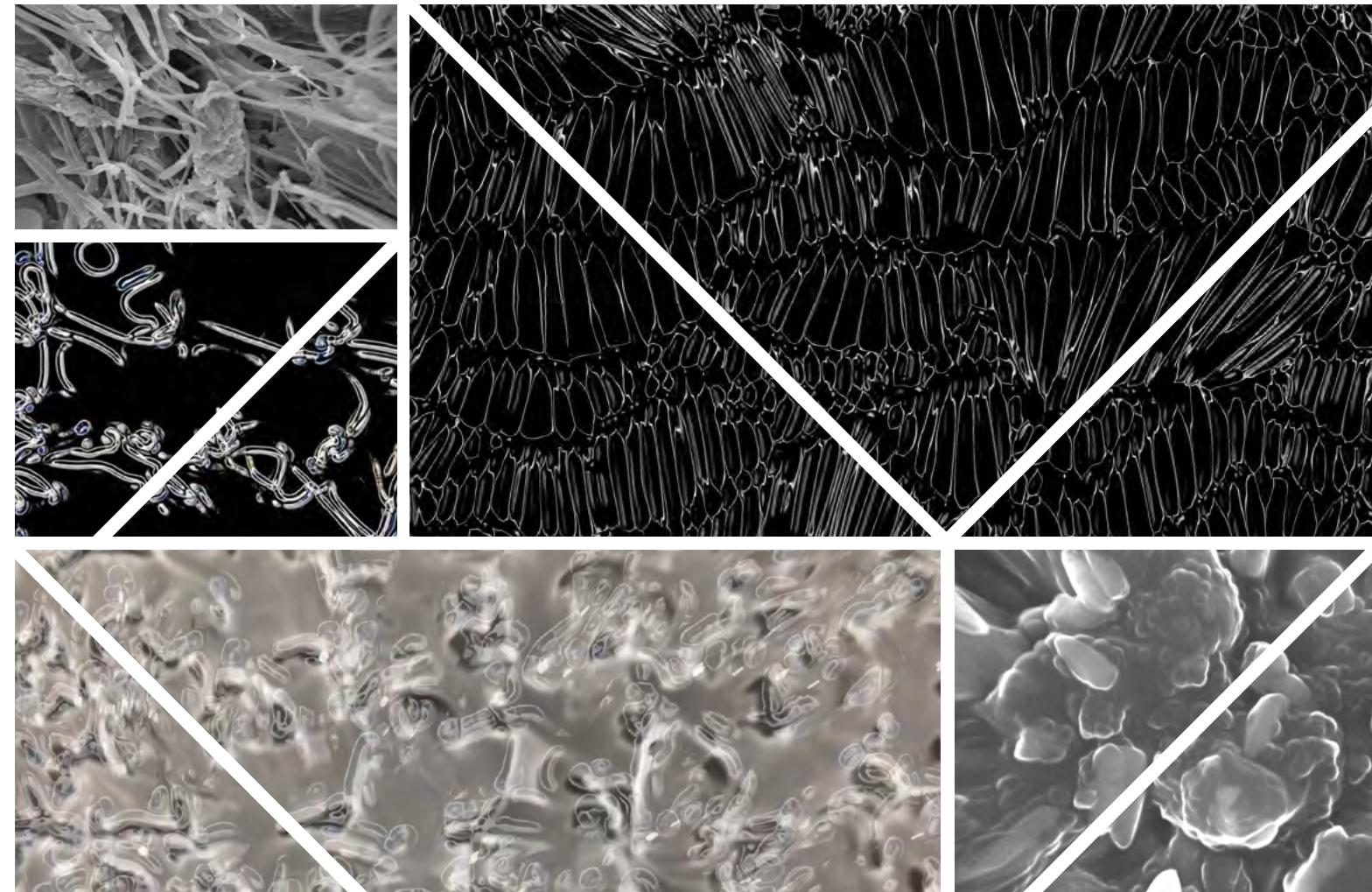


Uršula Berlot

Telesni razlom/Bodyfraction





MESTNA GALERIJA
NOVA GORICA

Uršula Berlot

Telesni razlom/Bodyfraction

5.-24. 6. 2020

Tomislav Vignjević

Pogled v snov telesa – Telesni razlom/Bodyfraction Uršule Berlot, 2020

Ena od temeljnih izhodiščnih točk umetniškega delovanja Uršule Berlot je zagotovo hotenje in praksa, s katero avtorica naredi vidno tisto, česar ni pred našimi očmi, kar ni neposredno evidentno in je šele z njenim delom izpostavljeno pogledu in analizi gledalca. Te strukture in povečave delcev so nekako povezane z zaščito in osamitvijo sledi, ki jih zapustijo posegi ali snemanja ter vizualizacije povečanih vzorcev, oblik in struktur. Gre za povečave delcev avtoričinega telesa samega, kot so tkivo kože, lasu, nohta, trepalnice in zobne sklenine, tako da je izbor teh snovi in delov nekako zapisan pričevalnosti o njenem bivanju kot takem, o njenem snovnem ustroju in predvsem na ta način v določenem pomenu oseben, morda tudi avtoportreten. Čeprav to nanašanje na lastne »podobe« ali na svojo eksistenco ni temeljni vzgib nastanka teh podob, ostaja ta eksistenčna nota neprestano prisotna in daje nekakšen podton celoti.

Predvsem gre pri tej celoti del v različnih tehnikah za vprašanje realnosti in posnetka, originalne podobe in simulakra ali pa proces dematerializacije in substancialnosti podobe. Mimetično in mikroskopsko natančno podana povečana struktura snovi je izhodišče za reliefna svetlobna dela, risbe na papirju in video, ki so razporejeni v instalaciji galerijskega prostora, kot v sebi zaključena prostorska postavitev. Tako je vprašanje mimetične ponovitve motiva v delih Uršule Berlot dodatno nadgrajeno z vprašanji sledenja originalu ali pa transformaciji predloge, ki je najpogosteje mikroskopski posnetek dela lastnega telesa.

Dela na papirju (Bodygaze) so nastala na temelju posnetkov mikrostruktur delcev, ki so bili podlaga za nastanek grafične podobe s tehniko airbrush, te strukture pa so nato stilizirane in abstrahirane v podobe posameznih telesnih delcev. Dejansko gre tu za

vprašanje dvojnosti med vidnim in nevidnim, torej med prikrito, globinsko strukturo delca telesa in njegovo vizualizacijo s pomočjo mikroskopskega posnetka, ki naredi nevidno povsem evidentno in na voljo vizualni zaznavi.

Podobno so reliefne svetlobne slike (Corporeal Abstractions) nastale na podlagi mikroskopskih posnetkov, ki so bili obdelani s posebnimi programi, s katerimi v mikroskopiji izračunavajo strukture materialov in kristalov. S tovrstnimi programi so posnetki preslikani v inverzni oziroma recipročni prostor, nakar se z uporabo določenih filtrov generira slika za nazaj. S tem je dosežena dvojna metamorfoza, saj je zaradi filtrov zajem podatkov iz osnovne slike reducirana, čemur sledi računalniško generiranje nove slike. Ta je sicer podobna originalu, a je umetno, digitalno ustvarjena. S tem pa je ustvarjeno izredno široko pomensko polje večpomenskih referenc, bodisi na dvojnost med mimesisom in tehnološko generirano resničnostjo, ali pa na vprašanje realnosti v današnjem času, ko se vedno bolj zabrisuje meja med posnetkom in simulacijo na eni ter originalom na drugi strani.

V risbah, svetlobnih delih in v videu Bodyfraction je dvojnost med tehnologijo in sledjo umetničine roke, med digitalnim in analognim privedenim do konsekventnih rezultatov v delih, ki na poetičen način ponujajo razmislek o nevidni realnosti, ki je v vidno priklicana z mikroskopsko tehnologijo.

Dela na tej razstavi so strukturirana okoli triade telesa, medijev in umetnosti, ki je za svoj »material« vzela podobe pridobljene z naravoslovno tehnologijo, s katero so izhodiščni materiali, delci telesa, postali izhodišče za dokončna dela. Njihovo nenehno osciliranje med dokumentarno-naravoslovno podobo in poetično interpretacijo

nam razpre tiste dimenzijs dokončnih objektov, ki instalacijo Bodyfraction uvrščajo med izjemno prodorne eksperimentalne postopke, s katerimi je razširjena in predragačena definicija umetniškega medija, ki je tu tako mikroskopska podoba, kot njena transformacija v dokončno, umetniško podobo.

