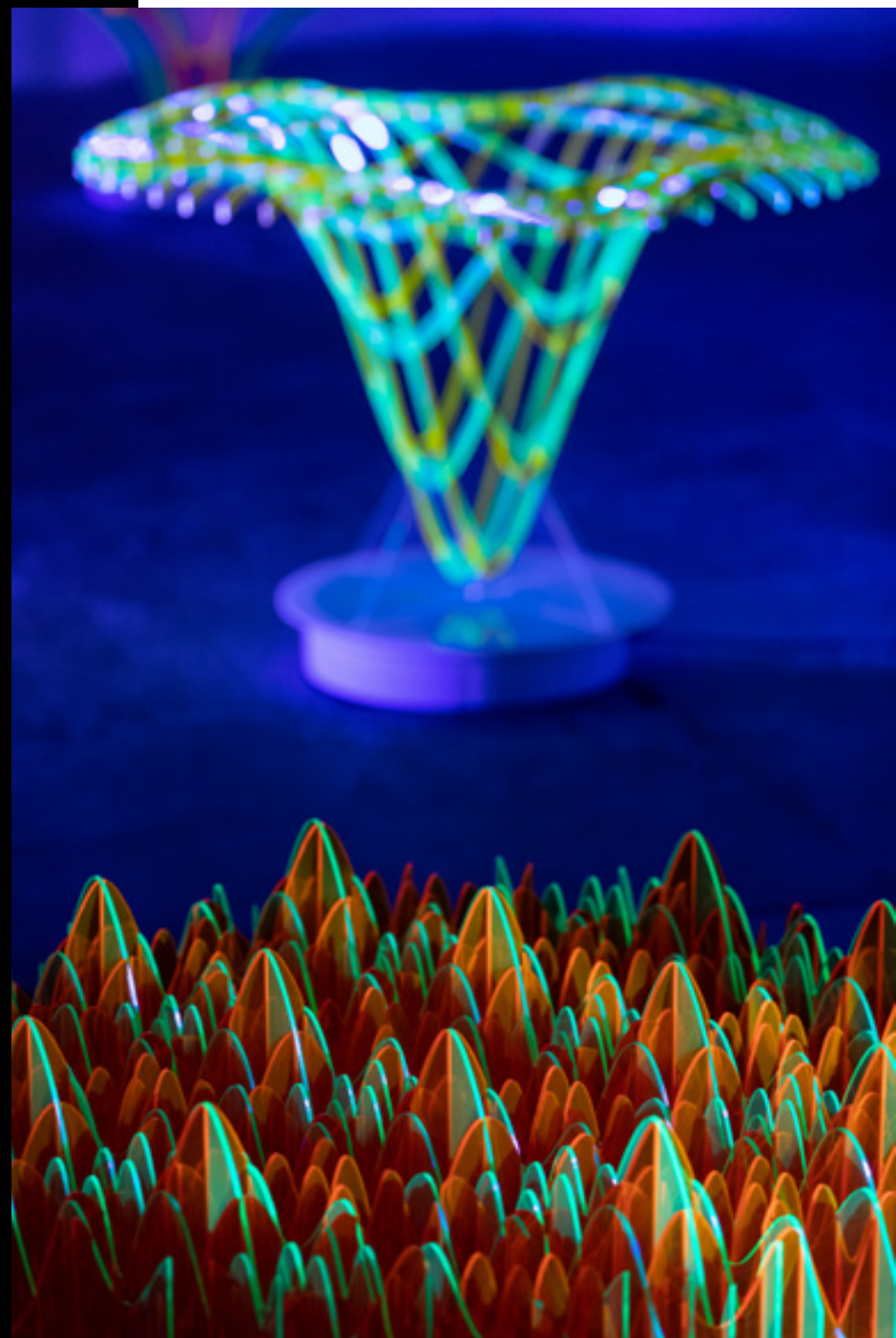




Ursula Berlot

IMAGINARNI SKIRMIONI
Imaginary skirmions

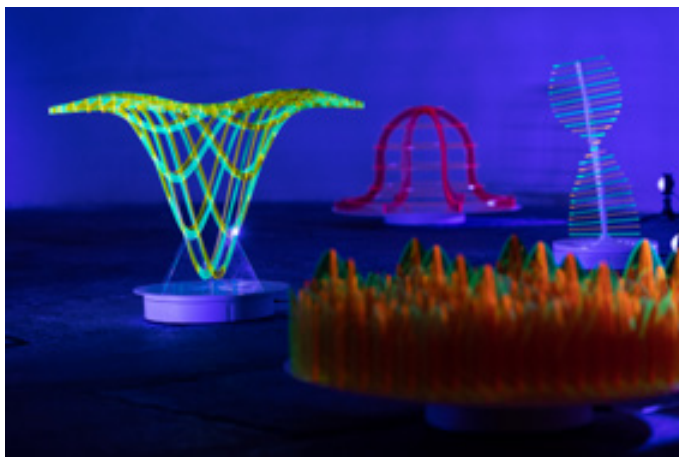
Galerija Krško 12. 5. – 18. 7. 2023



IZ ZNANOSTI UMETNOST

Ob razvoju znanosti so se v začetku prejšnjega stoletja tudi v umetnosti začele vedno večje spremembe. Podobne korenite spremembe so se dogajale na družboslovnem področju. Po eni strani je šel razvoj klasičnega slikarstva v nove smeri, z razvojem znanosti in tehnologije pa so umetniki v umetniško produkcijo, predstavitev umetniških del in tudi v sama umetniška dela vnašali tehnološke inovacije in novitete. Začelo se je obdobje, ko znanost služi snovanju umetnosti, ko je znanost umetnikom navdih za ustvarjanje in ko umetnost poskuša interpretirati znanost. Če si predstavljamo, da je v dobrem stoletju človeštvo prešlo od zdravljenja z zelišči k presajanju organov in kloniranju ter genskemu modificiranju organizmov, od živalske vprege do potovanja v nepredstavljive morske globine in vesolje, od pisave s črnilom do radia, televizije, mobilnega telefona in superračunalnikov, lahko verjamemo, da je tudi likovna umetnost dosegla nove, včasih nepredstavljive razsežnosti tako v materialih, ustvarjanju kot v načinih predstavitve.

Kljub temu umetnost ostaja prizemljena. Enako kot nekoč poskuša v človeku – uporabniku (gledalcu, poslušalcu, obiskovalcu ...) – vzbuditi spomine, čustva, občutja in domišljijo ali zgolj razjasniti nekatere pojme, pa tudi zastaviti nova vprašanja.



