

Uršula Berlot

Portfolio

Uršula Berlot

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Born in Ljubljana, she graduated from the Secondary School of Natural Science. She studied two years of philosophy at the Philosophy Department, Faculty of Arts, University of Ljubljana before studying painting at the Academy of Fine Arts, University of Ljubljana and at the Ecole Nationale Supérieure des Beaux-Arts in Paris. In 2002, she earned a master's degree from the Academy of Fine Arts in Ljubljana and finished her doctoral study in 2010 at the same institution. Currently she is holding the position of Associate Professor at the Academy of Fine Arts and Design, University of Ljubljana.

She works as a visual artist, theorist of art and lecturer, with an interest in the intersections of art and science. Her artistic practice is related to perception and conditions of consciousness, her light and kinetic installations investigate forms of cerebral landscapes, simulated nature and relationships between body and technology.

She was awarded with the acknowledgment for the important attainments in art by the University of Ljubljana (Ljubljana, 2008), received the Schering Stiftung Fellowship and Artist-in-Residence at Künstlerhaus Bethanien (Berlin, 2007), she gained Pollock-Krasner Grant (New York, 2005) and Henkel Art Award given by KulturKontakt Austria (Vienna, 2004).

Her work was exhibited at Künstlerhaus Bethanien in Berlin, BA-CA Kunstforum Tresor in Wien, Museum of Modern Art in Ljubljana and Haus der Kulturen der Welt in Berlin. Important exhibitions include also: Museo Illuminato, Museo Revoltella (Trieste, 2013), 3rd Quadrilateral Biennial: Media Art – Angles and Intersections, Museum of Modern and Contemporary Art (Rijeka, 2009), Sci-Art, Gallery Enrico Astuni (Bologna, 2009), Glow 08: Forum of Light in Art and Architecture (Eindhoven, 2008), Transmediale 08: Conspire, Haus der Kulturen der Welt (Berlin 2008), Art'Fab: l'Art-la Femme-L'Europe (Saint-Tropez, 2006).

Selected writings include: Duchamp and Mimesis (RI-ALUO, University of Ljubljana, 2011); Biomimesis and Contemporary Art (ČKZ, 2011); The Space of Infrathin Difference: Non-similar Similarity in Duchamp's Art (Sodobnost, 2010); Mimesis: Infrathin Dimension of Art and Nature (PhD thesis, ALUO, 2009); Art between the Natural, Technological and Mental (Art Words, 2009); The Aspects of Light in the Contemporary Visual Art and Architecture (Sodobnost, 2004); Art in the Age of Genetics (Art.si, 2003); Idea of Nature in Contemporary Art (Art Words, 2002); Nature (MA thesis, ALU, 2002).

Exhibitions

Solo exhibitions (selected)

- 2014 'Fluid Topography', Ljubljana Castle, Pentagonal Tower, Ljubljana, Slovenia
- 2013 'Transparent Body', Gallery Domžale, Domžale, Slovenia
- 2012 'Vanitas', Gallery Eburna, Ljubljana, Slovenia
'Bodyscope', Kibla – multimedia center, Maribor, Slovenia
- 2010 'Introspection', Bežigrajska Gallery 2, Ljubljana, Slovenia
- 2009 'Spatial Phantasms', Gallery Hest, Ljubljana, Slovenia
- 2008 'Traces', Gallery Art.si, Ljubljana, Slovenia

- 2007 'Pulsation/Cross-sections', Kunstlerhaus Bethanien, Berlin, Germany
 2006 'Transitoriness', Gallery Božidar Jakac, Kostanjevica na Krki, Slovenia
 2005 'Attractions', Miklova hiša Gallery, Ribnica, Slovenia
 2004 'Il traverso della luce', Loža Gallery, Koper, Slovenia
 2003 'Crystal shade', Ljubljana Castle, Pentagonal Tower, Ljubljana, Slovenia
 'Decantation of light', Municipal Gallery Nova Gorica, Nova Gorica, Slovenia
 2002 'Reflection', Small Gallery, Museum of Modern Art, Ljubljana, Slovenia

Group exhibitions (selected)

