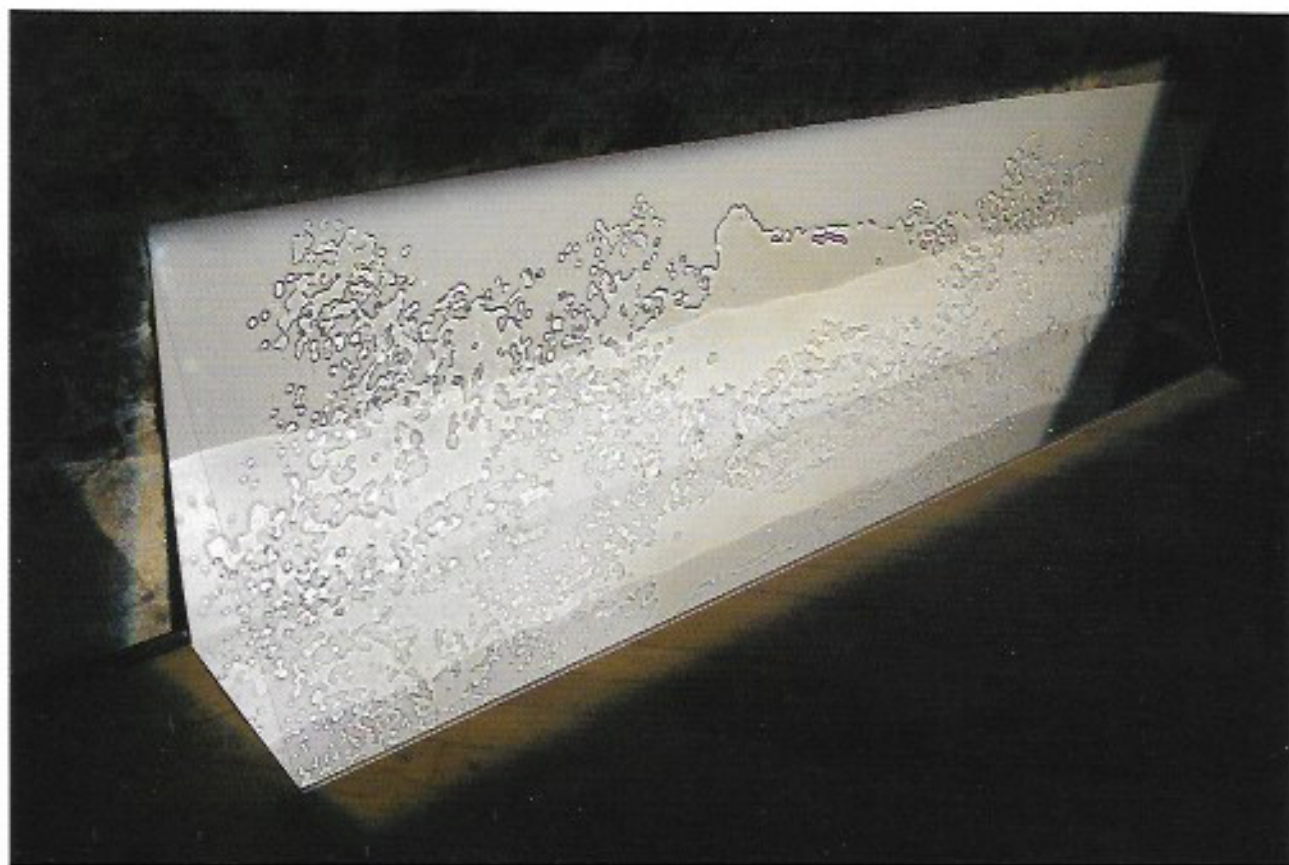


MG MESTNA GALERIJA
ING NOVA GORICA

Uršula Berlot
Pretakanje svetlobe



Uršula Berlot

svetlobna prostorska postavitev

28. oktober - 18. november 2003

Pretakanje svetlobe

Umetnost se rojeva tam, kjer obstaja brezčasno in nepotešeno hrepenenje po duhovnem idealu. Hrepenenje, zaradi katerega umetnost ustvarjalca pritegne. Različnost pri Številu in vrstah poti, ki jih je človek skozi zgodovino uporabljal v umetniškem ustvarjanju in v z njim povezanim študiju narave, je odvisna samo od njegovega odnosa do mesta, ki ga v tem prostoru zavzema. Slikarka Uršula Berlot si je izbrala svoje mesto, svoj način pripovedovanja. Njene slike, ki razkrivajo minljivost v trajnosti in trajnost v minljivosti, govorijo o tem. Na osnovi morda najbolj subjektivne in najbolj romantične poetike dvajsetega stoletja, kakršna je linčna abstrakcija, nas na prvotnih, plastičnih nosilcih izziva in priteguje z motivi, pri katerih se ne moremo upreti poetični zamaknjenosti.

Berlotovo odlikuje velika senzibilnost, ki tehnološko mojstrstvo nadgrajuje do subtilnega. V celoti je svojo umetnost dvignila na estetsko raven, vendar z likovnim jezikom, s katerim je mogoče izraziti čutno doživetje. Njena dela so estetske tvorbe, tako nežne in izkuste kot diš, da vsake posamezne izmed njih ni mogoče opisati z besedami. Za pesniško prodorne oči je podobno nedoumljiv in skrivnosten ter predvsem filozofsko pomenljiv sleherni prizor, ki ga je v svojem dosežanem opusu ustvarila. Pri vsaki sliki znova je zaradi najpomembnejši tisti, ki jo z značilnimi znaki metafizične negbnosti iz svoje tišine privablja, vmemirja. Slikarkina individualnost pri ustvarjanju vizualno izkušnih objektov, ki na transparentnih nosilcih predstavljajo zapise večinoma nadzorovanih gest v obliki nanosov prav tako transparentnih smol, je spajerni z njenim občutljivim odnosom do sveta.

