



Anja Jerčič Jakob  
TRIFOLIUM

ZDSLU

Zveza društev slovenskih likovnih umetnikov  
The Slovenian Association of Fine Arts Societies



*Brez naslova / Untitled*, 2014,  
jajčna tempera in olje na platnu / egg  
tempera and oil on canvas,  
85 x 130 cm

*Baročna / Baroque*, 2014, ►  
jajčna tempera in olje na platnu / egg  
tempera and oil on canvas,  
185 x 150cm



## TRIFOLIUM Petja Grafenauer

Anja Jerčič Jakob navadno deteljo vztrajno slika že deseto leto. Motiv jo umešča v tradicijo, ki sega do začetkov zahodnega slikarstva. Umetniki so rastline upodabljali ob podobah svetnikov in upodobitvah iz svetih spisov, na portretih, tihožitjih ter v temah posvetne zgodovine in mitologije. Simbolizem botanike se je razvijal v antiki, doživel svoj naslednji vrhunec v okviru nabožne literature, v srednjeveški herbalistiki, in kontinuirano preživel do današnjega dne.

Rastlina je bila ključ, ki je namigoval na upodobljenčevo identiteto, ali pa je ponujal moralno, celo filozofsko anotacijo subjekta. Lastnosti rastlin, načini njihove vzgoje, njihova uporabnost v kuhinji in njihova zdravilnost, pa tudi oblike, barve, okus, vonj in čas cvetenja so se povezali z moralnimi nauki in verskimi motivi. Detelja, *Trifolium repens* ali pa *Trifolium pratense*, pa tudi druge podvrste, ki so razprostranjene po vsej severni hemisferi, celo v Afriki in južni Ameriki jih je najti, je simbol svete trojice, pa tudi simbol odrešitve od izvirnega greha, v katerega je Adama in Evo zvalila kača. Ob branju Plinija izvemo tudi, da so deteljo, eno najstarejših zdravilnih rastlin, v starih časih uporabljali kot zdravilo proti kačjim pikom.

Za Anjo Jerčič Jakob, ki deteljo kontinuirano upodablja od leta 2004, mora imeti ta rastlina poseben pomen. Že leta 2006 Nadja Zgonik ob pogovorih z umetnico ugotavlja: »Dejstvo je, da smo v Anjinih [sic!] slikah namesto z nastopaškimi in reprezentativnimi rožami, rezanim cvetjem, ki je luksuzni predmet obdarovanja srednjega sloja, soočeni z drobnim, travniškim cvetjem, ki je – če že vstopa v ritual obdarovanja - iskreno in nenališpano darilo otroka ali velikega ljubitelja narave.«<sup>1</sup>

Detelja je rastlina slehernica. Vsakdanja je, nezanimiva. Samo senzibilni ljudje z bogatimi osebnimi izkušnjami so sposobni v nečem vsakdanjem zaslutiti asociativne vrednosti. Anja Jerčič Jakob deteljo povzdigne na raven čaščenega objekta. Kljub vsakdanjosti, perifernosti, nepomembnosti in obrobni upodobljene rastline, ali pa prav zato.

Detelja je tudi pot za umetničin izstop iz slike. Kot truplo modela se rastlina naseli v ročno izdelan pergamin in žarči lepoto, kadar jo od mrtvih obudi svetloba. Pričakovani sobni elementi dajejo ogrodje za klitje živega. V galerijo vstopi življenje, ki je kot odslikano že bilo usmrčeno v polju kulture, in osušeno v herbariju pozira slikarki.

Toda ves ambient je tu za slike, za vse njihove plane, do zadnjega, ki se napaja v dosežkih visokega modernizma, zgodnjega baroka in visoke renesanse. Znova je prisotna »priljubljena oblika ovala«, ki jo je ob delu Anje Jerčič Jakob umetnostnozgodovinsko prepričljivo obdelalo besedilo Vesne Krmelj ob razstavi v Galeriji Srečišče.<sup>2</sup> Postavitev se s tokratno razstavo razbohoti, spomni na baročne kabinete čudes in na slikarsko razstavo, preden se je ta srečala z belo kocko modernizma.