- 2015 'Videofestival Natures 12, Bežigradska galerija 2, Ljubljana, Slovenia
 'Intersection', Gallery Miklova hiša, Ribnica, Slovenia
 'Die Magie der Kunst – Protagonisten der slowenischen Gegenwartskunst 1968 - 2013
 Obergeschoss des Künstlerhauses, Vienna, Austria
- 2014 'Back to Black', Equrna Gallery, Ljubljana, Slovenia
 'La magia dell'arte; I protagonisti dell'arte Slovena contemporanea 1968 – 2013', Villa
 Manin, Passariano di Codroipo, Italy
- 2013 'Museo Illuminato', Museo Revoltella, Trst, Italy
 'Sonica – Festival of Transitory Art', MoTA Point, Ljubljana, Slovenia
 'Mixed Borders and Hybrid Identities', Pallazo delle esposizioni, Riccione
- 2012 'Scatole sonore/Sound Boxes, Palinsesti 2012Palazzo Altan, San Vito al Tagliamento, Italy
 'Almost Spring – 100 Years of Slovenian Art', UGM, Maribor, Slovenia
 'Hidden and Forbidden Identities', Palazzo Albrizzi, Venice, Italy
- 2011 'Contemporary Art From Slovenia', European Central Bank, Frankfurt am Main, Germany
 'Post/Art in a Suitcase', Gallery Alkatraz, Ljubljana, Slovenia
- 2010 'Road to Contemporary Art', Gallery Enrico Astuni, Rome, Italy
 'Art in a Suitcase', Depo Istanbul, Istanbul, Turkey
 'Drawing in Slovenia II. 1940-2009', Museum of Contemporary Art, Zagreb, Croatia
 'Arte Fiera Bologna', Gallery Enrico Astuni, Bologna, Italy
 'Mostre. Collettiva', Gallery Enrico Astuni, Bologna, Italy
- 2009 'SCI-ART', Gallery Enrico Astuni, Bologna, Italy
 'Constructions of Real and Virtual', Scientific Research Institute Jožef Stefan Ljubljana,
 Slovenia
 'Drawing in Slovenia II. 1940-2009', City Art Museum Ljubljana, Ljubljana, Slovenia
 'Painting: Transfigurations', Gallery of Contemporary Art Celeia, Celje, Slovenia
 '3rd Quadrilateral Biennial: Media Art – Angles and Intersections', Museum of Modern and
 Contemporary Art Rijeka, Croatia
- 2008 'Glow: Forum of Light in Art and Architecture', Eindhoven, Netherlands
 'Transmediale 08: Conspire', Haus der Kulturen der Welt, Berlin, Germany
 'Wege nach Europa/ Ways to Europe; Young Art From Slovenia', Slovenian Science
 Institute, Vienna, Austria
 'Poetics in the New Millennium', Municipal Gallery Nova Gorica, Nova Gorica, Slovenia
 'Poetics', Koroška Gallery of Fine Arts, Slovenj Gradec, Slovenia
 'Space For New Dialog', The Museum of Contemporary Art Vojvodina in Novi Sad, Serbia
 'Media Scape: Beyond Horizon – City Permutations', Museo Lapidarium, Novi grad, Croatia
- 2007 'Open Studios 2007', Kunstlerhaus Bethanien, Berlin, Germany
 'Drawings in Ljubljana 2000-2007', Gallery DLUL, Ljubljana, Slovenia
- 2006 'One Year After – KulturKontakt Artists in Residence 2005', BA-CA Kunstforum – Tresor,
 Vienna, Austria
 'Art'Fab: L'art/ la femme/ L'Europe', La Citadelle, Saint-Tropez, France
 'Our House is the House That Moves', Living Art Museum, Reykjavik, Iceland



Observatory

2014

light-kinetic installation

silver plating relief (digital 3D printed prototype), turntable, partition wall with perforations, reflector variable dimensions

A miniature silver landscape in motion that can be viewed through the observation perforations in the partition wall is based on the photographs of magnetic fluids that served as the basis for digital model development and the resulting 3D printed reliefs. In the act of viewing the framed panorama in the static position, the viewer loses a sense of scale; the tiny spiked structures of the kinetic surface take on the appearance of the surface topography of some distant planet. Dematerialized by its own reflections, the artificial landscape blurs the distinction between the real and the virtual. Simulacra of the natural metaphorically mediate the idea of nature as a projection, one that mirrors our own projections and perceptions.



