



ANJA JERČIČ
Slike / Paintings 2003 - 2005







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UMETNOSTNA GALERIJA MARIBOR





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Najdena rastlina

Nadrealisti in dadaisti so na začetku prejšnjega stoletja uspeli spremeniti naš pogled na predmetni svet, ki nas obdaja. Odkrili so *objet trouvé*, najdeni predmet, in nam pokazali, kako je mogoče ugledati predmet v njegovem realnem predmetnem obstoju, pozabiti na njegovo funkcijo, pomen, status, simbolno vrednost. Tako so omogočili nov obstoj predmeta in njegov pohod v območje umetnosti, saj je vsakdanji predmet postal z drobnim posegom ali s prestavitvijo v nov kontekst povzdignjena umetnina. S tem se ni menjal samo naš odnos do predmetnega sveta, še bolj se je zamajal svet predstavo statusu, pomenu in vrednosti umetnine. Kar na lepem ni bilo več pomembno, kako je bila slikarska ali kiparska ideja uresničena iz izbrane umetniške snovi. Namesto tega smo se začeli ukvarjati z odnosi med stvarmi.

Na rastline, ki se zadnjih nekaj let pojavljajo v slikarstvu Anje Jerčič, lahko gledamo, kot bi bile njen *objet trouvé*. Najprej dobesedno: Anja jih najde na sprehodih v naravo, jih odtrže ali izruva iz zemlje. Potem jih skrbno obdela: poravnane, postavljene med liste težke knjige, sploščene in posušene, po zaključenem postopku stiskanja izgubijo svojo prejšno prostorsko razsežnost in postanejo dvodimenzionalni objekti. Proces transformacije rastlin bi lahko primerjali z na glavo obrnjenim postopkom modernističnega spreminjanja slikovne zasnove od navideznega poglobljanja prostora s pomočjo perspektivnih sredstev do sploščenega slikovnega polja. Anja se naslanja na to dediščino modernizma, ki jo njene slike s svojo večplastnostjo strukture zajemajo v eni od plasti, v ozadju. Njegova površinska obdelava, ko se na njem ploskovito prepletajo različni slikarski postopki polaganja barve na platno, od točk, lis, potez, *drippinga*, ki kažejo na vezi z modernistično avtonomijo slike, je zgolj podlaga. Na tem ozadju je teatralično prikazan vdor predmetnega v „modernistično“ realnost. Iz

fizičnosti izkušnje najdenega predmeta se zdaj predmetno spet vrača v slikarstvo. Nova slika, slika po modernizmu, je torej sestavljena iz plasti, sploščenega slikovnega polja in sploščene rastline, hkrati abstraktna in figuralna, osebna in univerzalna.

Anjo Jerčič je prvič pritegnil svet rastlin, ko se je leta 2003 udeležila umetniške kolonije na Gaju pri Mariboru (kako ljubezniva simbolika, da odkriješ rastline v gaju). Rastline niso pritegnile njene pozornosti s tem, da bi jo začarala njihova bogata barvitost, raznolikost oblik ali pisarnost vzorcev cvetlične preproge, zaradi česar so rastline občudovali zgodnjemodernistični slikarji. Žametnost vrtničinih cvetnih listov, prosojnost listnih tekstur, posebnosti naravnih oblik ali anatomski interes za notranjo skladnjo cveta je niso zanimali. Namesto tega so jo pritegnile skromnost, preprostost in pogostost pojavljanja med rastlinami; Anjo privlačijo demokratične cvetke, detelja, marjetica in srčna moč, ki se ne šopirijo in ne bodejo v ospredje. Kljub temu, da je simbolni pomen cvetlic v sodobni sekularizirani družbi irelevanten, in Anja tudi sama pravi, da simbolika cvetja pri njej ne igra nobene vloge, se njihovemu sporočilu vseeno ne moremo izogniti. Dejstvo je, da smo v Anjinih 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. V tem se skriva pomen, ki se nas dotakne. Namenjati pozornost drobnemu, v ozadje odrinjenemu, obrobnemu, je lahko tudi osveščeno družbeno sporočilo, še kako aktualno za današnji čas. Obenem nam rastline pomagajo pri iskanju izgubljenega stika z naravo, zaradi njihove bližine se v nas prebujajo ekološka zavest. In tu je še pacifistično sporočilo, ki ga rastline

