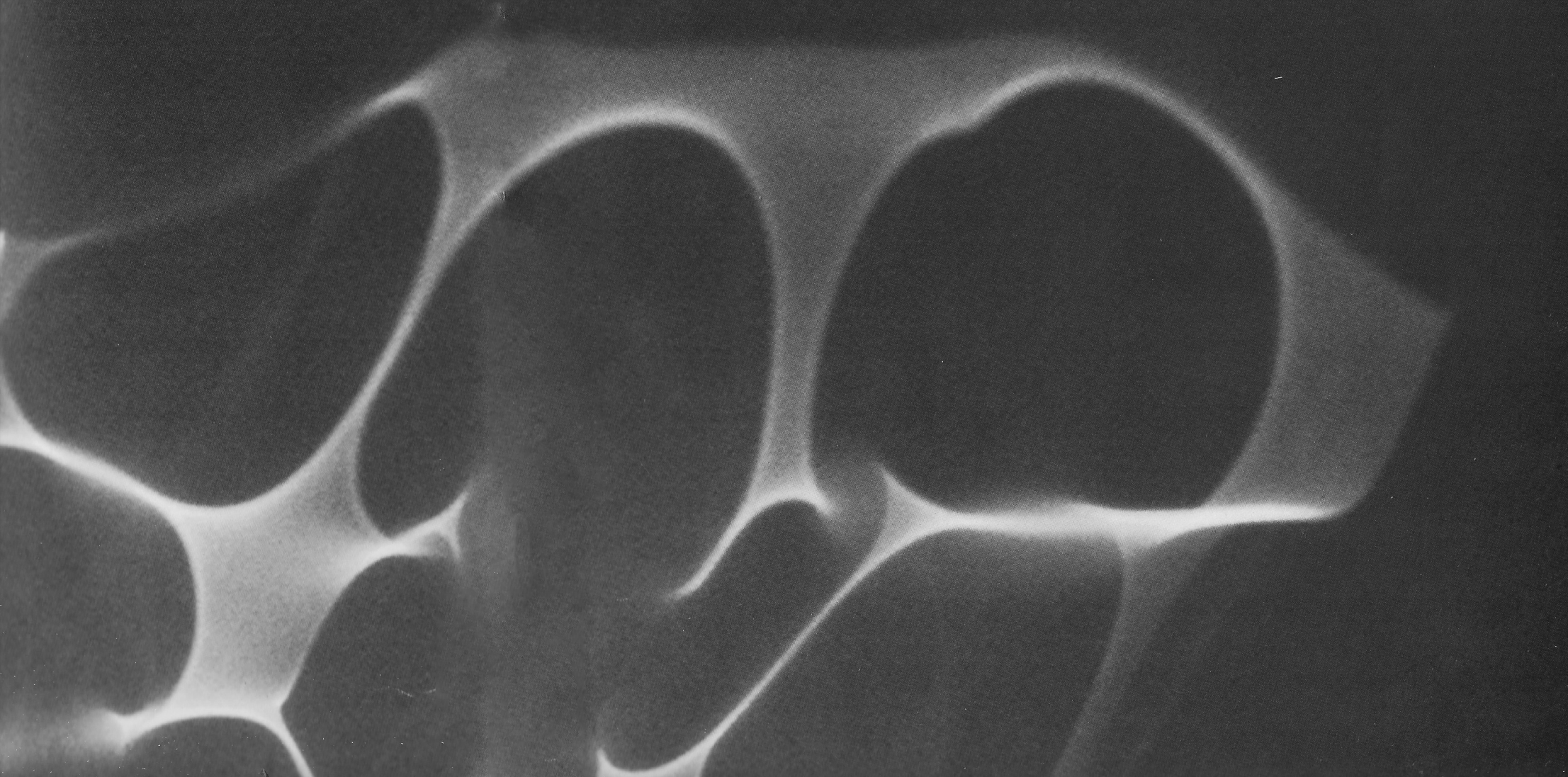
Vabimo vas na odprtje razstave v petek,
28. junija ob 20. uri v Mali galeriji.

