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SELFIE/sh/ME

avtoportreti / autoritratti / self-portraits



OBALNE
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breda škrjanec

uršula
berlot

Uršula Berlot (1973) je vizualna umetnica, izredna profesorica na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Študirala je filozofijo na Filozofski fakulteti v Ljubljani, nato slikarstvo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani in na Ecole Nationale Supérieure des Beaux-Arts v Parizu. Leta 2002 je magistrirala in leta 2010 doktorirala na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Deluje kot vizualna umetnica, umetnostna teoretičarka in predavateljica, posveča se povezovanjem umetnosti in znanosti. V svetlobnih in kinetičnih instalacijah se ukvarja z zaznavo in zavestjo, raziskuje oblike mentalnih krajin, simulirane narave ter razmerja med telesom in tehnologijo. Za svoje umetniško delo je prejela priznanje za pomembne umetniške dosežke Univerze v Ljubljani (Ljubljana, 2008), štipendijo Schering Stiftung in enoletno rezidenčno bivanje v Künstlerhaus Bethanien (Berlin, 2007), nagrado fundacije Pollock-Krasner (New York, 2005), nagrado Henkel Art Award, KulturKontakt Austria (Dunaj, 2004). Razstavljalna je v Today Art Museum v Pekingu, Künstlerhaus Bethanien v Berlinu, BA-CA Kunstforum Tresor na Dunaju, Moderni galeriji v Ljubljani, v Haus der Kulturen der Welt v Berlinu idr. Je avtorica znanstvene monografije o Duchampu in številnih člankov s področja teorije umetnosti.

Uršula Berlot (1973), è un'artista visuale, professore associato presso l'Accademia di Belle Arti e Design di Lubiana. Ha studiato filosofia alla Facoltà di Lettere e Filosofia di Lubiana e in seguito pittura presso l'Accademia di Belle Arti e Design dell'Università di Lubiana e l'École nationale supérieure des Beaux-Arts di Parigi. Nel 2002 ha conseguito il master e nel 2010 il dottorato di ricerca presso l'Accademia di Belle Arti e Design dell'Università di Lubiana. Opera come artista visuale, teorica dell'arte, docente e si dedica all'integrazione tra arte e scienza. Nelle installazioni cinematiche e di luce si occupa di percezione e consapevolezza, indaga varie forme di paesaggi mentali e di natura simulata nonché i rapporti tra corpo e tecnologia. Per la sua opera artistica le sono stati conferiti un riconoscimento per importanti risultati artistici dell'Università di Lubiana (Lubiana, 2008), la borsa di studio Schering Stiftung e una borsa di studio annuale per la partecipazione al programma residenziale del Künstlerhaus Bethanien (Berlino, 2007), il premio della fondazione Pollock-Krasner (New York, 2005) e il premio Henkel Art Award del KulturKontakt Austria (Vienna, 2004). Ha esposto al Today Art Museum di Pechino, al Künstlerhaus Bethanien di Berlino, al BA-CA Kunstforum Tresor di Vienna, alla Moderna galerija di Lubiana nonché alla Haus der Kulturen der Welt di Berlino e in altre sedi. È autrice di una monografia su Duchamp e di numerosi articoli riguardanti la teoria dell'arte.

