



cerkev več kot dvesto let opuščenege cistercijskega samostana fons beate virginis mariae (studeneč svete marije) v kostanjevici na krki velja vse od ustanovitve galerije božidar jakac v njem (1974) za osrednji prostor za prirejanje občasnih razstav. mogočen prostor zgodnjegotske triladijske bazilike z vrsto historičnih elementov zahteva zelo premišljeno predstavitev likovnih del. da ne bi prihajalo do kolizije značaja prostora z likovnimi deli, je selekcija med umetniki glede na njihove umetniške prakse zelo premišljena. umetniki so zato vzpodbujeni k projektnemu snovanju avtorskih razstav (seit specific exhibition projects). nekateri med njimi so svoje projekte tako harmonično uskladili s sakralnim prostorom, da lahko v nekem smislu govorimo kar o celostnih umetninah (gesamtwerk). po drugi strani pa so tako orientacijo v snovanju razstav narekovali tudi principi vse izraziteje uveljavljene konceptualne umetnosti (instalacije). tako kot za naše splošno vizualno zaznavanje velja tudi za likovno umetnost, da temelji na dojemanju kontrastov. likovna dela so torej že v svojem izraznem izhodišču skupek bolj ali manj kontrastnih partij (svetlo / temno, kromatsko – nekromatsko), kar se manifestira na vseh področjih likovnega ustvarjanja od risbe do slike, od fotografije do videa ali od reliefa do kiparskega dela in seveda tudi v arhitekturi. kontrastnost je dosegljiva z izbiro in načinom uporabe izraznih komponent, ki so lahko snovne (gradiva, razstavni prostor) ali nesnovne (svetloba, vizualni mediji, zvok). v arhitekturi je bila svetloba od nekdaj ena najpomembnejših izraznih komponent, ne glede na to, ali je bila pri načrtovanju uporabljena naravna ali umetna svetloba. ta moment je še izrazitejši v sakralni arhitekturi. bazilikalna svetloba nekdanje samostanske cerkve v kostanjevici na krki, s poudarkom na prehodih dnevne svetlobe skozi okenske odprtine glavne apsida in line kora, je podčrtana še s splošno narekovano orientiranostjo krščanskih cerkva (vzhod - zahod). s prehodi svetlobe, ki se spreminjajo dnevno in skozi letne čase, se značaj stavbe prelevi v svojstven živ organizem. prav ta karakteristika tega prostora je do sedaj že navedla nekatere likovne umetnike, da so ob koncipiranju svojega projekta zaznali in vključili svetlobo kot posebej dragocen vizualni element (med njimi matjaž počivavšek in mirsad begić). akademska slikarka uršula berlot je prav v izraznih potencialih svetlobe našla svoje osnovno izrazno sredstvo. a njeno interesno polje ni več usmerjeno v naravno svetlobo, temveč v iskanje novih izraznih potencialov umetne svetlobe. tako kot vsaka nova vizualna pojavnost na področju likovnih umetnosti, saj je ponujala povsem nove izrazne možnosti. iz zgodovine likovne umetnosti prejšnjega stoletja poznamo kar nekaj znamenitih umetnikov (med njimi marcel duchamp, man ray, laszlo moholy nagy ali james turrell, anish Kapoor ali najaktualnejši olafur eliasson), ki so svoje ustvarjalne potenciale usmerili v raziskovanje svetlobnih učinkov. ustvarjalnost uršule berlot lahko v nekem smislu razumemo kot nadaljevanje njihovih raziskovanj in hkrati kot utiranje pionirske poti v našem prostoru. pri iskanju novih vizualno perceptivnih učinkov stremi k popolnosti interaktivnega sožitja snovnega (dani oziroma izbrani prostor, likovno interpretirano pleksi steklo) in nesnovnega (svetloba, zvok). razčlenjenost sakralnega prostora je umetnici nudila specifične pogoje, da je lahko svojo pripoved gradila parcialno, a vendar logično berljivo. s premišljeno načrtovanjem sožitjem izbranih segmentov prostora (apsidi, stranska ladja, stenski niši) in posameznimi likovnimi stvaritvami je dosegla svojstveno dramatiko prostora s pridihom enigmatičnosti. namreč, doživetje te razstave se ne začne, tako kot praviloma do sedaj, takoj ob vstopu v cerkev, temveč šele ko dospemo do križišča obeh ladij. v tistem trenutku pa se začne naša pot po prostoru, kjer se nam pričnejo razkrivati vedno novi »svetlobni« prostori, ki nas privzdignejo v višje ali predstavijo v druge duhovne sfere. tokratna razstava uršule berlot ne nudi le vizualnega ugodja, kot smo bili vajeni doslej, temveč nas s tem projektom napelje h globljemu razmišljanju. z magnetno resonančnim posnetkom glave oziroma možganov (video posnetek) opozori, da je plod vsake kreacije (tudi njene trenutne razstave) zelo premišljeno in s čustvi prežeto dejanje. možgani (namenoma je uporabila svoje), ki so v nenehnem gibanju, so vir celotnega dogajanja v tem prostoru. posledično je v gibanju prosojna slika v fraktalno obliko prevedenih možganov, ki v smislu neskončnosti širijo (video zapis odsefov v eni izmed niš) svoje sposobnosti in stemomogočajo vedno nove kreacije (prosojne slike severni ladji cerkve). atako kot privsakiprodukciji setudi ob miselnih procesih ustvarjajo stranski produkti, ki jih je potrebno s premišljenim selekcioniranjem odvajati (svetlobna instalacija v komaj zaznavnem gibanju v apsidi zahodnega kora). uršula berlot nam je torej na svoj način predstavila »zgodbo« o svojem ustvarjalnem procesu, kar enako velja za vse kreativno naravnane individuumе. in glede na vizualno ugodje, ki ga ob tem ponuja, nas navaja k misli, da se je na tako pot vredno podati.