Uršulo Berlot že od začetkov njene umetniške poti navdihujejo narava ter vedenje o naravi in odkritja naravoslovne znanosti, zlasti fizikalni pojavi ter nevidno in nesnovno v okolju, materialih, ne nazadnje v organizmih. To je osnova, na kateri slonita njeno znanstveno raziskovanje in umetniško ustvarjanje. Gledalcu s svojimi deli odpira vpogled v spregledano, nevidno zaradi nezaznavnosti, skritosti ali majhnosti, denimo pri telesnih tkivih, magnetnem polju in nanodelcih, ali vpogled v ne(po)znano. V umetniški prikaz vključuje svoje poznavanje in doživljanje pridobljenih informacij, ki jih preoblikuje in interpretira po svoje na estetski in umetniški način. Gledalcu predstavi novo izkušnjo umetniškega dela, nov pogled na zanj morda neznano področje ali vsebino, s tem pa ga spodbuja, da sta njegovo doživljanje in estetska izkušnja zanj motiv za raziskovanje neznanega, kot je bilo to neznano spodbuda umetnici za raziskovanje, spoznavanje, učenje in umetniško snovanje. V več kot dveh desetletjih je obravnavala različna znanstvena področja in teme, k nekaterim se tudi vrača. Kar jo navdihne, skrbno preuči, nato pa premišljeno in načrtovano predružači v umetniško delo; nekaj primerov je v nadaljevanju.

Med njenimi zgodnejšimi deli je raziskovanje obnašanja razlitih tekočin/kapljevin, zlivanja in kapljanja, ter gravitacije, strjevanja (koagulacije) in kristalizacije. Za to je uporabila prozoren nosilec – najprej steklo, potem je prešla na pleksi steklo –, na katerega je nanašala umetno smolo tako, da je posnemala tekočine, a se je dogajanje/stanje kapljevine v nekem trenutku ustavilo (s strjevanjem smole). Prozorna podlaga in ob odmiku sence oblik na njej so jo usmerile v raziskovanje senc, svetlobe in odsevov, najprej statičnih, nato tudi gibljivih. S tem je materialnemu delu svojega dela dodala nematerialno komponento: svetlobo, senco in odseve. Raziskovanje je vodilo v deformacijo podlage, kar je povzročilo spremembo senc in odsevov.

Nato jo je pritegnilo magnetno polje, ki je nevidni del našega okolja, a ga je poskusila nare-

diti vidno. Zato je v enem od del na površino položila železove opilke, pod njo pa magnet, ki se je premikal in s tem spreminjal magnetno polje, to pa je vplivalo na opilke tako, da so se začeli gibati in spreminjali svojo lego ter ustvarjali vedno drugačno reliefno podobo.

V izvedbo svojih del pogosto vključuje poleg tehničnih tudi sodelavce z različnih znanstvenih področij in druge umetnike, denimo glasbenike.

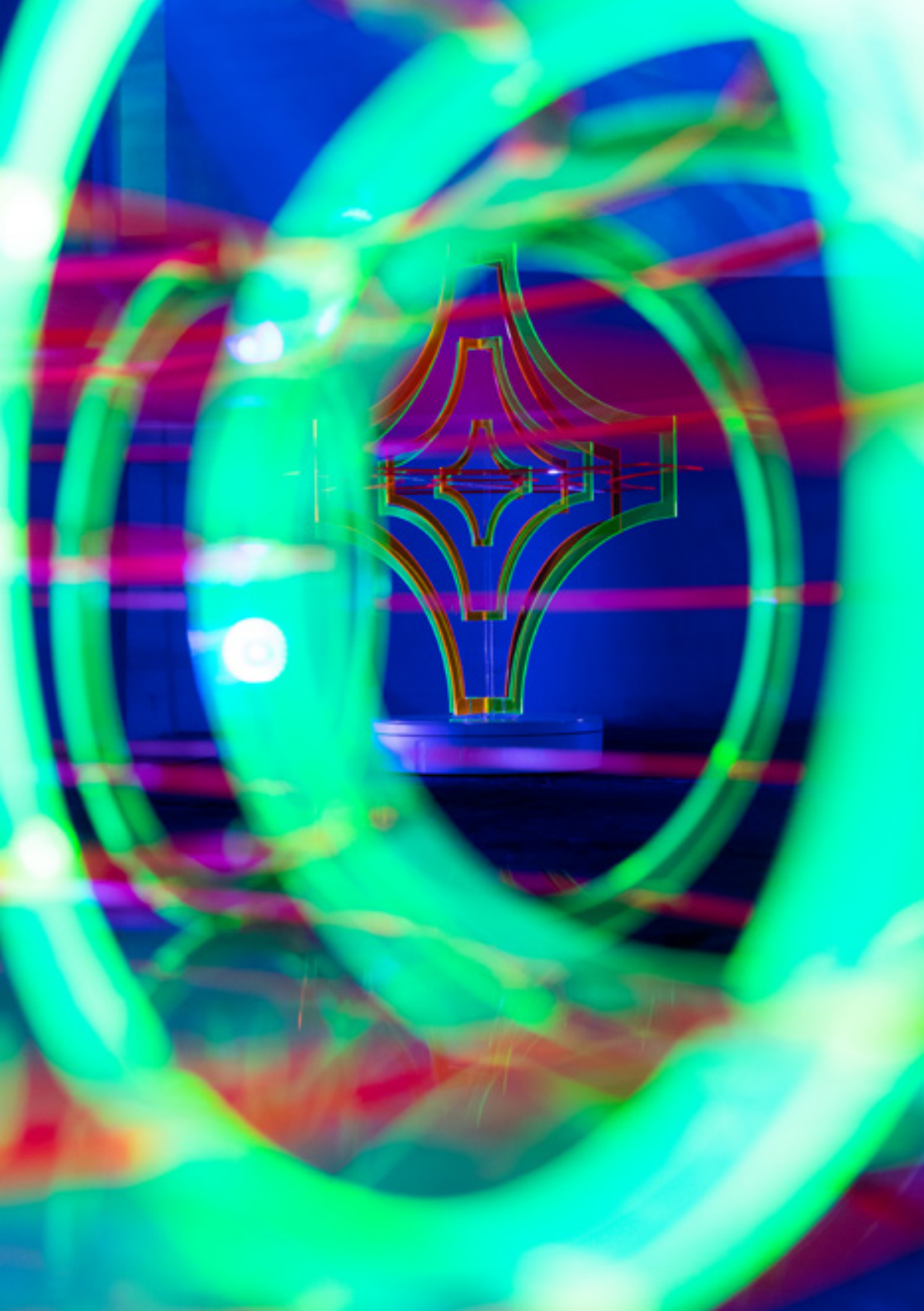
K pleksi steklu in svetlobi se je vrnila, ko je v raziskave in ustvarjanje začela vključevati človeško telo. Magnetnoresonančni (MRI) posnetek (lastnega) možganskega žilja je digitalno obdelala in pretvorila v umetniško formo, ki jo je, izrezano iz odsevne folije, nalepila na pleksi steklo in presvetlila.