Bisaveni odlika slikarkinih odzivov na svami svet je v načinu podajanja, ki prisli gledalca k opozovanju vsega naslikanega, v zgoščen sprehod po prostoru z nenavadno postavitvijo slik po tleh, premišljeno odmaknjenih od sten ali nanje le pristonjenih ter pristo stoječih v prostoru. Za nesovno, prosajno podlago uporablja pleksi steklo, na katero z rahlo pigmentirano umetno smolo nanaša organsko spreminjanje oblik v naravi tako, da se sence in odsevi barv prelivajo skozi prostore slik. Barva, ki jo določa dodana količina pigmenta v sicer popolnoma prozorni smoli, poudarja strukture in sence; čim manj jo je, tem večja osvetlitev in premišljeno ozadje zahteva slika. Uporablja postopke gravitacije, včasih puši barvo kapljati skozi mreže - velikokrat ustvarja tudi sočasno z dvema ploščama - vedno pa so slike gotove (strjene) zelo hitro, saj se kristalizacija in polimerizacija delcev zgodita v nekaj urah. Izbrano izrazno sredstvo zaradi hitrega sušenja barve zahteva sistematično, vnaprej premišljeno ustvarjanje, vendar Uršula Berlot včasih dopušča tudi naključja. Zato so tudi posamezne oblike prosajnih membran, ki nehotе nastanejo, ko jih slikarka vedno bolj nesovno spušča na brezbarvno površino pleksi stekla, v tem duhu prepoznavne in pazomo ulite kot del celote.

Sodobni ustvarjalni prijem slikarke, ki ustvarja ozračje za soočenje s samo seboj, oživlja oblikovno drugačno voljo, ki jo skozi docela osebno inovativen način kot neklasičen, a zato s premišljeno vsebino prežet vzor odkriva sodarjenju času: v osnovi si prizadeva za prenos, premesitev in utrditev minljivih naravnih stanj in kratkotrajnih dogodkov s stabilnimi inforstrijimi, umetnimi materiali; za to uporablja dematerializirane podlage pleksi stekla ter umetno smolo, ki ji pomeni analogijo primarne, fluidne, brezbarvne substance sveta, njeni postopki temeljijo na naravnih fizikalno kemičnih procesih gravitacije, kristalizacije in strjevanja. Zato mnogi svoje iz narave priključne celice v neskončne

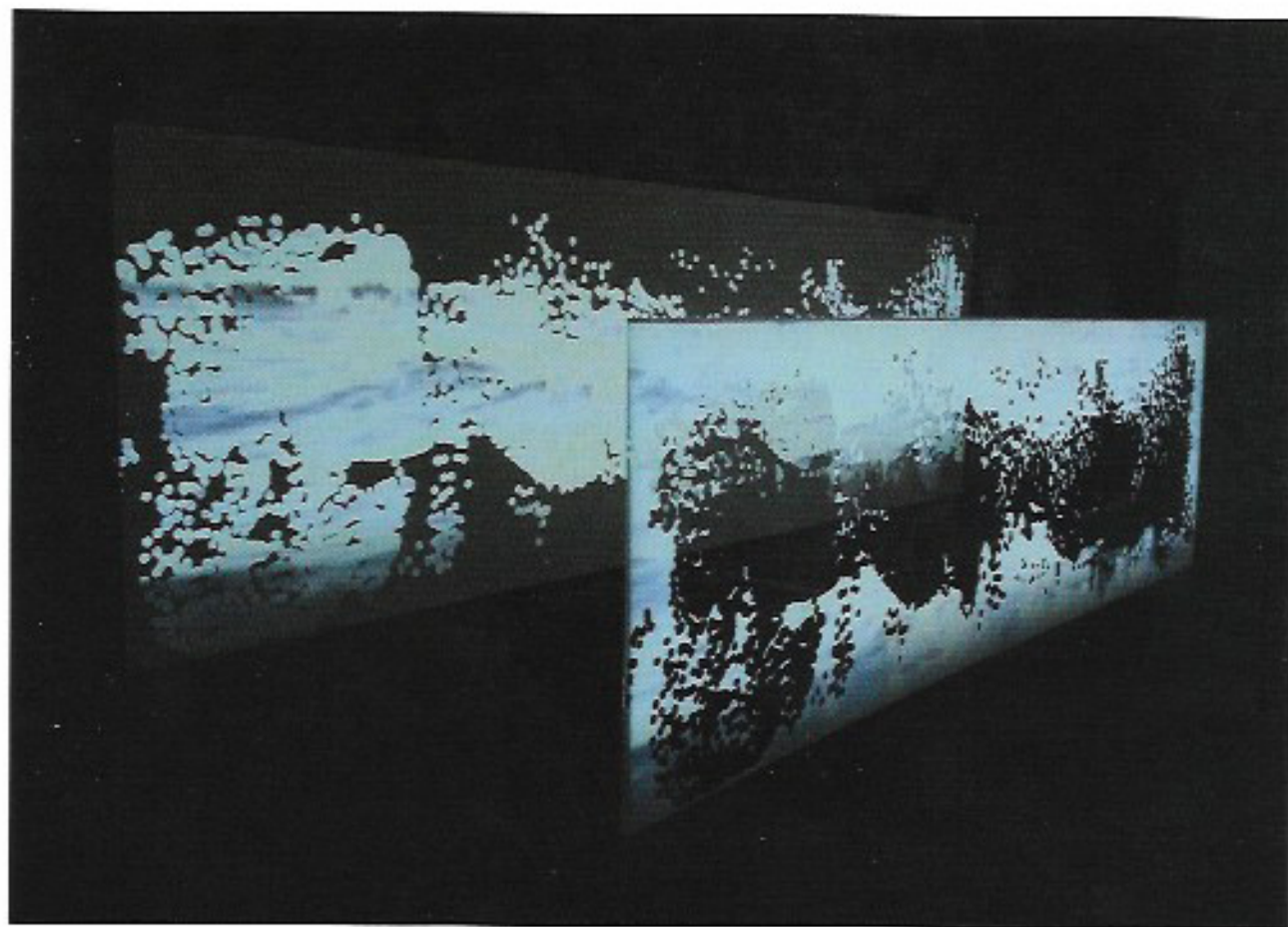
cikle, ki se razraščajo po prosajni podlagi v različnih velikostih in različnih oblikah, in z vsami temi oblikami izraža isto misel, oživljeno v vedno novih ambientalnih postavitvah. Razpostavlja jih in niza tako, da se kot sence in odsevi gibljejo v nosnem ritmu ponovljanjene pokrajine, kjer je ustvarjen prostor za postanek in premišljevanje, ali da kot kapljice v noznanih, upočasnjenih vodah življenja pripotujejo od kdove kod in poniknejo v našo zavest. Poetika njene plastične misli je prav gotovo polna vsebine, čeprav svede ne v klasičnem pripovednem smislu, toda zaradi enotnosti drugačnega tehnološkega pristopa se na določeni stopnji podoba umirja in preliva v splet pomenljivih, tudi večsmiselnih oblik.

