



URŠULA BERLOT

PRIVLAČNOSTI

ATTRACTIONS

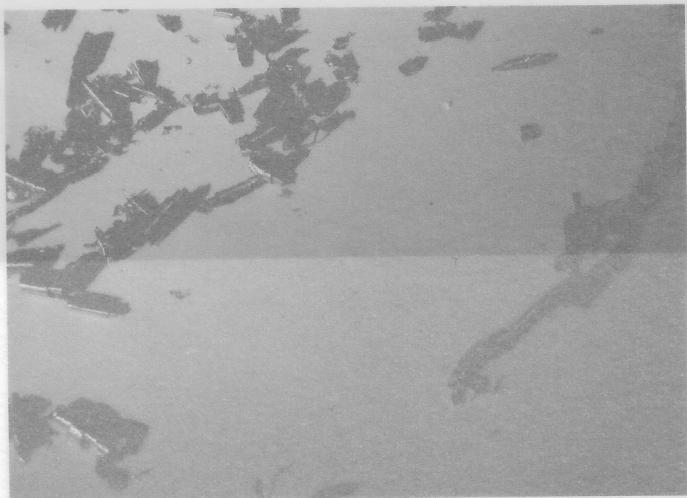
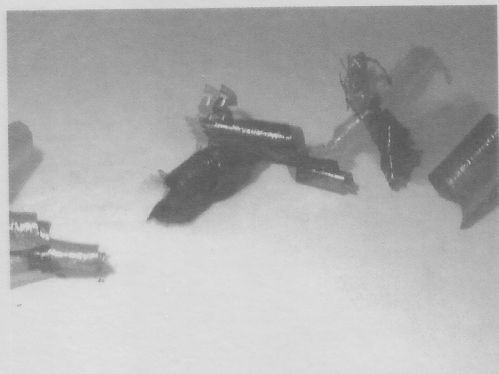
Znotraj postmedijske konstelacije sodobnega slikarstva ima delo Uršule Berlot specifično težo in pomen. Na prvi pogled njena produkcija sledi tradiciji modernizma in bržkone sodi v krog delovanja, znotraj katerega se vzpostavlja nekakšna druga plat slike v smislu odmika od medijsko zaznamovanega okolja, ki se večinoma izraža v individualni in poetični obravnavi raznih fenomenov narave. Vendar pri tem ne gre preprosto za tradicionalen odgovor na skušnjave sodobnega sveta oziroma za umik pred realnim, temveč za ozaveščen umetniški prijem, specifično nadgradnjo slikarske tradicije spričo razcveta novih medijskih tehnologij proizvajanja in razširjanja podob, ki so globoko spremenile pojmovanje slike in omogočile razvoj izvirnega likovnega izraza.

Avtoričin dominantni prijem temelji na redukciji slike spričo iskanja prosojnosti oziroma zanimanja za svetlobo. V svojem delu reagira na elementarne fizikalno-kemične procese in elementarna stanja snovi. Tako nastala dela se, kljub ploskosti površine in nanj nanošene snovi, širijo v prostor. Prostor je ključnega pomena na raznih ravneh, kot imaginaren in subjektiven medprostor relacij. Nekje vmes med sliko in objektom, te svetlobne prostorske postavive presegajo tradicionalne opredelitive materialnosti in se zgodijo na zamegljeni meji notranjega in zunanjega, snovnega in nesnovnega oziroma iluzije in virtualnosti. Tudi sam tehnološki postopek gradnje dela je na meji med umetnim in naravnim, pri čemer odločilno vlogo igra organski proces gravitacije. Bolj kot formalno slikarsko iskanje je v industrijskih materialih potemtakem dokumentirano tehnološko razumevanje narave v današnji družbi, utemeljeno na teorijah percepcije vidnega in telesnega v prostoru in času.

Within the postmedial constellation of modern painting the work of Uršula Berlot carries a special weight and meaning. At first sight her production follows the tradition of modernism and seems to fall within a stream which is characterized by a different aspect of picture, namely: it stands out from its surrounding, mainly expressed through individually and poetically treated natural phenomena. However, this is not simply a traditional response to temptations of this modern world or a retreat from reality, but a conscious artistic decision, a special upgrading of the painting tradition, which is made possible on account of an abundance of new technologies of production and distribution of images, which profoundly changed the way a picture is comprehended and also paved the way for the development of an original artistic expression.