Kot podlago je začela uporabljati tudi ogledalo, prelepljeno s folijo (oblika je ustrezala digitalno obdelani podobi njenih možganov/možganskih žil), na katero je projicirala video in v odsevu ustvarila gibljivo zrcalno sliko. Ponazarja pojem refleksije kot pojav – odsev in kot razmišljanje.

Svoje telo je prikazala tudi v fotografski tehniki. Za *camero obscuro* je uporabila kar svoja usta, v katera je položila fotografski papir. Pri nastanku fotografije dela njenega telesa je sodelovala tudi slina v ustih. Del telesa je naredil posnetek dela tega istega telesa. Znanost – medicino – je uporabila za umetniški prikaz človeškega telesa še v kompozicijah, sestavljenih iz rentgenskih slik, ter v videu, v katerem so se izmenjevale njena doprsna fotografija ter rentgenska posnetka lobanje in možganskega žilja. Opozarja na sodobne medicinske prikaze telesa, večini nepoznane, in odpira vprašanja odnosa do telesa in minljivosti.

Ponovno se je vrnila k magnetizmu. Elektronskomikroskopske (EM) posnetke kristalne strukture magnetnih tekočin je digitalno obdelala in uporabila za natisnjen prikaz nanostruktur na pleksi steklu.

Digitalno obdelane EM-posnetke magnetnih tekočin je pretvorila v natisnjen 3D-model in ga ponudila gledalcu na ogled skozi režo v kristalu podobnem objektu. Dobil je občutek,



da gleda neznano krajino tujega planeta. Na podoben način, kot 3D-model v »kristalu«, je prikazala ogljikove nanocevice, ki so (bile) novost v raziskovanju svetlobne tehnologije.

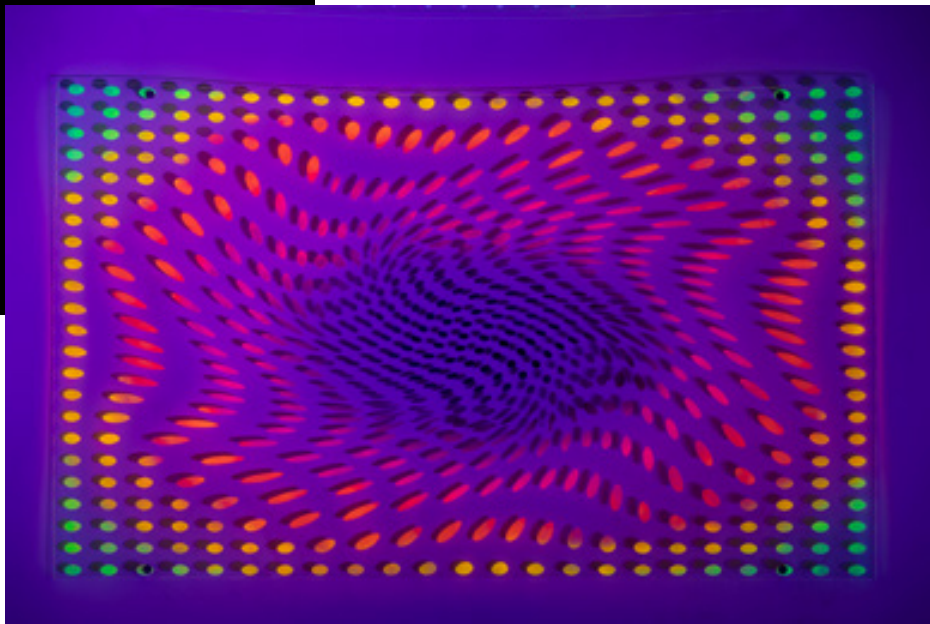
Elektronsko mikroskopijo kristalnih struktur je nadaljevala tako, da je uporabila preslikave posnetkov (v inverzni recipročni prostor), narejenih z uporabo računalniških programov, ki delujejo kot (»fotografski«) filtri. Na podlagi teh posnetkov je izdelala talne reliefe in odpirala vprašanja (realnosti in načina) naše zaznave. Elektronskomikroskopsko sliko ogljikove spojine je digitalno obdelala in po tej predlogi delno perforirala prozorno podlago, delno pa potiskala in jo presvetlila. Spet je izpostavljeno vprašanje materialnega in nematerialnega.

Umetnica se tokrat posveča »novejšim« fizičnim odkritjem na atomski ravni in na umetniški način predstavlja zaradi majhnosti in nezaznavnosti nam nevidne strukture. V zadnjih desetletjih so znanstveniki odkrili mnoge subatomske delce in kvazidelce ali jih predvideli in dokazali njihov obstoj. Večina ljudi ve za protone, nevtrone in elektrone, za nekaj deset-, sto- ali tisočkrat manjše delce ali pojave pa ni nikoli slišala niti pomislila, da bi lahko obstajali. Taki toplotni kvazidelci so skirmioni, ki se pojavljajo kot defekti magnetnega polja v magnetnih materialih v obliki nekakšnih vrtincev različnih tipov oziroma »podvrst«. So dokaj obstojni, odkrili so, da je mogoče nanje vplivati, kot da bi jih programirali. Če bi znanstvenikom uspelo ustvariti nepredstavljivo tanek trak in ga razdeliti na odseke, da bi v vsak odsek lahko namestili en tak vrtinec – skirmion, ki bi ga lahko programirali in tako ustvarili kodo nič (0) in ena (1), bi take trakove lahko uporabili kot nosilce informacij. Raziskave gredo v tej smeri. Na voljo so številne informacije, meritve, prikazi in znanstvene interpretacije pridobljenih podatkov z grafi, diagrami, simulacijami, skicami in podobno. Nekateri od njih so bili Uršuli Berlot navdih za umetniško ustvarjanje, za konstrukcijo in obliko svetlobno kinetičnih objektov in videa, s katerimi želi gledalca popeljati v neznan svet, k novemu doživljanju in

