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'The molecular biology nowadays claims that 97% of DNA is dysfunctional and names it "junk DNA", thus proving its ignorance and unwillingness to confront with the unknown.'
Jeremy Narby, *The Cosmic Serpent*, 1998.

To understand and personalize the nature at least partially, we have enchained it into web of scientific laws. Nevertheless, the nature consists of histories of mistakes, deviations, mutations and unexpected events that have again and again produced new forms, different views on state of the art and life itself. These constant shifts and moves have lead the science from believing in existence of the chaos to the claim that the chaos represents an ordered entity. When observed from a larger distance, each little detail or a newly discovered coincidence has a function.

In her art works, Ursula Berlot is observing the influences of these so called coincidences and the results that uncontrolled processes cause. Her own "confronting the unknown" in the form of creative openness to the characteristics of the used materials (artificial ... and plexi glass) and to the gravity laws has brought her Ursula to an abstract visual language. She is complementing it with the scientific terminology and analogies, drawn from the processes occurring in the nature. Her compositions are not subjected to the previously defined schemes. While looking at them the viewer can encounter abstracted ground plans, paysages, microorganismic structures. The forms are suggestive and based on our own memory constructions about the nature's appearance.

Ursula reintroduces this indeterminacy, one of the key elements of the abstraction, through thorough setting up of art objects in the space and using of the light. The objects do not end with the contours of their material substance, they are "open works", extending themselves into the immaterial sphere with the interplay of the material and its shadow. In the ambiances that are being constructed a passage from physical matter to its untouchable presence is realised. Indirectly also a passage from three-dimensional to four-dimensional field occurs, the latter being constituted by time based phenomenon of the light and the viewer's perception process. In communicating with the art work, the viewer is an active part who puts his/her experience into an order and adapts the unknown to the known.