The artist's masterly treatment is based upon a reduction of picture for the sake of picture's transparency or interest in light. In her creation there is a reaction to physical and chemical processes and material in its elementary state. This results in a special effect: despite the flatness of the surface, the picture seems to spread out into space. Space is essential at various levels as an imaginary and subjective inter-space of relations. Somewhere between the picture and the object such setting up, dominated by light, surpasses the traditional definitions of what is material, they exist on the hardly perceivable border between the inside and the outside, the material and immaterial, or rather between illusion and the virtual. The technological process of creation itself is saddled between the artificial and the natural, with the process of gravitation playing a major role. It is not so much a formal painting exploration,





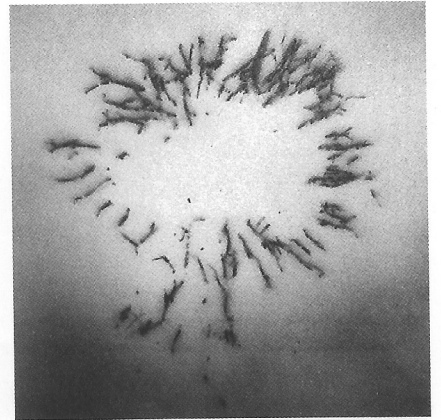
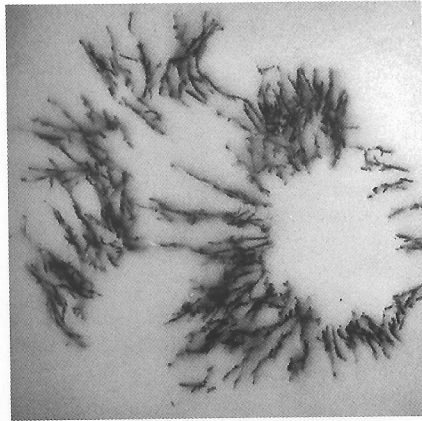
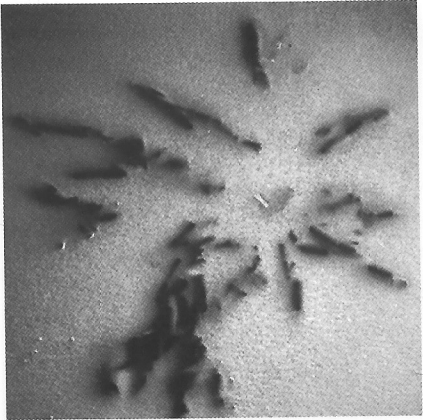
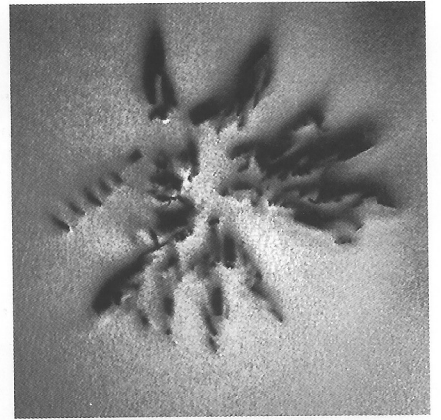
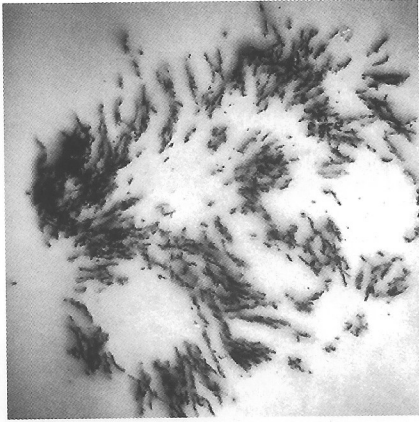
Zadnje raziskave znotraj avtoričine siceršnje prepoznavne paradigme vpeljujejo nekaj novosti. Med fizikalnimi zakonitostmi je poudarek na eksperimentiranju z magnetizmom, med kompleksnimi razsežnostmi dela pa prevladuje zanimanje za časovno dimenzijo. Zato ne preseneča dejstvo, da je avtorica nazadnje posegla še po mediju videa. Prostorska razširitev magnetnega nosilca gibljive podobe izbrane amorfne substance po eni strani pomeni laboratorijsko nadaljevanje optičnih raziskav, po drugi pa vpeljuje zanimiv prijem znotraj samega polja avtorskega videa. Gre za čudovita minimalna prizorišča, ki povezujejo elemente iz resničnih snovnih zadev s fantazijskimi aluzijami. Zato nas lahko prevarajo, češ da so izdelana digitalno, v resnici pa so »na roko« narejena v tradiciji prejšnjih projektov, torej po principu nadzorovanega naključja oziroma brez neposrednega gestualnega posega v proces oblikovanja. Z običajnimi materiali umetnica ustvarja prepričljive pokrajine, ki služijo za novo prizorišče njenih raziskav. Ker ti posnetki učinkujejo na ravni eksperimentalnih kinematografov, je pogosto težko razumeti, da so nastali s popolnoma drugačnimi prijemi. Medtem, ko novejša visoko sofisticirana filmska in video produkcija bolj sloni na spektakelskih učinkih, akciji in dialogih, da bi dosegla stik z gledalcem, abstraktni futuristični videi Uršule Berlot potrjujejo, da za doseganje močnega umetniškega učinka še vedno lahko uporabljamo preproste fizikalne tehnike in pristno medsebojno igro vizualnih sekvenc.

