



ACADEMY OF FINE ARTS AND DESIGN  
University of Ljubljana

Dr. Uršula Berlot Pompe, Associated Professor  
teaching subjects:  
Spatial Conceptions I., II., III. (BA)  
Theory of Space in Visual Arts (MA)  
Anatomy for Artists (BA)

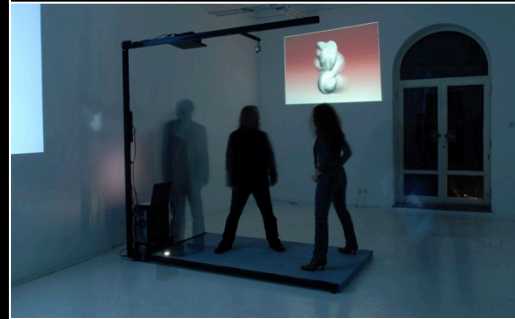
Programs: **PAINTING, SCULPTURE, PRINTING, VIDEO AND NEW MEDIA**  
3 years undergraduate (BA) and 2 years post-graduate studies (MA)

The study of art at the Academy of Fine Arts and Design is conceived in a linear way, students begin with easier, technically and artistically less complex tasks (drawing and sculpting after a model), which later become more elaborate. Accordingly, a student's work becomes increasingly autonomous and individual on a higher educational level, being defined by his/her personal motivation, interests and abilities.



**PAINTING, SCULPTURE, PRINTING studios (final exhibition)**



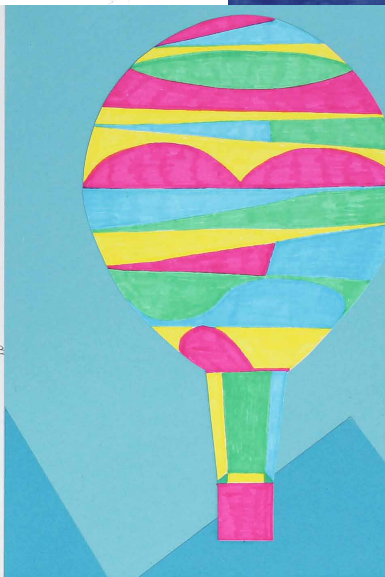
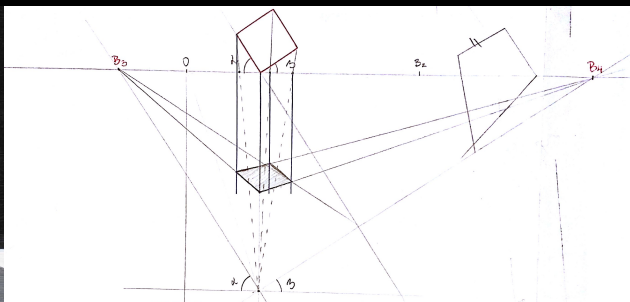
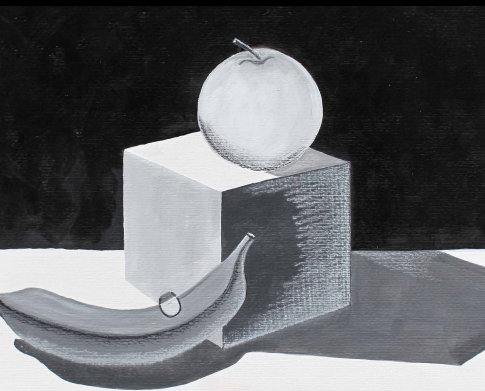


INSTALLATION  
VIDEO AND NEW MEDIA  
(final work presentation)



# SPATIAL CONCEPTIONS I (BA)

1. elementary visual, formal and conceptual comprehension of space illusion techniques
  2. knowledge on specificities of diverse space representation systems in the history of visual arts, such as *perspective pictorial illusions, multi-dimensional space, abstract pictorial modes or conceptual and virtual space simulations.*
  3. space categories and differences between the *real, mental and sensorial space*
  4. formal use of **DEPTH KEYS**:
    - location of objects in visual field, deformation of forms and textures
    - relation of form and background to create spatial (depth) effect
    - phenomena as shape overlapping, size graduation in forming depth effects.
    - light to create spatial effects (chiaro-scuro, modulation, cast shadows, transparency, color perspective, arial perspective, sfumato
    - space and color (color contrasts and spatial effects)
    - projections and geometrical perspective principles
- STUDENTS DRAWINGS – use of depth keys: light, color, perspective



