

Na opredelitev prostora vplivajo različni materialni in nematerialni vidiki. Ob vidnih in otipljivih delih fizične realnosti, kot so tekstura, svetloba, volumen, prostor soustvarja nematerialno – razdalje, gostote, odsotnosti. Zaznave realnosti prostora in materije kot tistega, kar prostor zavzema ali se kaže kot fizična prisotnost, kot struktura, volumen ali oblika, se vzpostavljajo odnosi med vidikom. Polje odnosov določa, kako vidimo, občutimo in razumemo prostor. Ko se premikamo, z vzpostavljanjem novih vidnih polj, razmerjem svetlobe in sence, občutenjem volumna, skozi telesno prisotnost in zaznavno nastaja prostor, zaznava pa deluje kot medij njegovega oblikovanja.

Razstava obravnava prostor kot polje prepletanja materialnega in nematerialnega, kjer se praznina, snov, svetloba in razdalje oblikujejo v zaznavo. Hibridne umetniške forme, ki z ustvarjanjem prostorskih in optičnih izkušenj sprožajo specifična senzorična stanja, vplivajo na načine zaznavanja. Z odnosom med vidnim in nevidnim, realnim in abstraktnim razstava gledalca aktivno vpenja v soustvarjanje prostora. Dela izpostavljajo soodvisnost prostora in materije, ki sta razumljena kot fluidna in aktivna procesa.

Umetnica Uršula Berlot prostor raziskuje z združevanjem znanstvenih in konceptualnih pristopov, ki jih materializira v svojih umetniških delih. V delu *Mikroskopija prostora* z združevanjem posnetkov dejanskih prostorov galerije in mikroskopskih posnetkov materialov grajenega prostora, kot so aluminij, beton, jeklo in steklo, mapira prostor in s tem razširja možnosti tega, kar lahko vidimo in kako nekaj zaznavamo. Zajeti posnetki izpostavljajo mikroskopske strukture, prevedene v abstraktne 3D simulacije svojih konstrukcij. V dialogu s posnetki realnih prostorov, s prehajanjem med abstraktnim in dokumentarnim, resničnim in simuliranim vpliva na doživljanje. Video ob stiku dveh ravni realnosti, materialne in nematerialne, njunega prehajanja in transformacije vzpostavlja območja liminalnih prostorov zaznavanja.

Med različnimi plastmi fizične realnosti, med topološkim in optičnim, med vidnim in nevidnim se vzpostavljajo mimetične analogije. V projektu *Prostor@Materija* umetnica digitalne renderje mikroskopskih posnetkov (SEM) prevaja v srebrnkaste prosojne reliefe, ki tako postanejo oprijemljive, vizualno zaznavne oblike, delujejo prostorsko, hkrati pa so izjemno podrobne. Srebrnkaste membrane reliefov mikroskopskih topografij raziskujejo zanimanje za nevidne strukture, materijo in njeno percepcijo.

V seriji risb *Frekvenčne ravni* umetnica podoba obravnava skozi koncept »frekvenčnih ravni«, ki v optiki omogoča razgradnjo na različne podatkovne sklope, znotraj katerih vsaka posamezna frekvenca predstavlja določeno raven strukturnih informacij. Z razgradnjo slike na osnovne prostorske frekvence, različnih kompozicij in prikazanih podrobnosti, neposredno vpliva na zaznavnost določenih značilnosti risbe. Z vzporejanjem vzorcev, ki ustvarjajo vtis večplastne vizualne konstrukcije, raziskuje latentne geometrije zaznavnega okolja.

Vida Šturm

The definition of space is influenced by various material and immaterial aspects. In addition to the visible and tangible parts of physical reality, such as texture, light, and volume, space also co-creates the immaterial—distances, densities, absences. The perception of the reality of space and matter as that which occupies space or manifests itself as a physical presence, as structure, volume, or form, establishes relationships between the two aspects. The field of relationships determines how we see, feel, and understand space. As we move, establishing new fields of vision, relationships between light and shadow, and sensations of volume, space is created through physical presence and perception, with perception acting as the medium for its formation.