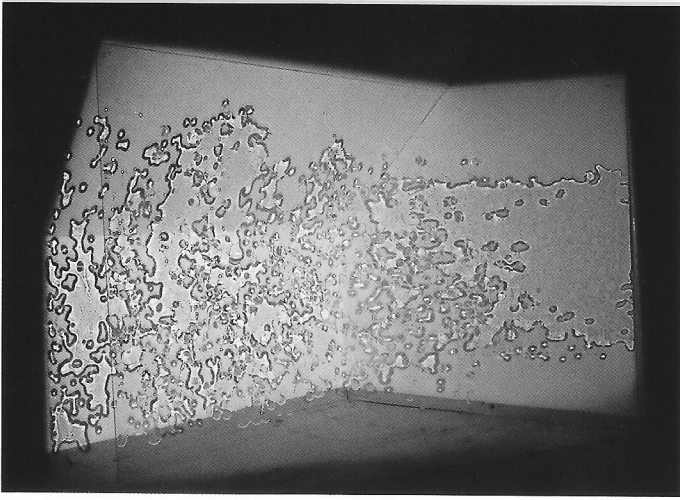
Igor Španjol

but rather a technological view of nature in our contemporary society, documented in industrial materials and established upon theories of perception of the visible and the material in time and space.

The latest research within the artist's already distinguished paradigm has brought a few novelties. In the field of physical laws the stress is on experimenting with magnetism and as far as the complex levels of her works of art are concerned, it is the temporal dimension which dominates. It is therefore not surprising that the artist made use of the medium of video as well. A spacial extension of the magnetic axis, bearing the moving impression of the chosen substance is on one hand a continuation of optical research, but on the other hand it introduces an interesting treatment within the visual field of the author's video. There are marvelous minimal scenes, connecting elements from real material things with fanciful allusions. They might deceive us, giving the impression of being made digitally while in reality, they are made by hand, following the tradition of previous projects and therefore based upon the principle of supervised coincidence, without any direct interference with the process of creation. With usual material the artist creates lifelike landscapes, which serve as new scenes of her exploration. Since these shots give effect at the level of experimental cinemas, it is often difficult to understand that they were made in a completely new way. While the new, highly sophisticated film and video production is based mainly on spectacular effects, action and dialogue in order to reach the viewer, the abstract futuristic video of Uršula Berlot confirm that a powerful artistic impression can still be achieved by using simple physical techniques and a genuine interplay of visual sequences.