S tem, ko namesto Boga očeta slavi deteljo, je umetnica blizu verzom Williama Blaka: »Videti svet v zrnu peska / in nebesa v divji cvetlici, / držati neskončnost v dlani svoje roke / in večnost v eni sami uri.« Bivališče, ki ga z razstavo *Trifolium* – ta se kot trolistje zgodi v treh prostorih - ustvari, pa je predvsem dom slikarstva, načina ustvarjanja podob, ki zahteva drugačen pogled od tistega, ki ga vidnemu namenjamo vsak dan. Slika ni le mesto,



*Brez naslova / Untitled,*  
2014,  
jajčna tempera in olje na  
platnu / egg tempera and oil  
on canvas,  
130 x 85 cm

kjer je podoba zaustavljena, ampak tudi zahteva, da se gledalec žrtvuje. Da bi se dala, zahteva njegov čas in prisotnost njegovega telesa, prav tisto, kar nam drobec za drobem kratki sodobnost. Slika je kraj, kjer se tatvine zavemo, kraj, kjer se znova učlovečimo in pogled prilagodimo naravnemu času. Ta je za mestnega človeka 21. stoletja vedno dlje stran, saj se je pred naravo dobro zavaroval. Toda vedno znova ga razumejo otroci in prek njih nekateri starši, upodabljajo ga umetniki in opisujejo filozofi, doživljajo nosečnice, umirajoči in vsak izmed nas, ki si ga izbori in dovoli živeti.

1 Nadja Zgonik, *Najdena rastlina*, ANJA JERČIČ, Slike / Paintings 2003 – 2005, ur. Petra Kapš, Umetnostna galerija Maribor, Maribor, 2006, str. 6., dostopno tudi na: [http://www.anjajercic.si/wp-content/uploads/anja\\_jercic\\_katalog\\_UGM\\_2006.pdf](http://www.anjajercic.si/wp-content/uploads/anja_jercic_katalog_UGM_2006.pdf).

2 Vesna Krmelj, b.n., Anja Jerčič Jakob, Vračanja, Galerija Srečišče, Hostel Celica, Ljubljana 2014.

## TRIFOLIUM Petja Grafenauer

For the last ten years, clover has been a recurring image in Anja Jerčič Jakob's paintings. This motif makes her work a part of a tradition dating back to the beginnings of Western painting. Throughout history, artists have been depicting plants in different ways, namely with images of saints and depictions from scriptures, in portraits and still lifes, and also in themes of secular history and mythology. The symbolism of botany has evolved in antiquity, experienced the next peak in the time of religious literature of the medieval herbalism, and continuously survived to this day.

An image of a plant has often served as a key hinting at the identity of the depicted person, or has offered a moral, even philosophical annotation of the subject. The properties of plants, methods of their cultivation, their usefulness in the kitchen and their healing powers, as well as their shapes, colours, tastes, scents and flowering times have all been connected to moral teachings and religious motifs. Clover – *Trifolium repens* or *Trifolium pratense* as well as other subspecies widespread throughout the northern hemisphere, including Africa and South America – is the symbol of the Holy Trinity and also a symbol of redemption from the original sin of Adam and Eve, into which they were lured by the snake. Reading Pliny, we learn that clover, one of the oldest medicinal plants, was used in ancient times as a cure for snake bites.

For Anja Jerčič Jakob, who has been depicting clover continuously since 2004, this plant certainly holds special significance. Already in 2006, while conversing with the artist, the art historian Nadja Zgonik noted: "It is a fact that in Anja's [sic!] paintings instead of ostentatious and representative flowers – cut flowers – which are a luxury item of the middle class gift exchange, we are faced with tiny, meadow flowers, which are – when entering into the ritual of giving – a sincere and modest gift of a child or a great nature lover."<sup>1</sup>

Clover is an everyday, uninteresting plant. Only sensitive people with rich personal experience are able to feel associative value in something so ordinary. Anja Jerčič Jakob elevates clover to the object of worship, despite its commonness, peripherality, insignificance and marginality or precisely because of it.