Telo, kot dejavnik življenja, tukaj ni predmet posnemanja, temveč so njegovi sestavni delci, povečani in transformirani, postali umetniška dela sama, saj ta ne posnemajo življenja, ampak so nekako nastala iz življenja samega. Lahko rečemo, da te podobe ne posnemajo življenja in narave, ampak so tako eno kot drugo že v svoji materialnosti. V času, ko je ne le umetnost, temveč tudi narava vstopila v dobo tehnične reproduktibilnosti, je podoba originalne, najgloblje, prvočne strukture dela telesa lahko tudi sama transformirana in drugačna v svoji neponovljivi enkratnosti in s tem tovrstna podoba preide v svet imaginativne, umetniške sfere.

Tokratna razstava Uršule Berlot je zatores jasen in izjemno poetičen komentar ene izmed tem, s katerimi se umetnica ukvarja že dalj časa, in sicer motiva minljivosti v času, ki nosi s seboj tudi metaforične prvine vanitas. Tako se ta instalacija umešča na presečišče treh ravni, in sicer z visoko tehnologijo pridobljeno podobo, ki jo avtorica preoblikuje s svojo likovno imaginacijo ter končno s pomensko dimenzijo, ki celoto umesti na področje subtilne vizualne meditacije o toku časa in minljivosti.



Tomislav Vignjević

Insight into body matter – Bodyfraction by Uršula Berlot, 2020

One of the basic premises of Uršula Berlot's artistic expression is undoubtedly her desire to enlarge and ensuing practice of making visible that which is not before our eyes, that which is not directly evident nor exposed to the view and analysis of the viewer other than through her work. These structures and blow-ups of fractions bear witness to the preservation and isolation of the traces left by her interventions or recordings and visualisations of magnified samples, forms, and structures. The blow-ups are of fractions of the author's body (skin tissue, hair, fingernails, eyelashes, and teeth enamel) – a selection of matter and fractions, a record of sorts of her very existence, of her material composition, which makes it personal, perhaps even to the extent that it creates some manner of self-portrait. Although the reference to "images" of herself, to artists existence, is not her original motivation for the creation of these artworks, this existential note remains relentlessly present, providing a subtext to the whole collection.

At its core, this selection of works, done in various techniques, is about the question of reality and representation, the original image and simulacrum, a process of dematerialisation and substantiality of the image. A mimetically and microscopically precisely rendered blow-up of the structure of matter is the starting point for her relief light works, drawings on paper, and video, which are arranged in the gallery space as a coherent spatial installation. The mimetic repetition of this motif is thus expanded in Uršula Berlot's works with the issue of whether to stay true to the original or transform the template – usually a microscopic image of fractions of the artist's own body.

The works on paper (Bodygaze) were created from images of the

microstructures of such fractions, which formed the basis for her airbrush prints. The structures were then stylised and abstracted into images of individual fractions of the body. In fact, what is at issue here is the duality between the visible and the invisible, between the concealed, deep structure of body fractions and a visualisation thereof in the form of a microscopic image that lays the invisible completely bare and makes it available for visual perception.

Similarly, the relief light pictures (Corporeal Abstractions) were created from microscopic images processed with special software used in microscopy to analyse the structure of materials and crystals. The software copies the recorded images into an inverted, reciprocal space and generates new images using certain filters. The result is a double metamorphosis since the filters reduce the amount of data captured in the original image, from which the software then generates a new image. The new image is similar to the original, but it is created artificially, digitally. This opens an immensely broad semantic field of multi-layered references, be they references to the duality of mimesis and technologically generated reality or to the question of reality in this day and age, when the boundary between image/simulation and original is becoming increasingly blurred.

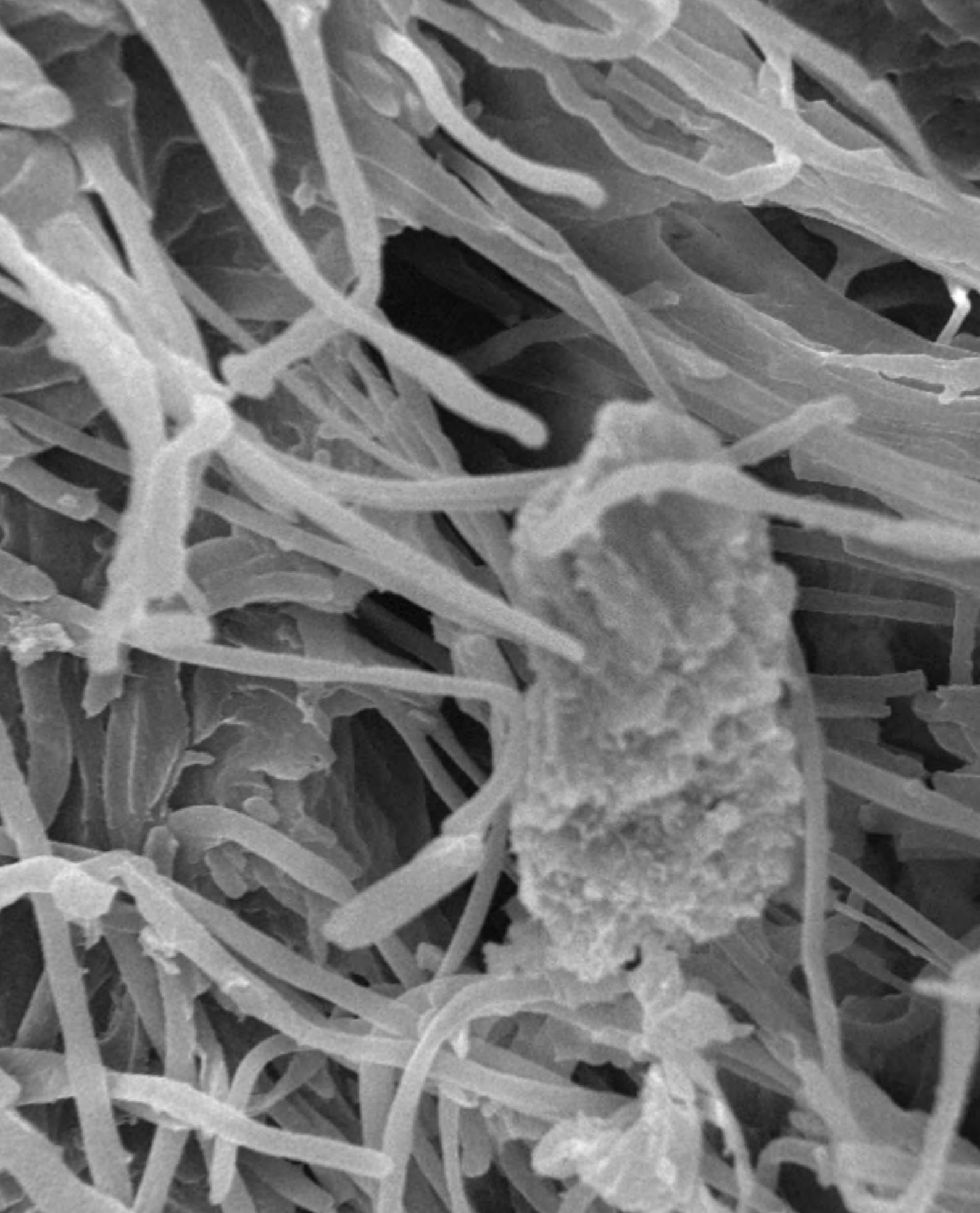
In her drawings, light works and Bodyfraction video the duality between technology and traces of the artist's hand, between the digital and the analogue, achieves consistent results in the form of works that offer a poetic deliberation on an invisible reality that is made visible with the help of microscopy technology.

The exhibited works are structured around the triad of body, media, and an art that uses as its "material"

images acquired by means of scientific technology, making the initial materials – fractions of the body – the starting point of the final works. Their constant oscillation between the documentary-scientific image and poetic interpretation lays bare dimensions of the final objects that situate the installation Bodyfractions in the realm of breakthrough experimental procedures that expand and transform the definition of artistic medium: in this case, the medium is the microscopic image as well as its transformation into the finished, artistic image.