Naravo, ki Berlotovo zanima kot prostor fizikalnih fenomenov, elementarnih stanj svetlobe in snovi, je - ustvarjena na pleksi steklu - torej umetna, in kot taka ponuja izstop iz vsakdanjega doživljanja, hkrati pa po ustvarjalni ideji in nenavadni izvedbi horizontalna postavitev organizacije prostora sledi logiki umrjenega pejzaža. S tako ulitimi kulturnimi oblikami je slikarka razširila sicer asketsko zasnovano metaforično pripoved, razširila in tudi poglobila razmeje med naravo in kulturo življenja, hkrati pa jo dvignila na dojemljiv izziv v odnosu do gledalca. Upodobitev, ki združuje naravno in umetno, minljivo in trajno, razgala svojo bisavenost s poenostavljenostjo, ki omogoča pretakanje svetlobe. Pogled na umetno ustvarjeno naravo rojeva občutek, da postajamo njeni sestavni del, in, utopljeno v posameznih oblikah, ki vsaka zase živijo svoje življenje, nehotе sledimo mislim, ki se porajajo iz njene nenavadne lepote in preprostosti.

Mnogo stvari vpliva na to, kako dojemamo in kako si zapomnimo njena umetniška dela. Predvsem je to prostor, v katerem jih gledamo. Ob spremembi prostora, v katerih jih vidimo, in vsakokrat drugačnega načina postavitve v različnih galerijah, se umetniško delo večinoma zdi drugačno: novo okolje vsakokrat znova ponuja drugačen sklop likovnih predstav, karj leži bogastvo njenega izraza tudi v širokem razponu ponujenih prostorskih možnosti, ki omogočajo domišljjsko dograjevanje in nadgrajevanje. Svetloba, ki se razliva skozi njene slike-objekte, postane dogodek, pritegne pozornost. V zaprtih galerijskih prostorih je vpliv svetlobe lahko načrtovan, v odprtih pa se spreminja skozi ves dan in se ta - sončen ali oblačen - ni vedno enak prejšnjemu, prihodnjemu, drugim. S svojim lično izpovednim, v primarnosti narave zasidranim ustvarjanjem je Berlotova dosegla nevtalnost, zaradi katere njene slike omogočajo številna branja, kar je odvisno od gledalčevih sposobnosti. Tako osnovni motivi (tudi na videu), ki prepletajo formalne in psihološke elemente, odpirajo polje za proučevanje, ki je še malo raziskano.

Čeprav Uršula Berlot razkriva naravo s svamimi postopki, zasnovanimi na naravnih fizikalno kemičnih procesih kristalizacije in strjevanja, se v svetlobi, ki se pretaplja skozi prosajne površine slik in skrivnostno diha, čutno razliva koperna doživetega. Zemeljski svet, ki se s prelivanjem svetlobe monotono razširja v podobo teh slik objektov, je asketski v svoji pripovedi, a lep v svojih reliefnih strukturah in prelijeno razčlenjeni površini, v kateri se svetloba palimpsezna prosajnost. Kot bi se umetnica - človek, ki je tudi sam narava, košček narave v prostoru narave - skozi svoje prosajne slike hotela spojiti s tišino in bi za seboj pričela komaj opazne sledi.

Tatjana Pregl Kobe



Dimenzija razmika, 85 x 300 cm, digitalna video projekcija, pleksi-staklo, akrilne boje, 2003
Dimension of divergence, 85 x 300 cm, digital video projection, plexiglass, acrylic paint, 2003

Decantation of light

Art is born where there exists the timeless and unrelieved longing for a spiritual ideal. It is this longing that draws out the creation of art. Variations in the number and paths that artists have taken through the history of creation and the related study of the natural world depends only on the individual artist's relationship to the specific place that seizes him at a specific time. The painter, Ursula Berlot, has chosen her place and her expressive method. Her paintings reveal the transitory in the eternal and the eternal in the transitory. On the basis of what is perhaps the most subjective and the most romantic poetics of the twentieth century, a kind of lyrical abstraction, she challenges us with her transparent and graphic works and draws us out with motifs that possess a poetic rapture we cannot resist.

Berlot is characterized by a great sensibility that her mastery of technique elevates to the point of the sublime. As a whole, her art exists on a high aesthetic plane, but is expressed in a visual language that also allows for the expression of emotional experience. Her work is an aesthetic formation, as gentle and fragile as breath, and it is finally impossible to describe individual pieces with words. With her piercing poetical gaze, her work approaches what is most illusive and mysterious and each scene seems to possess above all a philosophical significance that has become important in her current artistic creation. With each new painting what is most crucial is the characteristic traits of metaphysical immobility emerging from a silence that both allures and excites. The painter's individuality lies in her creation of visually purified objects that are projected on transparent backgrounds and represent a record of controlled gestures. She accomplishes this with a compound that is like transparent paste, a substance that symbolizes her sensitive relationship to the world.

The most essential image in the painter's response to the physical world emerges from her method of presentation, a method that forces the viewers to notice the entire painting, to actually stroll through the condensed space. This is accomplished by the unconventional placement of the paintings on the floor and their deliberate removal from the walls. Sometimes they are leaned up against the wall or simply standing in the space. She uses a background of plexiglass to achieve the transparent and seemingly substanceless background. On this background, she introduces her faintly pigmented paste, allowing it to organically change form so that it resembles shadows and reflections of color flowing through the space of the painting. Color is achieved by adding a precise quantity of pigment to the otherwise totally transparent substance and this method emphasizes structure and shadow. The less color there is the greater the reflected light and the greater the importance of the background. Her procedure also involves taking advantage of gravitational forces. Sometimes she simply allows the paint to drip through the membrane - she often uses two simultaneous layers. The paintings are always completed (coagulated) very quickly as the crystallization and polymerization of the compounds takes place in only a few hours. Because of her use of these special compounds which dry very quickly, she must have a systematic plan before she begins working, though she also allows for accident and chance. For this reason, the individual shapes created in the transparent membrane are ceaselessly emerging and the artist allows the transparent compounds to run into the colored compounds as they flow over the plexiglass surface where they become part of the whole.