Clover also represents an opportunity for the artist's exit from the painting. As a corpse of a model, the plant dwells in the handmade glassine and radiates beauty when resurrected from the dead by the light. The expected ambient elements provide a framework for sprouting of the living. Life enters the gallery; as a reflection, it has already been executed in the field of culture, and lying dried in the herbarium, it poses for the painter.

But the whole ambience is here for the paintings, for all of their plans, to the last one, which is powered by the achievements of the high modernism, the Early Baroque and the High Renaissance. Again, "a popular form of oval" is present, as it is in an art historically convincing manner discussed in Vesna Krmelj's curatorial text on Jerčič Jakob's exhibition in Srečišče Gallery<sup>2</sup>. This time, the element of the oval enters the space, when the painting is searching for its suitable dwelling. The positioning of the paintings flourishes and reminds us of the Baroque cabinets of curiosities and painting exhibitions, before they encountered the white cube of modernism.

1 Nadja Zgonik, *Plant as Objet Trouvé, ANJA JERČIČ, Slike / Paintings 2003 – 2005*, ed. Petra Kapš, Umetnostna galerija Maribor, Maribor, 2006, p. 6., also available at [http://www.anjajercic.si/wp-content/uploads/anja\\_jercic\\_katalog\\_UGM\\_2006.pdf](http://www.anjajercic.si/wp-content/uploads/anja_jercic_katalog_UGM_2006.pdf).

2 Vesna Krmelj on Anja Jerčič Jakob, Vračanja, Galerija Srečišče, Hostel Celica, Ljubljana 2014.

Praising clover instead of God the Father brings the artist closer to the verses of William Blake: "To see a World in a Grain of Sand / And a Heaven in a Wild Flower, / Hold Infinity in the palm of your hand / And Eternity in an hour." This dwelling place created by Trifolium exhibition, which takes place in three rooms analogous to the ternate leaves of clover, is primarily the home of painting, a method of creating images that requires a view different from an everyday one. A painting is not merely a place where the image is paused; it also requires a certain sacrifice from the viewer. In order to give itself wholly, it requires the viewer's time and the presence of their body, precisely the thing that is bit by bit consumed by modernity. A painting is a place where we become aware of the theft, the place where we become human again and adapt our view to the natural time. For the urban man and woman of the 21st century who have successfully isolated themselves from nature, this natural time is farther and farther away. However, again and again, it is understood by children and through them by some parents; it is portrayed by artists and described by philosophers; it is experienced by pregnant women, those passing away and, after all, by every one of us who fights for it and dares to live it.



*Zlata drva / Golden Firewood*, 2012  
olje in pozlata na lesu / oil and gold on wood

Anja Jerčič Jakob (1975, Slovenj Gradec) je diplomirala na ljubljanski Akademiji za likovno umetnost in oblikovanje in tu končala magistrski študij grafike (2004) in slikarstva (2007). Od leta 1999 je pripravila 28 samostojnih razstav v Sloveniji, Avstriji in v Franciji. V Ljubljani je lansko leto predstavila razstavo *Vračanja* v razstavišču Srečišče v Metelkova mestu. Skupinsko je razstavljala v Sloveniji, Argentini, Avstriji, Bosni in Hercegovini, na Češkem, Hrvaškem, v Italiji, Izraelu, na Japonskem in na Portugalskem. Njena dela so zastopana v številnih javnih zbirkah v slovenskem in mednarodnem prostoru. Od leta 2012 je docentka za področje slikarstva in opravlja pedagoško dejavnost v okviru formalnih in neformalnih izobraževalnih modelov.

Anja Jerčič Jakob (1975, Slovenj Gradec) graduated from the Academy of Fine Arts and Design in Ljubljana where she also completed her Master of Fine Arts degree in graphics (2004) and painting (2007). Since 1999 she has had 28 solo exhibitions in Slovenia, Austria and France. Last year in Ljubljana, she presented an exhibition called *Vračanja* in Srečišče Gallery in Metelkova city.

She has also had collective exhibitions in Slovenia, Argentina, Austria, Bosnia and Herzegovina, Czech Republic, Croatia, Israel, Japan and Portugal.

Her works are featured in numerous public collections in Slovenia but also internationally. Since 2012, she has been the Assistant Professor in the field of painting and has been engaged in formal and informal educational activities.

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