Fluid Topography

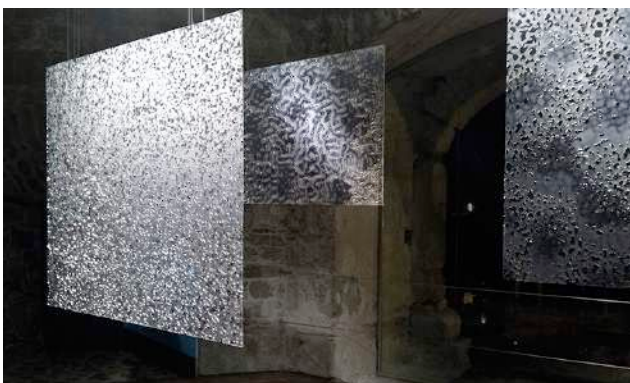
2014

video 13,16'

sound: Scanner - Robin Rimbaud

video effects: Sunčana Kuljiš Gaillot

The recording of dynamic forms of magnetic fluids that are produced by invisible magnetic fields direct the experience of the material in relation to the immaterial. The ferrofluid structures, which are in reality only a few centimeters in height, being transposed into a digital environment operate as macro-scale phenomena that simulate characteristics of the organic, the animate. Fluid topography acts to simulate a natural living organism or process, which by revealing the sphere of unseen magnetic physical attractions and energies works to (re)direct the viewer towards more subtle, usually imperceptible aspects of reality.



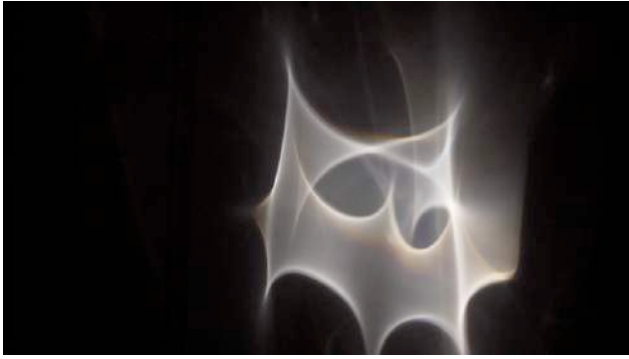
Ferrocystals

2014

laser-cut and digital print on plexiglass,

variable dimensions

Photosensitive images are based on microscopic images of the nanoparticles of a magnetic fluid's crystallized structure. Digitally processed and laser-treated images of organic patterns reveal the invisible arrangements at nano-scale dimensions. At the same time the material reproductions on the glass create dematerialized sensory bodies whose projections transform our perception of space. The installation implies a moving viewer, as the surface textures vary with the viewing angle.



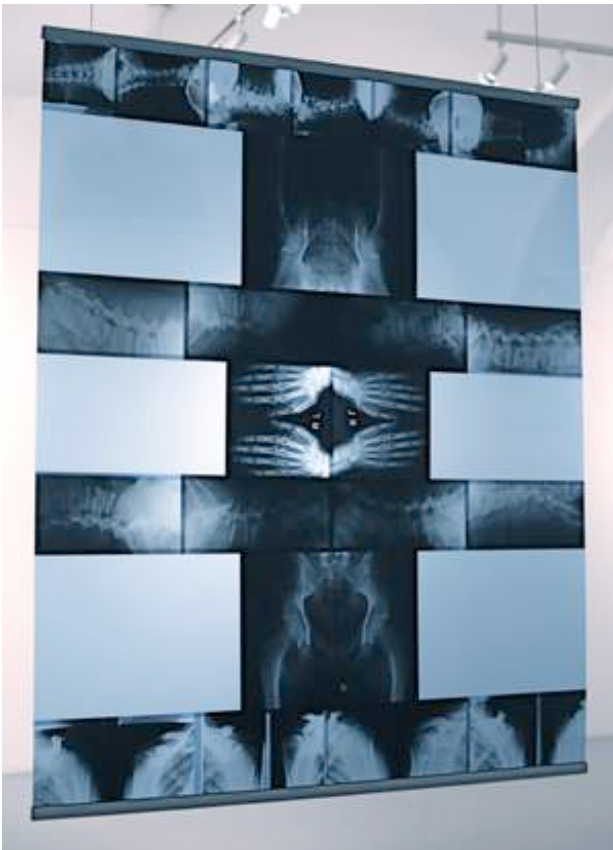
Luminescence
2012

light-kinetic installation; turntable, silver plating
plexiglass dim. 70 x 90 cm, light reflections variable
dimensions sound: Scanner - Robin Rimbaud