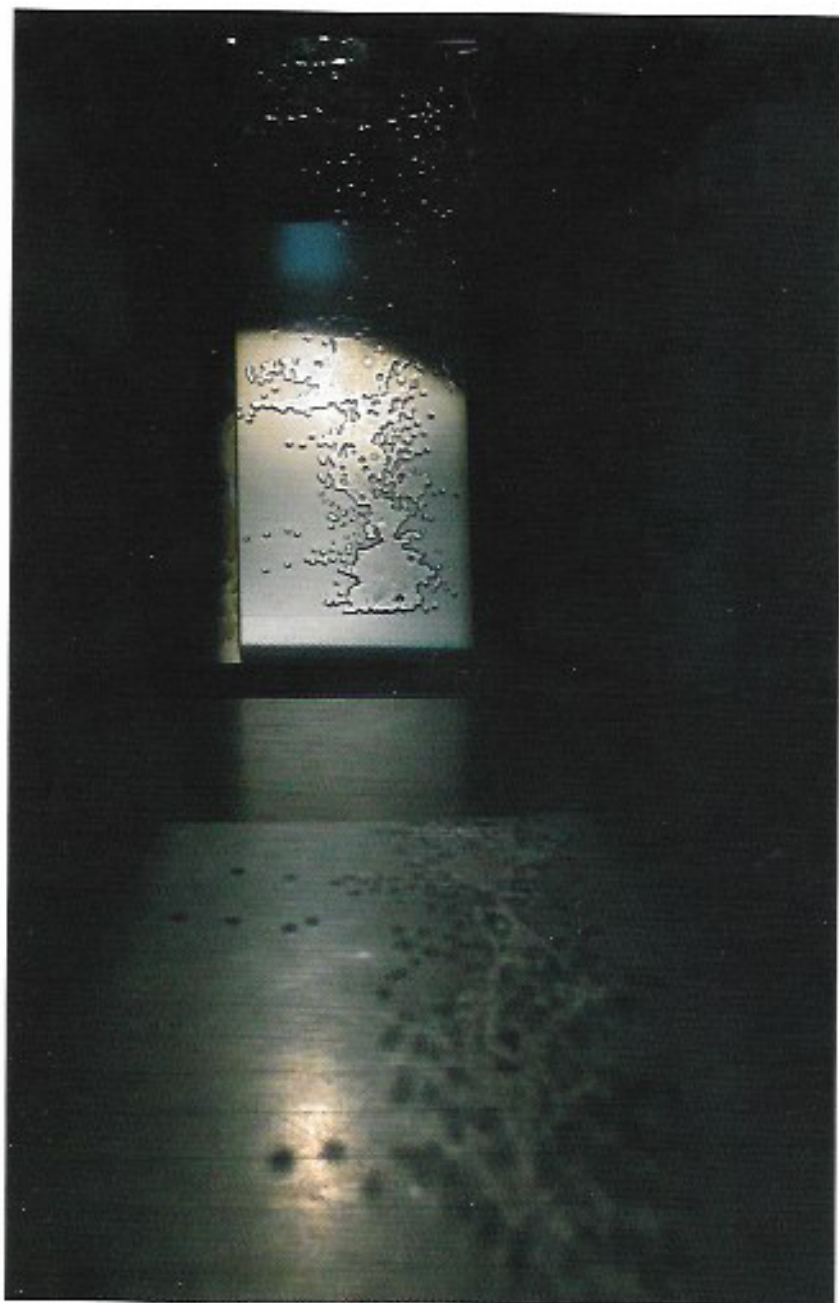
The current artistic approach of the painter - who creates an atmosphere that allows her to confront herself above all - demands a different kind of design that has an utterly personal and innovative non-classical method and deliberately reveals a pattern imbued with content. Basically she strives to communicate, transpose and confirm the transitory quality of the natural condition and passing events using industrial artistic materials. For this reason, she uses a dematerialized background of plexiglass

and a sort of artificial transparent paste which functions as an analog for the primordial, fluid, colorless substance of the world. Her approach is based on the natural physical-chemical processes of gravitation, crystallization and coagulation. The individual components of her work which are drawn from nature multiply into endless cycles which spread themselves across her transparent backgrounds in various shapes and sizes. But all formats express the same concept which is renewed in each new ambient installation. The works are exhibited and strung along in such a way that shadows and reflections seem to move in a mute rhythm across an inner landscape and the creative space becomes a place to pause and contemplate, do the droplets flow from the alien slow-motion waters of who knows where into our own stream of conscious. The poetics of her visual concepts are redolent of content, though of course not in the classical narrative sense. Instead the unity of her idiosyncratic technical approach allows the images to gradually grow quiet and flow into a pattern of meaningful forms with multiple meanings.