barbara rupel

raziskovanje percepcije, stanj zavesti in zapisovanje mentalnih oziroma "cerebralnih" pejsažev, s katerimi se uršula berlot ukvarja že vrsto let, ustreza nemškemu pojmu "hyperplastik", s katerim sta éric alliez in elisabeth von samsonow označila konceptualno umetnost, ki razširja meje med zaznavanjem, digitalno ali analogno generiranimi podobami in "mentalno" umetnostjo. pod ta široki pojem sta alliez in von samsonowa med drugim uvrstila skupino moskovskih neavantgardistov kolektivne akcije, spletne in teleprezenčne performanse kena goldberga, raziskovanje popolnega vidnega polja znotraj programa art+technology v 60-ih letih v los angelesu, pa tudi eksperimente z zavestjo, različnimi psihičnimi stanji in obravnavanje medija (posrednika med duhovnim in realnim svetom v spiritističnih seansah) kot umetniku enakovrednega ustvarjalca, ki segajo v začetek 20. stoletja. predstavljajo tudi glavni katapult za razvoj nadrealističnega avtomatičnega pisanja. skupna točka vseh teh hibridnih umetniških oblik je domnevanje in razglabljanje o funkciji in vlogi telesa in možganov pri dojemanju realnosti v okviru in onkraj čutne stvarnosti, torej stikanje umetniške ustvarjalnosti s kreativnimi dognanji ter raziskavami na področju kognitivne znanosti. ustvarjanje uršule berlot temelji na opazovanju delovanja sil težnosti in materialov, pa tudi na sledenju protokolom, katere je narekovalo naključje in njegova notranja urejenost, njegovi ponavljajoči se vzorci in zakoni teorije kaosa. hkrati uršula berlot pri postavitvah preučuje obnašanje, odzivanje in zaznavanje gledalcev v prostoru ter vzpodbuja asociativne igre s pomočjo organskih oblik, ki jih proizvajajo svetlobni odsevi skozi kompozicije na transparentnih nosilcih. med biomorfične oblike so tokrat prvič vključene vnaprej načrtovane kompozicije, med drugim narejene na osnovi posnetkov umetničinih možganov s pomočjo magnetne resonance. te oblike, kot pravi uršula, asociirajo na kode, sheme in diagrame, ki so nekakšna partitura za kinetične projekcije svetlobe. gibajoči se odsevi, ki delujejo kot nekakšni fantomski udi, katere proizvajajo nam neznani možgani, so ustvarjeni povsem analogno. kompozicija virtualnega in kinetičnega vitraja na enem od slepih oken v cerkvi prav tako izhaja iz običajnega kalejdoskopskega pojava, ki ga je umetnica posnela z video kamero. brian massumi, eden izmed sodobnih filozofov gibanja in zaznavanja, analogno razume kot vedno že presežen digitalni proces ter govori o prevladi analognega nad virtualnim oziroma digitalnim: "kadarkoli govorimo o še ne-kodiranih potencialih, možnostih, oblikah in izumih, ti niso rezultat kodiranja, temveč njegovega obrata v analogno. procesiranje je lahko digitalno – vendar je proces sam analogen... poti sodelovanja med digitalnim in analognim – transformativna intergracija, prevod in izmenjava – so vse analogne operacije. analogno je vedno za gubo pred digitalnim." uršula berlot razkriva potencialne oblike in sorodnosti med materialnim in nematicalnim ter ves čas vztraja na predstavljanju visoke kompleksnosti in soodvisnosti med zunanjim in notranjim dogajanjem vsakega sistema, tako biološkega, umetno generiranega, kot duhovnega.

nataša petrešin

viri:
elisabeth von samso

brian massumi. "parables for the virtual. movement, affect, sensation". durham: duke university press, 2002.

the church of the cistercian monastery of the fons beatae virginis mariae (spring of the blessed virgin mary) in kostanjevica na krki, abandoned over two hundred years ago, has been the božidar jakac gallery's main space for temporary exhibitions ever since the gallery was founded in 1974. the immense space offered by the early gothic three-aisled basilica, with its series of historic features, demands a very carefully considered presentation of works of art. in order to avoid a collision between the character of the space and the works of art, the selection of artists is made very deliberately with regard to their artistic practices. artists are encouraged to create site-specific exhibition projects. some have coordinated their projects so harmoniously with the building that houses them that in a sense we could even talk about "total" works of art (gesamtwerk). on the other hand such an orientation in the planning of exhibitions has also been dictated by the principles of an ever more clearly established form of conceptual art (installations). and if our general visual perception is based on the comprehension of contrasts, the same applies to fine arts. works of art are therefore even in their expressive origin a set of more or less contrasting elements (light/dark, chromatic/achromatic), something manifested in all fields of artistic creation from drawing to painting, from photography to video, or from relief to sculpture, and naturally also in architecture. contrast is achievable through the selection and method of use of expressive components that can be substantial (the materials, the selected exhibition space) or insubstantial (light, visual media, sound). in architecture in general, light has always been one of the most important expressive components, irrespective of whether natural or artificial light was used in planning. this factor is even more clearly expressed in religious architecture. the light of the basilica of the former monastery church at kostanjevica na krki, with an emphasis on the passage of daylight through the windows of the main apse and the embrasures of the choir, is further underlined by the standard east-west orientation of christian churches. with the passage of light, which changes daily and over the course of the seasons, the character of the building is transmuted into a unique living organism. it is this characteristic of this space that has already led some artists (among them matjaž počivavšek and mirsad begić), when conceiving their projects, to perceive and incorporate light as a specially valuable visual element. uršula berlot, on the other hand, has found her basic means of expression in the expressive potentials of light. but her field of interest is no longer oriented towards the natural light mentioned above, but instead towards discovering the new expressive potentials of artificial light. like every new visual phenomenon, the invention of artificial lighting gradually came to attract the interest of the fine arts sphere, since it offered utterly new expressive possibilities. quite a number of famous artists of the previous century (including marcel duchamp, man ray, lászló moholy-nagy and, from the end of the century, james turrell) directed their artistic potentials towards the exploration of light effects. uršula berlot's creativity can in a certain sense be understood as a continuation of their work and, at the same time, as blazing a pioneering trail in slovene art circles. in searching for new visually perceptible effects she is aiming at the perfection of the interactive coexistence of the substantial (the given or chosen space, artistically interpreted plexiglass) and the insubstantial (light, sound). the disposition of the space offered the artist specific conditions that have allowed her to construct her narrative in a partial but logically readable way. through the carefully planned coexistence of selected segments of the space (two apses, an aisle, wall niches) and individual artistic creations, she has made the space uniquely dramatic with a hint of enigma. the experience of this exhibition does not begin, as has generally been the case up to now, at the entrance to the church, but only when we reach the crossing (the intersection of nave and transept). at that moment, our journey through the space begins, as a succession of new "light" spaces begin to be revealed to us, lifting us into higher spheres or moving us to different spiritual planes. this exhibition by uršula berlot does not only offer visual delight, to which we have become accustomed in her past exhibitions; with this project she leads us to deeper reflection. with a magnetic resonance image of her head, or rather her brain (video recording), she draws attention to the fact that the fruit of every creation (including her current exhibition) is a very considered act permeated with emotions. the brain (and she deliberately used her own), which is in constant movement, is the source of all the activity in this space. consequently the transparent picture of a brain translated into fractal form is in movement – the brain which in an infinite sense expands its capacities (the video recording of reflections in one of the niches) and in this way enables new creations (the transparent pictures in the north aisle of the church). but just as with every production, with mental processes too, by-products are created and must be diverted through careful selection (the light installation in barely perceptible movement in the apse of the west choir). uršula berlot has thus presented to us in her own way the "story" of her creative process, which however also applies to all creatively oriented individuals. and given the visual delight that she offers us in the process, it occurs to us that it is worth setting off on such a journey.