The body as an element of life is not subject to imitation; instead, its constituent parts, blown up and transformed, have become works of art per se, for they do not imitate life; they have been created from life itself. One could even argue that these images do not imitate life and nature, but rather are inherently both by virtue of their materiality. At a time when not only art but nature as well have entered an era of technical reproducibility, an image of the original, deepest, primordial structure of a part of the body may itself be transformed and become different in its inimitable uniqueness, thus transposing these images into the imaginative, artistic sphere.

This exhibition by Uršula Berlot is therefore an unambiguous and exceedingly poetic commentary on a topic that the artist has been dealing with for some time – the motif of transience, which carries with it the metaphorical elements of vanitas. The installation stands at the intersection of three levels: the images are acquired by means of high technology; the author then transforms them using her artistic imagination; and finally, the semantic dimension makes the impression that the whole of the images is an astute visual meditation on the passage of time and transience.



I. Bodyfraction, 2020

video, 7:40'

video:

Uršula Berlot & Sunčana Kuljič

zvok/sound:

Scanner - Robin Rimbaud

<https://youtu.be/oRD8Guy3r8c>

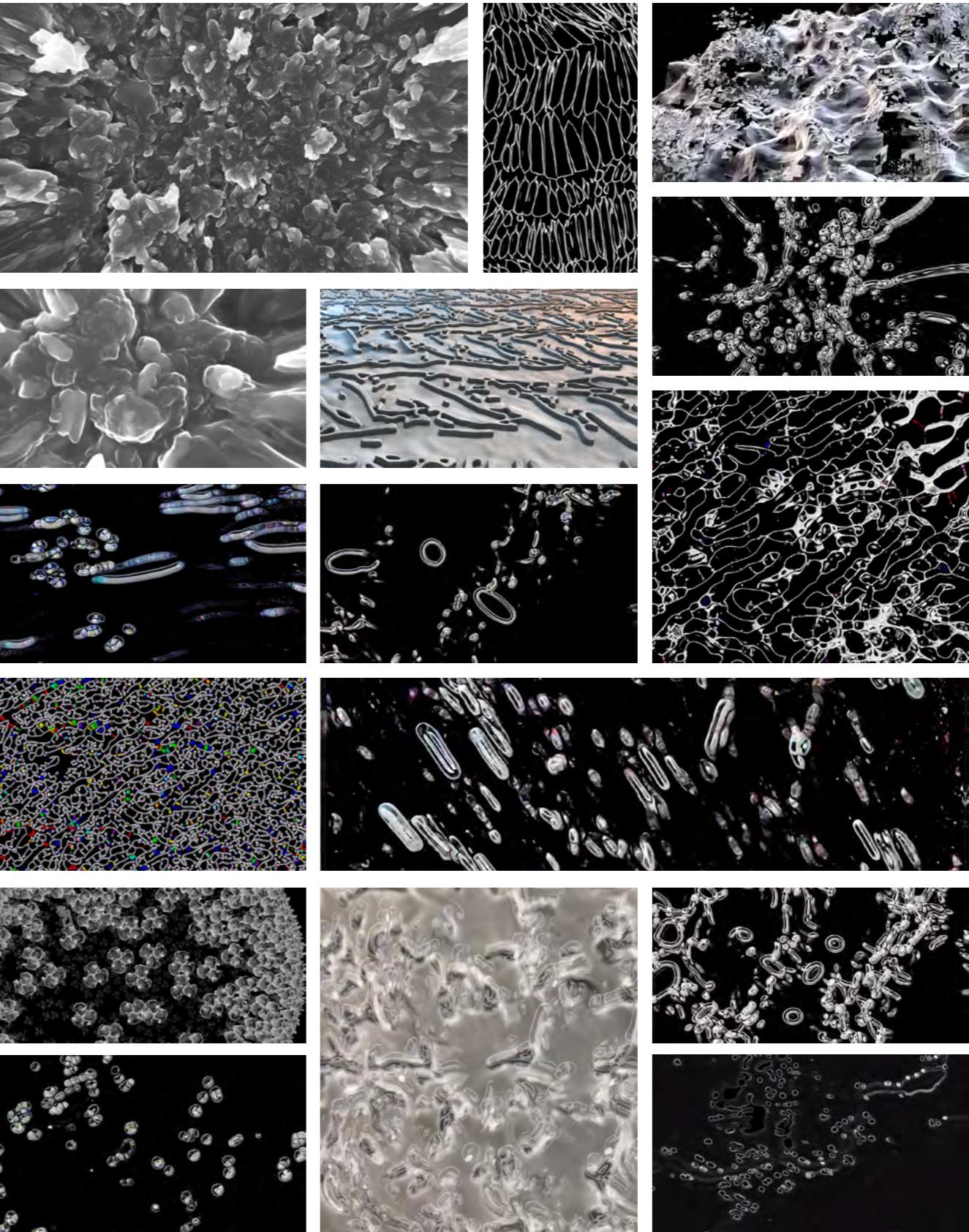
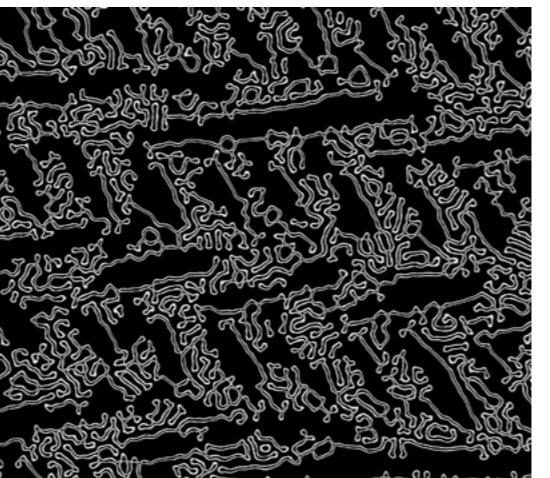
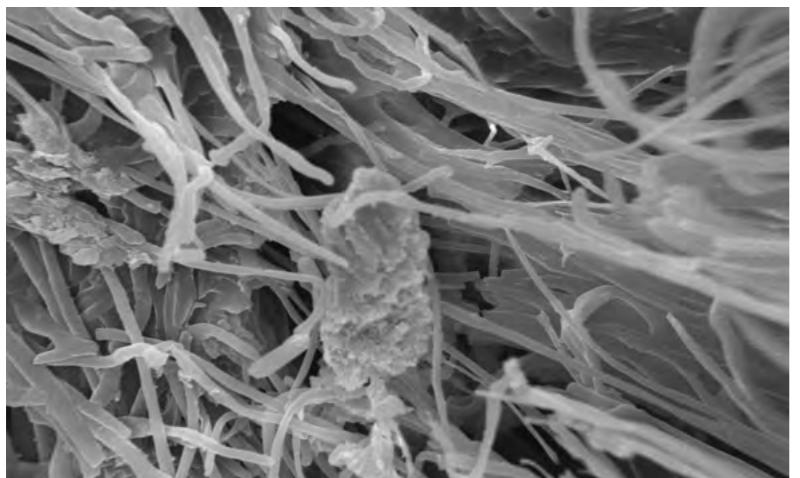
Video Bodyfraction vzporeja mikroskopske posnetke drobcev avtoričinega telesa (zobne sklenine, kože, nohta, las ipd.) ter posnetke risb in svetlobno dovezetnih objektov, ki so nastali na njihovi osnovi. Risbe so digitalno procesirane v smeri simulacije kemičnega procesa 'reakcijske difuzije', ki modelira (matematično ali vizualno) vedenje kemikalij med mešanjem v raztopini. Takšne animirane risbe tvorijo fraktalom podobne vzorce in skupaj z modificiranimi posnetki svetlobno odsevnih površin reliefov vzbujajo vtis razpiranja imaginarno neznane topografije (makro, mikro ali nano dimenzijs) v gibanju.