med vsemi živimi bitji najbolj poosebljajo. Tako severnjaške so naslikane rastlinice, minuciozno obdelane, krhke in zadržane, pa obenem s svojo velikostjo in prepleteno strukturo delujejo grozeče. Na relativno velikih formatih se drobne travniške rastline spreminjajo v bitja kiklopskih dimenzij. Naiven, maksimalno razviden način podajanja rastlinic nas spomni na srednjeveške tapiserije, na drobne travniške cvetke z Marijinega cvetličnega vrta, simboličnega *hortusa conclususa*, ali na cvetlično preprogo v njeni rožni uti, vendar so se tam posamične rastline izgubljele v množtvu drugih. Travniške cvetlice so si vedno znale utreti pot med prestižne in bahate cvetlične raritete v vseh vejah umetnosti in različnih kulturah. Anjini rabi rastlin je najbližja tradicija naravoslovne ilustracije, ki sega do Grkov, vendar jo je velikopotezno obudil šele nad znanstveno sistematiko navdušeni čas razsvetljenstva. Kljub temu njene upodobitve rastlin nimajo prav veliko skupnega z naravoslovno ilustracijo, razen botaničnega zanimanja za njihovo celovitost, od koreninic do listov in cveta. Njen herbarij travniških rastlin, ki jih sama nabere, in shranjuje v prozornih mapah, je urejen brez sistematike, atribuiranja, datumov nabiranja, lokacije ... Pomemben je kot vez narave z njeno podobo. Odslikava stisnjene rastline združuje njeno prostorsko naravo s spominsko podobo, ki obstane nadčasovna v herbariju ali Anjini upodobitvi, ne pa v botanični skici, ki upodobitev rastline prilagodi znanstvenemu interesu. Zdaj so rastline izolirano postavljene in solipsizem rastlinice na platnu je še kako očiten, subjektiviziran. Eden slikarsko najbolj osupljivih učinkov je list, ki je preopnjen in se prekriva. Zavihnjen list detelje je izrazen, pretresljiv, kot drobna guba, ki skriva nepredvidljivo moč, morda celo prikriva zlovesčost narave. V njem se nam razkriva še ena od plasti tega slikarstva.

Ko govorimo o umetnici, ki si je za prevladujoč

motiv izbrala rastline, se je nemogoče povsem izogniti tradiciji slikarstva cvetličnih tihožitij, ki je bilo poleg portretnega slikarstva eno redkih področij, na katerem so ustvarjalne ženske v preteklosti lahko delovale. Cvetlično slikarstvo je bilo tudi obvezni del izobrazbe deklet iz uglednih meščanskih družin, ki so si potem, ko so s poroko uresničile svoje življenjsko družbeno poslanstvo, dneve krajšale z vezenjem ali slikanjem cvetlic. Anja mi je omenila, kako so jo cvetlični akvareli njene babice in prababice, ki jih nista slikali kot slikarki, pač pa kot spodobni gospodinji, spremljali v otroštvu in od takrat naprej skrivnostno privlačevali. Skoznje je vzpostavila razliko med ukvarjanjem z umetnostjo kot z večšino in kot z miselnim poslanstvom. Ker je zglede za to našla v svojem družinskem okolju, so bili kot njena narava, ki jo samoumevno obdaja. Na žensko kulturo spomni tudi ročno pripravljane barve, jajčne tempere, ki jo Anja na svojih slikah zadnjih dveh let kombinira z oljno tehniko. Razbijanje jajc, mešanje in shranjevanje slikarskih materialov v hladilniku je zelo gospodinjska izkušnja. Tudi njena nekdanja mala pristočasna strast do nabiranja zdravilnih rastlin bi lahko sodila med vzgibe, ki so oblikovali Anjino slikarstvo. Danes se torej feministična umetnost ne izraža več v angažiranem aktivizmu, pač pa se vse bolj spreminja v eno od faset izbrušene in celovite slikarske izkušnje.

Na slike Anje Jerčič lahko gledamo kot na skromen, asketski ostanek paradiža, prepleten iz slikarstva in narave. Namesto simbolnega *hortusa conclususa*, sestavljenega iz moralnih vrtilin, je zdaj pred nami zaprti vrt (ta je nadomestil nekdanje visokomodernistično vizualno polje), v katerem je modernistična slikarska izkušnja trčila ob predmetnost in naravo.

Rastlina kot komunikacija

V povečanih dimenzijah, razgaljene pred lovekovim pogledom, so v slikah umešene podobe rastlin. A niso eksotične in skrivnostne, kar bi navduševalo gledalevo domišljijo in preizkušalo njegovo zmožnost asociativnih interpretacij gledanega, ampak so najbolj 'običajne' rastline našega okolja - detelja, trobentica, marjetica, dobra misel, okrasna kopriva. So tako vsakdanje, da se sploh ne zavedamo, da so že davno izginile iz našega zaznavnega sveta, tako kot veliko drobnih stvari in občutkov, ustev, ki jih ne opazimo oz. ne zaznavamo več. Z neusmiljeno gostitvijo urbanega prebivalstva in prisvajanjem 'javnega prostora' se velikokrat pojavijo v našem vidnem polju in zavesti le še kot podobe na ovojnem papirju industrijskega produkta. Interpretacija nas usmerja v razmislek o vedno večji zarezi v loveku - bitju narave in bitju kulture.

Simbolni pomeni rastlin se skozi zgodovino spreminjajo. Vedno znova jih lahko, glede na trenutno zavest in potrebo druženega, kulturnega, političnega telesa, obložiimo z različnimi pomeni, naravnimi in nadnaravnimi momi, znaki, estetskimi vrednostmi in normami. Na nivoju razumevanja eksplicitnih podob rastlin, ki jih Anja Jeri premišljeno vzpostavlja, je njihovo dojetje prepušeno posamezniku in njegovi individualni interpretaciji. Možni asociativni pomeni in povezave izvirajo prav iz sistema lovekovih ponotranjenih zaznavnih vzorcev, katerih ekstremni perspektivi sta z ene strani 'stereotipna provokacija' enoplastnega pogleda, usmerjena proti obinstvu, in z druge strani metafora izpraznjene podobe, brez realnega konteksta v resninem življenju.