Fibertract Kaleidoscope
2012

video projection, print on plexiglass
dim: 100 x 138 cm (x 2)



Anatomical Transfigurations
2012

X-ray films, four-part series
dim: no. 1: 155 x 116 cm, no. 2: 155 x 124 cm, no. 3:
145 x 124 cm, no. 4: 145 x 116 cm

Anatomical Transfigurations explores the effects of medical visualizations and mediation of the internal body upon the altered perception and valuation of the body today. In a broader perspective it questions the dichotomy between physical and mental, eternal and transitory, thus exploring and expanding the traditional theme of vanitas. The transfiguration of anatomical fragments as recorded by conventional x-ray techniques into new visual representations effects a re-contextualization of scientific medical imagery into the field of art.



Vanitas – Self-portrait

2012

video loop 1,54'

sound: Scanner - Robin Rimbaud

special effects: Sunčana Kuljiš

Video Vanitas – Self-portrait presents a hypnotic image of the continuous dissolution of the author's face, skull and brain. The repetitive liquefying interplay between the exterior and the technologically-visualized exterior posits the question of visible and invisible, physical and mental. However, the image of the skull is not only a metaphor for the transience of life and the inevitability of death; in relation to the sound of rhythmic respiration it evokes death as a faithful companion of life and its faithful shadow, and in turn illuminates the meaning and value of life, heightening the consciousness of human existence.



Self-portrait – Camera Oralis

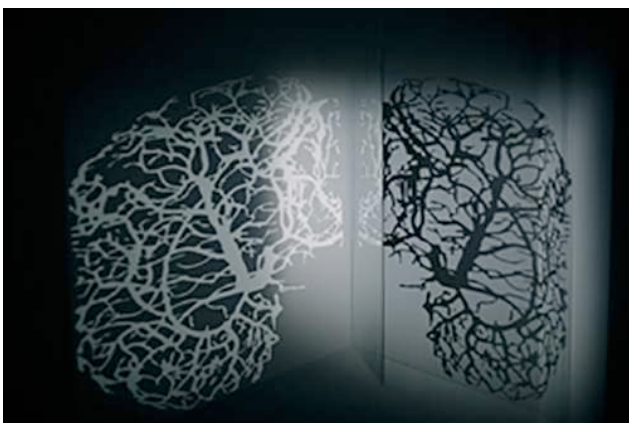
2012

digital print on plexiglass

Variable dimensions

Collaboration: Uroš Abram

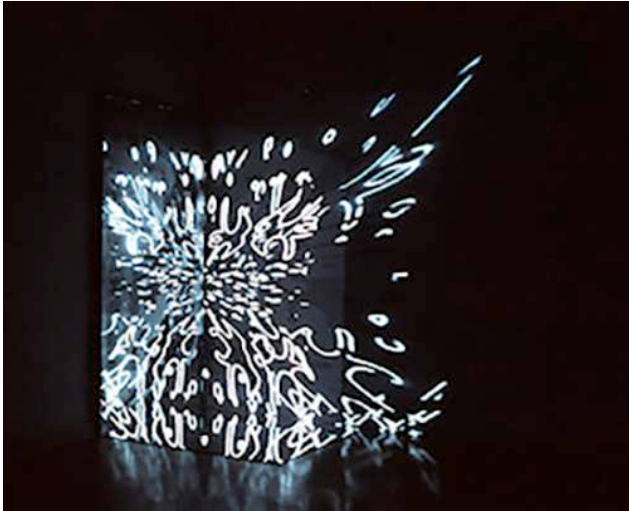
This series of photographs was produced using a particular form of camera obscura created by the artist's mouth. Technically the images are based on the use of a small piece of photosensitive paper installed in the mouth with the aperture located between the lips: the projection of light 'draws' an outline of the body observed and the exterior body is displaced in its own interior. However, the shape of the body, resulting in such an analogous process as an imprint of light, is not the only element determining the image; it occurs via a mixture of other types of imprints produced by the body itself - fingers, saliva, tongue, teeth, etc. The resulting 'visceral' self-portrait is permeated by corporeality and does not singularly 'represent' the bodily.