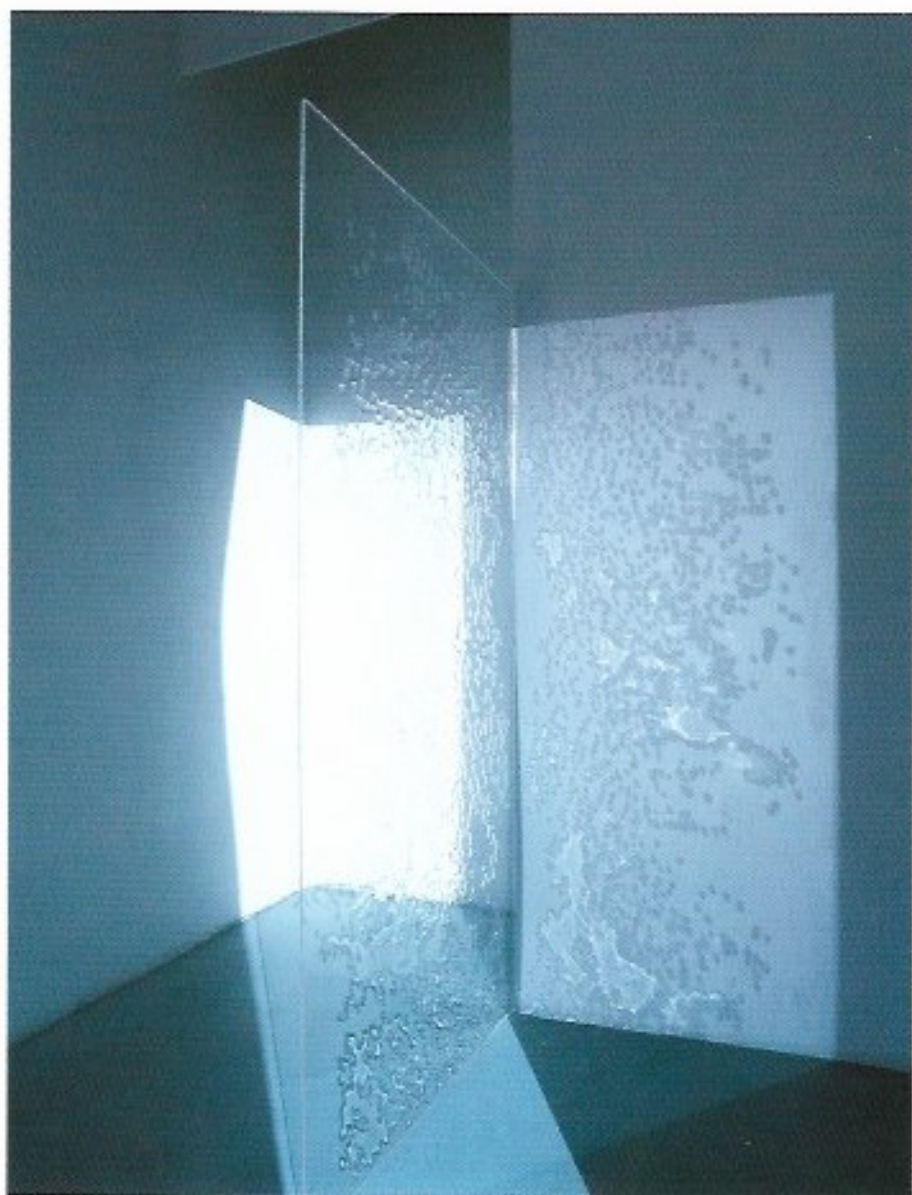
The nature that interests Berlot - such as the space of physical phenomena, the elementary condition of light and substances - is therefore, as presented on the plexiglass backgrounds, artificial and as such offers escape from everyday experience. At the same time, as a result of the creative ideas and the unusual horizontal presentation, it follows the logic of an arched landscape. Using her fragile cast forms, the painter broadens the otherwise purely ascetic scheme of metaphorical narrative. She broadens and also deepens the relationship between natural and cultural life, while at the same time elevating it in order to comprehensibly challenge the relationship with the viewer. These images that unite both nature and culture, the transitory and the eternal, reveal their essence through their simplicity, a simplicity that permits the actual decantation of light. This view onto artistic and creative nature gives birth to the feeling that we are becoming a part of her work and merging with the individual forms, each of which live their own life. We impulsively follow the concepts that originate from the work's extraordinary beauty and simplicity.

Many things exert an influence on how we experience and recall Berlot's artistic works. Above all, it is the space in which we view them. If each time we see them they occupy a different space, are exhibited in a different position in a different gallery, the art works themselves seem entirely different. A new environment offers a different context for the visual presentation. Therefore, the wealth of Berlot's expression lies also in the broad expanse of the various spatial possibilities that permits imaginative construction and installation. The light which flows through her paintings/objects becomes the event, draws the attention. In a closed gallery space, the influence of light can be planned, in an open space, it changes throughout each day and each day - sunny or cloudy - is not the same as the day before or the day after. With her lyrical exposition, in the primordial nature of her grounded creativity, Berlot has achieved a sort of neutrality and, as a result, her paintings permit a number of different readings, dependent upon the perspective of each viewer. The basic motifs (even on video) that interweave formal and psychological elements open a new field of investigation that has yet to be thoroughly explored.

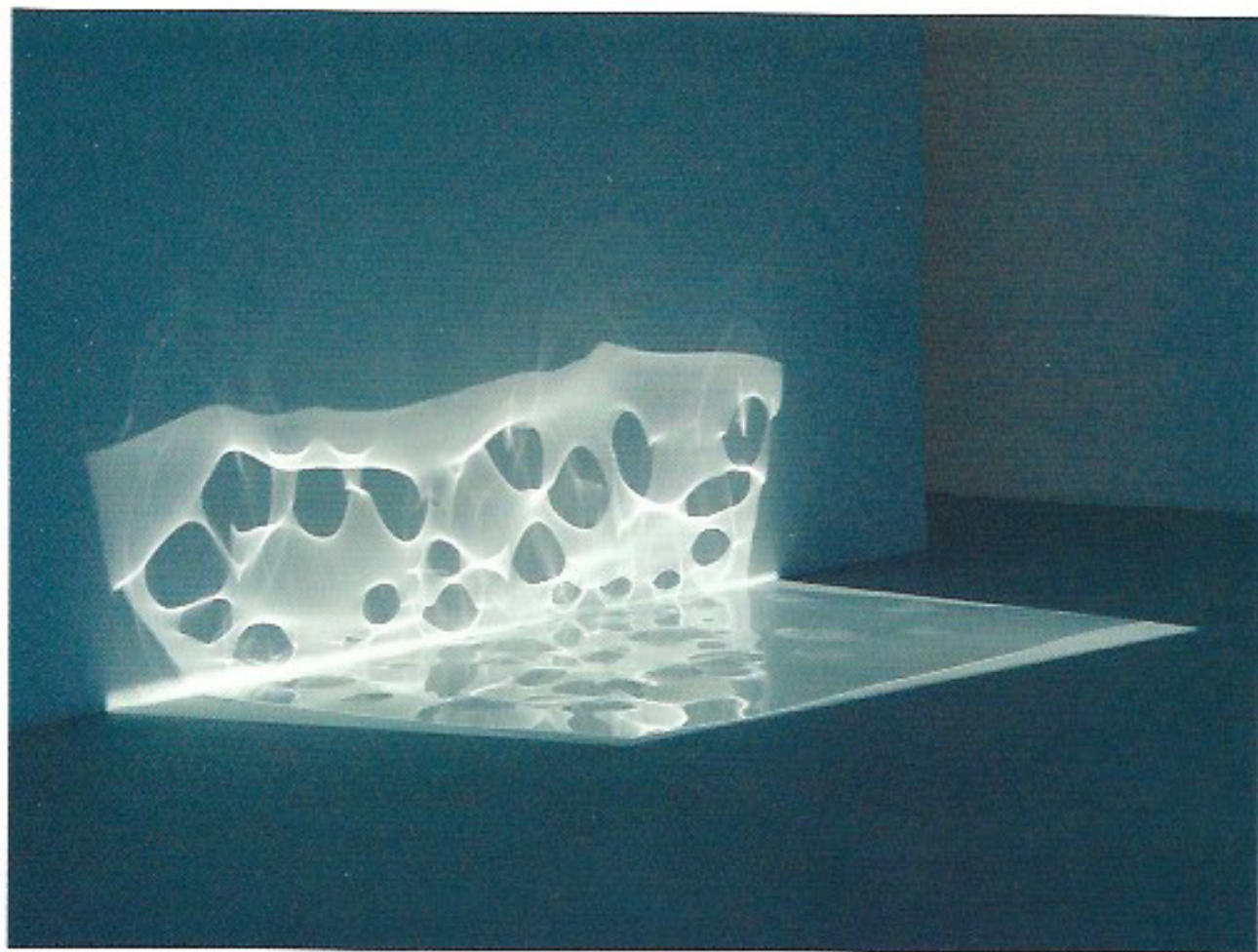
Ursula Berlot reveals nature with a very physical approach, with projects that deal with the natural, physical, chemical processes of crystallization and coagulation. The light pours through the transparent surface of the painting and mysteriously breathes and sensually flows through the veil of experience. The earthly world, which through this decantation of light, is articulated in these paintings/objects is ascetic in its narrative, but beautiful in its relief structure and the refined and textured surfaces on which the transparent palimpsest glimmers. It is as if the artist - the human being who is herself only nature, herself a small piece of nature in a natural space - wanes, through her transparent paintings, to merge with silence and leave a barely discernable trace after she is gone.