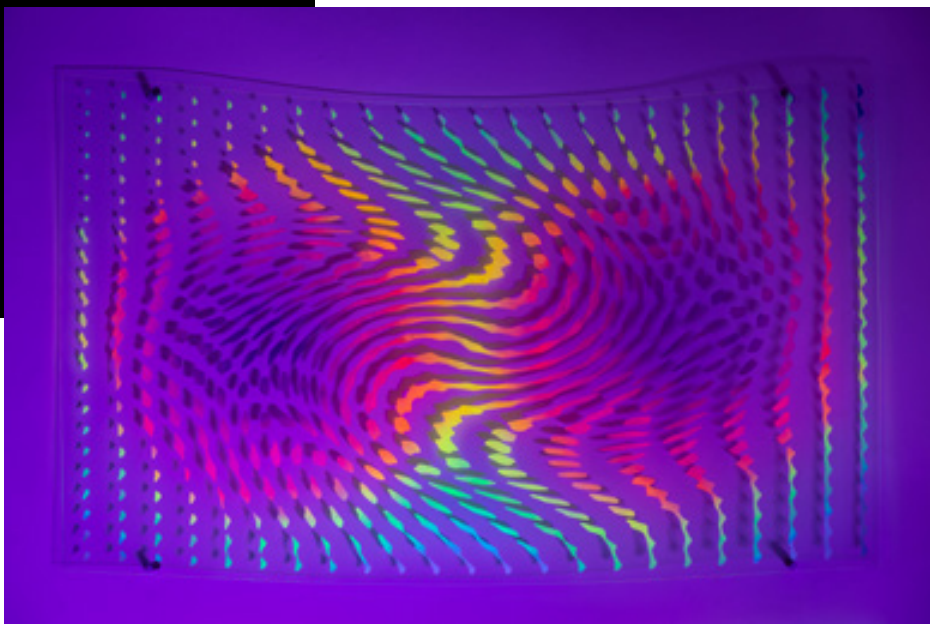
novi izkušnji teh gibljivih vrtincev. Tudi svetlobno-slikovne barvne interpretacije skirmionov želijo ta nevidni svet približati gledalcu, vendar so tu ustavljeni v trenutku.

Njena umetniška dela spodbudijo gledalca, da se giblje okoli njih in si jih ogleda iz različnih položajev. Sprožajo radovednost in razmišljanje o njihovem nastanku in (optičnih) učinkih ter iskanje vzporednic v naravi. Gledalca popeljejo v pravi fizični svet največkrat svetlobe in sence, včasih v svet (spreminjajočih se) barv, oblik in podob. Ta asketski svet mu ponuja meditativno estetsko izkušnjo, ki je včasih pospremljena z glasbo, in ga pomirja, a mu vseeno nevsiljivo zastavlja vprašanja.

Denis Volk, kurator



Skirmioni (polja), (#1), 2023
akril na pleksi steklu
105 x 180 cm



Skirmioni (polja), (#2), 2023
akril na pleksi steklu
105 x 180 cm



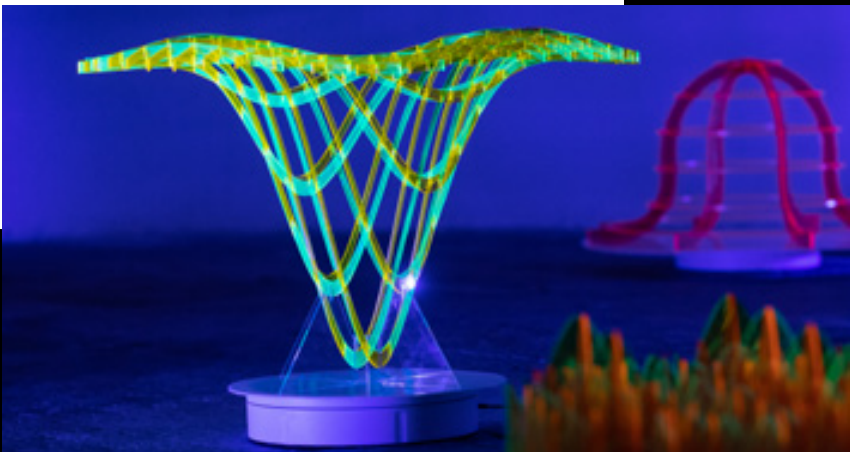


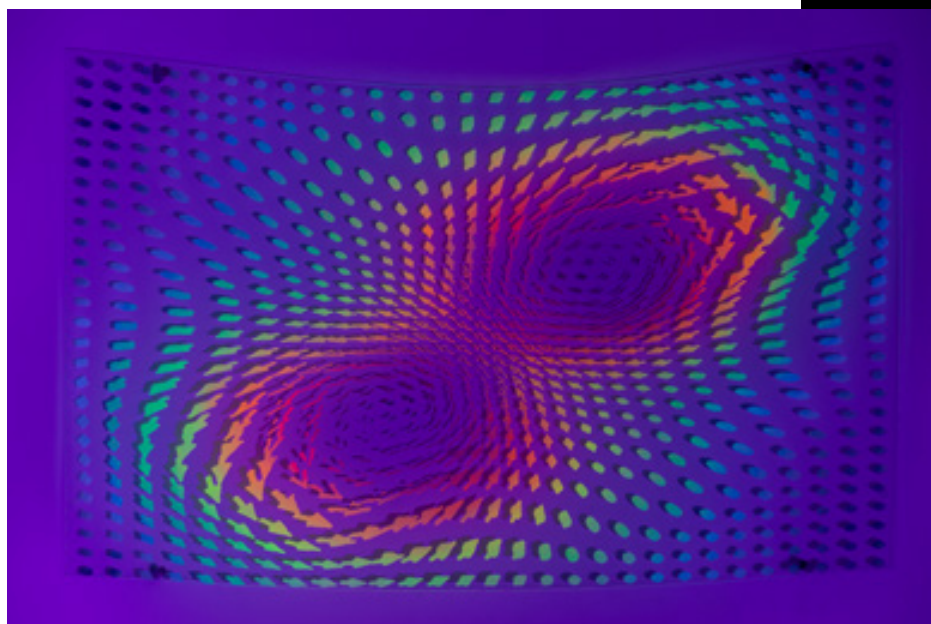
Imaginarni skirmioni, (#1–#6), 2023
pleksi steklo
različne dimenzije

FROM SCIENCE TO ART

With the development of science, art also began to change increasingly at the beginning of the last century. Similar radical changes took place in the humanities. On the one hand, the development of classical painting went in new directions; on the other hand, with the development of science and technology, artists introduced technological innovations and new developments into artistic production, the presentation of artworks and art itself. An era began in which science serves the creation of art, in which science inspires artists to create and in which art attempts to interpret science. To think that in just over a century, humanity has gone from herbal medicine to organ transplants, cloning and genetic modification of organisms, from animal carriages to voyages to unimaginable ocean depths and outer space, from writing with pen and ink to radio, television, mobile phones and supercomputers, one can believe that visual art has also reached new, sometimes unimaginable dimensions, not only in terms of its materials but also in terms of its creation and the way it is presented.

Nevertheless, art remains grounded. As in the past, it aims to awaken memories, emotions, feelings and imagination in people – the users (viewers, listeners, visitors, etc.) – or simply clarify certain concepts, but also raise new questions.