Fractal

2012; mirror - glass (dim: 120 x 80 cm), light

The light work Fractal is part of a series of works dealing with the idea of the 'transparent body'. Formally the work is based on a radiological image of the brain, the use of light sensitive materials and the integration of non-material phenomena such as light projections and reflections. The diffracted image shows the branching of blood vessels and also, because of the vertical installment, resembles the structure of the pulmonary bronchi. The fractal structure of the corporal organ maps the invisible geometry of the body, while the light dematerializing the image suggests the impermanent and fragile essence of the physical, whether organic or artificial.



Kaleidoscopic Gaze & Spiral Floating

Kaleidoscopic Gaze, 2010

video projection onto an image on a mirror (video loop 6'); two mirrors (90 x 180 cm; 90 x 110 cm), foil covering, projection and reflected light variable dimensions sound: Scanner - Robin Rimbaud

Spiral Floating, 2010

video projection onto a semitransparent screen (video loop 6'); two Plexiglass screens (110 x 130 cm), foil covering, projection and reflected light variable dimensions sound: Scanner - Robin Rimbaud

The installations Kaleidoscopic Gaze and Spiral Floating are based on digitally- processed radiological images of my brain activity while contemplating Duchamp's Anemic Cinema, which was conceived as an optic dispositive inducing a four-dimensional spatial-temporal perceptive experience in the viewer (by alternating the concave and convex effects of spiral swirling). The kaleidoscopic pattern of the video aims to similarly expand the viewer's perception and consciousness; the repetitive, hypnotic pattern of light projected onto the image reflected by a mirror produces a layering of fractally-fragmented reflections, that is, a virtual multi-dimensional space in motion.



Butterfly

2010

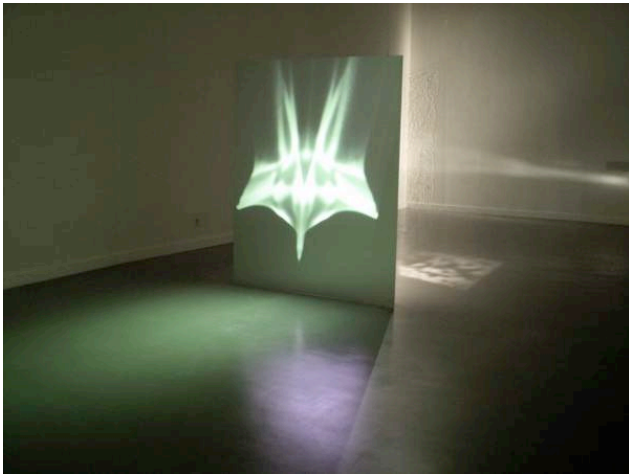
video projection onto an image on a mirror (video loop, 3')

mirror (110 x 110 cm), foil covering, projection and reflected light

Variable dimensions

Sound composition: Scanner - Robin Rimbaud

The video installation Butterfly uses radiological images of the author's brain responding to different colors. The image of a butterfly changing colors is formed by a light reflection of a video that is being projected onto a horizontal image on a mirror. It alludes to the concept of the "butterfly effect", which in chaos theory posits that slight, even infinitesimally small variations in the initial conditions of a dynamic system may produce extreme and unpredictable results in other space and time coordinates: that a butterfly flapping its wings could set off a hurricane on the other side of the planet. The shape on the mirror is a graphically processed image of my brain; the butterfly reflection is a metaphor for the power of our "invisible" thoughts, our emotions, our so-called mental worlds, conscious or unconscious, that keep changing the physical reality surrounding us. Butterfly deals with the interconnectedness of the visible and the invisible and questions the causal relations between the perceptible and the intelligible.