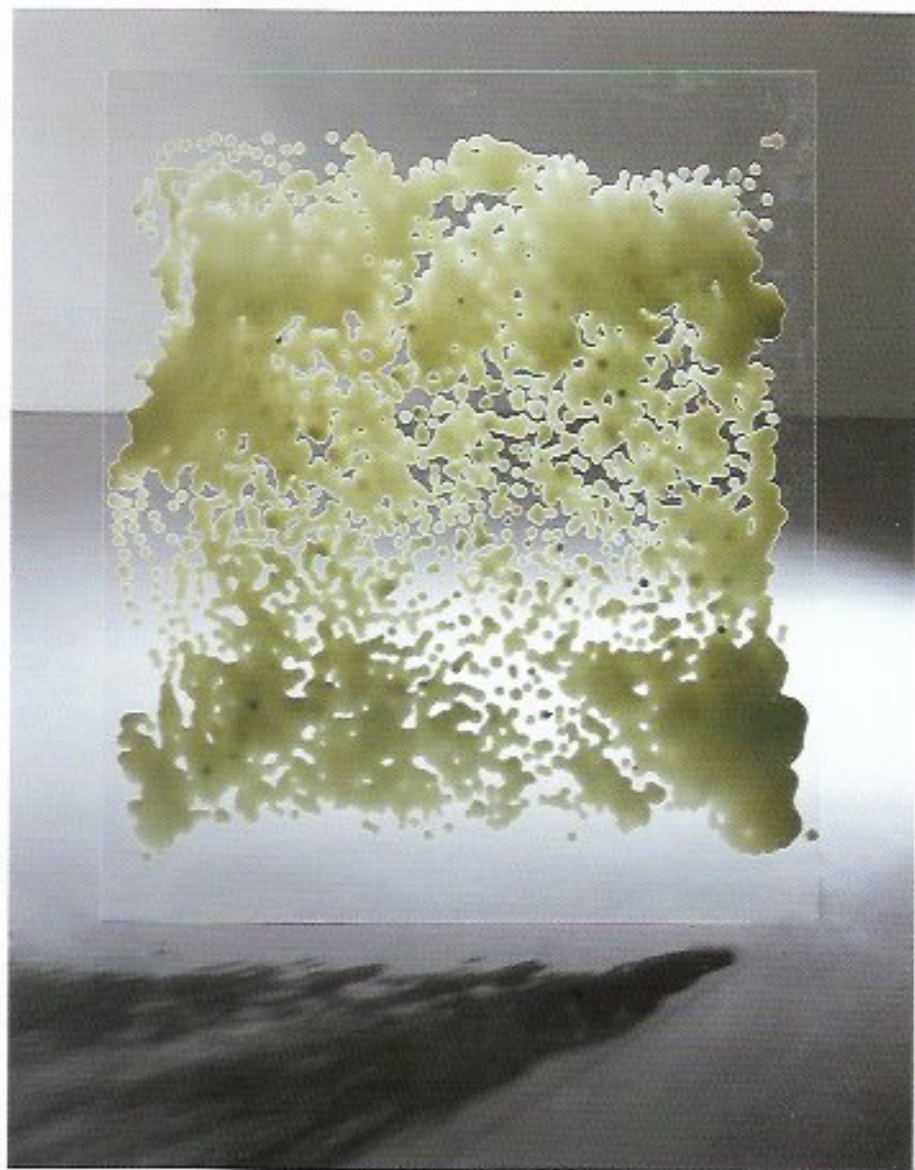


Průční přerez, 110 x 100 cm, pleksi sklo, umětná smola, sivo, ořech, 2003
Cross Section, 110 x 100 cm, pleigless, artificial epoxy resin, shadow, reflection, 2003