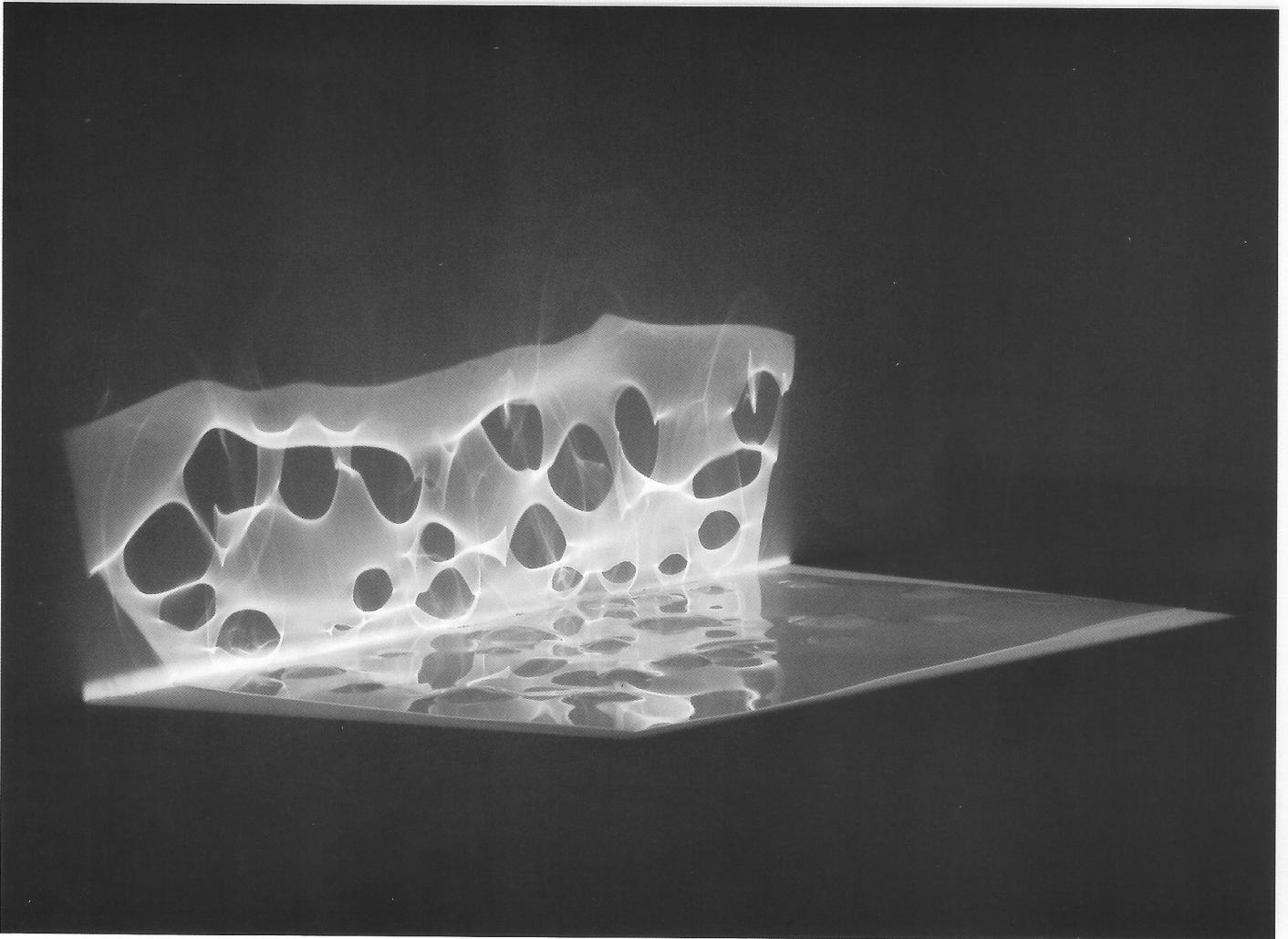
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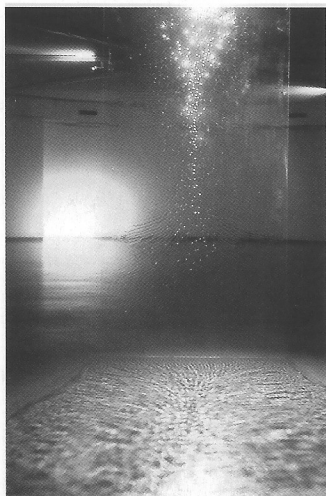


NE/VIDNO ŽIVLJENJE PRIVLAČNOSTI

Uršula Berlot se je z uporabo svetlobe in umetne smole na pleksi steklo v svojih raziskovanih dematerializacije nosilca (slikovne površine) približevala razmišljanju o konstrukciji narave skozi mentalne procese zaznavanja, vznikanja asociacij in pomenov v okviru umetniške prezentacije. Pri procesu ustvarjanja Uršula pomembno vlogo posveča nastanku naključnih oblik ter odnosu med opazovalcem in umetniškim delom. Oblike problematizirajo svojo potencialno časovno dimenzijo, ki se nakazuje preko premikanja opazovalca in ujetja ter spreminjanja opazovalčevega pogleda v globini polja, ki nastane zaradi svetlobne projekcije za materialnim nosilcem. V skladu s teoretičnim raziskovanjem bioloških pojavov v naravi, teorije kaosa in dokazov njegove notranje ureditve, ki ga umetnica izvaja hkrati s kreativno produkcijo, v tako nastalih oblikah najde določeno poetiko in analogijo z organskimi procesi v naravi.

V svojem najnovejšem delu Uršulo zanima sledenje nastajanju oblik preko magnetnega delovanja. "Samo neumni ljudje verjamejo v stvari, ki jih lahko vidijo ali se jih dotaknejo," pravi starec v filmu *Cold Fever* (1994) islandskega režiserja Fridrika Thóra Fridrikssona. Precej radikalna izjava za v kartezijskem duhu vzgojene kulturne skupnosti sicer izzveni kot še eden od mnogih novodobnih manifestov. Lahko pa jo beremo tudi v povezavi z vidnostjo in nevidljivostjo/nevidnostjo, ki določa to isto skupnost, v kateri so primarne oblike vzročnosti skrčene na neposrednost "tukaj in zdaj", na informacijo, ki potuje hitreje kot materija.