Naslov se nanaša na motiv (telo/body) in postopek obdelave (mikroskopska difracija oz. uklonski posnetek) s katerim so bile mikroskopske slike procesirane. Reliefne površine slik in risbe namreč izhajajo iz digitalno modificiranih mikro-posnetkov telesnih drobcev, ki so bili v osnovi preoblikovani z digitalnim procesom hitre Fourierove transformacije (IFFT); ta predstavlja prvega od serije digitalnih postopkov v smeri njihove denaturalizacije.

The video Bodyfraction parallels microscopic images of fragments of the artist's body (tooth enamel, skin, nails, hair etc.) with recordings of drawings and light-sensitive objects created on their basis. Drawings were digitally processed towards simulating the chemical process called 'reaction diffusion' which models (mathematically or visually) the behaviour of two chemicals in a solution as they mix. Such animated drawings form a fractal-like patterns and together with modified recordings of reflective light-works surfaces they create an entry into imaginary hidden topography (macro, micro or nano dimensions) in motion.

The title refers to the motif (body) and the processing method (microscopic diffraction) through which the microscopic pictures were treated. Relief surfaces of pictures and drawings were derived from digitally modified microscopic views of bodily fragments, which were essentially transfigured through the digital process of inverse fast Fourier transformation (IFFT); this represented the first in a series of digital procedures directed towards their denaturalisation.

(V sodelovanju z: prof. dr. Sašo Šturm in dr. Matejka Podlogar, Institut Jožef Stefan, Ljubljana, Odsek za nanostrukturne materiale/in collaboration with prof. dr. Sašo Šturm and dr. Matejka Podlogar, Jožef Stefan Institute, Ljubljana – Department for Nanostructured Materials)



II. Telesne abstrakcije (Mikroportret), 2019-2020

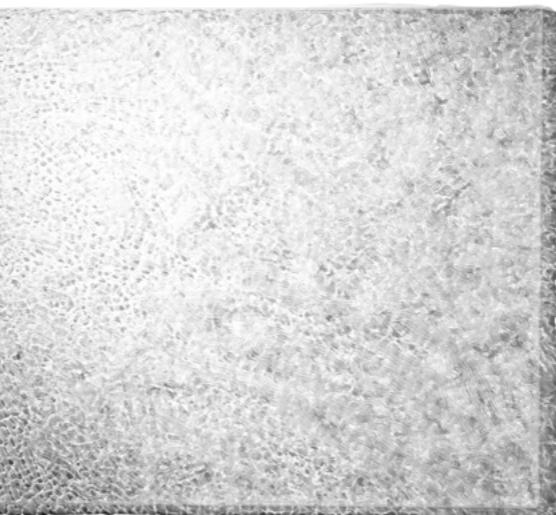
vakumsko oblikovano pleksi steklo
serija (6): Zob, Trepalnica, Koža, Las, Zob v.2, Noht
Dim. 80 x 90 cm (indiv.)

Corporeal abstractions (Microportrait), 2019-2020
vacuum formed plexi-glass
series (6): Tooth, Eyelash, Skin, Hair, Tooth v.2, Nail
Dim. 80 x 90 cm (each)

Serijareliefnihsvetlobnodovzetnihdeljenastalanaosnovi računalniško modificiranih mikroskopskih posnetkov delcev avtoričinega telesa v postopkih inverzne digitalne preslikave (IFFT) s pomočjo računalniških programov, ki se uporabljajo v mikroskopiji. Zato fragmenti mikro struktur, kljub navideznemu naturalizmu, ki ga indicirajo naslovi posameznih del, niso povečave 'naravnega', ampak algoritmično kodirane podobe, umetni proizvod 'strojnega', digitalnega. Transparentne ali odbojne površine dinamizirajo svetlobni učinki in spremenljiva subjektivna percepacija opazovalca v času in prostoru.

This series of relief light-sensitive works was conceived on the basis of computer-modified microscopic images of particles of the artist's body by inverse digital transformation (IFFT), with the help of computer programmes used in microscopy. This is why the fragments of micro structures, despite the seeming naturalism indicated by the titles of particular works, are not the magnification of 'the natural', but algorithmically coded images, an artificial product of the 'mechanical', digital. Transparent or reflecting surfaces are dynamized by light effects and the fluctuating, subjective perception of the observer in time and space.

(V sodelovanju z: prof. dr. Sašo Šturm in dr. Matejka Podlogar, Institut Jožef Stefan, Ljubljana, Odsek za nanostruktурне materiale/In collaboration with prof. dr. Sašo Šturm and dr. Matejka Podlogar, Jožef Stefan Institute, Ljubljana – Department for Nanostructured Materials)