barbara रुपel

the exploration of perception, states of consciousness and the recording mental or 'žcerebral' landscapes with which uršula berlot has been working for a number of years now corresponds to the german concept hyperplastik that éric alliez and elisabeth von samsonow used to designate conceptual art that broadens the boundaries between perception, digitally generated or analogue images and 'žmental' art. for alliez and von samsonow this broad concept included, among other things, the moscow neoavant-garde group collective action, the web-based and telepresence performances of ken goldberg, exploration of the total visual field within the art and technology programme in los angeles in the 1960s, but also experiments with consciousness, different mental states and the treatment of the medium (the mediator between the spiritual and real worlds in spiritualist séances) as a creative figure equal to the artist, which date back to the beginning of the 20th century and represent the main catapult for the development of surrealist automatic writing. what all these hybrid artistic forms have in common is conjecture and consideration of the function and role of the body and the brain in the comprehension of reality within the framework of and beyond sensuous reality, in other words the connecting of artistic creativity with creative discoveries and explorations in the sphere of cognitive science. uršula berlot's work derives, on the one hand, from the observation of the action of the forces of gravity and materials and following the protocols dictated by coincidence, its inner order, its repeating patterns and the laws of chaos theory. at the same time, uršula studies in her installations the behaviour, response and perception of the viewers in the exhibition space and encourages associative games with the help of the organic shapes produced by reflections of light through the compositions on transparent supports. included among the biomorphic forms for the first time are pre-planned compositions, some made on the basis of images of the artist's brain with the help of magnetic resonance imaging. these shapes, uršula says, associate with codes, schemes and diagrams that are a kind of score for kinetic projections of light. the moving reflections that create the effect of phantom limbs, produced by an unknown brain, are created in a purely analogue way. the composition of a virtual and kinetic stained-glass window in one of the bricked-up windows of the church likewise derives from a standard kaleidoscopic phenomenon that the artist has filmed with a video camera. brian massumi, one of the modern philosophers of movement and perception, understands the analogue as a digital process that is always already exceeded and talks about the predominance of the analogue over the virtual or the digital: 'whenever we talk about as yet uncoded potentials, possibilities, forms and inventions, these are not the result of coding but of its turn to the analog. processing can be digital – but the process itself is analog... the paths of cooperation between the digital and the analog – transformative integration, translation and exchange – are all analog operations. the analog is always a fold ahead of the digital.' uršula reveals potential forms and affinities between the material and the non-material and persists in presenting the high complexity and co-dependence of the external and internal activity of every system, be it biological, artificially generated or spiritual.

nataša petrešin

sources:

elisabeth von samsonow and éric alliez. hyperplastik. "kunst und konzepte der wahrnehmung in zeiten der mental imagery".vienna: turia und kant, 2000.

brian massumi. "parables for the virtual. movement, affect, sensation." durham: duke university press, 2002.

mentalne pokrajine (refleksija) · mental landscapes (reflection) · 2006
kinetična svetlobna instalacija · kinetic light installation
različne dimenzije · variable dimensions
upognjeno pleksi steklo, svetlobna projekcija, elektronski modulator svetlobe
· bended plexi glass, light projection, electronic light modulator











odsevajoča prehodnost · reflective transitoriness · 2006
kinetična svetlobna instalacija · kinetic light installation
različne dimenzije · variable dimensions
pleksi steklo, odsevna folija, umetna smola, vrtilni motor, luči
· reflective folio, artificial resin, rotating motor, lights