Magnetizem kot eden osnovnih pojavov v naravi, katerega značilnosti sta nevidnost in vidne posledice spajanja elementov, je dolgo časa veljal za dokaz magičnosti, ki pripada naravi in posledično združevalnim, komunikacijskim in nerazločljivim odnosom med ljudmi na eni strani ter vplivanjem kozmičnih sil na posameznika (preko raziskovanj astrologije, alkimije in magije) na drugi. Če nadaljujemo s povezavo med naravo in človeškimi odnosi (in tako tudi beremo naslov Uršuline razstave *Privlačnosti*),

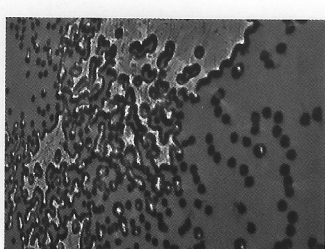
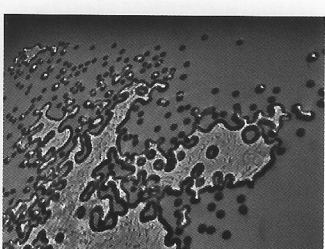
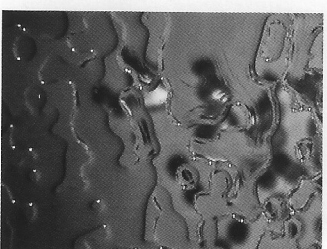
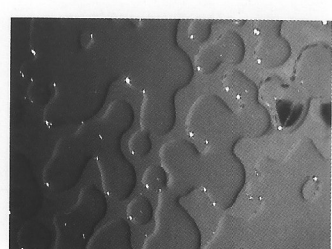
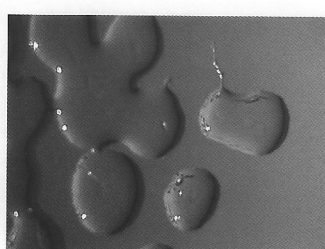
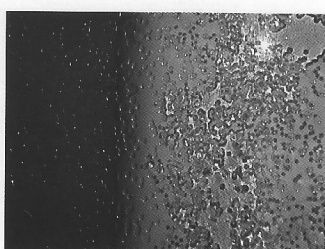
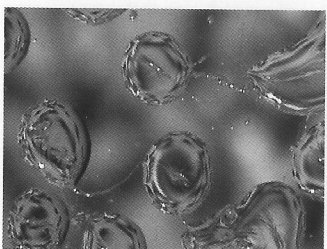
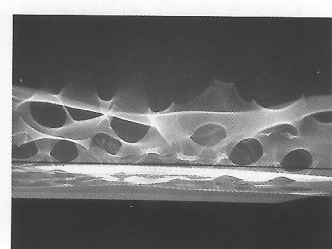
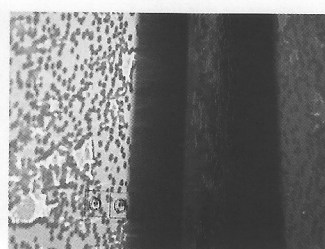
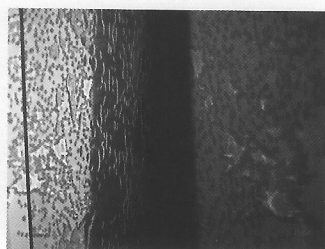
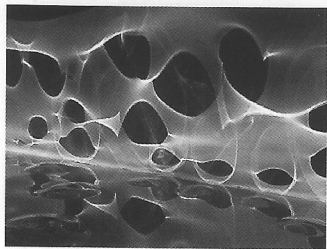
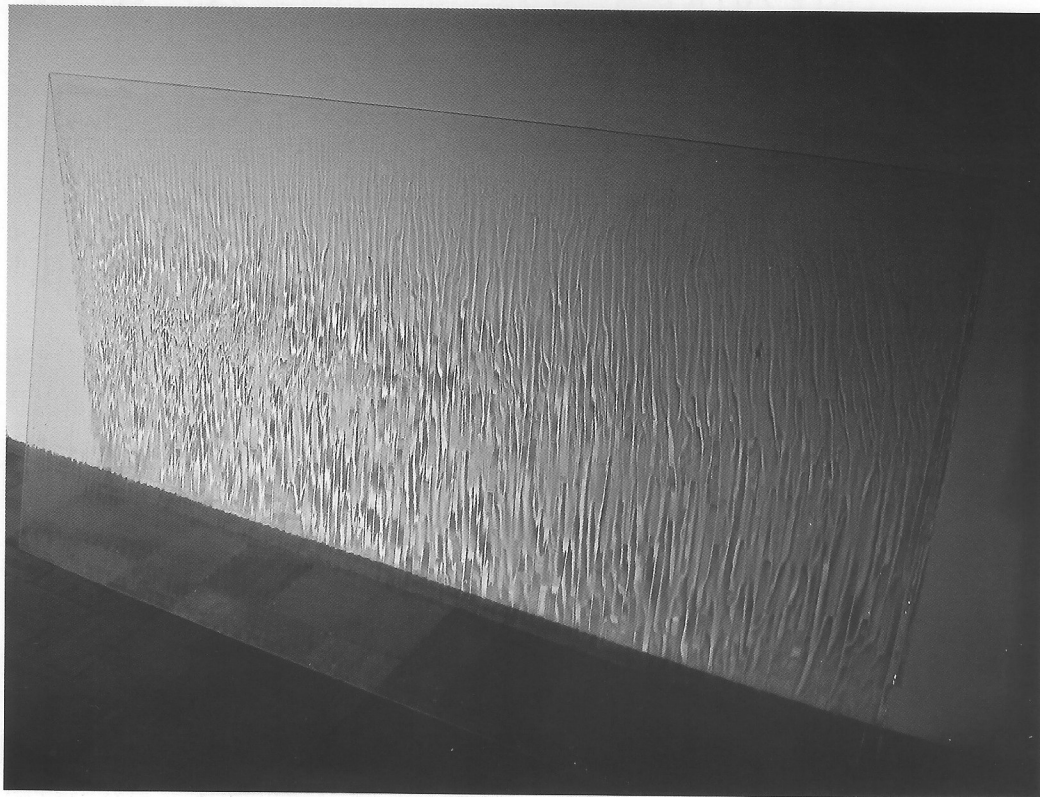