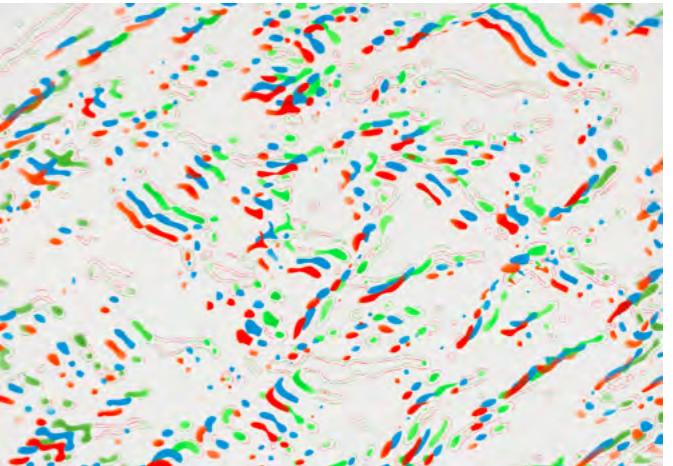
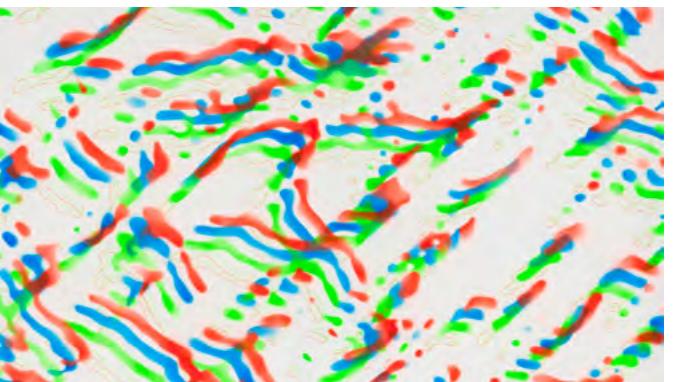
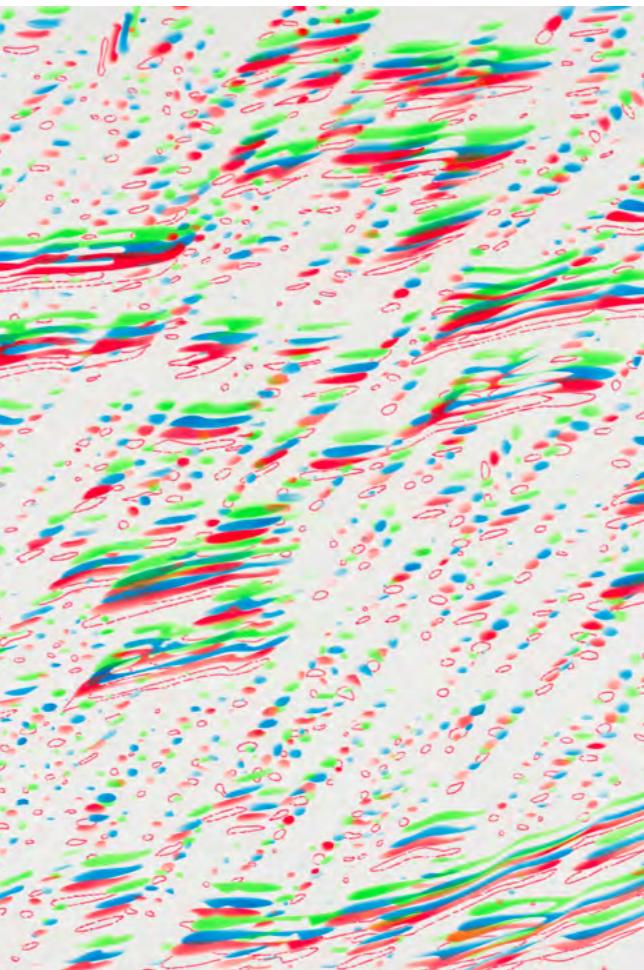
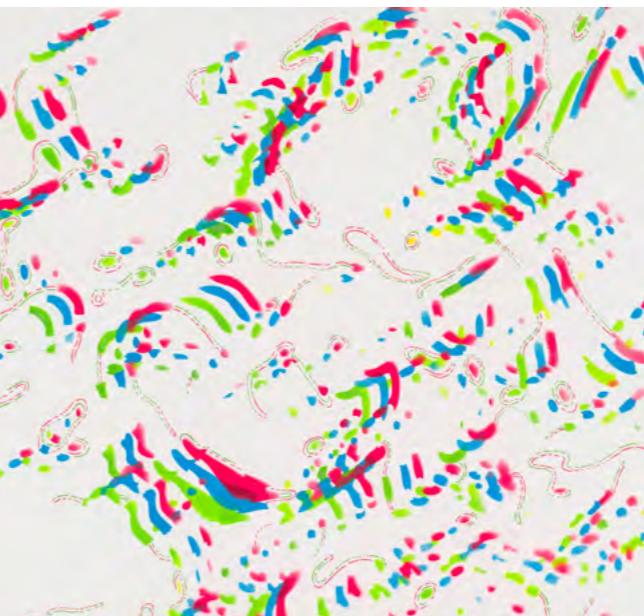
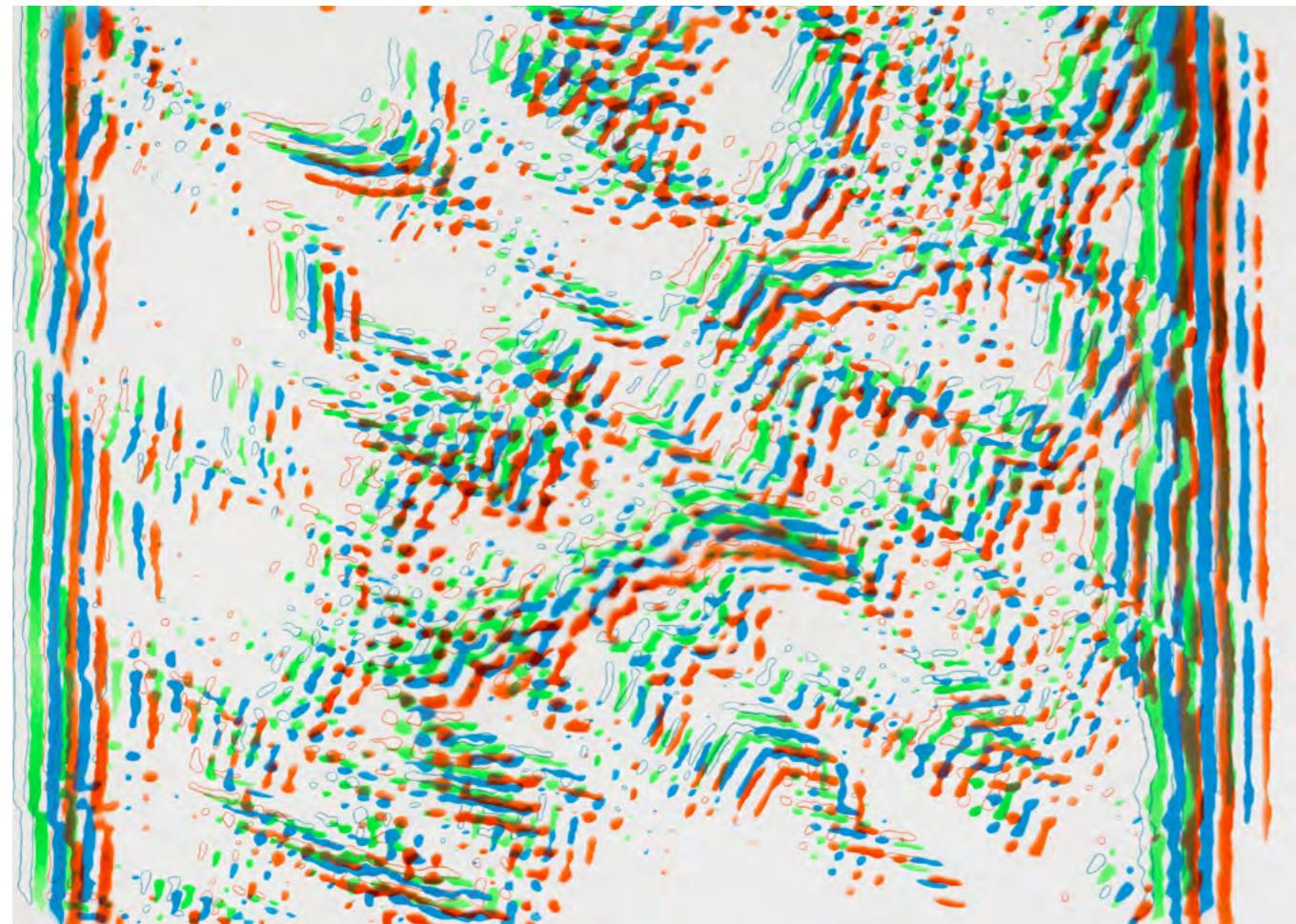


III. RGB Molecular/RGB Molekularno, 2020

akril in flomaster na papir/acryl and marker on paper
serija (12)/series (12),
dim: 66 x 90 cm (vsak/each)

Barvne risbe nastale po mikroskopskih motivih telesnih delcev izvedejo konceptualni odklon realnega motiva proti abstraktnemu na dveh ravneh: akromatskemu mikro-posnetku je umetno vsiljena barva (RGB paleta barvnih svetlob), obenem pa postopek barvnega plastenja vnaša iluzijo gibanja ter globine, torej optične kvalitete, ki izvornemu (mikro) posnetku umanjkajo.

Drawings in colour that trace microscopic motifs of bodily particles shift conceptually away from the real motif towards the abstract one on two levels: colour is forced artificially upon the achromatic micro recording (the RGB colour model), while the procedure of colour layering brings in the illusion of motion and depth, i.e. optic qualities absent in the original microscopic referent.



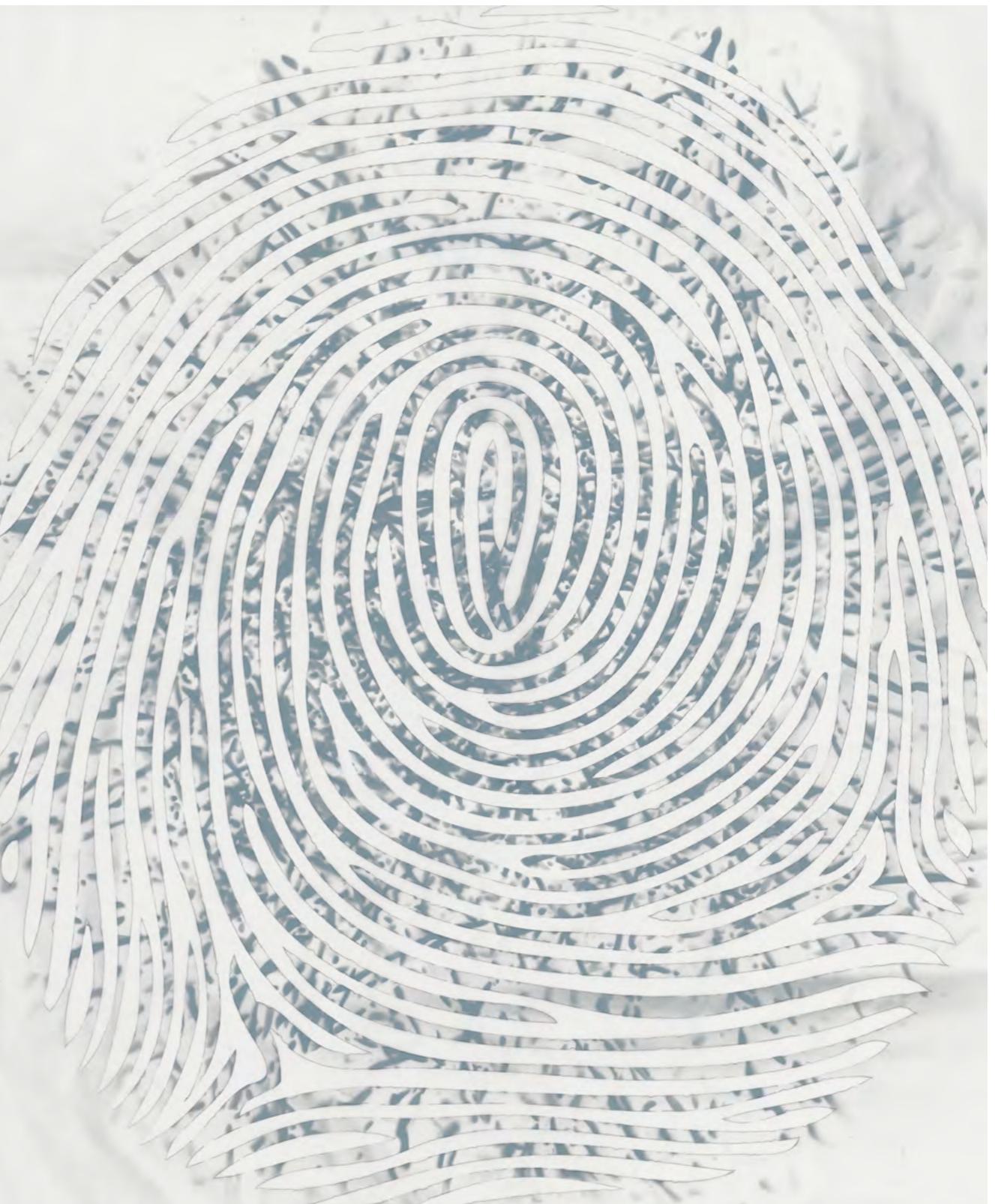
IV. Bodygaze/Telesni pogled (2020)