Uršula Berlot (1973), is a visual artist and an Associate Professor at Ljubljana's Academy of Fine Arts. She began her studies at the Faculty of Arts in Ljubljana at the Philosophy department and continued by studying Painting at Ljubljana's Academy of Fine Arts and Ecole Nationale Supérieure des Beaux-Arts in Paris. She obtained her Master's degree in 2002, followed by a doctorate in 2010, at the Academy of Fine arts in Ljubljana. Today she is a visual artist, theorist of art and a lecturer, focusing on intertwining art and science. Her light and kinetic installations reveal her insights into consciousness and perception, explorations of different forms of mental landscapes, simulated nature and relationships between body and nature. Her artwork has been rewarded with the University of Ljubljana's outstanding achievements recognition award in 2008, was granted the Schering Stiftung Fellowship along with a one-year residence at the Künstlerhaus Bethanien's artist-in-residence programme (Berlin, 2007). She also received the Pollock-Krasner grant in 2005 (New York) and the Henkel Art Award given by the KulturKontakt Austria (Vienna, 2004). She threw expositions at the Beijing's Today Art Museum, Berlin's Künstlerhaus Bethanien and Hause der Kulturen der Welt, Vienna's BA-CA Kunstforum Tresor as well as Ljubljana's Moderna galerija and elsewhere. She authored a scientific monograph on Duchamp in addition to numerous articles on art theory.

Uršula Berlot že od svojih umetniških začetkov raziskuje skupne točke med znanostjo in umetnostjo. S tematiziranjem skritih delov človeškega telesa, vidnim samo skozi sodobne rentgenološke diagnostične tehnologije (magnetna resonanca, tomografija itd.), raziskuje meje med vidnim in nevidnim, materialnim in neoprijemljivim, zajeto in svobodno podobo. V svojih delih, ta so največkrat večmedijske instalacije, Berlotova vzpostavlja lastno poetiko, ki je v visoko estetizirani tehnološkosti, pogosto poudarjeni z monokromostjo in nagnjenostjo k simetriji. Tudi tu je čutiti dihotomijo, saj – po drugi strani – njena dela zaradi svetlobnih preigravanj delujejo nesnovno. Video *Vanitas – avtoportret* prikazuje hipnotično podobo kontinuiranega razkrajanja obraza, lobanje in možganskega tkiva. »Estetika vidnega poudarja odlični skenerjev zvočni vložek ... Zvok dihanja zareže umetničin avtoportret in z obraza potuje vedno globlje in globlje prek režnjev njene lobanje. Meditativen video iznči strah pred podobo notranjosti lastnega telesa in izenači lepi obraz, ki ga Uršula Berlot ponuja svetu, s krvjo, opnami, mesom, kostmi in tekočinami, ki se skrivajo pod njim.« (tako Petja Grafenauer)

Sin da suoi esordi artistici, Uršula Berlot indaga i punti in comune tra scienza e arte. Con la tematizzazione delle parti nascoste del corpo umano, visibili solo per mezzo delle moderne tecnologie diagnostiche radiologiche (risonanza magnetica, tomografia ecc.), esplora il confine tra visibile e invisibile, tra materiale e impalpabile, tra l'immagine catturata e quella libera. Nelle sue opere – in maggioranza installazioni multimediali – la Berlot sviluppa una propria poetica personale che si traduce in una tecnologizzazione altamente estetizzata, spesso accentuata dal monocromatismo e dalla tendenza alla simmetria. Anche in questo caso si avverte una certa dicotomia poiché, per i giochi di luce, le sue opere appaiono quasi immateriali. Il video *Vanitas – autoritratto* presenta l'immagine ipnotica della dissoluzione ininterrotta di un volto, del cranio e del tessuto celebrale. "L'estetica del visibile è sottolineata dall'ottimo inserto sonoro dello Scanner ... Il suono del respiro incide l'autoritratto dell'artista e dal volto penetra sempre più in profondità attraverso i lobi del suo cranio. Questo video riflessivo annulla la paura di fronte all'interno del proprio corpo ed equipara il bel volto che Uršula Berlot offre al mondo con il sangue, le membrane, la carne, le ossa e i liquidi che si celano al di sotto." (Petja Grafenauer)

