

Light Works, Salon Minimal, Ljubljana, 2001

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Visually purified objects consist of transparent bearers that present artist's gestures in the form of layering of transparent artificial resin. Their artistic 'activities' are yet released through the contact of the material with the immaterial – with the light. The process of dematerialisation of the art object exists on two levels at least: the first level is connected with the background motive of abstraction of nature that Uršula describes as reaching the 'cerebral' landscapes, constructions and impressions that human memory deforms into series of reduced image-, lines- and shape-scapes. The second level is denoted by the touching of the border between concreteness and its immaterial presence, the latter giving relevant ontological status to material itself.

The research of the reflection or the shadow is not referred to in terms of traditional comprehension of bipolarity of light and darkness. The artist understands it as surmounting the physical limitations, as the act of intervention between the created (inter)spaces. These are generated by the art object during his/her act of experiencing. In this process the position of the viewer's body to the object is essential. At least from the end of formalism in modern art this position is no longer ideal or taken for granted, on the contrary, it is a narrative about the captured look, the motion of the body around the object which results in co-authorship and viewer's creativity in the totality of experiencing the contemporary art work.