*You are kindly invited to the opening view on Friday,
28 June at 8 p.m. at the Mala galerija.*

28. junij – 25. avgust 2002
28 June – 25 August 2002

Poština plačana
pri pošti 1101
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Nek Uršulin objekt: monokromatska, senčna podoba, ki jo na beli ekran – na steno, ali morda na tla – zarisuje uklonjena svetloba, ko preseva skozi deformirano in nagubano pleksi steklo. Senčna podoba daje vtis tretje razsežnosti in deluje predmetno – nekakšna senčna perspektiva, ki jo ustvarja to nalaganje presefov, odbleskov in senc. “Slika” se hkrati odkrito kaže kot projekcija, kot proces projekcije: objekt očitno terja, da smo pozorni na njegovo dvodelno strukturo, na razmerje med snovnim diapozitivom iz pleksija in nesnovnim svetlobnim odsevom.

Pri branju predmeta najprej sledimo avtoričinim napotkom. Uršula pravi, da jo zanima vprašanje intelligence v naravi: “Inteligenco definiramo kot zmožnost harmoniziranja sredstev za doseg nekega cilja, sposobnost konstituiranja in uporabe mehanizmov, ki omogočajo trajnost in preživetje. Ta definicija intelligence ne razume kot zavesti. Če ni nujno, da so inteligentna dejanja tudi zavestna, ali so lahko tudi živi in neživi sistemi brez zavesti vseeno inteligentni?” Izraz inteligentni sistemi nam danes vsekakor ni tuj, saj ga srečujemo tako pri avtomobilskih zavorah kot pri umetniških projektih, ki se bolj ali manj posrečeno spogledujejo z rabo novih tehnologij. Naš objekt ne sodi v ta register, pred nami ni kibernetični artefakt. Vendar ostajamo pri tezi, da objekt vseeno odgovarja na kibernetično vprašanje, na vprašanje o produkciji intelligence, toda – drugače kot pri tehn-art hibridih - tokrat na klasičen, mimetičen način; lahko bi rekli, da je dobesedno reflektirana reprezentacija.

Kakšen je torej odgovor? Drugi ključ, na katerega v pogovoru namigne Uršula, je pojem sublimacije v smislu fizikalnega procesa neposrednega prehoda iz trdnega v plinasto agregatno stanje. Produkcija intelligence je nekakšna sublimacija, dualizem brez vmesnega člena, *ne pa mehanizem*. Prehod med nemim pleksi steklom materije in organsko senčno podobo je diskreten, ne zvezen; med enim in drugim ni vzvoda, ampak prazni, nezavedni prostor. Recimo mu prostor subjekta.

Skratka, če tehnološka znanost stavi na produkcijo intelligence z ustvarjanjem pametnih mehanizmov, mislečih strojev, kognitivnih modelov, ta objekt reprezentira neizbrisni dualizem. Ali so sistemi lahko inteligentni? Lahko, kot refleksije.

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Luka Omladič

Rojena / Born: 1973, Ljubljana

Živi in dela / Lives and works: Ljubljana

Izbrane samostojne razstave / Selected solo exhibitions:

2002 Inštitut za znanstvene raziskave Jožef Štefan, Ljubljana,

2001 Salon Minimal, Ljubljana, galerija Equrna, Ljubljana,

2000 Galerie Bernanos, Paris,

1999 Galerie de Cite Internationale des Arts, Paris.

Izbrane skupinske razstave / Selected group exhibitions:

2001 6e Salon international d'arts plastiques, Valognes, Francija / France,

Sakaide Civic Art Museum, Sakaide, Japonska / Japan, Moderna

galerija Ljubljana, zbirka Faktor banke,

2000 Galerija Miklova hiša, Ribnica,

1999 Galerie Laboratorio 2, Udine, Italija / Italy.

Izdala / Published by

Moderna galerija Ljubljana / Museum of Modern Art

Tomšičeva 14, SI-1000 Ljubljana, Slovenija

Tel. + 386 1 2416 800, fax + 386 1 2514 120

e-mail: info@mg-lj.si, <http://www.mg-lj.si>

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Zdenka Badovinac

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Uršula Berlot, Marjan Smerke

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