Skirmioni (polja), (#3), 2023
akril na pleksi steklu
105 x 180 cm

Since the beginning of her path in art, Uršula Berlot has been inspired by nature and insight into nature, as well as the discoveries of the natural sciences, particularly physical phenomena and the invisible and intangible in the environment, in materials and not least in organisms. This is the foundation on which her scientific research and artistic work are based. Her works offer the viewer an insight into the overlooked, the invisible because it cannot be perceived, the hidden or tiny, for example in body tissues, magnetic fields and nanoparticles, or an insight into the (still) unknown. She allows the knowledge and experience of the information gained to flow into her artistic representation, transforming and interpreting it in her own aesthetic and artistic way. She opens up a new experience of the artwork to the viewer, a new view of an area or subject that may be unknown to them, and encourages them to use their experience and aesthetic engagement as an opportunity to explore the unknown, just as the unknown was the stimulus for the artist to explore, discover, learn and create art. Over the course of more than two decades, she has explored various scientific fields and themes, some of which she revisits again and again. What inspires her she carefully examines and thoughtfully and consciously transforms into art, some examples of which are listed here.

In her early work, she investigated the behaviour of spilt liquids, melting and dripping, as well as gravity, solidification (coagulation) and crystallisation. To do this, she used a transparent support – first glass, then Plexiglas – onto which she applied synthetic resin to imitate liquids, but at some point, the movement of the liquid stopped (as the resin hardened). The transparent support and the retreating shadows of the forms on it led her to explore shadows, light and reflections, first statically, then also in motion. In this way, she added an immaterial component to the material part of her work: light, shadow and reflections. Her research led to a deformation of the base,

which resulted in a change in the shadows and reflections.

Then she was attracted by the magnetic field, an invisible part of our environment, which she tried to make visible. To this end, she placed iron filings on the surface of one of her works and a magnet underneath, which moved and changed the magnetic field, causing the filings to move and change position, creating a different relief image. In addition to technical collaborators, she often involves collaborators from various scientific fields and other artists, such as musicians, in the execution of her works.

She returned to Plexiglas and light when she began to incorporate the human body into her research and creativity. She digitally processed a magnetic resonance image (MRI) of (her own) cerebral vasculature and transformed it into an art form that she cut out of reflective foil, glued onto Plexiglas and illuminated.

She also began to use a foil-covered mirror as a base (the shape corresponded to a digitally manipulated image of her brain/vessels) onto which she projected a video, creating a moving reflected image in the reflection. It illustrates the concept of the mirror image as a phenomenon – as reflection and as thought.

She also showed her body as a photographic technique. She used her own mouth as a camera obscura in which she placed photographic paper. The saliva in her mouth was involved in creating the photograph of that part of the body. A part of the body made a snapshot of a part of the same body. She also used science – medicine – to artistically represent the human body in compositions of X-rays and in a video in which her bust-length photograph alternates with X-rays of her skull and brain vasculature. She draws attention to contemporary medical representations of the body, unknown to most, and raises questions about the relationship to the body and transience.

She took up the theme of magnetism again by digitally processing electron microscope (EM)

images of the crystal structure of magnetic fluids and having them printed on Plexiglas as images of nanostructures.

She converted digitally processed EM images of magnetic fluids into a 3D printed model and invited the viewer to look through a slit into a crystal-like object. He got the feeling of looking at an unknown landscape on an alien planet. Similar to the 3D model in the »crystal«, she presented carbon nanotubes, which are (or were) a novelty in light technology research.

She continued with electron microscopy of crystal structures, using images of images (in inverse reciprocal space) created with computer programmes that act as (»photographic«) filters. She used these images to create ground reliefs and raise questions about (the reality and modes of) our perception.

She digitally processed an electron microscope image of a carbon compound and used the model to partially perforate and partially print and overlight the transparent base. Here, too, the question of the material and the immaterial arises.

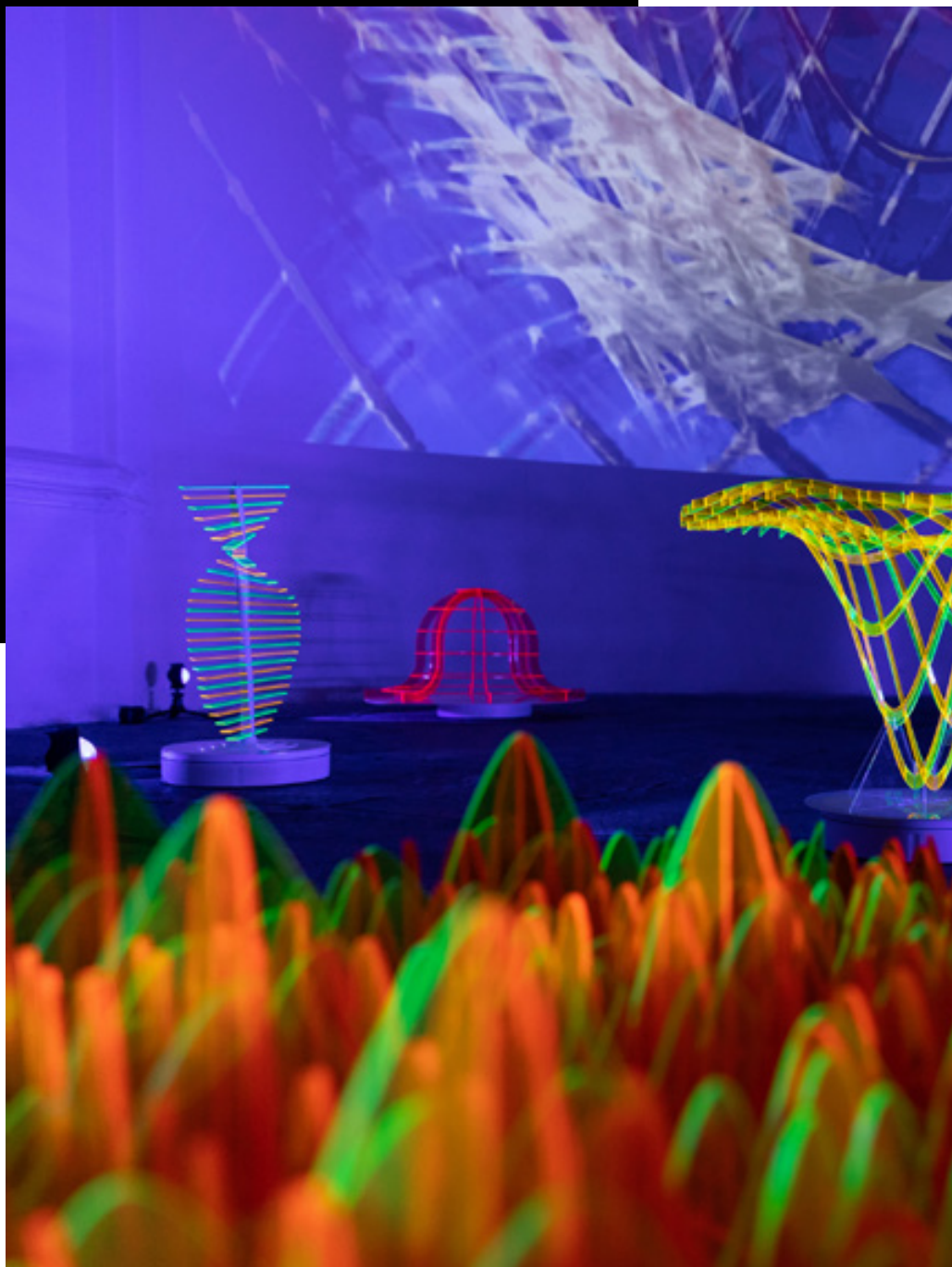
This time, the artist focuses on »new« physical discoveries at the atomic level and artistically depicts structures that are invisible to us due to their small size and imperceptibility. In recent decades, scientists have discovered numerous subatomic particles and quasiparticles or predicted and proven their existence. Most people are familiar with protons, neutrons and electrons, but have never heard of particles or phenomena that are tens, hundreds or thousands of times smaller, or ever thought that they might exist. Such thermal quasiparticles are skyrmions, which appear as magnetic field defects in magnetic materials in the form of vortices of various types or »subtypes«. They are quite resistant, and it has been shown that they can be acted upon as if they were programmed. If scientists were able to create an unimaginably thin strip and divide it into sections so that each section contained such a vortex – a skyrmion that could be programmed to produce the codes