IN/VISIBLE LIFE OF ATTRACTIONS

Throughout the use of light, artificial resin on the plexi glass Uršula has continued her research of the dematerialization of the medium (the pictorial surface) in the direction of thinking about the nature being constructed through the mental processes of perception, emergence of associations and meanings within the artistic presentation. At the procedure of the creation Uršula devotes a high amount of attention to the emergence and becoming of the coincidental forms and to the relationship between the observer and the art work. The forms we see provoke an idea about their potential time dimension which comes to being through the observer's moving and capturing and changing his/her view in the deepness of the field which the light projection creates behind the material medium. The artist is simultaneously to her art practice, undertaking the theoretical research of the biological phenomena in nature, the theory of chaos and the proofs about its inherent order. Thus in the emerging forms she finds a poetics and analogy to the organic processes of the nature.

In her most recent project Uršula is interested in tracing the becoming of the forms with the means of magnetic activity. «Only stupid people believe in things they can see or touch,» says an old man in the film *Cold Fever* (1994) of the Icelandic filmmaker Fridrika Thór Fridriksson. This radical statement for a cartesian cultural community could be interpreted as yet another new-age manifesto. On the other hand, it can be read in its relationship to the visibility and invisibility that determines that same community in which the basic phenomena of causality is shortened into the immediacy of the "here and now", on the information itself that travels faster than matter.

As one of the primary phenomena in nature, magnetism and its idiosyncrasies, invisibility and visible consequences of mutual interactions of elements have for a long time been proofs of magic that belongs to nature, as well as, in its secondary form, to the uniting, communicational and inexplicable human relationships on one hand, and the influence of the cosmic events on the individual (through the researches of astrology, alchemy and magic) on the other hand. If we continue with the analogy



med personalizacijo in ponotranjenjem naravnih pojavov, ki jih človek, da bi naravo razumel, ustvarja že od samih začetkov civilizacije, se lahko spomnimo rezkega mnenja Michela Houellebecqua o medsebojni komunikaciji v njegovi knjigi Platforma: "Človeška razmerja niso zapletena. Pogosto so nerešljiva, niso pa zapletena." Če pisatelju verjamemo (in zakaj mu, po naših lastnih izkušnjah, ne bi?), je lepota navidezno kompleksnih razmerij prav v njihovi preprosti konstelaciji, katere pa marsikdaj ne dojamemo. Narava, ta inteligentni mehanizem z nešteti oblikami manifestacij, o katerem je pred leti prevladovalo mnenje, da jo uravnava kaos, se je v nadaljnjih znanstvenih raziskavah, ki si še vedno niso enotne, izkazala za notranje urejen kompleks. Kaos in zapletenost naj bi tako bila del natančno "zapisljivega" reda, večje ali manjše stopnje samoorganizacije, ki nastaja v organizmu samem in se prevaja v bolj kompleksne sisteme.