The exhibition examines space as a field where the material and immaterial intertwine, where emptiness, matter, light, and distance are shaped into perception. Hybrid art forms that trigger specific sensory states by creating spatial and optical experiences influence the ways in which we perceive. Through the relationship between the visible and the invisible, the real and the abstract, the exhibition actively engages the viewer in the cocreation of space. The works expose the interdependence of space and matter, which are understood as fluid and active processes.

Artist Uršula Berlot explores space by combining scientific and conceptual approaches, which she materialises in her artworks. In her work *Space Microscopy*, she maps space by combining images of actual gallery spaces with microscopic images of building materials such as aluminum, concrete, steel, and glass, thus expanding the possibilities of what we can see and how we perceive something. The captured images highlight microscopic structures, translated into abstract 3D simulations of their constructions. In dialogue with images of real spaces, by shifting between the abstract and the documentary, the real and the simulated, it influences our experience. At the point of contact between two levels of reality, the material and the immaterial, their transition and transformation, the video establishes areas of liminal spaces of perception.

Mimetic analogies are created between different layers of physical reality, between the topological and the optical, between the visible and the invisible. In the project *Spacer@Matter*, the artist translates digital renderings of microscopic images (SEM) into silvery transparent reliefs, which thus become tangible, visually perceptible forms, acting spatially, while at the same time being highly detailed. The silvery membranes of the reliefs of microscopic topographies explore an interest in invisible structures, matter, and its perception.

In the series of drawings *Frequency Levels*, the artist approaches the image through the concept of "frequency levels," which in optics allows for decomposition into different data sets, within which each individual frequency represents a certain level of structural information. By breaking down the image into basic spatial frequencies, different compositions, and displayed details, she directly influences the perceptibility of certain characteristics of the drawing. By juxtaposing patterns that create the impression of a multi-layered visual construction, she explores the latent geometries of the perceptible environment.

Vida Šturm

Izdajatelj: Društvo likovnih umetnikov Ljubljana, Breg 22, 1000 Ljubljana / zanj: Mojca Zlokarnik / Organizacija razstave: DLUL / Koordinacija razstave: Mojca Zlokarnik / Besedilo: Vida Šturm / Lektura: Tadeja Šergan / Prevod: Petra Meterc / Fotografije: osebni arhiv avtorice / Oblikovna zasnova: Društvo Visart / Oblikovanje: Darja Malarič / Tisk: AeroPrint, Ljubljana / Naklada: 120 izvodov / Slovenija, Ljubljana 2025

Delovni čas galerije: od torika do nedelje od 16. do 20. ure / ponedeljek od 10. do 14. ure. 24. 12. in 31. 12. 2025 bo galerija zaprta.

<https://www.facebook.com/dlul.drustvo.si> / www.dlul-drustvo.si / info@dlul-drustvo.si / 01 43 49 465.

Izvedbo razstave so omogočili Mestna občina Ljubljana in Društvo likovnih umetnikov Ljubljana.



Društvo
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Ljubljana

Poštnina
plačana
pri pošti
1101
Ljubljana

NDP

URŠULA BERLOT deluje kot vizualna umetnica, umetnostna teoretičarka in predavateljica. Posveča se povezovanju umetnosti in znanosti. V svetlobnih in kinetičnih instalacijah se ukvarja z zaznavo in zavestjo, raziskuje oblike mentalnih krajin, simulirane narave ter razmerja med telesom in tehnologijo. Študirala je filozofijo na Filozofski fakulteti Univerze v Ljubljani, nato slikarstvo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani in na Ecole Nationale Supérieure des Beaux-Arts v Parizu. Magistrirala je leta 2002 in doktorirala leta 2010 na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani, kjer poučuje od leta 2009 na Katedri za teorijo. Je prejemnica številnih nagrad, med njimi priznanja Riharda Jakopiča (2021), nagrade fundacije Pollock-Krasner (New York, 2005), Henkel Art Award, Kulturkontakt Austria (Dunaj, 2004). Izbrana je bila za Izpostavljeno umetnico/ Featured Artist na ADA – Archive of Digital Art in štipendijo Schering Stiftung in enoletno rezidenčno bivanje v Kunstlerhaus Bethanien (Berlin, 2007). Sodelovala je na več skupinskih in samostojnih razstavah ter objavila več člankov s področja teorije umetnosti in monografijo o Marcelu Duchampu.