Uršula Berlot has been, since her artistic debuts, seeking junction points of art and science. With her art gravitating around the hidden parts of a human body, seen only through modern day diagnostic imaging technology (MRI, tomography, etc.), she explores the borders between visible and invisible, material and intangible, captured and free imagery. Mostly multimedia installations, her works evoke Berlot's own poetics, expressed through highly aestheticized technology, often accentuated by monochromy and symmetry. One can sense dichotomy as, on the other side, her works appear unsubstantial due to lighting manipulations. The clip *Vanitas – self-portrait* depicts a hypnotic image of continuous dissolution of face, skull and brain tissue. "The aesthetics of the visible is brought forward by the great soundtrack by Scanner ... The sound of breathing cuts into the artist's self-portrait and goes progressively deeper into her skull. The meditational video annihilates the fear of one's inside and evens out the beautiful face that Uršula Berlot offers to the world, including blood, membranes, flesh, bones and fluids hiding underneath." (Petja Grafenauer)



ARTA AGANI	Rudina Xhaferi	Artan Hajrullahu	
NADEŽDA ELEZOVIĆ	Metk K. Snoj	Petar Đakulović	Tomazzo Gallina (Tomislav Ćurković)
AURORA FONDA	Paolo Pretolani	Fabio De Meo	Carolina Olivieri
MAJDA BOŽEGLAV JAPELJ	Herman Pečarič	Gani Llalloshi	Ira Niero Marušić
MARKO KOŠAN	Stanislav Makuc	Sašo Vrabič	
NIVES MARVIN	Metod Frlic	Miriam Elettra Vaccari	
VASJA NAGY-HOFBAUER	Jenny Rova	Manuel Carreon Lopez	
ANA PAPEŽ	Tea Curk Sorta	Matjaž Borovničar	
CHIARA PIROZZI	Mojo&Sivelli	Maddalena Mone	
TATJANA SIRK	Jurij Kalan	Aleksander Velišček	
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SABRINA ZANNIER	Lorena Matic	Walter Criscuoli	

ceci n'est
pas un
autoportrait

It is February 14, 2019. St. Valentine's Day. The major Italian daily newspapers report the discovery in Pompeii of the fresco depicting Narcissus looking at his own reflection in the water. The mythological image of Narcissus was a common theme in ancient Rome and several examples can be found in Pompeii. The fresco depicts Narcissus, enraptured by himself, staring languidly at his own reflection in a pool of water. Behind him Cupid is holding a bow in his left hand, stretching his right one towards the pool as if to suggest that the secret of his love is hidden in that very reflection. Narcissus' eyes are not clearly visible and the water is far from smooth or placid. On the contrary, it is rippled with Vallisneria disrupting the swampy surface. The colours are vivid and strong, and although there is no evident opacity, the image does not give the idea of clarity and contemplation. It rather suggests disorder, such as a noise in the background which occasionally disturbs the general harmony, not with its intensity or force, but with its mere presence. There is perhaps something disturbing in admiring/loving one's own portrait, one's own image. It might therefore be better to hide it, keep it secret from the ordinary decency of things and people. But whilst the contemporary world does not love secrets, it certainly loves images. It is, indeed, obsessed by images. And which image represents one better in this world than the image of oneself. Facebook, Instagram, Tumblr, Pinterest, Snapchat, Tinder. The virtual world belongs to the images and the queen image is that of oneself.