zero (0) and one (1), such strips could be used as carriers of information. Research is moving in this direction.

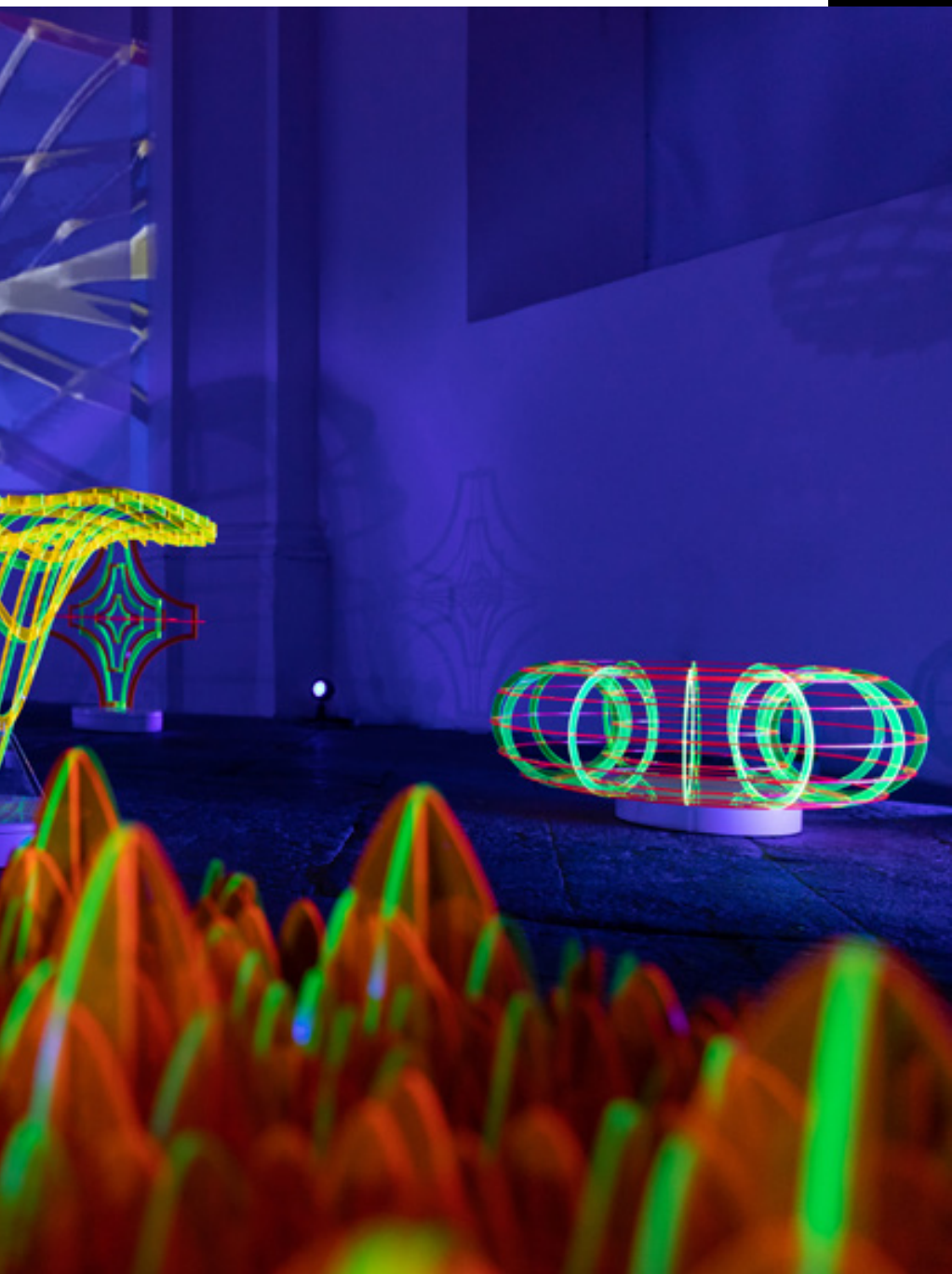
A great deal of information, measurements, illustrations and scientific interpretations of the data obtained are available in the form of graphs, diagrams, simulations, sketches, etc. Some of these have inspired Uršula Berlot in her artistic work, in the construction and design of light kinetic objects and videos with which she wants to take the viewer into an unknown world, into a new experience and a new way of perceiving these moving vortices. The illuminated-pictorial colour interpretations of the skyrmions also want to bring the viewer closer to this invisible world but are here suspended in the moment.

Her artworks invite the viewer to move around them and look at them from different positions. They provoke curiosity and reflection about their origin and their (optical) effect as well as the search for parallels in nature. They transport the viewer into a real physical world, which mostly consists of light and shadow, sometimes also of (changing) colours, shapes and images. This ascetic world offers a meditative aesthetic experience, sometimes accompanied by music that calms the viewer and yet unobtrusively asks questions.

Denis Volk, curator



Topologija skirmionov, 2023
12,41'
zvok: Scanner - Robin Rimbaud



Uršula Berlot

IMAGINARNI SKIRMIONI

Prostorsko-svetlobno instalacijo sestavlja niz kinetičnih objektov, ki so nastali na podlagi fizikalnih vizualizacij magnetnih skirmionov, toplotnih kvazidelcev v obliki vrtnicev v strukturi magnetnih materialov, ki lahko prenašajo informacije in imajo specifični tehnični potencial v razvoju napredne svetlobne in ekološko odgovorne tehnologije.