Kljub težnji po deskriptivni natannosti naslikanega se avtorica izogiba mimetinosti. V ozadju ponavljanja similarnega motiva in raziskovanju fizine pojavnosti rastlin, kar umetnica artikulira skozi optiko fluidnosti zgradbe in vzpostavljanja nenehnega ritminega gibanja delov ter

razširjanja slednjega po celotni površini slike, slutimo fascinacijo nad herbariji in stisnjenimi, posušenimi rastlinami; nad rastlinami, s katerih je nekdo previdno otresel zemljo in jih položil na papir ter jih po lastni ustvarjalni zamisli oblikoval v želeno obliko; nad rastlinami, ki jih v obstoju ohranja moan pritisk in izsušitev vseh življenjskih sokov. Ob tako manipuliranem stanju obstoja so te rastline pripravljene na umešanje v drugane kontekste, barvne kode, omogoajo vizualne eksperimente.

e je v obdobju modernizma za sliko veljala visoka stopnja nekomunikativnosti, so slike Anje Jeri prav zaradi jasnih podob izjemno komunikativne. V tem pogledu so podobe rastlin v vlogi komunikacijskih vrat, ki se odpirajo v druge (na prvi pogled prikrite) prostore in pomene - 'soprostore' slike.¹

Premišljena strategija konstruiranja zgradbe slik gledalca postopoma usmerja v globino. e so eksemplarne podobe rastlin zaetni prostor, potem je 'soprostor' le-teh 'nebo slike', na katerega so pripete.² Ta prostor je metafora neba, spominja na oblake, ujeta stanje nekega trenutka pogleda, in prav zaradi svoje ujetosti gledalcu dovoljuje umirjajo, kontemplativni vpogled v notranjost, ki je hkrati središe. 'Nebo slike' veliko bolj izhaja iz umetniinega subjektivnega sveta. Avtorica raziskuje in vzpodbuja različna ustvena stanja in odzive v gledalcu skozi sovisnost barv ter (ne)prosojnost njenih posameznih plasti. Ne želim se izogniti osebni referenci na japonsko slikarstvo in njihove slovite paravane 16. in 17. stoletja, ki so v služibi premine stene prikriivali, zakrivali pogled, hkrati pa ponujali usmeritev v meditativno, umirjeno stanje zavesti. Analogija izhaja iz dveh smeri - prva je uporaba zlatih listiev, s katerimi so v geometrijskem sistemu pozlaevali papir, druga so podobe rastlin, cvetov, listja, ki kakor da lebdiyo in so v

neodvisnem odnosu z ozadjem. In prav tukaj je stičišče reference – v obeh primerih lahko govorimo o arbitrarnosti dveh prostorov, s to razliko, da se v japonskih paravanih pogled ustavi na vizualnem nivoju podobe, pri Jerčičevi pa sta rastlina in 'nebo slike' dva 'soprostora', le da (tako kot v teoriji znaka Ferdinanda de Saussura) prvi kljub arbitrarnosti usmerja v drugega.

In prav z usmerjanjem pogleda naprej, v globino, se odpre naslednji 'soprostor'. Lik kroga, kvadrata, vključevanje linearne perspektive, iluzija prostora. Popoln krog ali le njegov del, linija in mrežna struktura. Če je 'nebo slike' izraz subjektivnega, in je metafora tega, kar je hkrati ločeno in ki ločuje, potem je vključevanje sekundarnih likovnih prvin definicije prostora iskanje univerzalne strukture in artikulacija objektivnega.

Slika pelje gledalca in njegovo zavest od realne

podobe fizičnega sveta k metafizičnemu, od zunaj nje k notranjemu, od podobe, ki ima referenco v realnosti, k stanju, ki preseva ali pa prihaja iz soprostorov slike. Tako se odpira prostor za gledalčeve individualne interpretacije, njegove zmožnosti in hotenja komunikacije s pomeni slike.

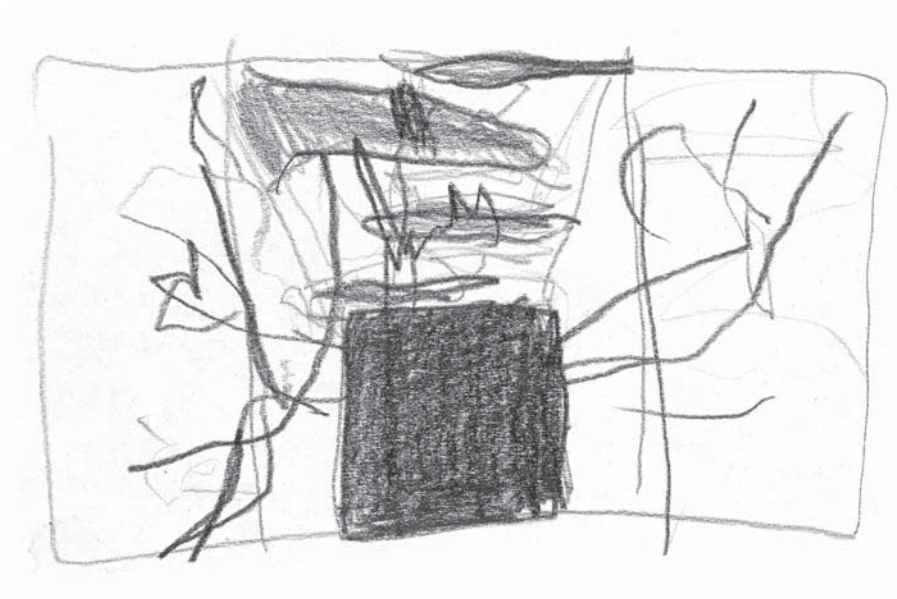
In če sem prej govorila o zarezi v človeku – bitju narave in bitju kulture, lahko v tej smeri beremo strategijo izgradnje slikovnega polja – arbitrarnost posameznih 'soprostorov' slike, napetost med mimetičnim in nemimetičnim, materialnim in duhovnim – v tem smislu je Anja Jerčič slikarka, ki jo temeljno zadeva vprašanje napetosti med modernizmom in umetnostjo pred ter po njem.