## PRACTICAL ASSIGNMENTS (GEOMETRY DRAWING):

- The use of space illusion techniques (color, light and form to create spatial effects)

- Drawings based on GEOMETRICAL SPACE REPRESENTATIONS:

a/ Drawing the (equal and non-equal) spaces /distances in perspective, staircase and chessboard ground

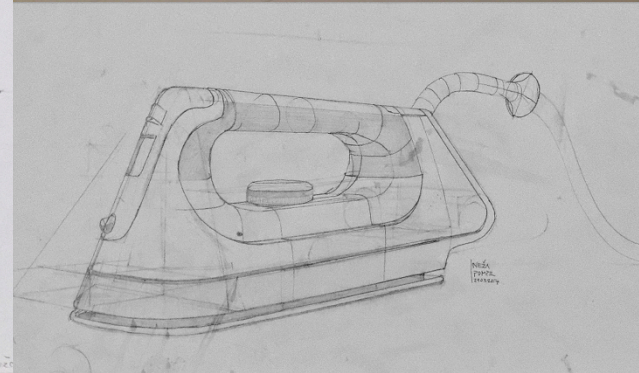
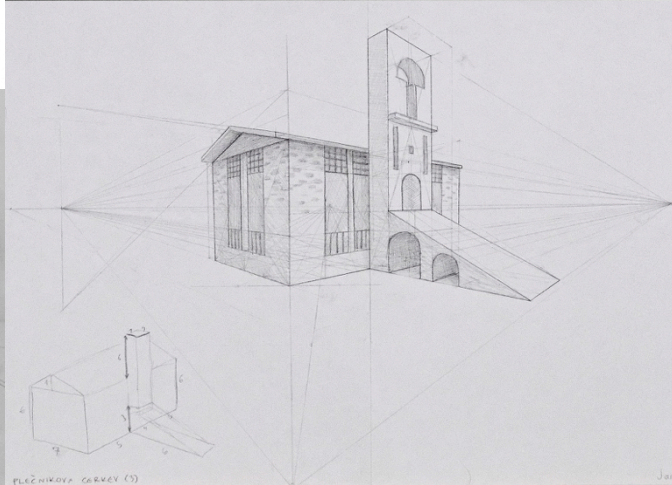
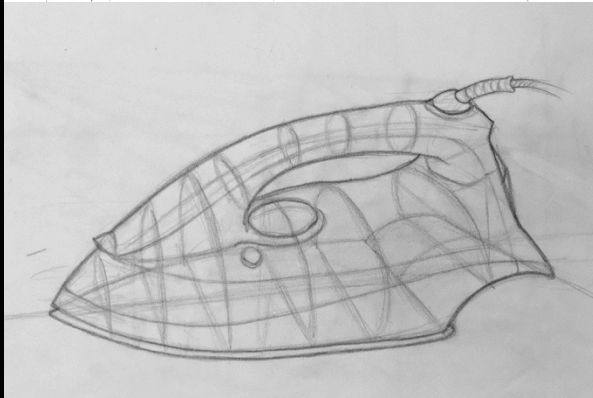
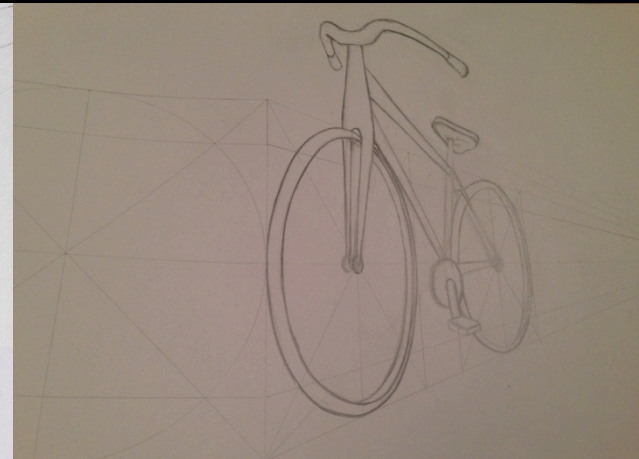
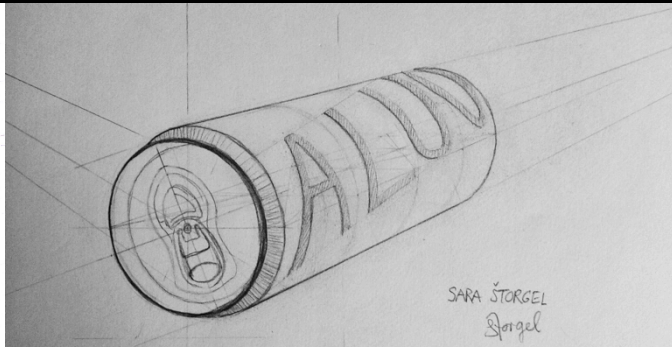
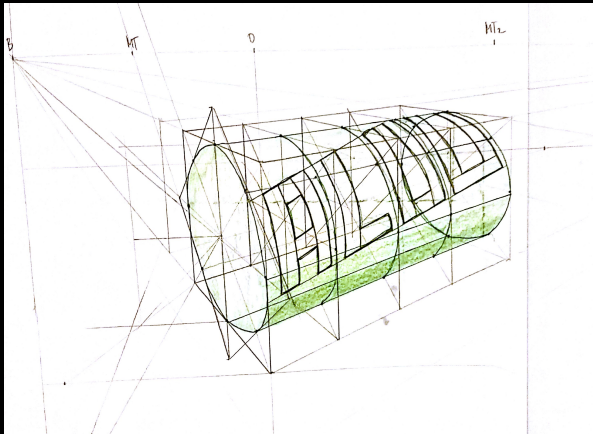
b/ Representing basic geometrical shapes in perspective: circles, ovals (ellipse), squares and cubes in perspective

