

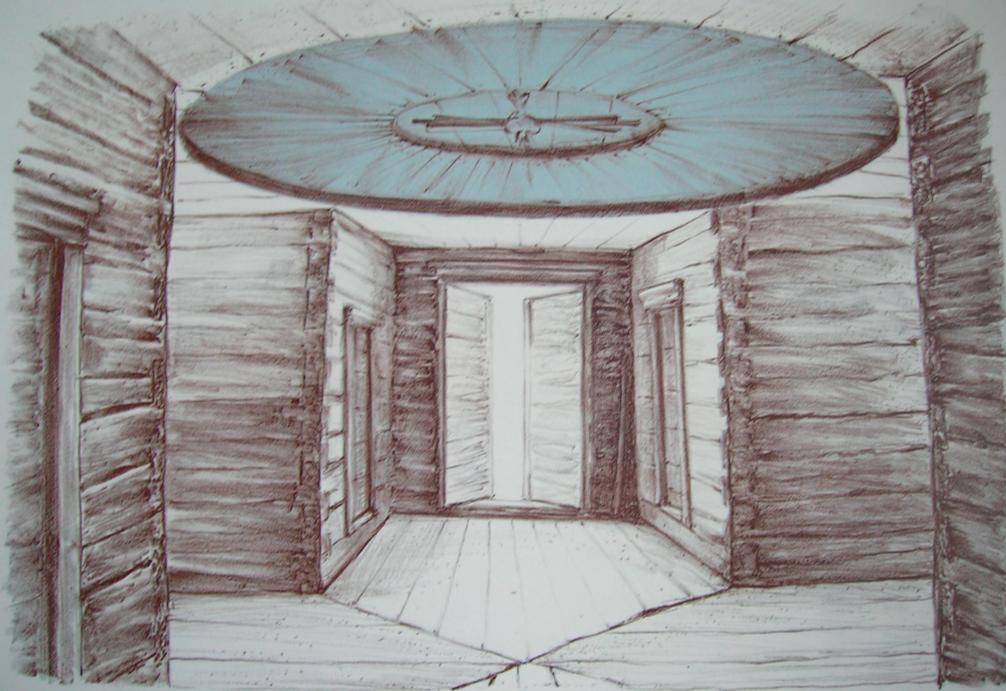
Jitka Jakubcova

lithographs

Painter, graphic artist, illustrator and teacher Jitka Jakubcová-Jakšíková was born in Přešov on 13th June 1948. After studying at the local grammar school she studied at, and graduated from, the Department of Art Theory and Education at the Philosophical Faculty of Palacký University in Olomouc. After this, she taught Art education at the Secondary Pedagogical School in Nový Jičín and at Boskovice. She then taught aesthetics and the History of Culture at Blansko Grammar School, where she also ran the art studio.

Jitka Jakubcová-Jakšíková also created her work under the auspices of the Czech Association of Visual Artists, devoting herself to painting, tapestry, ceramic mosaics, illustrations, free graphic art and can even count architectural realizations among her many activities. She also worked with the Centre of Interior Design in Prague on the colour scheme for the centre. As part of her teaching work she coordinated the five-year EU Comenius international student project "Looking Art". Italy and especially the French countryside and architecture are her "landscapes of the heart", as she expresses it in the title of her current exhibition, and she has undertaken long study trips to both of these countries. She still returns to the "landscapes of the heart", to the enchanting coastal and inland landscapes of the south, and returns home with additions to her artistic works.

As well as many exhibitions in her home country, she has participated in exhibitions in Italy, worked in Sweden on the artistic project "Artists for Europe" and held a very successful exhibition in France.



atelier
Brněnská 7
678 01 Blansko
tel. 737 941 620
e-mail: jitka.ludmila@sezam.cz

Solo exhibitions
Participation in joint exhibitions.
Represented in private collections
at home and abroad. Her work is
owned by public institutions.
She represented the Czech
Republic at the international arts
programme "Artist for Europe"
2010 Sweden. Inaugurated
cooperation with Sweden, Italy,
and France in the international
EU project "Looking Art".

Galleri Hörnet Mjölby SE

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lithographs Swedish Time

Jitka Jakubcova-Jaksikova

Artist's Account of her Creative Work

I took up lithography at the department of Artistic Theory and Education of the Philosophical Faculty, Palacký University, in Olomouc where, after my first visit to Paris, I completed my diploma work – a cycle of lithographic sheets with an accompanying thesis on the work. At that time, the thawing brought about by the Prague Spring created new opportunities for work in this pure and inspiring medium at a department which had a very strong teaching team. Ever since then, despite the tortuous and arduous twists and turns in the journey towards the goal, I have – with some slight pauses along the way – devoted myself to lithography. I send out my 'message' in rows, cycles and collections, for I am convinced that it is impossible to express oneself thoughtfully and completely in a single work. Often they are diptychs, triptychs... albums and collections of works.

These attempts – to convey figures in motion and motion in nature, to reveal a glimmer of light, the disconcerting but also the gentle and poetic, bring to the world significance, mystery and stillness in an architectonic space. Paintings and drawings from my travels, which are my secret world, my personal diary, unsettle with their atmosphere of internal and external space. With the extreme tension and accentuation of the epic works towards the end of the millennium, be they graphic works or paintings, the baleful contrasts and expression of the graphic and painted collections, I come close to Romanticism. Later, expressing the atmosphere and accents of these components links me to surrealism. This metaphorical submergence is nonetheless anchored in experience – the objectivity of the living world. Subsequent perception of the work relies on me leaving a lot of space for the imagination and consideration of the viewer.

Graphic cycles create a continuous line. Each cycle has its title... the lithographic approach is at one with the artistic concept. As my message begins so these sheets are simpler and more direct. You see here strong, energetic drawing playing with hints and surmises. The background of the sheets provide a sensitive nuance of tone. The work, especially in paintings, enters a new phase the moment when I abandon pictorial illusion and move onto the symbol that lies at the heart of the matter. The one time conception aimed at concisely stylized signs changes to poetic-romantic tendencies, delving into the mystery using hatching



and aiming at achieving the desired chiaroscuro effect with those expressive nicks and notches that work their magic.

Geometrical austerity teases out the sacred, spiritualization by the means of light. The role of light, its mysterious illumination is prominent in my sheets. The impact of light becomes greater the more the remainder of the surface is left in darkness.

Via the confrontation between primaevial nature and rationality, the often geometric concept and its magical transformation into imagined reality, I return to the classical picture or rather graphic sheet. The symbiosis of architecture and nature brings meaning to the world, emptiness is bound to create an impression of desolation, a person comprehends and reflects the recollections. "The work of man, here architecture and the spirit of landscape, are reflected in the soul of the artist." A. Nadvorníková. My desire is to find some contact between that which is seemingly empty, unending and silent and juxtapose it with something which is, for me, absolutely vital and which transcends me. There is also, however, a feeling of anxiety and the need for a refuge from a melancholy which leads sometimes to pure depression. The categories aesthetic pleasure and mystery are at one and the same time an allegorical parable for life and the places that fascinate me. In my paintings this is, above all, the elements, natural phenomena confronted with human intervention, architecture – the representation of human presence. Graphic sheets gradually take on the character of metaphorical testaments. Nostalgia remains.