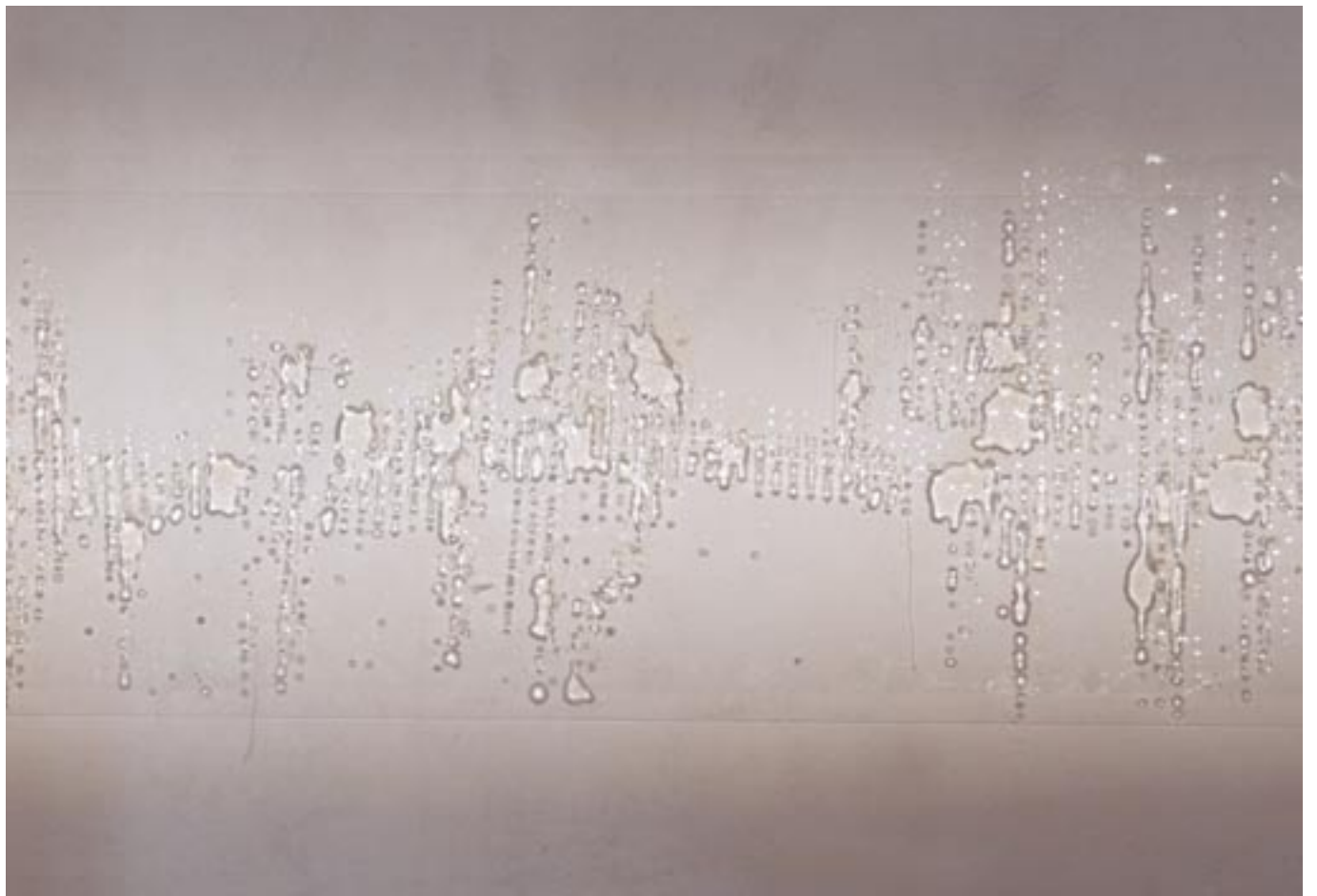






neotipljiva ostrina · intangible sharpness · 2006
1 x 3 m
svelobna projekcija, umetna smola na pleksi steklu
· light projection, artificial resin on plexi glass

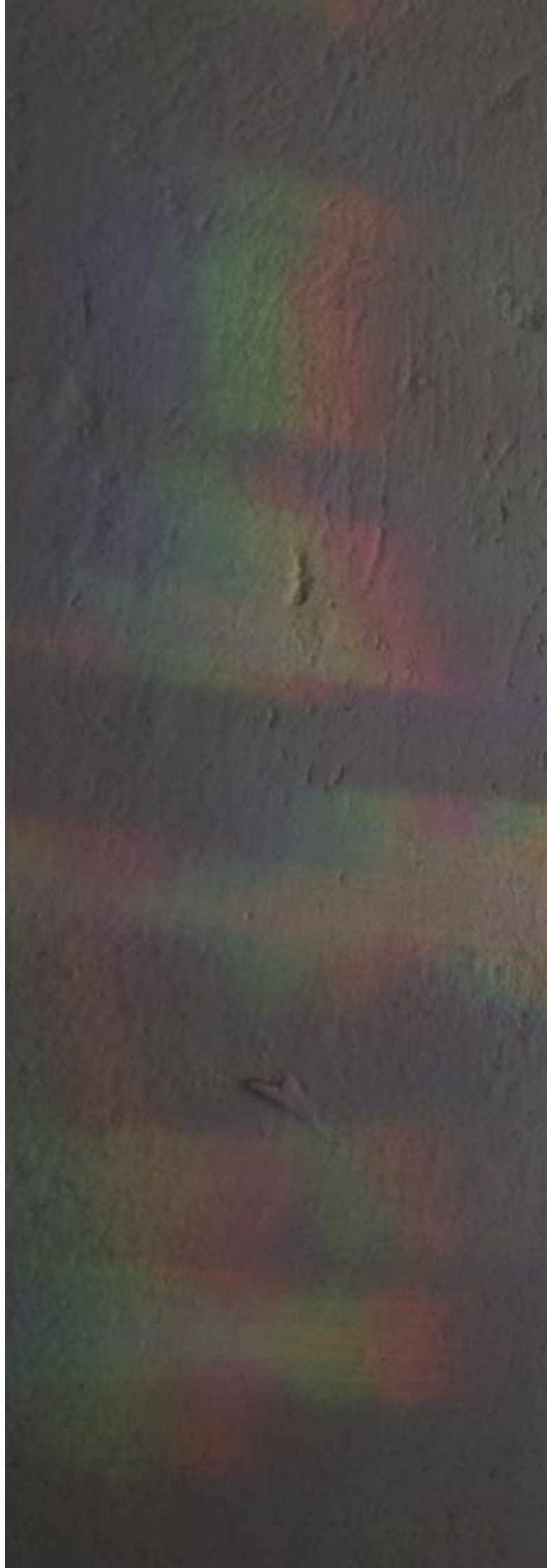
subtilna presecečišča · subtle intersections · 2006
1.8 x 1.2 m
svelobna projekcija, umetna smola na pleksi steklu
· light projection, artificial resin on plexi glass







kristalni diagram · crystalline diagram · 2006
2.5 x 0.5 m
odsevna folija, pleksi steklo · reflective folio, plexi glass