Kinetični objekti variirajo v obliki, saj ne poskušajo objektivno razlagati in posnemati znanstvenih vizualizacij, ampak interpretirajo različne tipe modelizacij (strukture, diagrame, sheme, tridimenzionalne ponazoritve gibanja delcev ali magnetnih silnic). Formalni rezultat te umetniške interpretacije je prej fantazmagoričen kot verističen in ta vidik je poudarjen z dodatnimi učinki kinetičnega vrtenja, svetlobnimi in videoprojekcijami, ki skupaj ustvarjajo fiktivno prostorsko krajino v gibanju.

Kinetična svetlobno-prostorska instalacija deluje kot zaznavni (optični in telesni) eksperiment in z izzivanjem ustaljenih percepcijskih navad širi kognitivno izkušnjo gledalca.

Projekt stremi k prepletanju estetske izkušnje s širšimi vprašanji o materialnem ustroju našega vesolja na subatomske ravni, sprašuje o subjektivnih načinih razumevanja in doživljanja narave fizikalne stvarnosti na eni strani ter o pomenu tehnološko-znanstvene perspektive in ekološke odgovornosti na drugi.

Projekt je nastal v sodelovanju s prof. Sašem Šturmom z Odseka za nanostrukturne materiale na Inštitutu Jožef Stefan.





BIOGRAFIJA

Uršula Berlot (1973) je po končani Srednji naravoslovni šoli dve leti študirala filozofijo na Filozofski fakulteti 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.

Deluje kot vizualna umetnica, umetnostna teoretičarka in predavateljica, posveča se povezovanjem 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.

Uršula Berlot je dobila priznanje Riharda Jakopiča (2021) in bila izbrana za Featured Artist/ Izpostavljeni umetnik na ADA – Archive of Digital Art (Avstrija, 2020). Za svoje umetniško delo je prejela Priznanje pomembnih umetniških del Univerze v Ljubljani (Ljubljana, 2008), štipendijo Schering Stiftung in enoletno rezidenčno bivanje v Kunstlerhaus Bethanien (Berlin, 2007), nagrado fundacije Pollock-Krasner (New York, 2005), nagrado Henkel Art Award, KulturKontakt Austria (Dunaj, 2004).

Objavila je več člankov s področja teorije umetnosti in monografijo o Marcelu Duchampu.

Uršula Berlot

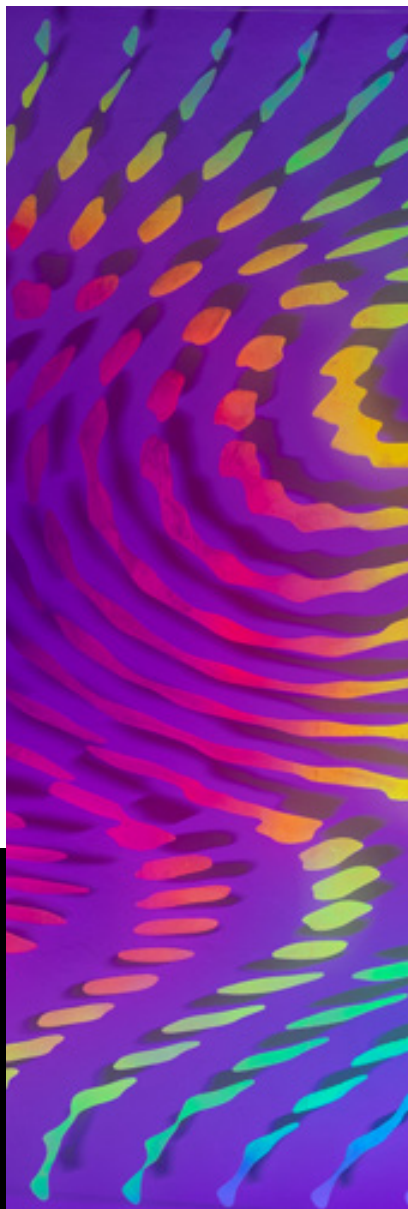
Imaginary Skyrmions

The spatial-light installation consists of a series of kinetic objects made on the basis of scientific visualisations of magnetic skyrmions – thermal quasi-particles in the form of vortices in the structure of magnetic materials that can transmit information and have the specific technical potential for the development of advanced lighting and ecologically responsible technology.

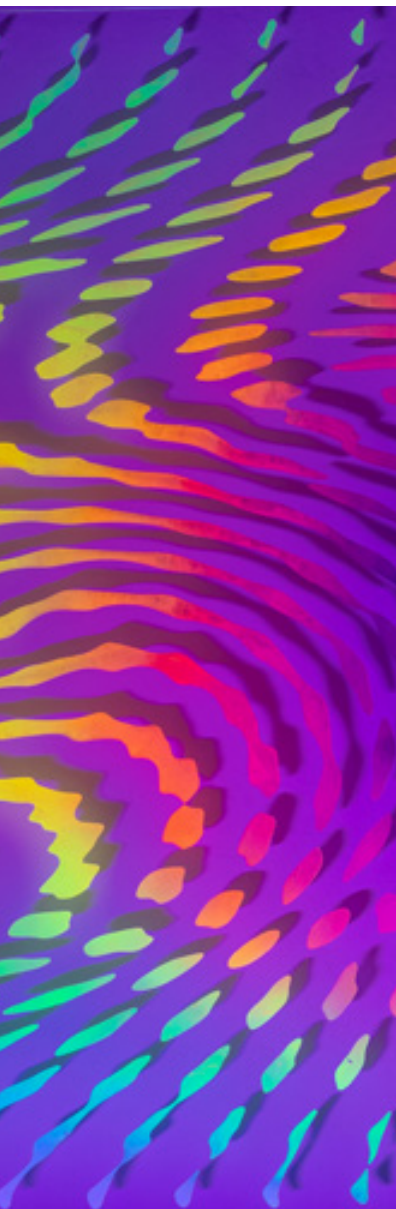
These objects vary in form because they do not attempt to objectively explain and imitate scientific visualisations, but interpret different types of modelling (structures, diagrams, schemes, three-dimensional illustrations of the movement of particles or magnetic fields). The formal result of this artistic interpretation is phantasmagorical rather than veristic, and this aspect is emphasised by the additional effects of kinetic rotation, light and video projections, which together create an imaginary spatial landscape in motion.

The kinetic spatial installation creates a perceptual (optical and physical) experiment and expands the viewer's cognitive experience by challenging established habits of perception. The project strives to interweave aesthetic experiences with broader questions about the material structure of our universe at the subatomic level. It questions, on the one hand, the subjective possibilities of understanding and experiencing the nature of physical reality and, on the other, the importance of a technological-scientific perspective and ecological responsibility.