1 Besedo 'soprostor' razumem v dobesednem pomenu predpone so-, ki ne vključuje hierarhične strategije.

2 Gre za parafrazo misli Jeana-Luca Nancyja, ki na to mesto umešča 'zvezde'.



risba / drawing, 2005



risba / drawing, 2005





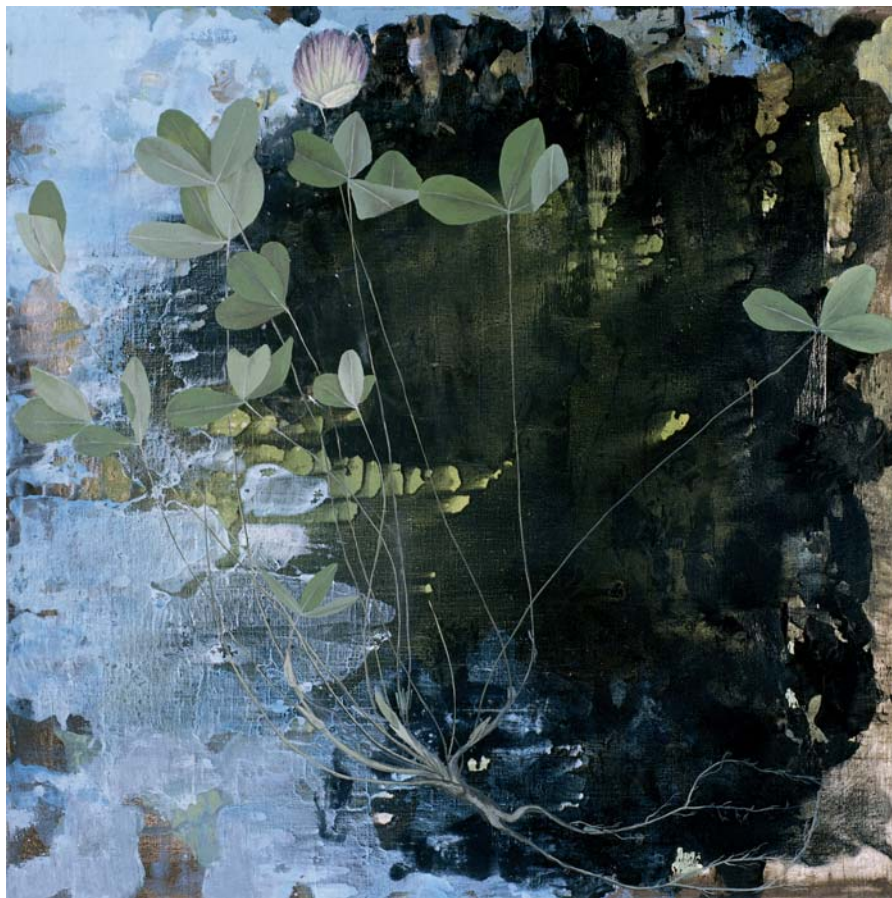
Brez naslova / Untitled, 2005, jajčna tempera, olje na platnu / egg tempera, oil on canvas, 160 x 180 cm





Brez naslova / Untitled, 2003, akril, olje na platnu / acrylic, oil on canvas, 180 x 120 cm





Brez naslova / Untitled, 2004, jajčna tempera, olje na platnu / egg tempera, oil on canvas, 125 x 125 cm, (privatna zbirka / private collection)





Brez naslova / Untitled, 2004, jajčna tempera, olje na platnu / egg tempera, oil on canvas, 180 x (100) 80 cm,
(Iz Umetniške zbirke Nove Ljubljanske banke / Art Collection of Nova Ljubljanska banka)





Brez naslova / Untitled, 2005, jajčna tempera, olje na platnu / egg tempera, oil on canvas, 180 x 120 cm





Brez naslova / Untitled, 2005, jajčna tempera, olje na platnu / egg tempera, oil on canvas, 120 x 180 cm





Brez naslova / Untitled, 2005, jajčna tempera, olje na platnu / egg tempera, oil on canvas, 120 x 180 cm





Brez naslova / Untitled, 2003, akril, olje na platnu / acrylic, oil on canvas, 180 x 240 cm



Nadja Zgonik

Plant as *Objet Trouvé*

Surrealists and dadaists at the beginning of the previous century succeeded in changing our perception of the material world around us. They advanced the concept of *objet trouvé*, found object, and showed us how to behold an object in the reality of its physical existence, disregarding its function, meaning, status, symbolism. That way, they created a new way for the object to exist, and facilitated its campaign into the arts, as by a tiny alteration or placement in a new context an ordinary item would become an exalted *objet d'art*. That did not only serve to change our attitude towards the physical world; it also had a profoundly disturbing effect on our notions about the status, significance and value of the artwork. Suddenly it no longer mattered how the chosen subject in painting or sculpture was used to articulate the artist's idea; instead, the focus was on the relationships between the objects.