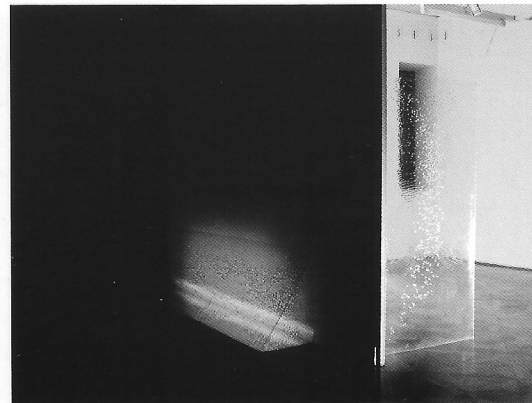
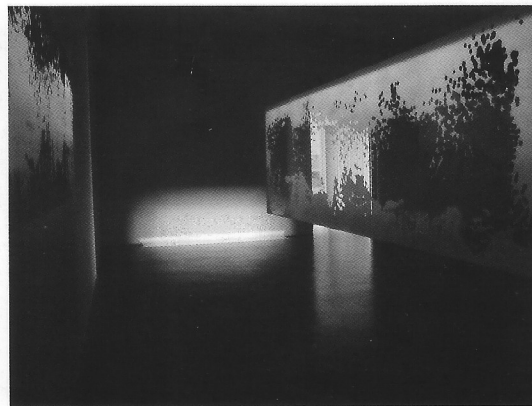
Na razstavi nas zapisovanje sledi železnih opilkov na fotografijah in risbah ter njihovo neprekinjeno formiranje v skupke v skladu s krožnim gibanjem magneta v objektu spomnijo na potencialnost samega gibanja in zavzemanje naključnih oblik, premikanja med sedanostjo in naslednjim trenutkom. Brian Massumi o gibanju teles govori kot o izbiri in aktualizaciji določenih potencialov, ki v gibanju obstajajo, kot o kapaciteti potencialnosti, ki se realizira. Uršula to nastajanje izbire in aktualizacije skozi proces opazovanja in nadziranja pogojev za to nastajanje prikazuje na popolnoma "low tech" način, čeprav je učinek organskosti prikazan na način animacije in s tem preizprašuje samo zaznavanje opazovalca, navajenega na digitalizirane slike preko tehnik računalniške manipulacije. Uršula naše zaznavanje dramaturško nadzoruje. Pričakovanje pogleda, ki ga ojača zvok škrebjanja železnih opilkov v spogledovanju s tradicijo konkretne glasbe, je nagrajeno v nastajajočih in zamrznjenih oblikah raziskovanja najosnovnejših delcev privlačnosti in lepote.

Nataša Petrešin

between the nature and the human relationships (and in this manner we also read the title of Uršula's exhibition Attractions), between the personalization of the natural phenomena, the one that human, in order to better understand nature's actions, has been creating since the beginnings of the civilization, we can remember a sour opinion about the communication in Michel Houellebecq's book Platform: "Human relationships are not complicated. They are often unsolvable, but not complicated." If we believe what the writer says (and why, according to our own experiences, wouldn't we?) then the beauty of the seemingly complex relationships lies exactly in their simple constellation which however we rarely comprehend. Nature, this intelligent mechanism with the infinite forms of manifestations, about which years ago the theory of chaos was controlling, now in the latest scientific researches, that still are not united in their opinion, shows itself as an inherently ordered complex. Chaos and complexity should thus be a part of the "writable" order, of a higher or smaller degree of self-organisation that emerges in an organism and is being translated into more evolved systems.

In the show "writing" of the traces of the iron pieces on the photos, drawings and their continuous forming into the entities according to the movement of the magnets in the object recall potentiality of the movement and appropriating various coincidental forms, movement between the present and the next moment. Brian Massumi talks about the movement of the bodies as of a selection and actualisation of given potentials that exist in a movement, as of a capacity of potentiality that is being realized. Uršula shows the becoming of this selection and actualisation through the process of observation and controlling of the conditions of this becoming in a very low-tech way. Although the effect of the organic is being executed in a style of a computer animation, through using of a video and photographs she questions the perception of the observer who is used to digitalised images of the techniques of the computer manipulation. Uršula also dramaturgically surveys our perception. The expecting view, being amplified by the sound of the cracking of the iron pieces, done in tradition of the concrete music, is awarded by the emerging and frozen forms of the most basic pieces of attraction and beauty.