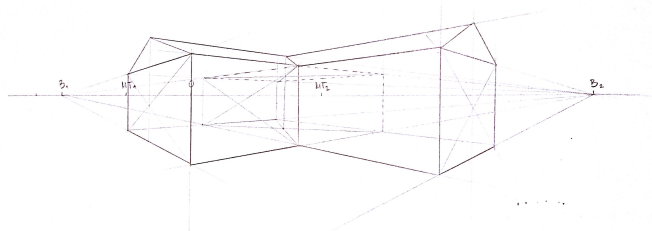
c/ cast shadows, projections and mirroring in perspective

d/ drawing of space in one, two and three-point perspective:

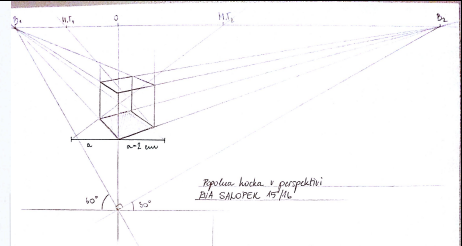
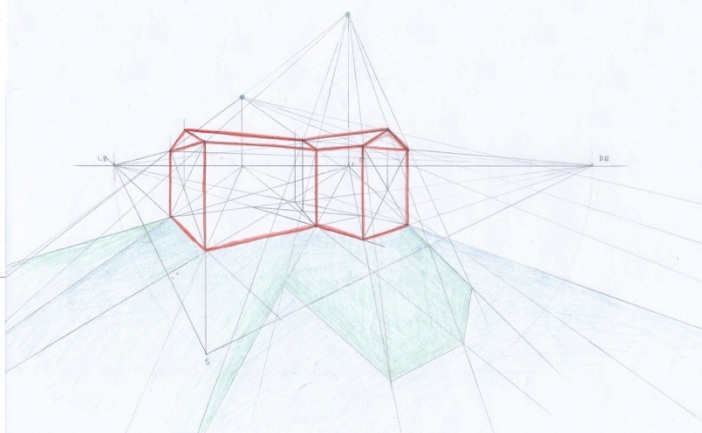
- starting from the ground plane or

- based on perspective geometrical structuring of the vanishing point, the horizon and diagonals in visual field.

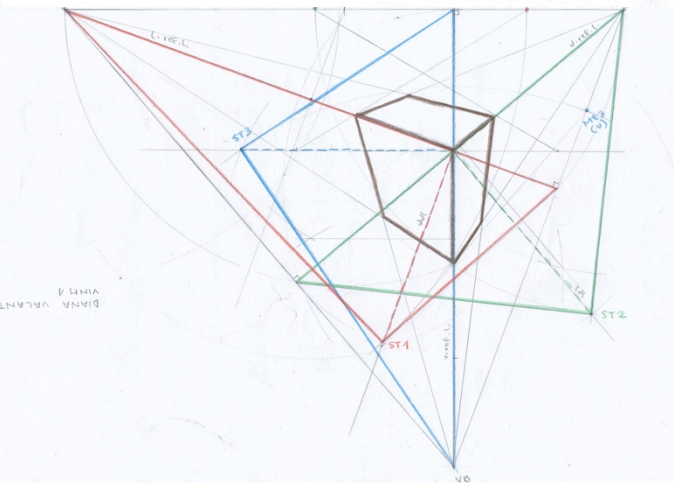
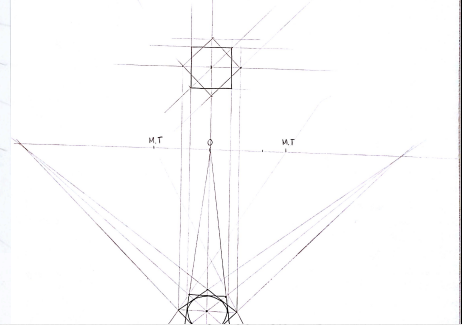