The plants, which have surfaced in Anja Jerčič's art over the past few years, can be regarded as her *objet trouvé*. First, literally: Anja finds them on her walks in nature, cuts them or pulls them out by the roots. Next, she processes them with care and precision: carefully arranged, pressed between the leaves of a heavy book, flattened and dried - once the process has been completed, they lose their former spatial dimension and turn into two-dimensional objects. The process of transforming the plants could be compared to the upside-down process of the modernist transformation of the concept of painting, from using perspective to create the illusion of a three-dimensional space to the flattened look of the picture plane. Anja draws on the legacy of modernism, which in the multi-layered structure of her paintings is captured in one of the layers: the background. Its superficial treatment, with a two-dimensional interaction of different application of colour to

the canvas, dots, spots, strokes, dripping, all of which points to the links with the modernist autonomy of the painting, is merely the base. Against that backdrop, a dramatic intrusion of the material world into the 'modernist' reality is shown. The physical experience of *objet trouvé* is now reintroduced into the painting as the object. Accordingly, the new painting - a painting after the modernism - is composed of layers, a flattened field of the picture and a flattened plant, simultaneously abstract and figurative, personal and universal.

Anja Jerčič was first captivated by the world of plants in 2003, when she took part in an artist meeting at Gaj by Maribor (Gaj = 'grove' - what wonderful symbolism, discovering plants in a grove). Plants did not catch Anja's interest by their rich display of colour, diversity of shapes or variety of patterns created by the flower carpet, which was what appealed to the early modernist painters. The velvet quality of the petals of a rose, the translucency of leaf textures, the peculiarities of natural shapes or the inner symmetry of the bloom did not interest her in the slightest. Instead, she was intrigued by modesty, simplicity and the frequency of individual species; Anja is fascinated by 'democratic' flowers, such as clover, daisy and tormentil, which are unpretentious and do not seek to impress. While the symbolic connotation has become lost in the modern secularised society, and although Anja herself says that she does not concern herself with flower symbolism, nevertheless their message cannot be ignored. It is a fact that in Anja's paintings, in place of ostentatious and prestigious blossoms of cut flowers as a lavish gift characteristic of the middle class, we are confronted with tiny wild flowers, which - in the ritual of gift giving - are a sincere and unaffected offering of a child or a

great lover of nature. That is the hidden meaning, which touches the soul. Noticing that, which is modest, pushed into the background, marginal, can also be a deliberate social message, one only too relevant to our era. At the same time, plants help us regain the lost bond with nature, and their presence serves to awaken the environmental consciousness within ourselves. And then there is also the pacifist message, which, of all living creatures, is best embodied by plants.

The painted flowers, minutely detailed, fragile and modest, have such a 'northern' character, and yet their huge sizes and intertwined structures make them seem menacing.

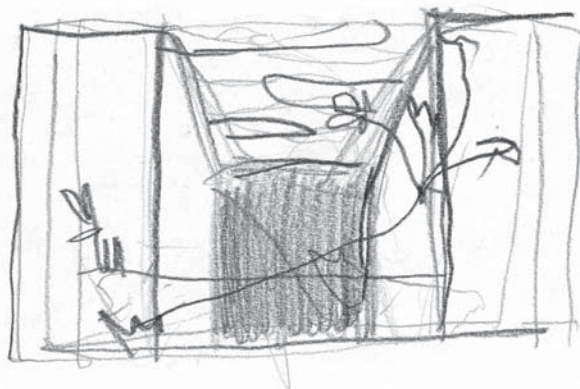
In the comparatively large formats, the tiny wildflowers become beings of Cyclopean dimensions. The naive, utterly plain depicting of the flowers reminds us of medieval tapestries, of minuscule wildflowers growing in Mary's Garden Enclose, symbolic *hortus conclusus*, or of the flower carpet in her Rose Bower; only there, individual plants were being lost in the multitude. Wildflowers have always found a way of insinuating themselves among the prestigious and pompous plant rarities in all branches of art and in different cultures. Anja's treatment of plants comes closest to the tradition of natural science illustrations, which, while dating back to the ancient Greeks, were only rediscovered on a grand scale in the scientific-method-enthused age of enlightenment. However, her depiction of plants has little in common with natural science illustrations apart from a botanic interest in their being portrayed with meticulous exactness, from the tiniest roots to the leaves and the blossom. In her herbarium of wildflowers,

which she picks herself and keeps in transparent folders, no systematic approach can be observed; there are no attributes, no dates of picking, no locations... Its significance lies in it being the link between the nature and its image. The picture of the pressed flower combines its spatial nature with the memorized vision of the flower, which remains timeless in the herbarium or in Anja's painting, not in a botanical drawing, which bends the image of the flower to the scientific interest. With the isolated placement, the solipsism of the plant on the canvas becomes only too obvious, subjective. One of the most stunning


effects, in term of painting, is a leaf folded over itself. The folded cloverleaf is expressive, deeply moving, like a tiny crease hiding unexpected power, or perhaps even concealing the cruelty of nature. It reveals yet another possible meaning of this multi-layered painting.