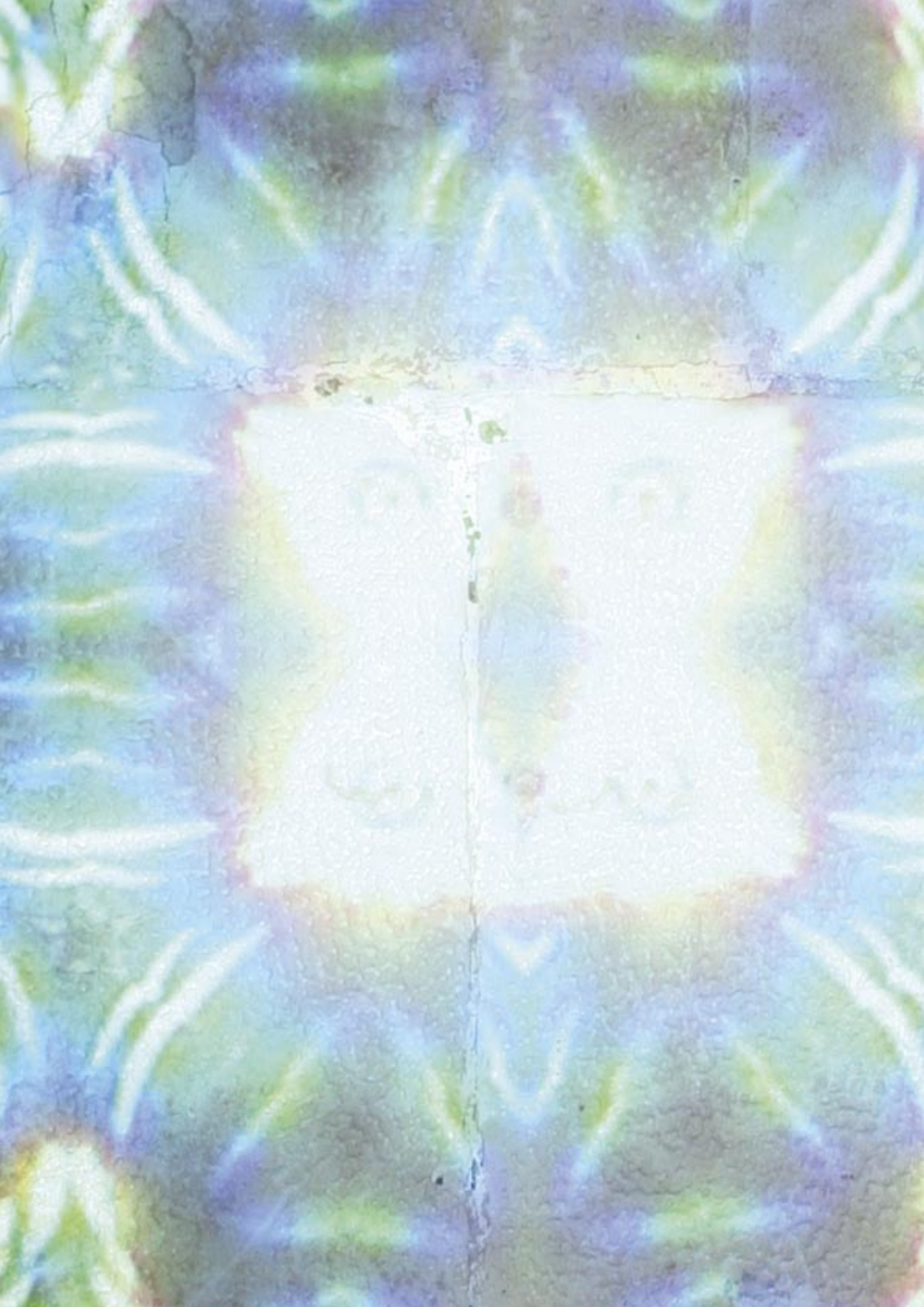




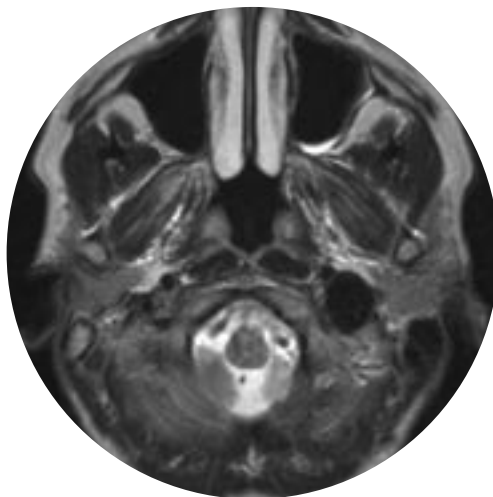


navidezna zasteklitev · virtual vitreosity · 2006
različne dimenzije · variable dimensions
digitalna video projekcija · digital video projection