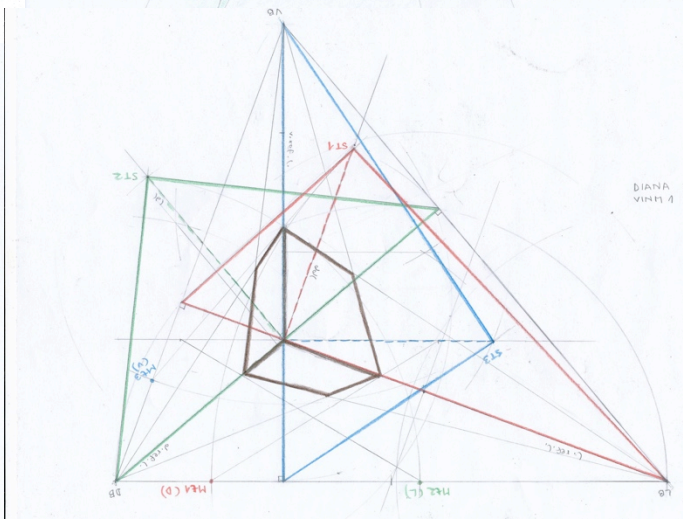
EMA SALOPEK: Hiza un 1', agatu



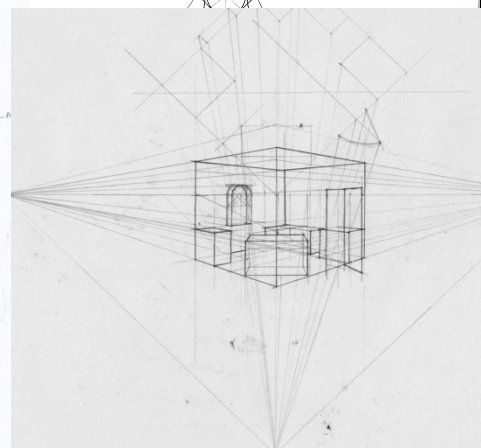
Apilua haka e perspektivi  
BIA SALOPEK 15/11/16



DIANA VALA  
VINA A



DIANA VALA  
VINA A



SPATIAL CONCEPTIONS II. and III. (BA)  
THEORY OF SPACE IN VISUAL ARTS (MA)

Conceptions of space in the art of 20th and 21st century:

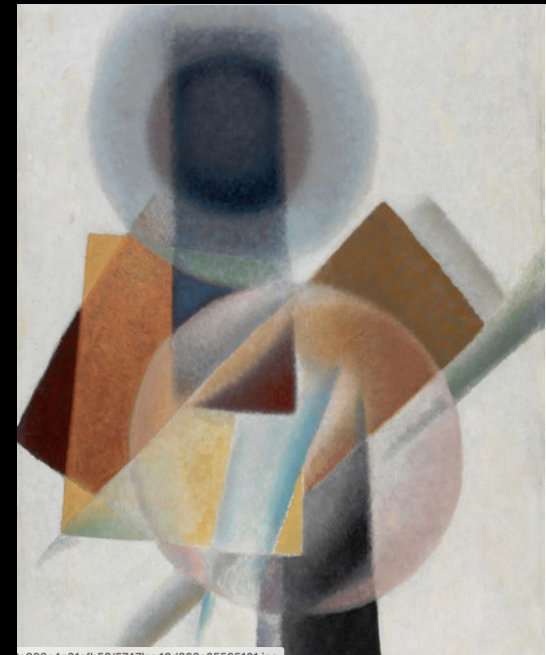
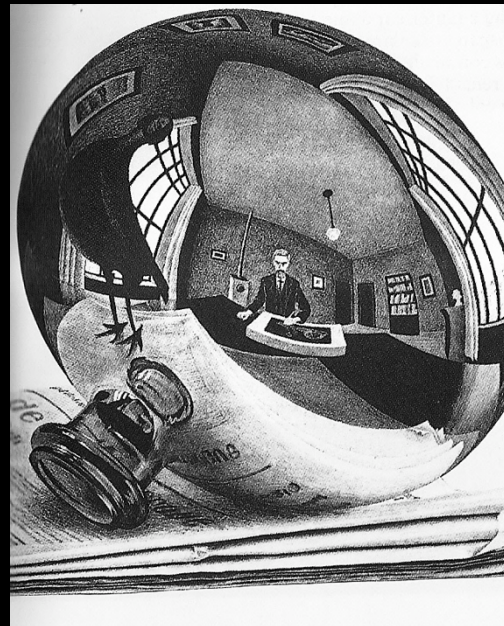
- key art movements and artists that changed the understanding of relationship between the work of art (painting, sculpture) and the exhibition space
- relationship and intertwining between science and art.