When speaking of the artist, who has chosen plants as her dominant motif, it is

impossible to pass over the tradition of flower still life, which in the past, apart from portrait, was one of the few socially acceptable subjects for women artists. Flower painting was also a compulsory skill for young women of respectable middle-class families, who, once having accomplished their life mission of getting married, passed their time doing embroidery or painting flowers. Anja once mentioned to me how her grandmother's and great-grandmother's flower watercolours, which they would paint not as artists but as respectable housewives, had made an impression on her in her childhood and how they had continued to hold a mysterious fascination for her ever



risba / drawing, 2005



since. Through those watercolours she established the difference between engaging in art as a skill versus the mission of the mind. Since she found the role models for that in her own home environment, they became like her nature, treated as a matter of course.

Female culture is also reflected in the hand-mixing of paints, egg tempera, which over the past two years Anja has been combining with oil painting. Breaking eggs, mixing and storing painting materials in the refrigerator is a very housewife-ish experience. Her former passion of herb-picking could also be included among the factors, which have shaped Anja's artistic expression. Nowadays, feminist art no longer takes the form of affirmative action, but is increasingly transforming into a facet of an accomplished, complete painting experience.

Anja Jerčič's paintings can be viewed as a humble, ascetic remnant of paradise, an interplay of painting and nature. In place of a symbolic *hortus conclusus*, composed of moral virtues, we are now facing a closed garden (which has replaced the former high-modernist visual field), in which the modernistic artistic experience has clashed with the material world and the nature.

Petra Kaps̃

Plant as Communication

Oversized and naked in front of the human eye, the images of plants are embedded in the paintings. However, they are not exotic and mysterious, which would capture the imagination of the viewer and stimulate their ability of associative interpretation, but the most 'common' plants from our environment - clover, primrose, daisy, ornamental nettle. They are so ordinary that we are completely unaware that are long gone from our sensory world, along with a number of things and feelings and emotions that we no longer notice or feel. With the ruthless propagation of urbane dwellers and appropriation of 'public space' they habitually emerge into our field of vision and consciousness only as mere illustrations on the wrapping paper of an industrially manufactured product. Interpretation leads us to contemplate the ever-increasing chasm in man - a being of nature and a being of culture.


The symbolism ascribed to plants has been changing through the history. Given the existing level of awareness and needs of the social, cultural and political entities, we can always assign them different meanings, natural and supernatural powers, hidden messages, aesthetic values and norms. The perceived significance of the explicit plant imagery, deliberately positioned just so by Anja Jerčič, is left to the individual and their personal interpretation. Potential associative insights and relationships originate from the very system of man's internalised sensory patterns, whose extreme ends are the 'stereotypical provocation' of a superficial view directed towards the audience on one hand, and the metaphor of the now empty vessel whose contents have been removed, without any actual reference to real life.

Despite the tendency towards descriptive accuracy of her paintings, the artist has been studiously avoiding imitation. Against the backdrop of the repetitive simile of the motif, and in the

exploration of the physical appearance of plants, which is being articulated by the artist through the optics of fluidity of composition and by creating a continuous, rhythmic motion of the parts and spreading them across the entire canvas, we can sense a fascination with herbariums and pressed, dried plants; with plants, off which soil has been carefully removed and which have been placed on paper and arranged into desired shape, following own creative impulse; with plants, whose continued existence is due only to massive pressure and drying up of all juices of life. In that artificial condition of existence, the plants are now ready to be placed in other contexts, colour codes, yielding themselves to visual experimentation.

While modernist painting was characterised by its incommunicativeness, in contrast Anja Jerčič's paintings are highly communicative precisely on account of their clear imagery. In that respect, the images of plants play the role of a communication doorway, which leads to other (at first sight concealed) realms and insights - 'co-realms' of the painting.¹

The elaborate strategy of constructing the composition of the paintings gradually guides the viewer to look beneath the surface. If the sample plant images form the original realm, then their co-realm becomes the 'heavens of the painting', to which they have been pinned.² That realm is the metaphor for the sky, reminiscent of clouds, a glimpse captured, and precisely because it is captured, it allows the viewer a quieting, contemplative insight into what lies within, into the very core. 'The heavens of the painting' are much more a product of the artist's subjective world. The painter explores and initiates various emotional states and responses in the viewer through the co-dependence of colours and (the lack of) transparency of their individual layers. I am not



trying to avoid a personal reference to Japanese painting and their famous folding screens of the 16th and 17th centuries, which served as partition walls to conceal and hide from view while offering the lure into an alternative, meditative, tranquil state of consciousness. The analogy is twofold - to begin with, there is the application of gold foil, which was once used in the geometric system for gilding the paper; and then there are the images of plants, flowers, leaves that seem to be floating and are apparently independent of their background. And that is precisely where the two references meet - in both instances we can talk about the arbitrary nature of two realms, the difference being that with the Japanese folding screens the gaze comes to rest on the visual level of the painting, while in case of Anja Jerčič the plant and the 'heavens of the painting' form two co-realms, where the former (as in the linguistic theory of Ferdinand de Saussur) despite being arbitrary leads to the latter.