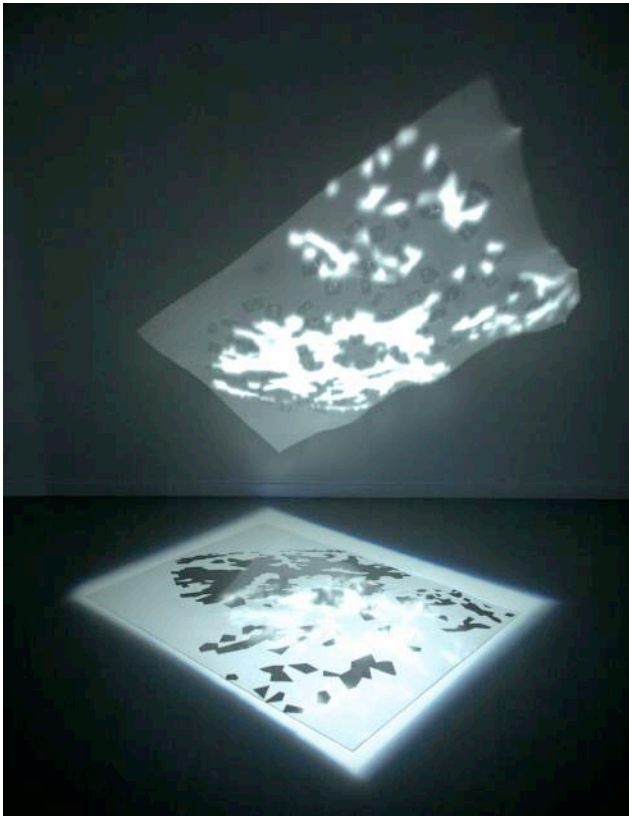
Pulsation

2007

video 4,23'

sound: Damir Šimunović

The video work Pulsation presents pulsating light phenomena, the bodily and the technologically generated hybrid as a luminous apparition composed by layering reflected light, video projections of radiological scans of the artist's brain and related manipulated recorded video images.



Levitation

2007

plexiglass, reflective foil, resin, light reflection

variable dimensions



Lumina

2007

plexiglass (200 x 140 cm), resin, light reflection, light projection

variable dimensions



Reflective Transitoriness

2006

kinetic light installation

reflective foil, artificial resin, rotating motor, lights
variable dimensions

A transparent picture is suspended on a rotating engine installed on the ceiling and is illuminated by two halogen projectors. It slowly rotates and projects moving, crystal-like light rays and veiled reflections. The fractal form on the plate is a computer-modified image of an X-ray scan of the author's brain. The reproduction is two-sided, made of two types of material – one that reflects like a mirror, and another that enlarges like a magnifying lens, thus creating a condensation of light into a crystalline projection. The kinetic, multilayered spatial structure creates a virtual picture of membranous veils of light, which in the dissolving borders between the exterior and the interior, the projected and the reflected, metaphorically speaks of transitoriness, non-determination and the multidimensional spatial/time essence of every system, the sensible (natural or artificial) as well as the intelligible.



Cerebral Landscapes (Reflection)

2006

kinetic light installation

bended plexiglas, light projection, electronic light modulator

variable dimensions

Four projectors illuminate a bent piece of plexiglass positioned horizontally on the floor that reflects a multi-layered image: an organic-like structure on the wall of a triangle-shaped space. The light is manipulated with an electronic modulator, which regulates the intensity and speed of the projection, thus giving the impression of a slow, wave-like movement of a three-dimensional porous structure. The project deals with the visualization of pulsating pre-cerebral states, mental-sensory patterns and mental energies. Cerebral Landscapes – Reflection can also be understood as an artistic metaphor of dichotomy, implied by the dual meaning of the word reflection, since it can denote the optic phenomenon of light reflection or a mental activity – a concentrated process of thinking.



Virtual Glazing

2006

digital video projection

variable dimensions

This kaleidoscopic rhythmic structure of a recurring pattern is not a computer-generated picture, but a video recording taken on a digital camera and a kaleidoscopic instrument. The infinite recurrence of one and the same element in micro- and macro-measures within the fragmental but also well-ordered kaleidoscopic structure gives the impression of a hypnotic and meditative state. The projection of simulated vitriol into an architectural window niche reminds one of the ways light is used in sacral architecture, and at the same time challenges our perception of differentiation between the real and the illusory.