Nataša Petrešin





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.

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)

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.

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

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SEZNAM RAZSTAV

LIST OF EXHIBITIONS

SAMOSTOJNE RAZSTAVE

- 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 Eqrna, '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 Cité Internationale des Arts

SKUPINSKE RAZSTAVE

- 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, Bežigrajska 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 multimedijiški 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, Cité Internationale Universitaire de Paris, 'Odpri teljeji' (prva nagrada)
• Sakaide, Japon, Sakaide Civic Art Museum 'Sakaide Art Grand Prix 2001'
• Sakaide Japon, Space Gallery 'Slovenska umetnost' (posebna nagrada)
• Paris (Valognes), Francija, '6ème Salon internationale d'arts plastiques'
- 2000**
• Paris Francija, Galerie de Cité internationale des Arts
• Ljubljana, Slovenija, festival Break 21, 'Svetloba'
• Ljubljana, Slovenija, Galerija Eqrna 'Slika 2000'
• Ribnica, Slovenija, Galerija Miklova hiša, '2.s'
- 1999**
• Ljubljana, Slovenija, Mestna galerija (ALU)
• Udine, Italija, Fiera di arte contemporanea
• Cape Town, South Africa, Planet Art Gallery

SOLO EXHIBITIONS


- 2005** • Ribnica, Slovenia, Miklova hiša Gallery, 'Attractions'
2004 • Koper, Slovenia, Gallery Loža, 'Decantation of light'
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 Štefan
2001 • Ljubljana, Slovenia, Gallery Eqrna '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 Cité Internationale des Arts

GROUP EXHIBITIONS

- 2005**
• 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, Skuc 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 Skuc, '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 'Open studios' (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 Cité Internationale des Arts
• Ljubljana, Slovenia, festival Break 21 'Light'
• Ljubljana, Slovenia, Gallery Eqrna 'Nature'
• Ribnica, Slovenia, Gallery Miklova hiša, '2.s'
- 1999**
• Ljubljana, Slovenia, Municipal Gallery (ALU)
• Udine, Italy, Foire de l'Art Contemporain
• Cape Town, South Africa, Planet Art Gallery

REPRODUKCIJE REPRODUCTIONS

- 1. Princip privlačnosti / Princip of attraction 2005**
premer / diameter 70 cm
plastičen podstavek, rotirajoči magneti in kovinski delci / plastic table, rotating magnets and metal particles
- 2. Sosledja / Sequences 2005**
fotografija na pleksi steklo / photography on plexiglass
- 3. Sledi / Traces 2005**
20 x 20 cm
Akrilni airbrush na papir / acrylic airbrush on paper
- 4. Prosojna membrana / Translucent membrane 2002**
100 x 160 cm
pleksi steklo, umetna smola, projekcija svetlobe / plexiglass, artificial resin, light projection
- 5. Odsev / Reflection 2002**
100 x 200 x 60 cm
upognjeno pleksi steklo, odsev svetlobe / bend plexiglass, reflected light
- 6. Narava / Nature 2000**
130 x 110 cm
pleksi steklo, umetna smola, pigment / plexiglass, artificial resin, pigment
- 7. Vaporscape 2003**
180 x 100 cm
pleksi steklo, umetna smola / plexiglass, artificial resin
- 8. Postopen prehod / Gradual passage 2003**
100 x 180 cm
pleksi steklo, umetna smola / plexiglass, artificial resin
- 9. Detajli / details :**
Organske transformacije / Organic Transformations 2005
200 x 140 cm
pleksi steklo, umetna smola, sence / plexiglass, artificial resin, shadows
Odsev / Reflection 2002
- 10. Razstava: Pretakanje svetlobe / Exhibition view:**
Decantation of light 2004
 - **Dimenzija razmika (verzija 1: aquarama) / Dimension of divergence (version no.1: aquarama) 2003**
85 x 300 cm
video projekcija, pleksi steklo, akrilna barva / digital video projection, plexiglass, acrylic paint
 - **Kristalni odtenek / Crystal shade 2003**
85 x 300 x 30 cm
pleksi steklo, umetna smola, ogledalo / plexiglass, artificial resin, mirror
- 11. Dimenzija razmika (verzija 2: dim) / Dimension of divergence (version no.2: smoke) 2003**
100 x 180 cm
video projekcija, pleksi steklo, akrilna barva / digital video projection, plexiglass, acrylic paint

galerija  miklova hiša

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