Guiding questions:

- How the modes of space representation changed accordingly to the science paradigm of the time
- The role of perception in space apprehension and representation
- The influence of technological tools (geometry, optical devices, digital tools etc.) in forms of space representation

Maurits Cornelis Escher (1898-1972)  
Autoportrait dans une boule de verre

Ivan Klyun  
Spherical non-objective composition  
1922-25



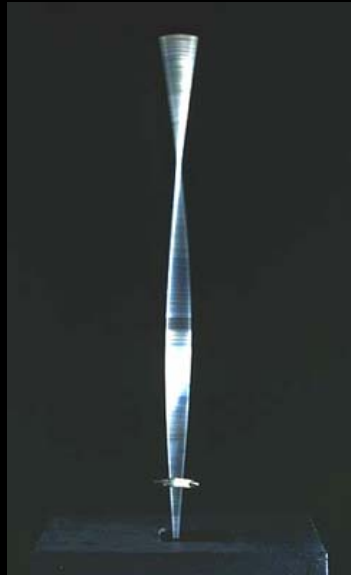
## THEORY OF SPACE IN VISUAL ARTS (MA) - MAIN RESEARCH TOPICS:

1. Relativity and the visualizations of Space-Time in constructivism, suprematism, cubism, Bauhaus (multi-perspective and curved space)
2. Negative space, dematerialization and the idea of emptiness, 'materialization of void' – Y. Klein, M. Rothko, B. Nauman
3. Art, nature, perception (landscape painting and sublime, impressionism, Land Art, Earth Art)
4. Installation Art (embodied perception, activation and decentralization of perceiving subject)
5. Virtual space (immersion, participation) and the influence of contemporary science space paradigm on art

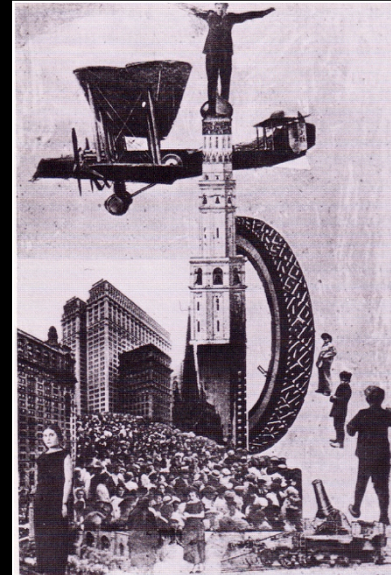
### I. RELATIVITY AND THE VISUALIZATION OF SPACE-TIME



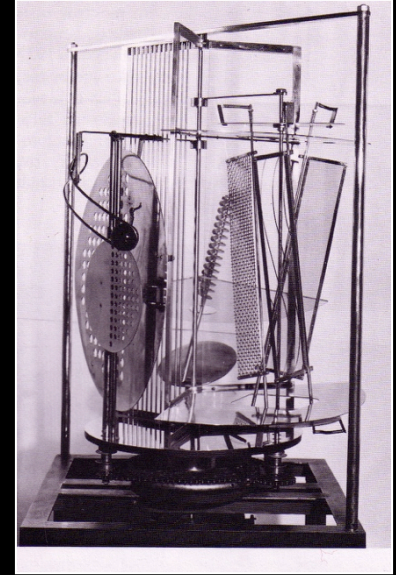
M. Duchamp, Large Glass,  
1915-23



Naum Gabo  
Kinetic Construction-  
Standing Wave, 1920



Alexander Rodchenko,  
Photomontage for V.  
Mayakovsky's Pro Eto  
1923



László Moholy-Nagy,  
Light and Space modulator,  
1922-30



## AVANTGARDE 'proto -installations'

Transformed relationships between an **artwork** and its **exhibition context**

(suprematism, constructivism, dadaism, neoplasticism)