Crystalline Diagram

2006

reflective foil, plexiglass

dim: 2,5 x 0,5 m;

A fractal-like crystalline shape made of reflective foil on plexiglass creates a diffraction of light and forms an abstract color image of the light spectrum – a rainbow on the wall perpendicular to it. The composition is a computer-aided image showing an isolated brain vessel, which as part of the human blood system presents a natural fractal form.

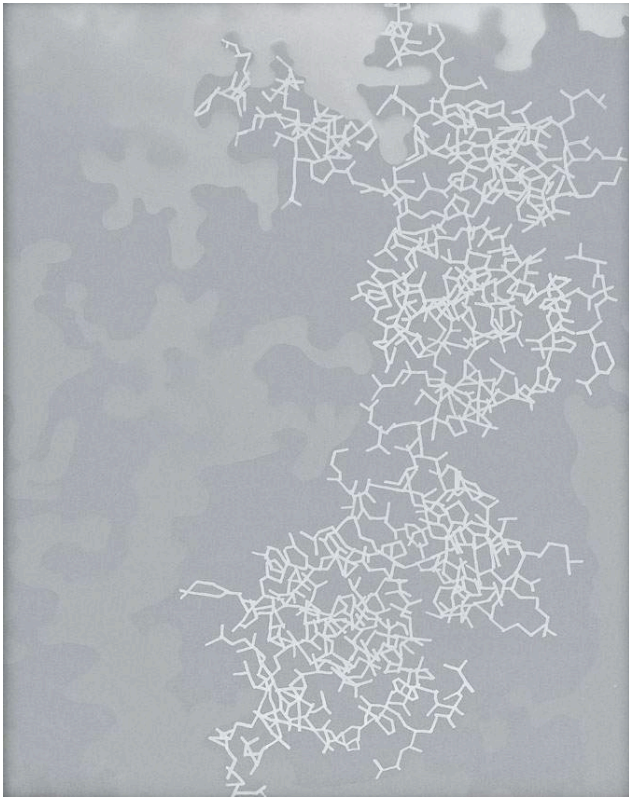


Lux Aeterna

2006

site-specific installation (La Cittadele, Saint-Tropez)

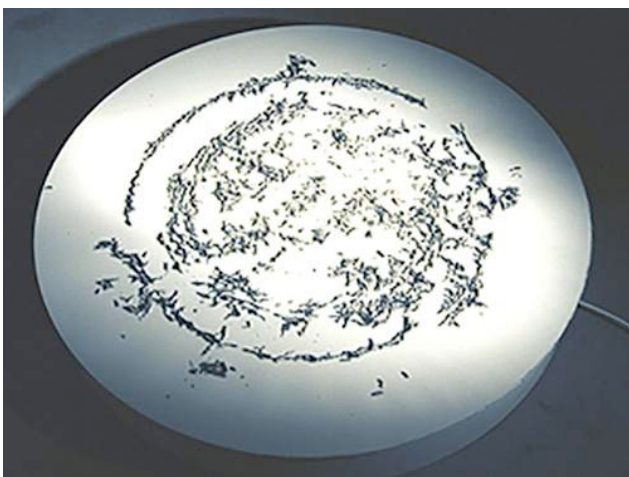
plexiglass (150 x 200 cm), resin, light projection, sand



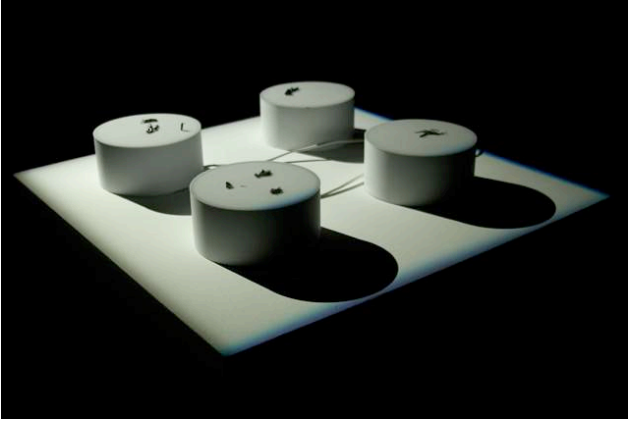
Micronature
2005
mixed techniques on tracing paper
dim: 30 x 40 cm (4), 50 x 60 cm (2)