William Wechsler's self-portrait. It is a large canvas, almost two metres high and two and a half metres wide. It is part of a private collection and following the death of its owner - which has been reported by the media by and large - a number of art galleries and museums are presently trying to get hold of the painting which will, however, more likely end up at Sotheby's or Christie's. It depicts an empty room with a woman lying on the floor in the centre. She is dressed in a vest and panties staring at something or somebody in front of her, outside the canvas. The room and the woman are illuminated by a light whose source also comes from outside the painting - the light focuses especially on the face and the breasts. Her lips are apart, incisors protruding, white and large, almost like those of a wolf or some other ferocious beast. Her right hand rests languidly on her groin. An almost exaggerated care was dedicated to the reproduction of a bruise below the knee, a detail which plainly stands out in its realism. In the lower edge of the painting, the darker part, the painter has reproduced the foot and the ankle of another woman evidently about to leave the scene. The foot, dressed in a loafer, is accomplished with extraordinary attention; photographic in detail. A shadow looms over the woman in the centre, a shadow which unravels like a veil from her stomach to the thighs, light from a purely visual or painting perspective but at the same time heavy from an existential and emotional viewpoint. The disturbing presence/absence of the artist represented by the shadow, which will merge with that of the viewer about to observe the painting, projects on the latter an unhealthy propensity towards voyeurism. Lacking an explanation from the artist himself, critics have dealt with the enigma triggered by the unusual title for this particular painting (i.e. self-portrait) by following different theoretical approaches. The majority of them have identified the author's presence in the self-portrait in the shadow, thus justifying the title. In analysing the painter's influences, he has been compared to the works of Jan Vermeer, Philip Guston and especially to the *Self-portrait with imaginary brother* by Willem de Kooning. Others have argued the artist's willingness to identify with the viewer, a symbiotic relationship between the producer and the user of the work of art,

identified and united in the shadow which represents them both, finally united by the same viewpoint of the work in front of them. A third theoretical stance, the psychoanalytic account, has emphasized the identity relationship between the subject and object of sexual desire, referring to Freud's work *On Narcissism: an Introduction* and its Lacanian interpretation. In brief, the libido emerges as the production and at the same time reception of sexual drive, the desire of the other, which is but a part of oneself and hence the identification with the feminine counterpart of our being. Another line of inquiry, which was, however, quickly dismissed, is the stylistic approach which interpreted the identification of the artist with his work on the basis of the presence of his physical intervention on the painting, revealed by marks, such as strokes and traces left by his hands and the brush on the canvas - the analysis of the lesser or greater violence of the artistic gesture as the self-identification with the work of art.

However, considering the shadow as the principal identification conduit raises the metaphysical problem of the latter's consistency. Indeed, the problem already emerges at an ontological level. Taking into account the Aristotelian definition of being as being beyond determination, we are left wondering whether there is, in fact, a being in the shadow. By its very nature, a shadow is defined in the negative, by subtraction, as not being something rather than being something. The shadow is in reality just the lack of light and can therefore not be validly justified ontologically. Its nature is at the very least ambiguous which might be the reason why the artist used it as the symbol of identification - we are, also and foremost, what we are not, what we see not, we are subtraction degrees of everything we could be. My image is other than me, it fits me but does not identify me because man tends to identify as equal things which are formally different and tends to consider different things as formally equal. We can see this in portraits. For example, in referring to two portraits of the same person, as a child and as an adult, we will say that it is the same and only person. On the other hand, referring to two identical portraits of formally equal twins, we will say that they are two different and distinct persons. This is why we use shadows and allow for the ambiguous possibility of identifying ourselves in them.

Marco Apollonio

selfish me

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Kritiki & izbrani umetniki / Critici d'arte & artisti / Art critics & artists:

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Siete gentilmente invitati all'inaugurazione della mostra
Kindly invited at the opening of the exhibition

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skupinska razstava / mostra collettiva / group exhibition

Kustos razstave / Mostra a cura di / Exhibition curated by:
Majda Božeglav Japelj

Mestna galerija & Galerija Hermana Pečariča Piran
Galleria Civica & Galleria Herman Pečarič Pirano
City Gallery & Herman Pečarič Gallery Piran
 20. 12. 2019 – 15. 3. 2020

PERFORMANCE: Rudina Xhaferi: Continuing to triptych, 2001
 Galerija Herman Pečarič Piran (1. nadstropje)
Galleria Herman Pečarič Pirano (1st piano)
Herman Pečarič Gallery Piran (1st floor)

petek / venerdì / Friday **20. 12. 2019**
 ob / alle / at **18:00**

Otvoritev / Vernice / Opening
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petek / venerdì / Friday **20. 12. 2019**
 ob / alle / at **19:00**