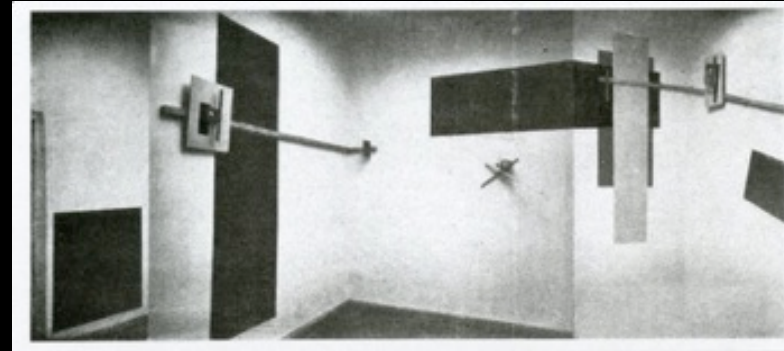
Kurt Schwitters

Merzbau,

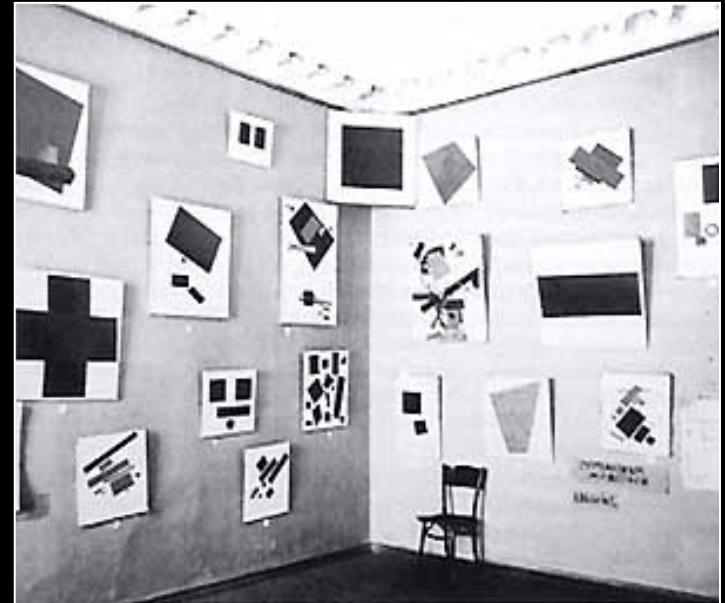
Hannover, 1923-35



**Piet Mondrian,**  
*Salon de Madame B. à Dresden,*  
1970, after Mondrian's sketch from  
1926



**El Lissitzky, *Prounenraum,***  
Great Berlin Art Exhibition, 1923



**O,10: Last futurist exhibition, 1915,**  
Petrograd (Malevich, Tatlin, Rodchenko...)

## II. DEMATERIALISATION, NEGATIVE SPACE, 'MATERIALISATION OF VOID'



Mark Rothko, No. 61  
(Rust and Blue), 1953

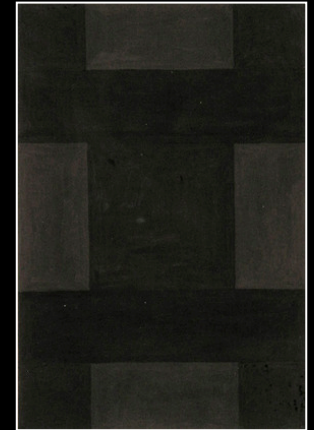


Yves Klein, IKB74, 1958



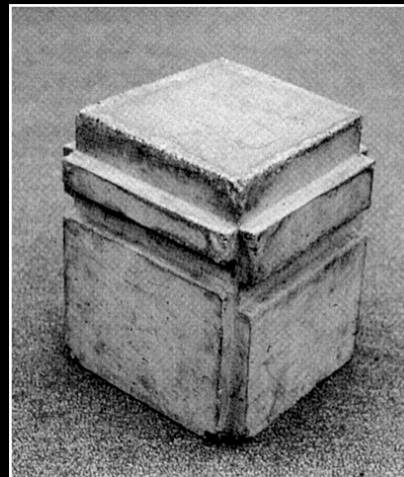
Yves Klein, Le Vide,  
Galerie Iris Clert,  
Paris, 1958

