

## **Eliška Jakubíčková / PIETA**

*Text by art historian and poet Věra Jirousová titled "Beings and Events in the Space Between" for the exhibition of Eliška Jakubíčková at the Police Museum in 1999, where the painting Pieta from 1998 was exhibited:*

Within the open spectrum of possibilities in contemporary painting, Eliška Jakubíčková focuses on the space between figurative and abstract art. The compositions of her large-scale paintings are grounded in a masterful command of figurative drawing and in the depiction of the human figure at life size. Around the mid-1990s, when she was completing her studies at the Academy of Fine Arts, the artist boldly departed from this foundation, using it as a kind of springboard from which she into abstract painting. It is as if she suddenly turned away from the objective form of the contemporary world to seek - through the force of a vital gesture and intuition - what is meaningful within it and what transcends the bounds of banality.

When we stand in front of a series of her monumental paintings, we are also confronted with the question: what, in the world we live in day by day, is truly meaningful? If we attempt to answer it, we will most likely arrive at the same open and non-definitive formulation toward which the artist's gesture of painting leads us. Within the everyday flow of time, it is always events in which people make decisions that give rise to all the meanings of our world. Eliška Jakubíčková's paintings, through a distinctive painterly language, depict precisely encounters with such events, whose common element is corporeality and a catapulted imagination. Together, these create the conditions for an event to break free - through the full force of painterly gestures - from the shifting current of everyday life and become part of something more universal. The predominance of black, white, and grey tones in her work suggests it is a virtual model of the world, where different planes of reality collide. Its essence lies in creating an open environment in which fragments of events emerge above the horizon, washed up along the path toward a focal point of meaning.

Within this model, the artist uses painterly means to reveal the instability of the coordinates by which everything is anchored, striving to create a place where an event may become a free culmination of meaning. She reconciles with the fact that such a fixed point cannot be found in the objective world but can only be expressed at the boundary between the external and the internal. **Her visual metaphor of the Pietà** connects corporeal and non-representational forms and brings forth a reflection that opens the event in both directions. From the past, Eliška Jakubíčková accepts the claim of a painterly tradition that respects the greatness of the human being. Toward the future, it is clear the painter is aware of how impersonal and inadequate the objective view of the human being has become at the end of this century in relation to the totality of bodily experience. She retains from it only the figurative foundation - like bones that should be reanimated in the present. The painting, as an intersection of objective knowledge and intuitive sensitivity, points to a dual and disparate framework of things. In a world governed by an objectifying gaze, she returns to the theme of the Pietà as to a rock. Her figures are stripped of corporeality and torn into emptiness at the edge of all objecthood - into **the space between, where the proximity of the sacred touches us and the joy of recognizing a shared foundation of things returns.**

In Prague, January 19, 1999

Věra Jirousová

### **Eliška Jakubíčková**

She studied at the Academy of Fine Arts in Prague.

Represented in the National Gallery in Prague, the Klatovy/Klenová Gallery, and other private and public collections in the Czech Republic and abroad.

[www.eliskajakubickova.com](http://www.eliskajakubickova.com)