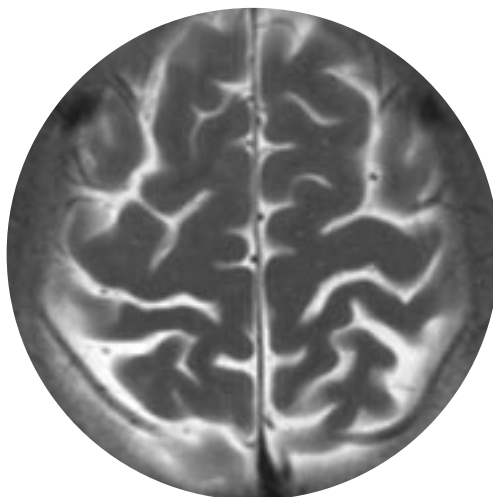
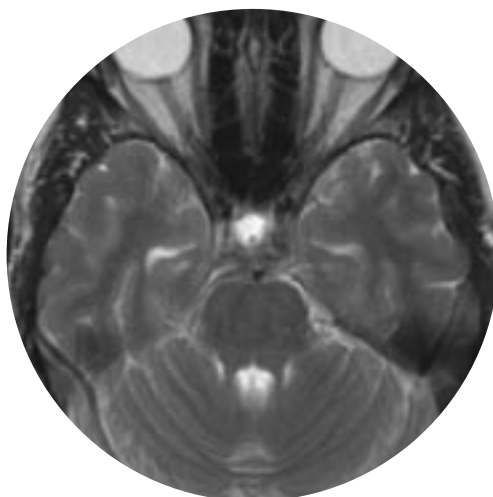


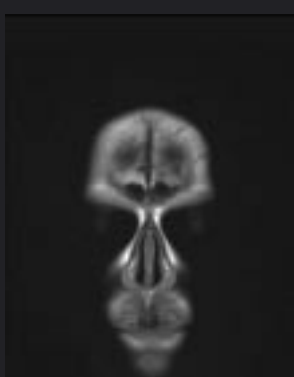
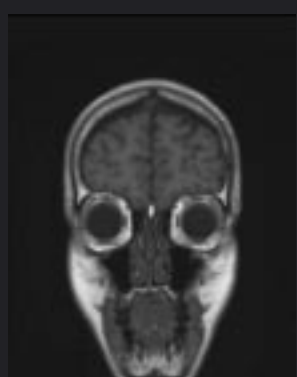
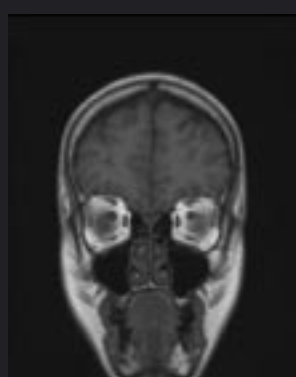
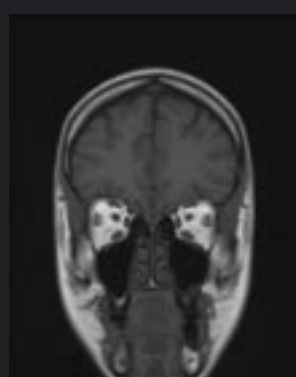
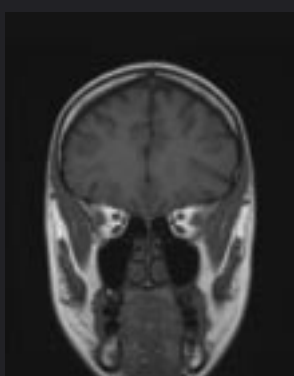
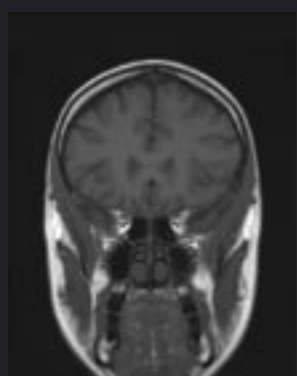
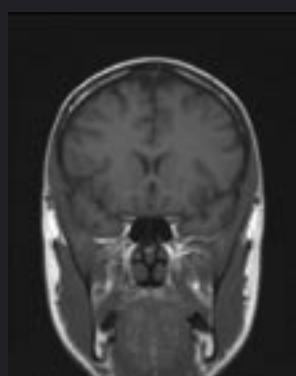
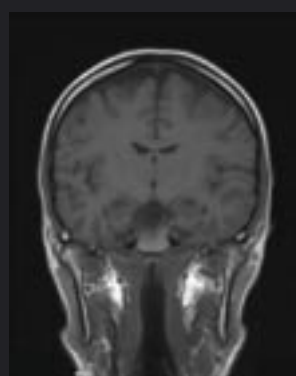
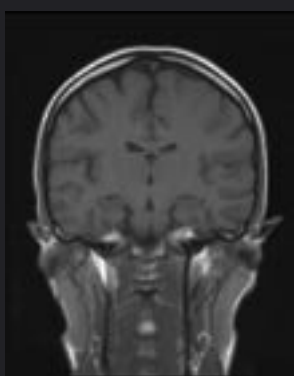
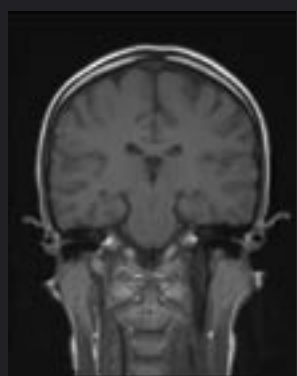
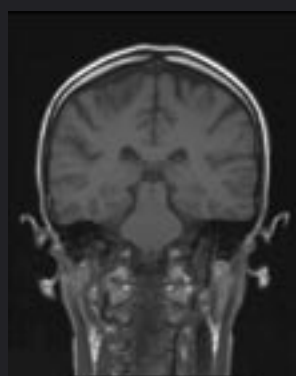
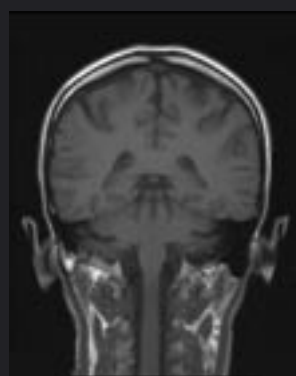
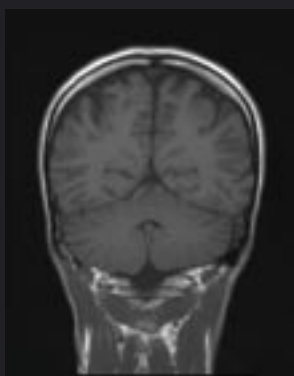
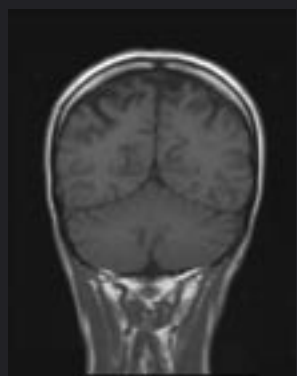
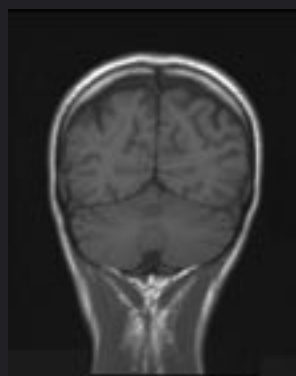
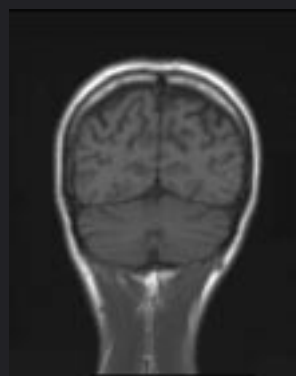
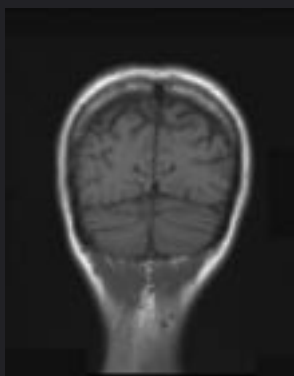
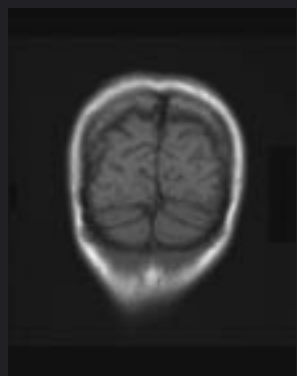
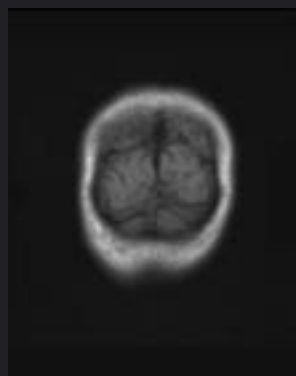
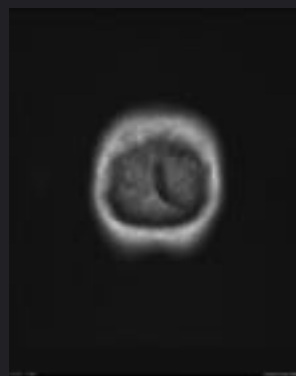