The project is being developed in collaboration with Prof. Sašo Šturm in the Department for Nanostructured Materials at the Jožef Stefan Institute.



Biography



Skirmioni (polja), (#4), 2023
akril na pleksi steklu
105 x 180 cm

Uršula Berlot (1973) 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. Since 2009 she is teaching at the Chair of theoretical studies 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.

Uršula Berlot got a recognition of Rihard Jakopič and was selected as 'Featured Artist' by ADA – Archive of Digital Art (Austria, 2020). She received the acknowledgment Highest artistic titles of the University of Ljubljana (Ljubljana, 2008), she gained the Schering Stiftung Fellowship and Artist-in-Residence at Künstlerhaus Bethanien (Berlin, 2007), Pollock-Krasner Grant (New York, 2005) and Henkel Art Award given by KulturKontakt Austria (Vienna, 2004).

Her work was exhibited at Today Art Museum, Beijing, 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).

She is the author of numerous articles on art theory and wrote a monograph on Marcel Duchamp.



SEZNAM RAZSTAV / Selected Exhibitions

Vračanje pogleda, Cukrarna, Ljubljana, 2022

Triennial of Central European Culture and Art / The Universal', Olomouc Museum of Art, Češka, 2021

Bodyfraction, Municipal Gallery Nova Gorica, Nova Gorica, Slovenija, 2020 (samostojna)

Endemic vs. Global, C3 Science Complexity Center, National Autonomous University of Mexico, Mexico City, 2019

SELFIE/sh/me – self-portraits, Mestna Galerija Piran, Piran, Slovenija, 2019

Extra/Ordinary, Plug-in New Media Art – Contemporary Istanbul, IKM Istanbul Congress Center, Istanbul, 2018

Maravee Fiction, Castello di Susans, Majano-Udine, 2018

Dela sodobnih slovenskih umetnic iz zbirke Mestne galerije Nova Gorica, MGNG, Nova Gorica, 2018

Polimorfni odtis, UGM studio, Maribor, 2017 (samostojna)

Epilog – prostor, telo in mediji v prehajanju, Dvorec Novo Celje pri Žalcu, 2017

Flat and Distant – China and Slovenia Contemporary Art, Today Art Museum, Peking, 2016

Zemlja je ploščata – Sodobna slovenska in kitajska umetnost, Umetnostna galerija Maribor, Maribor, 2016

Die Magie der Kunst – Protagonisten der slowenischen Gegenwartskunst 1968 – 2013, Obergeschoss des Künstlerhauses, Dunaj, 2015

Fluidna topografija, Ljubljanski grad, Peterokotni stolp, Ljubljana, 2014 (samostojna)

Back to Black, Galerija Eqrna, Ljubljana, 2014

Museo Illuminato, Museo Revoltella, Trst, 2013

Skoraj pomlad - 100 let slovenske umetnosti, UGM, Maribor, 2012

Vanitas, Galerija Eqrna, Ljubljana, 2012 (samostojna)

Bodyscope, Kibla - multimedijijski center, Maribor, 2012 (samostojna)

Contemporary Art From Slovenia, Evropska centralna banka, Frankfurt am Main, 2011

Risba na Slovenskem II. 1940–2009, Muzej sodobne umetnosti, Zagreb, 2010

Introspekcija, Bežigrajska galerija 2, Ljubljana, 2010 (samostojna)

SCI-ART, Galerija Enrico Astuni, Bologna, 2009

Biennale Quadrilaterale 3: Media Art * Angles and Intersections, Muzej moderne in sodobne umetnosti, Rijeka, 2009

Glow: Forum of Light in Art and Architecture, Eindhoven, 2008
Transmediale 08: Conspire Haus der Kulturen der Welt, Berlin, 2008
Poetika, Koroška Galerija Slovenj Gradec, Slovenj gradec, 2008
Prostor za novi dialog, Muzej sodobne umetnosti Vojvodine, Novi sad, 2008
Media Scape: Beyond Horizon - City Permutations, Museo Lapidarium, Novi grad, 2008
Pulzija/Presečišča, Kunstlerhaus Bethanien, Berlin, 2007 (samostojna)
Prehodnost, Galerija Božidar Jakac, Kostanjevica na Krki, 2006 (samostojna)
One Year After – KulturKontakt Artists in Residence 2005, BA-CA Kunstforum – Tresor, Dunaj, 2006
Art'Fab: L'art/ la femme/ L'Europe, La Citadelle, Saint Tropez, 2006
Our House is the House That Moves, Living Art Museum, Reykjavik, 2006
Slovenska umetnost 1995–2005: Teritoriji, identitete, mreže, Moderna galerija, Ljubljana, 2005
Eye Try, Vision Center, Cork, 2005
Privlačnosti, Galerija Miklova hiša, Ribnica, 2005 (samostojna)
Pretakanje svetlobe, Galerija Loža, Koper, 2004 (samostojna)
Destinations - Five Artists From Slovenia, Temple Bar Gallery, Dublin, 2004
Odsev, Mala galerija - Moderna Galerija, Ljubljana, 2002 (samostojna)
Camera Lucida, Galerija Škuc, Ljubljana, 2002
Zbirka Faktor banke, Moderna galerija, Ljubljana, 2001
Narava, Galerija Equrna, Ljubljana, 2001 (samostojna)

SEZNAM RAZSTAVLJENIH DEL / List of works

Objekti

Imaginarni skirmioni, (#1–#6), 2023
pleksi steklo
različne dimenzije

Slike

Skirmioni (polja), (#1) 2023
akril na pleksi steklu
dim: 105 x 180 cm

Skirmioni (polja), (#2) 2023
akril na pleksi steklu
dim: 105 x 180 cm

Skirmioni (polja), (#3) 2023
akril na pleksi steklu
dim: 105 x 180 cm

Skirmioni (polja), (#4) 2023
akril na pleksi steklu
dim: 105 x 180 cm

Skirmioni (polja), (#5) 2023
akril na pleksi steklu
dim: 105 x 180 cm

Video

Topologija skirmionov, 2023
12,41'
zvok: Scanner - Robin Rimbaud



Uršula Berlot

**IMAGINARNI SKIRMIONI /
Imaginary skyrmions**

Galerija Krško / Krško Gallery

12. 5. – 18. 7. 2023

Kulturni dom Krško / Krško Cultural Centre
enota Galerija Krško / unit Krško Gallery
Valvasorjevo nabrežje 4, 8270 Krško, Slovenija / Slovenia

Zanj / Represented by
Darja Planinc, direktorica / Director

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Nina Sotelšek

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galerija
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