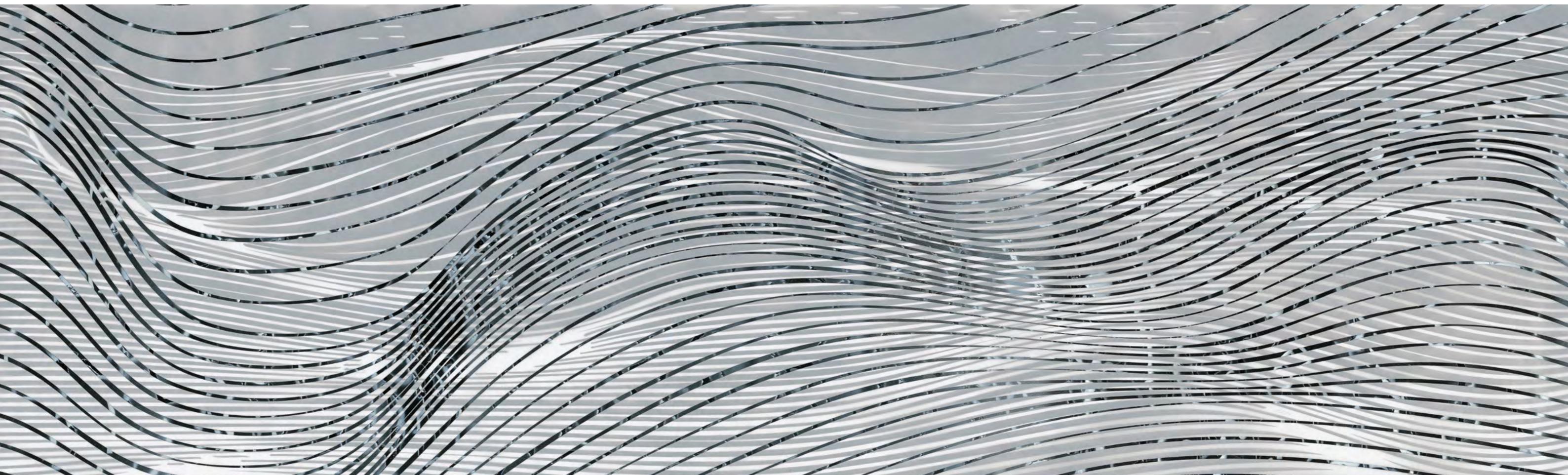
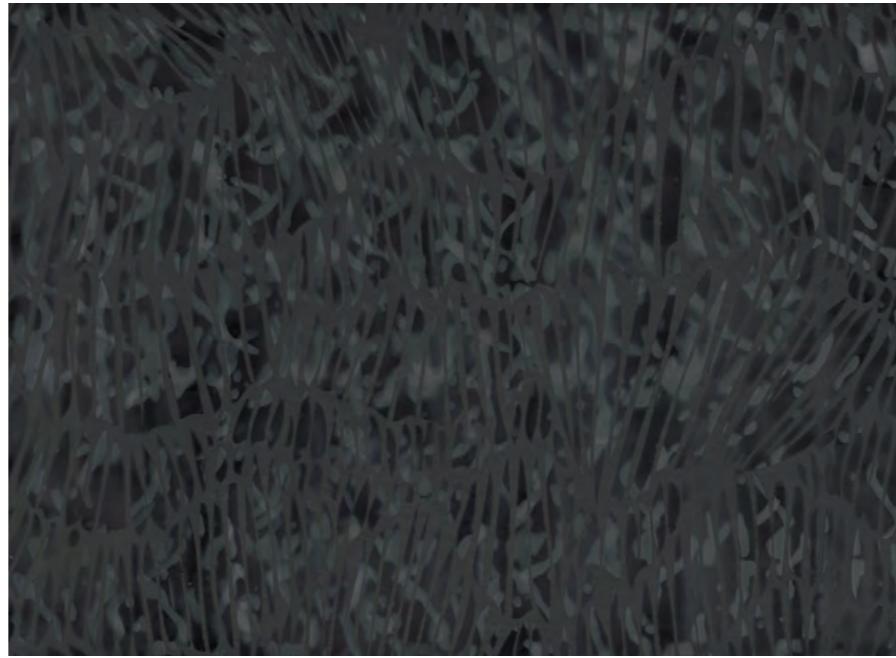
akril, pastel na papir/acryl, pastel on paper
različne dimenzijs/variable dimensions

Dim: Koža/Skin, 85 x 133 cm; Zob v.3/Tooth v.3 (micro) 96 x 133 cm; Zob/Tooth v.4 (IFFT) 96 x 120 cm; Prstni odtis/Fingerprint, 98 x 120 cm; Lasje/hair 98 x 195 cm; Zob v.1 (nano)/Tooth v.1 (nano) 96 x 133 cm; Zob v.2/Tooth v.2 (micro) 96 x 133 cm.

Grafične podobe na papirju kombinirajo mikroskopskim posnetkom podobne strukture ter morfologijo telesnih delcev. Telesno tkivo je posredovano v različnih merilih opazovanja: od stiliziranih vidnih delov telesa (abstrahirane oblike las, trepalnic in kožne strukture) do mikroskopsko zajetih posnetkov elementarnih telesnih delcev. Tovrstno (tehnološko) plastenje se ukvarja z razmerjem vidnega (fizičnega) in predstavnega (abstraktnega, pojmovnega).

Graphical images on paper combine structures that look like microscopic imagery and the morphology of bodily particles. The bodily tissue is mediated in a variety of observation ratios: from stylised visible body parts (abstracted forms of hair, eyelashes and skin structures) to microscopic images of elementary bodily particles. This type of technological layering explores the relationship between the visible (physical) and the representational (abstract, conceptual).





Uršula Berlot

se je rodila leta 1973 v Ljubljani. Dve leti je študirala 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. Doktorirala je leta 2010 na ALUO Univerze v Ljubljani, kjer od leta 2009 tudi poučuje. Za svoje umetniško delo je prejela več nagrad (Schering Stiftung, Berlin, 2007, Pollock-Krasner Foundation, New York, 2005). Med drugim je razstavljala v Today Art Museum v Pekingu, Kunstlerhaus Bethanien v Berlinu, BA-CA Kunstforum Tresor na Dunaju, Haus der Kulturen der Welt v Berlinu, Living Art Museum v Reykjaviku. Objavila je več člankov s področja teorije umetnosti in monografijo o Marcelu Duchampu.