introspekcija · introspection · 2006
radiologija - magnetno resonančni posnetek (video loop)
radiology - magnetic resonance recording (video loop)
zvočna kompozicija · sound composition · damir šimunovič (hr · cro)







uršula berlot

berlotursula@hotmail.com
<http://www.ljudmila.org/berlotula/>

klemenčičeva ulica 15
si-1000 ljubljana
slovenia

mobile: +386 41 32 03 07
phone: +386 1 518 13 88

uršula berlot se je rodila 10. oktobra 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 na akademiji v ljubljani in leta 2000 na ecole nationale supérieure des beaux-arts v parizu. magistrirala je z delom 'narava' leta 2002 na akademiji za likovno umetnost v ljubljani, kjer trenutno nadaljuje tudi doktorski študij. deluje kot samostojna kulturna ustvarjalka.

uršula berlot was born on 10 october 1973 in ljubljana. having finished the secondary school of natural science and mathematics, she studied philosophy for two years at the philosophy department at the university of ljubljana and then painting at the academy of fine arts in ljubljana. she graduated in 1998 at the academy of fine arts in ljubljana and in 2000 at ecole nationale supérieure des beaux-arts in paris (dnsap). she finished her master degree in 2002 at the academy in ljubljana (on nature), where she is currently continuing her doctoral studies. she is a free-lance artist working and living in ljubljana.

samostojne razstave

- 2006**
- kostanjevica na krki, slovenija, galerija božidar jakac, 'prehodnost'
- 2005**
- ribnica, slovenija, galerija miklova hiša, 'privlačnosti'
- 2004**
- koper, slovenija, galerija loža, 'pretakanje svetlobe'
- 2003**
- ljubljana, slovenija, ljubljanski grad, galerija peterokotni stolp, 'kristalni odtenek'
- nova gorica, slovenija, mestna galerija nova gorica, 'pretakanje svetlobe'
- 2002**
- ljubljana, slovenija, mala galerija (moderna galerija), 'odsev'
- ljubljana, slovenija, inštitut za znanstvene raziskave jožef štefan
- 2001**
- ljubljana, slovenija, galerija equrna, 'narava'
- ljubljana, slovenija, salon minimal
- 2000**
- paris, francija, galerie bernanos, 'regard à travers'
- 1999**
- gorizia, italija, galerie d'arte il mulino
- paris, francija, galerie de cite internationale des arts