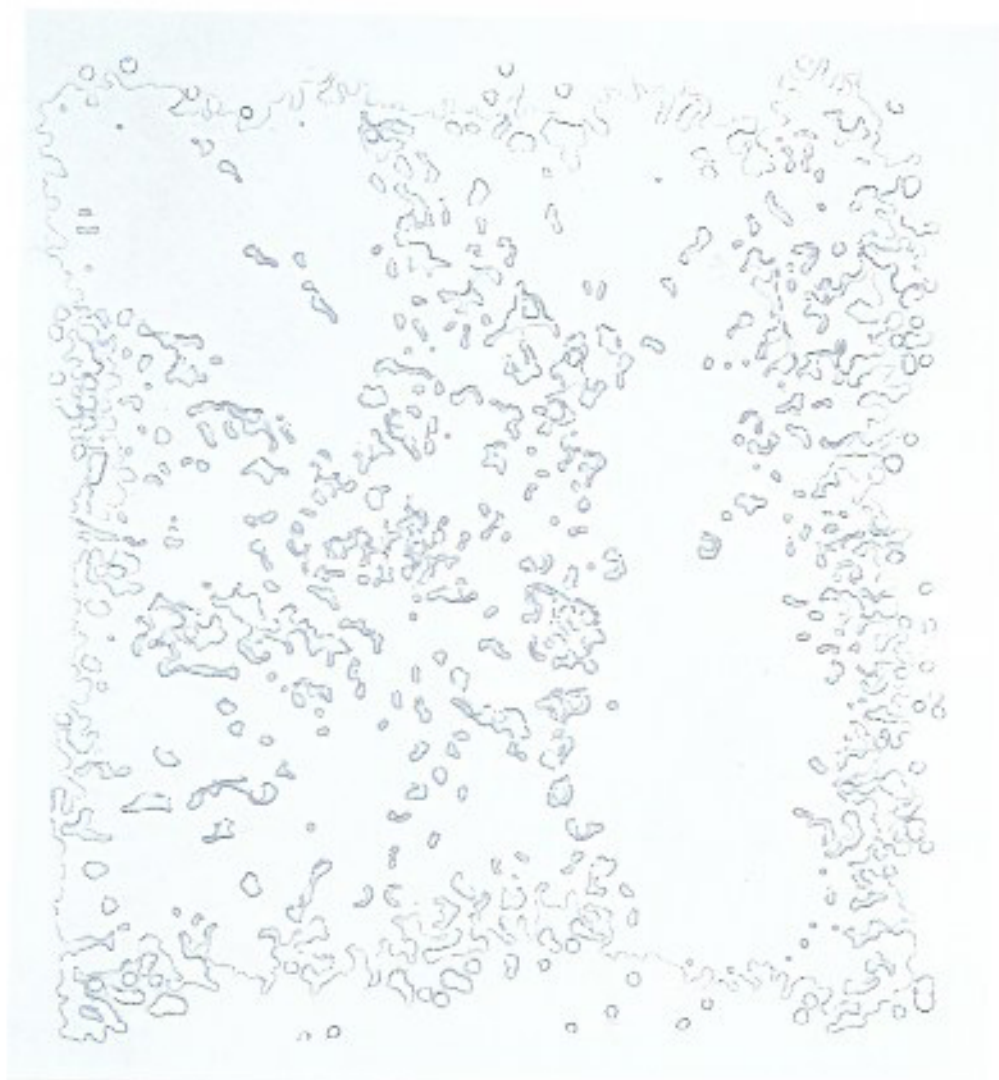
Prusojna membrana, 180 x 100 cm, pleksi steklo, umetna snovla, svetlobna projekcija, odboj, 2002
Irradiant Membrane, 180 x 100 cm, plexiglass, artificial resin, projected light, reflection, 2002

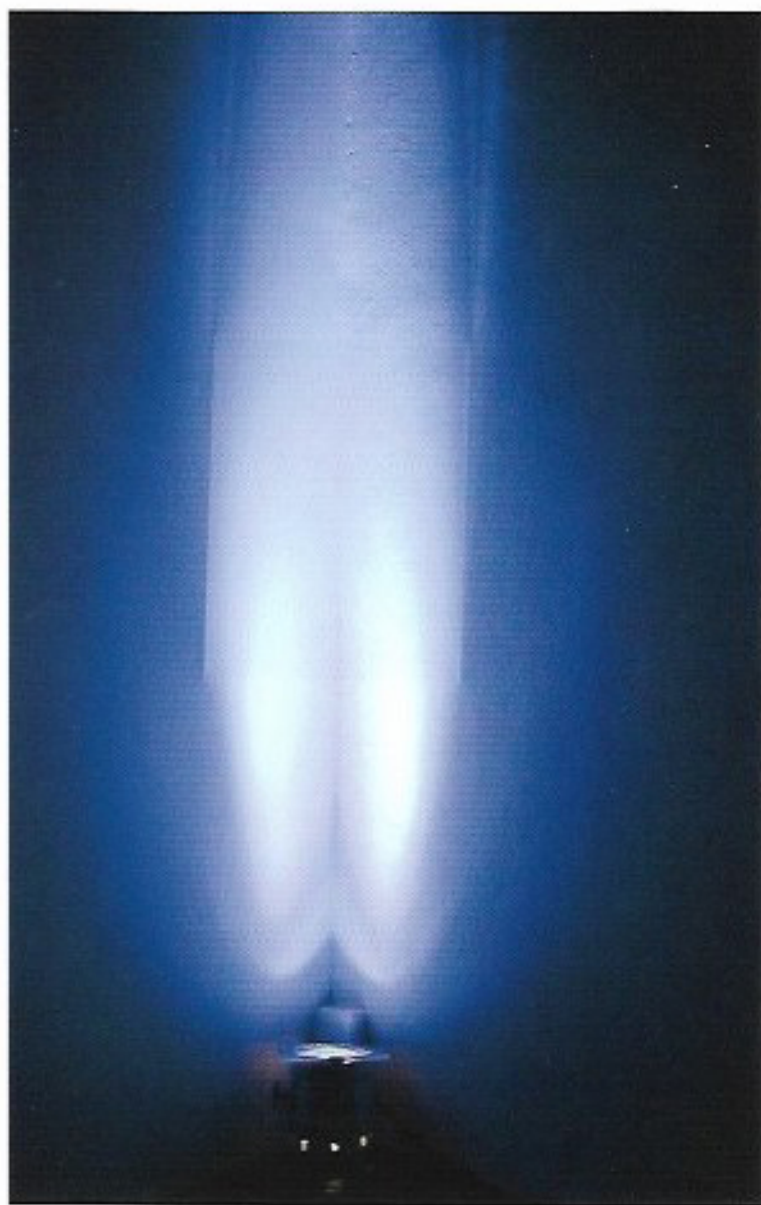




Nevna. 130 x 110 cm, placki stakla, umetni staklo, pigmenti, 2000

Nouwe. 130 x 110 cm, pleoglass, artificial resin, pigment, 2000





Pivirsko stanje (deli multimedijalne zvočne instalacije Inkubator), različne dimenzije, pleksi steklo, umetna smola, reflektor, 2002
Pivirski deli stekla (deli of multimedia sound installation Incubator), variable dimensions, plexiglass, artificial resin, reflector, 2007





Uršula Berlot se je rodila 10.10.1973 v Ljubljani. Po končani Naravoslovno-matematični srednji šoli je dve leti študirala samostojno filozofijo na Filozofski fakulteti v Ljubljani, nato pa slikarstvo na Akademiji za likovno umetnost v Ljubljani. Diplomirala je leta 1998 in magistrirala z delom 'Narava' leta 2002 v Ljubljani. Vzporedno se je izobraževala na Ecole Nationale Supérieure des Beaux Arts v Parizu, kjer je diplomirala leta 2000. Letos nadaljuje doktorski študij na Akademiji za likovno umetnost v Ljubljani.