And precisely by directing the gaze beyond the obvious and into the depth of the painting, the next co-realm opens. The shape of the circle, the square; the inclusion of linear perspective; the illusion of space. A perfect circle of merely a part of it; the line and the mesh-like structure. If the 'heavens of the painting' are the expression of the subjective and the metaphor for that which has been set apart and which has caused the setting apart at the same time, then the incorporation of secondary geometric elements of the definition of space represents the quest for the universal structure and the articulation of the objective.

The painting takes the viewer and their consciousness from the actual image of the physical realm to the metaphysical, from without to within, from the image rooted in reality to the state which shines through or originates in the co-realms of the painting. That opens the space for the view-

er's individual interpretations, and their abilities and willingness to communicate with the insights offered by the painting.

And if we earlier mentioned a chasm in man - a being of nature and a being of culture, then we can use that premise to read the strategy of the composition of the canvas - the arbitrary nature of individual co-realms of the painting, the tension between imitation and non-imitation, material and spiritual - in that respect Anja Jerčič is an artist who is profoundly concerned with the issue of tension between modernism and art, before and after.

1 The word 'co-realm' should be understood in the context of the preposition co-, which does not imply a hierarchical strategy.

2 This is paraphrase of a notion advanced by Jean-Luc Nancy, which refers to 'stars'.

Anja Jerčič (rojena 1975 v Slovenj Gradcu) je leta 2000 diplomirala na Akademiji za likovno umetnost v Ljubljani, smer slikarstvo (prof. Emerik Bernard), leta 2004 je na isti akademiji končala magistrski študij grafike (prof. Branko Suhy), tam pa trenutno opravlja še magistrski študij slikarstva (prof. Metka Krašovec). Študijsko se je izpopolnjevala v Cité Internationale des Arts v Parizu. Prejela je nagrado Akademije za likovno umetnost (za leto 2004). Ustvarja na področjih slikarstva in grafike.

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samostojne razstave

- 2005 *Razstava slik*, Galerija Zapor, Koper
- 2004 *Slike*, Galerija Equrna, Ljubljana
- 2003 *Grafike*, Galerija Dvorni trg, Ljubljana
Grafike, Galerija Kos, Ljubljana
- 2002 *Med telesnim*, Galerija likovnih umetnosti Slovenj Gradec, Slovenj Gradec
Grafike in slika, Galerija Hest 35, Ljubljana
- 2001 *Slike, grafike*, Galerija sodobne umetnosti Celje, Likovni salon Celje, Celje
Barvno – bizarno, Razstavišče Hladilnica, Pekarna Maribor, Maribor
- 2000 Galerija Kulturnega centra Ivan Napotnik, Velenje
Presek, Projekt »Start«, Umetnostna galerija Maribor, Razstavní salon Rotovž, Maribor
- 1999 Razstavišče Barbara, Premogovnik Velenje, Velenje

skupinske razstave

- 2005 *XII. Bienal de Cerveira* (grafike), Vila Nova de Cerveira, Portugalska
11. razstava umetniške kolonije na Dunaju, Slovenski kulturni center Korotan, Dunaj, Avstrija

Curriculum Vitae



Anja Jerčič (born 1975, Slovenj Gradec) graduated at the Academy of Fine Arts in Ljubljana in 2000 with a diploma in painting (Prof. Emerik Bernard), where she also completed her Master's degree in graphics in 2004 (Prof. Branko Suhy); presently, she is working on her Master's degree in painting (Prof. Metka Krašovec). She continued her professional development at Cité Internationale des Arts in Paris. Anja Jerčič is also a recipient of the Academy of Fine Arts award (for the year 2004).

Her areas of creative endeavour are painting and graphics.

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Solo Exhibitions

- 2005 *Painting Exhibition*, Gallery Zapor, Koper, Slovenia
- 2004 *Paintings*, Gallery Equrna, Ljubljana, Slovenia
- 2003 *Graphics*, Gallery Dvorni trg, Ljubljana, Slovenia
Graphics, Gallery Kos, Ljubljana, Slovenia
- 2002 *Between the bodily*, Gallery of Fine Arts Slovenj Gradec, Slovenj Gradec, Slovenia
Graphics and Painting, Hest 35 Gallery, Ljubljana, Slovenia
- 2001 *Paintings, Graphics*, Gallery of Contemporary Art Celje, Likovni salon Gallery, Celje, Slovenia
Colourful – Bizarre, Exhibition Grounds Hladilnica, Pekarna, Maribor, Slovenia
- 2000 Ivan Napotnik Culture Centre Gallery, Velenje, Slovenia
Cross-section, »Start« Project, Maribor Art Gallery, Rotovž Exhibition Salon, Maribor, Slovenia
- 1999 Exhibition Grounds Barbara, Velenje Coalmining Company, Velenje, Slovenia