Attractions
2005 / 2010
video 2'
sound: Scanner-Robin Rimbaud



Principle of Attraction
2005
kinetic-sound installation; plastic object, rotating magnets and metal particles
dim: diameter 70 cm



Attractions – Similarities

2005

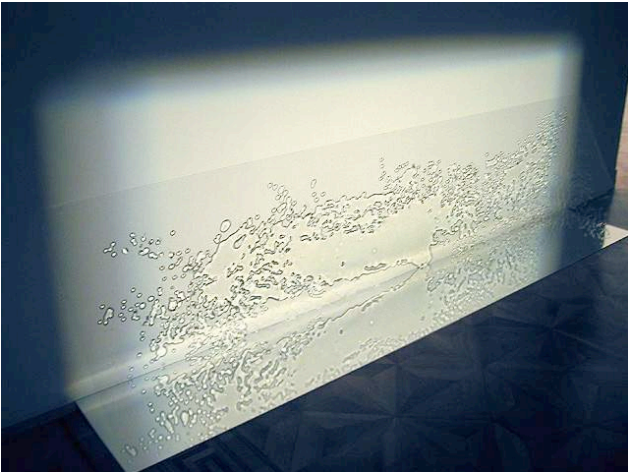
four kinetic objects with magnets and metal particles
dim: diameter 12 cm



Traces

2005

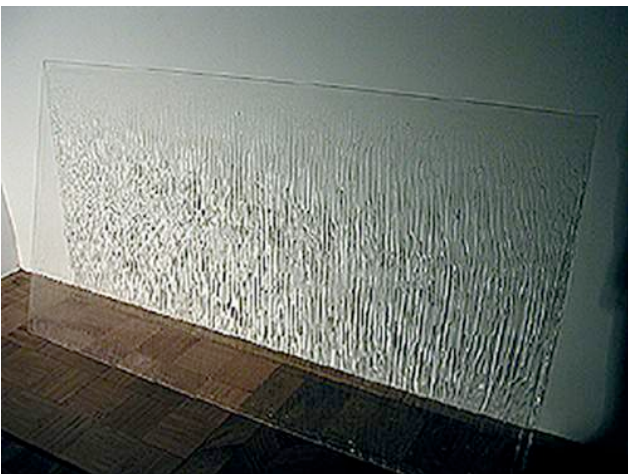
synthetic color on acrylic support
dim: 20 x 20 cm (15 pieces)



Crystal Shade

2003

plexiglass, artificial epoxy resin, mirror
dim: 85 x 300 cm



Gradual Passage

2003

plexiglass, artificial resin
dim: 100 X 180 cm



Translucent Membrane

2002

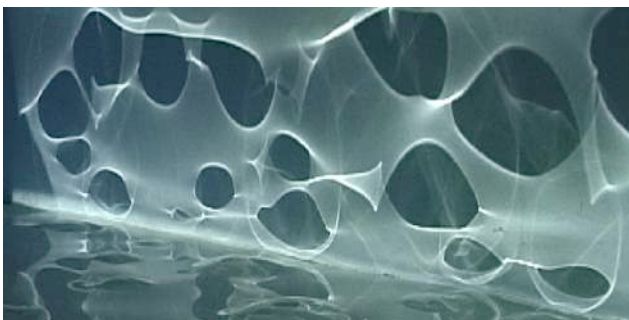
plexiglass, artificial epoxy resin, shadow, reflection
dim: 180 x 100 cm



Translucent Membrane - Micronature

2002

plexiglass, artificial resin
dim: 100 X 180 cm



Reflection

2002

bend plexiglass, reflected light
Dim: 100 x 200 x 60 cm



Cerebral Landscapes
2002
graphic color on synthetic support
variable dimensions



Nature
2001
graphic color on a tracing paper
dim: 80x150 cm