skupinske razstave

- 2006**
- saint tropez, francija, 'art'fab - l'art/ la femme/ l'europe'
- reykjavik, islandija, living art museum, 'our house is the house that moves'
- 2005**
- ljubljana, slovenija, moderna galerija, 'slovenska umetnost 1995-2005; teritoriji, identitete, mreže'
- dunaj, avstrija, wienstation, (kulturkontakt artists in residence work presentation)
- ljubljana, slovenija, moderna galerija, 'towards zero gravity' (spletna prezentacija (<http://zerogravity.mg-lj.si>) in katalog razstave)
- oberwart, avstrija, oho - offenes haus oberwart, 'junge kunst im oho'
- cork, irska, vision center, 'eye try'
- ljubljana, slovenija, finžgarjeva galerija
- 2004**
- dunaj, avstrija, palais porcia (nagrada: henkel youth artist prize organizacije kulturkontakt austria)
- ljubljana, slovenija, bežigradska galerija, 'preseženi slikovni okvir'
- dublin, irska, temple bar gallery, 'destinations- five artist from slovenia'
- ljubljana, slovenija, galerija škuc, 'our house is the house that moves'
- piran, slovenija, mestna galerija piran - ex tempore (posebna nagrada)
- 2003**
- laafeld, avstrija, galerija pavel haus, 'our house is the house that moves'
- piran, slovenija, mestna galerija piran - ex tempore (velika odkupna nagrada 2003)
- 2002**
- ljubljana, slovenija, galerija škuc, 'camera lucida' (interaktivni multimedijijski projekt 'inkubator' - soavtor: tao g.v. sambolec)
- maribor, slovenija, galerija kibela, 'eye-try'
- paris, francija, paris project room galerie, 'follow me'
- piran, slovenija, mestna galerija piran - ex tempore (nagrada: grand prix 2002)
- 2001**
- ljubljana, slovenija, moderna galerija, 'zbirka faktor banke'
- paris, francija, cite internationale universitaire de paris, 'odprti ateljeji' (prva nagrada)
- sakaide, japonska, sakaide civic art museum 'sakaide art grand prix 2001'
- sakaide, japonska, space gallery 'slovenska umetnost' (posebna nagrada)
- paris (valognes), francija, '6ème salon internationale d'arts plastiques'
- 2000**
- paris francija, galerie de cite internationale des arts
- ljubljana, slovenija, festival break 21, 'svetloba'
- ljubljana, slovenija, galerija equrna 'slika 2000'
- ribnica, slovenija, galerija miklova hiša, '2s'
- 1999**
- ljubljana, slovenija, mestna galerija (alu)
- udine, italija, fieri di arte contemporanea
- cape town, south africa, planet art gallery

nagrade, štipendije (izbor)

- 2005**
- nagrada pollock-krasner fundacije v new yorku, zda
- 2004**
- henkel youth artist award in štipendija za tromesečno bivanje v ateljeju za leto 2005 organizacije kulturkontakt na dunaju, avstrija
- 2003**
- delovno bivanje v new yorku (atelje slovenskega ministrstva za kulturo)

solo exhibitions

- 2006**
- kostanjevica na krki, slovenia, gallery božidar jakac, 'transitoriness'
- 2005**
- ribnica, slovenia, miklova hiša gallery, 'attractions'
- 2004**
- koper, slovenia, gallery loza
- 2003**
- ljubljana, slovenia, gallery pentagon tower, castle of ljubljana, 'crystal shade'
- nova gorica, slovenia, municipal gallery nova gorica, 'decantation of light'
- 2002**
- ljubljana slovenia, small gallery of museum of modern art, 'reflection'
- ljubljana, slovenia, institute for science research jožef stefan
- 2001**
- ljubljana, slovenia, gallery equrna 'nature'
- ljubljana, slovenia, salon minimal
- 2000**
- paris, france, gallery bernanos, 'regard à travers'
- 1999**
- gorizia, italy, galerie d'arte il mulino
- paris, france, galerie de la cité internationale des arts

group exhibitions

- 2006**
- reykjavik, iceland, living art museum, 'our house is the house that moves'
- saint tropez, france, 'art'fab - l'art/ la femme/ l'europe'
- 2005**
- ljubljana, slovenia, gallery kresija, 'a scene. attraction. threshold.'
- ljubljana, slovenia, museum of modern art, 'slovene art 1995-2005; territories, identities, nets'
- vienna, austria, wienstation (kulturkontakt artists in residence work presentation)
- ljubljana, slovenia, museum of modern art, 'towards zero gravity' (web presentation (<http://zerogravity.mg-lj.si>) and catalog of the exhibition)
- oberwart, austria, oho - offenes haus oberwart, 'junge kunst im oho'
- cork, ireland, vision center, 'eye try'
- ljubljana, slovenia, finžgarjeva galerija
- 2004**
- vienna, austria, palais porcia, (the winner of the henkel youth artist prize – commissioned by kulturkontakt austria)
- ljubljana, slovenia, gallery bežigrad, 'beyond the frame'
- dublin, ireland, temple bar gallery, 'destinations- five artists from slovenia'
- ljubljana, slovenia, škuc gallery, 'our house is the house that moves'
- piran, slovenia, municipal gallery piran – ex tempore (special award)
- 2003**
- laafeld, austria, galerie pavel haus, 'our house is the house that moves'
- piran, slovenia, municipal gallery piran – ex tempore (special award)
- 2002**
- ljubljana, slovenia, gallery škuc, 'camera lucida' (interactive multimedia project incubator- in collaboration with tao. g.v.sambolec)
- maribor, slovenia, kibela gallery 'eye try'
- paris, france, paris project room gallery, 'follow me'
- piran, slovenia, municipal gallery piran - ex tempore (the winner of grand prix 2002)
- 2001**
- ljubljana, slovenia, museum of modern art – collection of factor banka'
- paris, france, cité internationale universitaire de paris (first prize)
- sakaide, japan, sakaide civic art museum 'sakaide art 'grand prix' 2001'
- sakaide; japan, space gallery 'slovenian art' (special prize)
- paris - valognes, francija, '6ème salon internationale d'arts plastiques'
- 2000**
- paris, france, galerie de la cité internationale des arts
- ljubljana, slovenia, festival break 21 'light'
- ljubljana, slovenia, gallery equrna 'nature'
- ribnica, slovenia, gallery miklova hiša, '2s'
- 1999**
- ljubljana, slovenia, municipal gallery (alu)
- udine, italy, foire de l'art contemporain
- cape town, south africa, planet art gallery

awards, grants (selection):

- 2005**
- pollock-krasner grant, the pollock-krasner foundation, new york, usa
- 2004**
- henkel youth artist prize and artist in residency grant, given by kulturkontakt, vienna, austria
- 2003**
- artist in residence in new york, given by ministry of culture, slovenia