Group Exhibitions

- 2005 *XII. Bienal de Cerveira* (Graphics), Vila Nova de Cerveira, Portugal



- III. *Međunarodni grafički susreti*, Fakultet likovnih umetnosti, Centar za grafiku i vizuelna istraživanja, Beograd, Srbija in Črna gora
Zeleno, ki te ljubim zeleno, Grad Kodeljevo, Ljubljana
Femina 2005, International Cultural Union, Haifa, Izrael
Zeleno, ki te ljubim zeleno, Orangeriet (Graščina Leufsta), Tierp, Švedska
- 2004 *Mlada generacija slovenske grafike*, Galerija Božidar Jakac (Lamutov likovni salon), Kostanjevica na Krki
 2. m, razstava izbranih del študentov magistrskega študija na Akademiji za likovno umetnost v Ljubljani, Galerija Miklova hiša, Ribnica
HICETNUNC, San Vito de Tagliamento, Italija
Premogovnik Velenje 2004, Črna garderoba, Muzej premogovništva Slovenije, Velenje
- 2003 *Sodobna slovenska grafika*, Donosso Gallery, Stockholm, Švedska
Incidere Odtisi Grabar, Rocca Malatestiana, Montefiore Conca, Urbino, Italija
 »KO MU NI?akcija«, razstava del, nastalih na umetniškem simpoziju na Gaju pri Mariboru, razstavišče na Koroški cesti 8, Maribor
- 2002 *Raum – Zeit – Bewegung*, Künstlerhaus, Gradec, Avstrija
II. slikarski tabor na Gaju, Umetnostna galerija Maribor, Razstavni salon Rotovž, Maribor
Majski salon 2002, Galerija ZDSLJU, Ljubljana
- 2001 *Past za oči / Eye – trap, Deset slovenskih grafikov najmlajše generacije*, Mestna galerija Ljubljana, Ljubljana
Raznovrstnost in enost, Galerija Murska Sobota, Murska Sobota
- 2000 *Generacija 95, Pogled na slikarstvo prihajajoče generacije slovenskih umetnikov*, Kongres Circom, Potsdam, Nemčija
Opravdu nové slovinské umění, Národní galerie, Praga, Češka
Trampa para los ojos, Diez grabadores eslovenos de la última generación, Museo Nacional Del Grabado, Buenos Aires, Argentina
- 1999 *10. kolonija diplomantov ALU*, Kulturni center Ivan Napotnik, Velenje
Isto ni isto / Pogled na slikarstvo prihajajoče generacije, Galerija Miklova hiša, Ribnica
11. *Artists' Colony Exhibition in Vienna*, Slovenian Cultural Centre Korotan, Vienna, Austria
 III. *International Graphics Convention*, Faculty of Fine Arts, Centre for Graphics and Visual Research, Belgrade, Serbia and Montenegro
Green, as I love you, greenly, Kodeljevo Castle, Ljubljana, Slovenia
Femina 2005, International Cultural Union, Haifa, Israel
Green, as I love you, greenly, Orangeriet (Leufsta Castle), Tierp, Sweden
- 2004 *Next Generation of Slovenian Graphics*, Božidar Jakac Gallery – Lamut Salon, Kostanjevica na Krki, Slovenia
 2. m, the exhibition of selected works of Master's degree students at the Academy of Fine Arts in Ljubljana, Gallery Miklova hiša, Ribnica, Slovenia
HICETNUNC, San Vito de Tagliamento, Italy
Premogovnik Velenje 2004, Black Locker Room, Coalmining Museum of Slovenia, Velenje, Slovenia
- 2003 *Modern Slovenian Graphics*, Donosso Gallery, Stockholm, Sweden
Incidere Odtisi Grabar, Rocca Malatestiana, Montefiore Conca, Urbin, Italy
 »KO MU NI?akcija«, the exhibition of works created at the art symposium at Gaj by Maribor, the exhibition grounds at Koroška cesta 8, Maribor, Slovenia
- 2002 *Raum – Zeit – Bewegung*, Künstlerhaus, Graz, Austria
II. Painting Camp at Gaj, Maribor Art Gallery, Rotovž Exhibition Salon, Maribor, Slovenia
May Salon 2002, ZDSLJU Gallery, Ljubljana, Slovenia
- 2001 *Past za oči / Eye Trap, Ten Slovenian Graphics Artists of the Coming Generation*, City Art Museum Ljubljana, Ljubljana, Slovenia
Diversity and Unity, Art Gallery Murska Sobota, Murska Sobota, Slovenia
- 2000 *Generation 95, An Outlook on the Painters of the Coming Generation of Slovenia*, Kongres Circom, Potsdam, Germany
Opravdu nové slovinské umění, Národní galerie, Praga, Czech Republic
Trampa para los ojos, Diez grabadores eslovenos de la última generación, Museo Nacional Del Grabado, Buenos Aires, Argentina
- 1999 *10th Colony of the A.F.A. Alumni*, Ivan Napotnik Culture Centre Gallery, Velenje, Slovenia
The Same Is Not the Same / An Outlook on the paintings of the Coming Generation, Gallery Miklova hiša, Ribnica, Slovenia



ANJA JERČIČ

Slike / Paintings 2003 - 2005

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Razstavni salon Rotovž / Rotovž Exhibition Salon

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