VIDA ŠTURM je magistrska študentka umetnostne zgodovine na Filozofski fakulteti Univerze v Ljubljani. Od leta 2022 opravlja študentsko delo v muzeju sodobne umetnosti Muzej Lah. Dve leti je bila del kolektiva Galerije DobraVaga. Kot udeleženka 19. generacije Šole za kuratorske prakse in kritiško pisanje SCCA je sodelovala pri pripravi razstave *Restoring from a Void. Excavation Sites and Magic Cities* (Škuc, 2023) in kot kuratorka sodelovala na skupinski razstavi študentov ALUO *Ponjava s5* (2025).

URŠULA BERLOT works as a visual artist, art theorist, and lecturer. She is dedicated to connecting art and science. In her light and kinetic installations, she deals with perception and consciousness, exploring forms of mental landscapes, simulated nature, and the relationship between the body and technology. She studied philosophy at the Faculty of Arts of the University of Ljubljana, then painting at the Academy of Fine Arts and Design of the University of Ljubljana and at the Ecole Nationale Supérieure des Beaux-Arts in Paris. She received her master's degree in 2002 and her PhD in 2010 from the Academy of Fine Arts and Design at the University of Ljubljana, where she has been teaching at the Department of Theory since 2009. She is the recipient of numerous awards, including the Rihard Jakopič Award (2021), the Pollock-Krasner Foundation Award (New York, 2005), the Henkel Art Award, and Kulturkontakt Austria (Vienna, 2004). She was selected as Featured Artist at ADA – Archive of Digital Art and received a scholarship from the Schering Stiftung and a one-year residency at Kunstlerhaus Bethanien (Berlin, 2007). She has participated in several group and solo exhibitions and published several articles on art theory and a monograph on Marcel Duchamp.

VIDA ŠTURM is a master's student of art history at the Faculty of Arts, University of Ljubljana. Since 2022, she has been working as a student assistant at the Museum of Contemporary Art Muzej Lah. For two years, she was part of the DobraVaga Gallery collective. As a participant in the 19th generation of the SCCA School for Curatorial Practices and Critical Writing, she collaborated on the exhibition *Restoring from a Void. Excavation Sites and Magic Cities* (Škuc, 2023) and curated the ALUO student group exhibition *Ponjava s5* (2025).

Uršula Berlot

TOPOLOŠKI ODTISI / TOPOLOGICAL IMPRINTS

Vabljeni na odprtje razstave, ki bo v sredo, **17. decembra 2025 ob 19. uri** v Galeriji DLUL, Breg 22, Ljubljana.

You are invited to the opening of the exhibition, which will take place on Wednesday, **17 December 2025 at 7 pm** at the DLUL Gallery, Breg 22, Ljubljana.

Razstava bo na ogled do 11. januarja 2026. / The exhibition will be on view until 11. January 2026.



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Uršula Berlot

TOPOLOŠKI ODTISI TOPOLOGICAL IMPRINTS



Galerija DLUL, Breg 22, Ljubljana

Razstava bo na ogled od 17. decembra 2025 do 11. januarja 2026.

Uršula Berlot, Prostor≡Materija / *Space≡Matter*, 2025
3D-tiski v poliestru, aluminij / *3D prints in polyester, aluminium*, 30 x 30 x 1,5 cm

Uršula Berlot, Mikroskopija prostora / *Space Microscopy*, 2025, video, 2,46'
zvok / *sound*: Scanner – Robin Rimbaud