Ad Reinhardt,  
Untitled, 1966

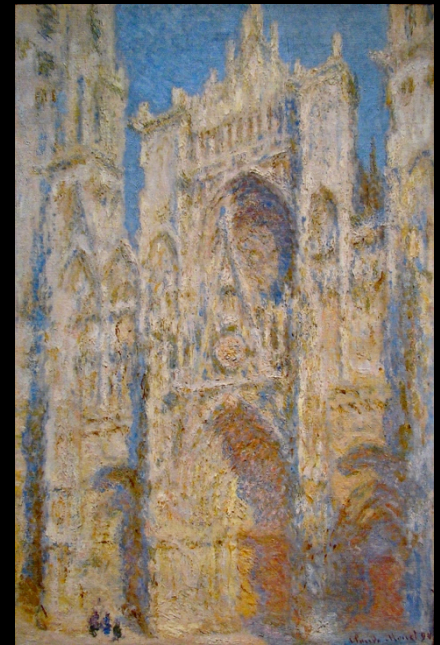
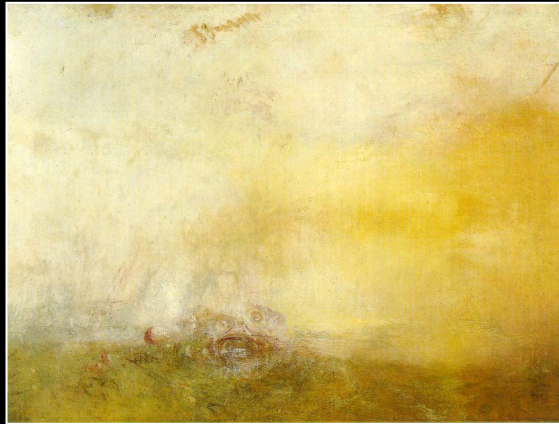


Bruce Nauman, A Cast of the Space Under  
My Chair, 1965-68

Bruce Nauman, Platform Made up of the Space  
Between two Rectilinear Boxes on the Floor,  
1966, poliester, fiberglass



### III. ART, NATURE, PERCEPTION Sublime, infinite space



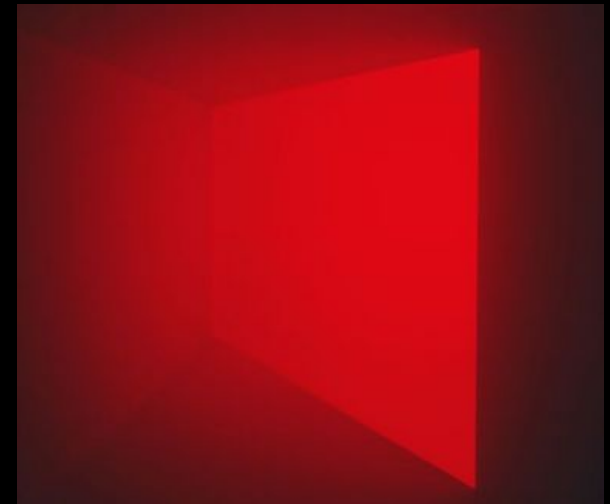
William Turner,  
Sunrise with sea monsters, 1845

Claude Monet, Water Lilies, 1920-26

Claude Monet, Cathedral in Rouen, 1894

James Turrell, series 'Wedgeworks'  
Frontal Passage, 1994

Olafur Eliasson,  
The Weather Project, 2003





Robert Smithson  
Spiral Jetty/ Spiralni pomol, 1970

EARTH ART  
LAND ART  
OBSERVATORIES



Robert Morris  
Observatorium/ Observatorij  
1971/2004



Andy Goldsworthy  
Polished leaves/ Zglajeno listje  
1989

#### IV. INSTALLATION ART

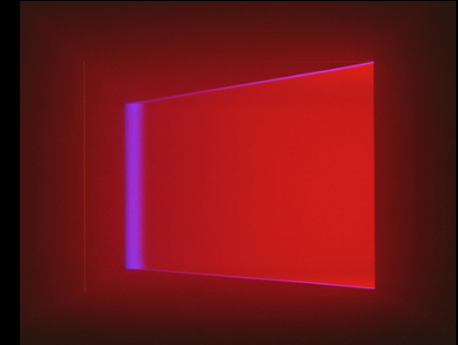
- Embodied perception that engage all body senses
- Critique of renesance perspective: instead of rational, self-centred, coherent humanistic subject installation art structures a particular type of (embodied) experience for the viewer – now understood as psychologically divided, dislocated, fragmented and decentered