Samostojne razstave:

- 1999 Galerija d'Arte Il Mulino, Gorizia, Italija
Galerie de Cite Internationale des Arts, Paris, Francija
- 2000 Galerie Bermanos, 'Pogled skozi' / 'Regard a travers', Paris, Francija
- 2001 Galerija Eguna, 'Narava', Ljubljana, Slovenija
Salon Minimal, Ljubljana, Slovenija
- 2002 Inštitut za znanstvene raziskave Jožef Štefan, Ljubljana, Slovenija
Mala galerija (Moderna Galerija), 'Odsev' / 'Reflection', Ljubljana, Slovenija
- 2003 Ljubljanski grad, Galerija Peterokotni stolp, Ljubljana, Slovenija
Mestna galerija Nova Gorica, Nova Gorica, Slovenija

Skupinske razstave:

- 1999 Mestna galerija (skupinska ALU), Ljubljana, Slovenija
Fiera di arte contemporanea, Udine, Italija
Planet Art Gallery, Cape Town, South Africa
- 2000 Galerie de Cite Internationale des Arts, Paris, Francija
Festival Break 21, 'Svedoba', Ljubljana, Slovenija
Galerija Eguna, 'Slika 2000', Ljubljana, Slovenija
Galerija Miklova hiša, Ribnica, Slovenija
- 2001 Moderna galerija, zbirka Faktor banke, Ljubljana, Slovenija
Cite internationale universitaire de Paris, prva nagrada, Paris, Francija
Sakaide Civic Art Museum, Sakaide, Japonska
Space Gallery, stranska nagrada, Sakaide, Japonska
G Salon internationale d'arts plastiques, Paris (Malognes), Francija
- 2002 Galerija Kibela ('Eye-try'), Maribor, Slovenija
Paris Project Room Galerie, Paris, Francija
Galerija Škuc, interaktivni multimedijski projekt Inkubator (sawtor - zvočni efekti- Tao Sambalet; skupinska razstava: Camera Lucida), Ljubljana, Slovenija
Ex tempore, nagajena z Grand Prix 2002, Piran, Slovenija
- 2003 Ex tempore 2003, Piran, Slovenija
Galerija Pavel Haus, 'Our house is the house that moves', Laafield, Avstrija

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Uršula Berlot was born on October 10, 1973 in Ljubljana. After graduating from the High School of Mathematics and Natural Sciences, she studied philosophy at the School of Humanities and then painting at the School of Visual Arts in Ljubljana. She received a bachelors degree in 1998 and a masters degree in 2002. Her dissertation work was called "Nature". At the same time, she pursued a simultaneous study program at the Ecole Nationale Supérieure des Beaux Arts in Paris and received her degree in 2000. Now she is pursuing a doctoral degree at the Academy of Visual Arts in Ljubljana.

One man show:

- 1999 Galerija d'Arte Il Mulino, Gorizia, Italy
Galerie de Cite Internationale des Arts, Paris, France
- 2000 Galerie Bermanos, 'Pogled skozi' / 'Regard a travers', Paris, France
- 2001 Gallery Eguna, 'Narava', Ljubljana, Slovenia
Salon Minimal, Ljubljana, Slovenia
- 2002 Inštitut za znanstvene raziskave Jožef Štefan, Ljubljana, Slovenia
Museum of modern art, Small gallery 'Odsev' / 'Reflection', Ljubljana, Slovenia
- 2003 Gallery Peterokotni stolp na ljubljanskem gradu, Ljubljana, Slovenia
City gallery, Nova Gorica, Nova Gorica, Slovenia

Group show:

- 1999 City gallery, Ljubljana, Slovenia
Fiera di arte contemporanea, Udine, Italia
Planet Art Gallery, Cape Town, South Africa
- 2000 Galerie de Cite internationale des Arts, Paris, France
Festival Break 21, 'light', Ljubljana, Slovenia
Galerija Eguna, 'Slika 2000', Ljubljana, Slovenia
Galerija Miklova hiša, Ribnica, Slovenia
- 2001 Modern gallery, collection of Faktor banka, Ljubljana, Slovenia
Cite internationale universitaire de Paris, first place, Paris, France
Sakaide Civic Art Museum, Sakaide, Japan
Space Gallery, special mention/prize, Sakaide, Japan
G Salon internationale d'arts plastiques, Paris (Malognes), France
- 2002 Gallery Kibela, 'Eye-try', Maribor, Slovenia
Paris Project Room Galerie, Paris, France
Galerija Škuc, interactive multi-media project Inkubator (sawtor - sound effects- Tao Sambalet; Camera Lucida), Ljubljana, Slovenia
Ex tempore, winner of Grand Prix 2002, Piran, Slovenia
- 2003 Ex tempore 2003, Piran, Slovenia
Galerija Pavel Haus, 'Our house is the house that moves', Laafield, Austria

Ovčak juna stran / Cover first page
Krišalni odtenek (detajl) / Crystal shade (detail), 2003
Prva stran / first page
Krišalni odtenek, 85 x 300 cm, plekslo staklo, umetna smola, ogledalo, 2003
Crystal shade, 85 x 300 cm, plexiglass, artificial epoxy resin, mirror, 2003
Ovčak hrbna stran / On the back of the cover
Vaporscape (detajl) 2002

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od 9. do 13. ure in od 15. do 19. ure.
Ob sobotah od 9. do 12. ure.
Ob nedeljah zaprto.