Seznam razstav (izbor):

- **SELFIE/sh/me – avtoportreti**, Mestna Galerija Piran, Piran (2019)
- **Sonica X Iklectik**, Iklectik, London, Anglija (2019)
- **New window. Duplicate extension** by Urs Bold, Equrna Gallery, Ljubljana (solo) (2019)
- **Off Grid**, Artweeks@Akaretler, Istanbul (2019)
- **Endemic vs. Global**, C3 Science Complexity Center, National Autonomous University of Mexico, Mexico (2019)
- **Extra/Ordinary** Plug-in New Media Art – Contemporary Istanbul, IKM Istanbul Congress Center, Istanbul (2018)
- **Maravee Fiction**, Castello di Susans, Majano-Udine (2018)
- **Polimorfni odtis**, UGM studio, Maribor (solo) (2017)
- **Epilog – prostor, telo in mediji v prehajanju**, Dvorec Novo Celje pri Žalcu (2017)
- **Flat and Distant – China and Slovenia Contemporary Art**, Today Art Museum, Peking (2016)
- **Zemlja je ploščata – Sodobna slovenska in kitajska umetnost**, Umetnostna galerija Maribor (UGM), Maribor, Slovenija (2016)
- **MoTa at Supermarket Art Fair Stockholm**, Stockholm, Švedska (2016)
- **Pixxelpoint 2015: Predmet – 16. mednarodni festival medijskih umetnosti**, Mestna Galerija Nova Gorica, Nova Gorica, Slovenija (2015)
- **Videofestival Narave 12**, Bežigrajska galerija 2, Ljubljana, Slovenija (2015)
- **Die Magie der Kunst – Protagonisten der slowenischen Gegenwartskunst 1968 – 2013**, Obergeschoß des Künstlerhauses, Dunaj, Avstrija (2015)
- **Fluidna topografija**, Ljubljanski grad, Peterokotni stolp, Ljubljana, Slovenija (solo) (2014)
- **Back to Black**, Galerija Equrna, Ljubljana, Slovenija (2014)
- **La magia dell'arte; I protagonisti dell'arte Slovena contemporanea 1968 – 2013**, Villa Manin, Passariano di Codroipo, Italija (2014)
- **Museo Illuminato**, Museo Revoltella, Trst, Italija (2013)
- **Sonica – festival tranzitornih umetnosti**, MoTA Point, Ljubljana, Slovenija (2013)
- **Vanitas**, Galerija Equrna, Ljubljana, Slovenija (solo) (2012)
- **BodyScope**, Kibla – multimedijski center, Maribor, Slovenija (solo) (2012)
- **Scatole sonore/Sound Boxes, Palinsesti 2012**, Palazzo Altan, San Vito al Tagliamento, Italija (2012)
- **Skoraj pomlad – 100 let slovenske umetnosti**, UGM, Maribor, Slovenija (2012)
- **Contemporary Art From Slovenia**, Evropska centralna banka, Frankfurt am Main, Nemčija (2011)
- **Introspekcija**, Bežigrajska galerija 2, Ljubljana, Slovenija (solo) (2010)
- **Risba na Slovenskem II. 1940 – 2009**, Muzej sodobne umetnosti, Zagreb, Hrvaška (2010)
- **Arte Fiera Bologna**, Galerija Enrico Astuni, Bologna, Italija (2010)
- **SCI-ART**, Galerija Enrico Astuni, Bologna, Italija (2009)
- **Konstrukcija realnega in virtualnega**, Institut Jožef Stefan, Ljubljana, Slovenija (2009)
- **Slika: prehajanja**, Galerija sodobne umetnosti Celeia, Celje, Slovenija (2009)
- **Biennale Quadrilaterale 3: Media Art – Angles and Intersections**, Muzej moderne in sodobne umetnosti, Rijeka, Hrvaška (2009)
- **Glow: Forum of Light in Art and Architecture**, Eindhoven, Nizozemska (2008)
- **Transmediale 08: Conspire**, Haus der Kulturen der Welt, Berlin, Nemčija (2008)
- **Poetike novega tisočletja**, Mestna Galerija Nova Gorica, Nova Gorica, Slovenija (2008)
- **Poetika**, Koroška Galerija Slovenj Gradec, Slovenj gradec, Slovenija (2008)
- **Prostor za novi dialog**, Muzej sodobne umetnosti Vojvodine, Novi sad, Srbija (2008)
- **Media Scape: Beyond Horizon – City Permutations**, Museo Lapidarium, Novi grad, Hrvaška (2008)
- **Pulzija/Presečišča**, Kunstlerhaus Bethanien, Berlin, Nemčija (solo) (2007)
- **Prehodnost**, Galerija Božidar Jakac, Kostanjevica na Krki, Slovenija (solo) (2006)
- **One Year After – KulturKontakt Artists in Residence 2005**, BA-CA Kunstforum – Tresor, Dunaj, Austria (2006)
- **Art'Fab: L'art/la femme/L'Europe**, La Citadelle, Saint-Tropez, Francija (2006)
- **Our House is the House That Moves**, Living Art Museum, Reykjavík, Islandija (2006)
- **Privlačnosti**, Galerija Miklova hiša, Ribnica, Slovenija (solo) (2005)
- **Slovenska umetnost 1995-2005: Teritoriji, identitete, mreže**, Moderna galerija, Ljubljana, Slovenija (2005)
- **KulturKontakt Artists in Residence Work Presentation**, Wienstation, Dunaj, Avstrija (2005)
- **Towards Zero Gravity**, Moderna galerija, Ljubljana, Slovenija.
<http://zerogravity.mg-lj.si/eng/svetloba/berlot.htm> (2005)
- **Junge Kunst im OHO**, OHO – Offenes Haus Oberwart, Oberwart, Avstrija (2005)
- **Eye Try**, Vision Center, Cork, Irska (2005)
- **Pretakanje svetlobe**, Galerija Loža, Koper, Slovenija (solo) (2004)
- **Henkel Artist Prize Winners** (prva nagrada: Henkel Youth Artist Prize), KulturKontakt Austria, Palais Porcia, Dunaj, Avstrija (2004)
- **Preseženi slikovni okvir**, Bežigrajska galerija, Ljubljana, Slovenija (2004)
- **Destinations – Five Artists From Slovenia**, Temple Bar Gallery, Dublin, Irska (2004)
- **Our House is the House That Moves**, Galerija Škuc, Ljubljana, Slovenija (2004)
- **Kristalni odtmek**, Ljubljanski grad, Peterokotni stolp, Ljubljana, Slovenija (solo) (2003)
- **Pretakanje svetlobe**, Mestna galerija Nova Gorica, Nova Gorica, Slovenija (solo) (2003)
- **Odsev**, Mala galerija – Moderna Galerija, Ljubljana (solo) (2002)
- **Camera Lucida**, Inkubator (soavtor: Tao G. V. Sambolec), Galerija Škuc, Ljubljana, Slovenija (2002)
- **Narava**, Galerija Equrna, Ljubljana, Slovenija (solo) (2001)

Uršula Berlot

born 1973 in Ljubljana, Slovenia. She studied philosophy at the Faculty of Arts for two years, then painting at the Academy of Fine Arts, University of Ljubljana and at the Ecole Nationale Supérieure des Beaux-Arts in Paris. She received her PhD in 2010 at the ALUO of the University of Ljubljana, where she has been teaching since 2009 at the Art theory department. She has received several awards for her art work (Schering Stiftung, Berlin, 2007; Pollock-Krasner Foundation, New York, 2005). She has exhibited at Today Art Museum in Beijing, Kunstlerhaus Bethanien in Berlin, BA-CA Kunstforum Tresor in Vienna, Haus der Kulturen der Welt in Berlin, and Living Art Museum in Reykjavik. She has published several articles in the field of art theory and a monograph on Marcel Duchamp.