LIGHT & SPACE (1960-1970)

Doug Wheeler, RM 669, 1969

James Turrell, Wedgework V., 1975



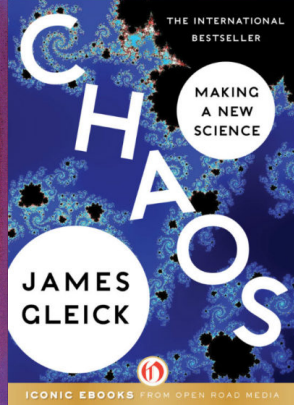
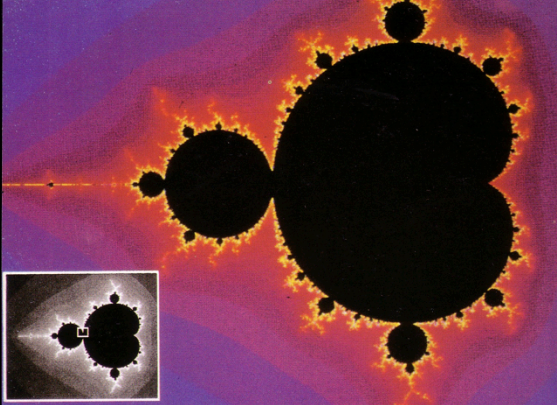
Allan Kaprow, Words, 1962,  
Smolin Gallery, New York



Olafur Eliasson, Your body of work, 2011,  
Moderna Museet/ArkDes, Stockholm 2015

# V. VIRTUAL SPACE (immersion, participation) and the influence of CONTEMPORARY SCIENTIFIC SPACE PARADIGM ON ART

## CHAOS THEORY, NON-LINEAR DYNAMICS, CURVED SPACE



Benoît Mandelbrot (The Fractal Geometry of Nature, 1977); James Gleick (Chaos, 1987)

Max Bill

Double surface with six rectangular corners, 1948-78

Granite, 165 x 163 x 120 cm

Monoangulated Surface in Space, 1959

Victor Vasarely, Planetary, 1972

What are the contemporary scientific explanations of space and how do they reflect in arts?

Chaos theory, theory of non-linear dynamic systems, fractal geometry (vs. euclidean geometry) or string theory explain fundamental forces and forms of matter in terms of vibrational states, supersymmetry, self-similarity etc., in turn uncovering the hidden order of seemingly chaotic structures and phenomena.

The formative and growth processes behind all natural phenomena reveal laws and structures that repeat themselves at every level of existence.

# POSTMODERN SPACE and VIRTUALITY



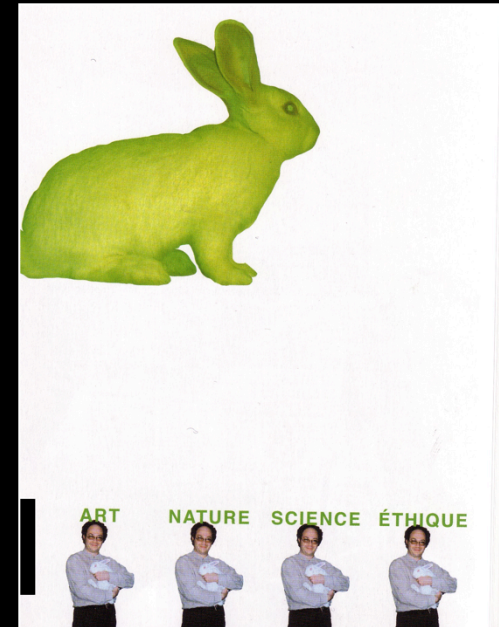
Mariko Mori, Pure Land, 1996/98

Over the last few decades, new forms of space inventions have been observed, appearing in the interdisciplinary intersection of various media genres – film, photography, art, architecture and science.

Such fusion occurs under a strong influence of digital technology, since thoughts, words and visual representations largely tend to be constructed and manipulated in a virtual space – the new form of technologically widespread reality.



Keith Edmier: Sunflower, 1996



Eduardo Kac: Green Fluorescent Protein (GFP) Bunny, 2000



Phillip Parreno, No more reality - Twin Peaks, 1991

The contemporary techniques of space presentation are structured in line with the logic of digitally generated environment, which is no longer described by terminology of types, signs, structures and splits but rather with concepts of networks, folds, layers and translucence, which depict forms of contemporary fluid, wrapped and multi-layered space.