Exhibitions (selection):

- **SELFIE/sh/me – self-portraits**, Mestna Galerija Piran, Piran, Slovenia (2019)
- **Sonica X Iklectik**, Iklectik, London, Great Britain (2019)
- **New window. Duplicate extension** by Urs Bold, Equrna Gallery, Ljubljana, Slovenia (2019)
- **Off Grid**, Artweeks@Akaretler, Istanbul, Turkey (2019)
- **Endemic vs. Global**, C3 Science Complexity Center, National Autonomous University of Mexico, Mexico City (2019)
- **Extra/Ordinary** Plug-in New Media Art – Contemporary Istanbul, IKM Istanbul Congress Center, Istanbul, Turkey (2018)
- **Maravee Fiction**, Castello di Susans, Majano-Udine, Italy (2018)
- **Polimorphic imprint**, UGM studio, Maribor, Slovenia (solo) (2017)
- **Epilogue – space, body and media in transition**, Novo Celje Mansion near Žalec, Slovenia (2017)
- **Flat and Distant – China and Slovenia Contemporary Art**, Today Art Museum, Beijing, China (2016)
- **The Earth is Flat – Slovenian and Chinese Contemporary Art**, Maribor Art Gallery (UGM), Maribor, Slovenia (2016)
- **MoTa at Supermarket Art Fair Stockholm**, Stockholm, Sweden (2016)
- **Pixxelpoint 2015: Object – 16th International Media Art Festival**, Municipal Gallery Nova Gorica, Nova Gorica, Slovenia (2015)
- **Videofestival Natures 12**, Bežigrajska galerija 2, Ljubljana, Slovenia (2015)
- **Die Magie der Kunst – Protagonisten der slowenischen Gegenwartskunst 1968 – 2013**, Obergeschoß des Kunstlerhauses, Vienna, Austria (2015)
- **Fluid Topography**, Ljubljana Castle, Pentagonal Tower, Ljubljana, Slovenia (solo) (2014)
- **Back to Black**, Equrna Gallery, Ljubljana, Slovenia (2014)
- **La magia dell'arte; I protagonisti dell'arte Slovena contemporanea 1968 – 2013**, Villa Manin, Passariano di Codroipo, Italy (2014)
- **Museo Illuminato**, Museo Revoltella, Trst, Italy (2013)
- **Sonica – Festival of Transitory Art**, MoTA Point, Ljubljana, Slovenia (2013)
- **Vanitas**, Gallery Equrna, Ljubljana, Slovenia (solo) (2012)
- **BodyScope**, Kibla – multimedia center, Maribor, Slovenia (solo) (2012)
- **Scatole sonore/Sound Boxes, Palinsesti 2012**, Palazzo Altan, San Vito al Tagliamento, Italy (2012)
- **Almost Spring – 100 Years of Slovenian Art**, UGM, Maribor, Slovenia (2012)
- **Contemporary Art From Slovenia**, European Central Bank, Frankfurt am Main, Germany (2011)
- **Introspection**, Bežigrajska Gallery 2, Ljubljana, Slovenia (solo) (2010)
- **Drawing in Slovenia II. 1940-2009**, Museum of Contemporary Art, Zagreb, Croatia (2010)
- **Arte Fiera Bologna**, Gallery Enrico Astuni, Bologna, Italy (2010)
- **SCI-ART**, Gallery Enrico Astuni, Bologna, Italy (2009)
- **Constructions of Real and Virtual**, Scientific Research Institute Jožef Stefan Ljubljana, Slovenia (2009)
- **Painting: Transfigurations**, Gallery of Contemporary Art Celeia, Celje, Slovenia (2009)
- **3rd Quadrilateral Biennial: Media Art – Angles and Intersections**, Museum of Modern and Contemporary Art Rijeka, Croatia (2009)
- **Glow: Forum of Light in Art and Architecture**, Eindhoven, Netherlands (2008)
- **Transmediale 08: Conspire**, Haus der Kulturen der Welt, Berlin, Germany (2008)
- **Poetics in the New Millennium**, Municipal Gallery Nova Gorica, Nova Gorica, Slovenia
- **Poetics**, Koroška Gallery of Fine Arts, Slovenske Konjice, Slovenia (2008)
- **Space For New Dialog**, The Museum of Contemporary Art Vojvodina in Novi Sad, Serbia (2008)
- **Media Scape: Beyond Horizon – City Permutations**, Museo Lapidarium, Novi Sad, Croatia (2008)
- **Pulsation/Cross-sections**, Kunstlerhaus Bethanien, Berlin, Germany (solo) (2007)
- **Transitoriness**, Gallery Božidar Jakac, Kostanjevica na Krki, Slovenia (solo) (2006)
- **One Year After – KulturKontakt Artists in Residence 2005**, BA-CA Kunstforum – Tresor, Vienna, Austria (2006)
- **Art Fab: L'art/la femme/L`Europe**, La Citadelle, Saint-Tropez, France (2006)
- **Our House is the House That Moves**, Living Art Museum, Reykjavik, Iceland (2006)
- **Attractions**, Miklova hiša Gallery, Ribnica, Slovenia (solo) (2005)
- **Slovene Art 1995-2005: Territories, Identities, Nets**, Museum of Modern Art Ljubljana, Slovenia (2005)
- **KulturKontakt Artists in Residence Work Presentation**, Wienstation, Vienna, Austria (2005)
- **Towards Zero Gravity**, Museum of Modern Art, Ljubljana, Slovenia, <http://zerogravity.mg-lj.si/eng/svetloba/berlot.htm> (2005)
- **Junge Kunst im OHO**, OHO – Offenes Haus Oberwart, Oberwart, Austria (2005)
- **Eye Try**, Vision Center, Cork, Ireland (2005)
- **Il traverso della luce**, Loža Gallery, Koper, Slovenia (solo) (2004)
- **Henkel Artist Prize Winners** (Winner: Henkel Youth Artist Prize), KulturKontakt Austria, Palais Porcia, Vienna, Austria (2004)
- **Beyond the Frame**, Gallery Bežigrad, Ljubljana, Slovenia (2004)
- **Destinations – Five Artists From Slovenia**, Temple Bar Gallery, Dublin, Ireland (2004)
- **Our House is the House That Moves**, Škuc Gallery, Ljubljana, Slovenia (2004)
- **Crystal shade**, Ljubljana Castle, Pentagonal Tower, Ljubljana, Slovenia (solo) (2003)
- **Decantation of light**, Municipal Gallery Nova Gorica, Nova Gorica, Slovenia (solo) (2003)
- **Reflection**, Small Gallery, Museum of Modern Art, Ljubljana, Slovenia (solo) (2002)
- **Camera Lucida**, Incubator (with Tao G. V. Sambolec), Škuc Gallery, Ljubljana, Slovenia (2002)
- **Nature**, Equrna Gallery, Ljubljana, Slovenia 'Light works', Salon Minimal, Ljubljana, Slovenia (solo) (2001)

Posebna zahvala/Special thanks to:

Prof. dr. Sašo Šturm in dr. Matejka Podlogar, Institut Jožef Stefan, Ljubljana, Odsek za nanostrukturne materiale/
Jožef Stefan Institute, Ljubljana – Department for Nanostructured Materials



Boštjan Kristan, LED Design, Ljubljana



Razstavo in izid kataloga je finančno omogočila/The exhibition and
catalogue have been financially supported by:



Katalog izdal/Catalogue issued by: Kulturni dom Nova Gorica (Zanj/Represented by: Pavla Jarc) - Urednica/Editor: Mateja Poljšak Furlan - Avtor teksta/Texts written by: Tomislav Vignjević - Prevod/Translation: Sebastijan R. Maček in Barbara Jurša Potocco - Fotografije/Photographs: Jeff Bickert - Oblikovanje in prelom/Catalogue design & DTP: Vid Simoniti - Tisk/Print: Tiskarna Present d.o.o. - Kraj izida/Place of publication: Nova Gorica - Leto izida/Publication year: 2020 - Naklada/Nr. of copies: 250



MESTNA GALERIJA NOVA GORICA

Trg E. Kardelja 5
SI 5000 Nova Gorica

T: 05 335 40 17

E: mestnagalerija@kulturnidom-ng.si

W: www.mgng.net

FB: <https://www.facebook.com/groups/Mestna.galerija.Nova.Gorica/>

URNIK:

od ponedeljka do petka od **9. do 13. ure** in od **15. do 19. ure**

Ob sobotah od **9. ure do 12. ure.**

Ob nedeljah in praznikih **zaprto.**