



Klavdija Jeršinovec

LITURGIJA FORME
LITURGY OF FORM

Galerija Krško
30. januar - 23. maj 2026



VERTIKALA (tekstilna postavitev iz štirih delov), 70 cm x 400 cm
VERTICAL (four-part textile installation), 70 cm x 400 cm

RU-RD-MO (triptih 1), 3 x 30 x 30 cm, akril na platno
YE-RE-BL (triptych 1), 3 x 30 x 30 cm, acrylic on canvas

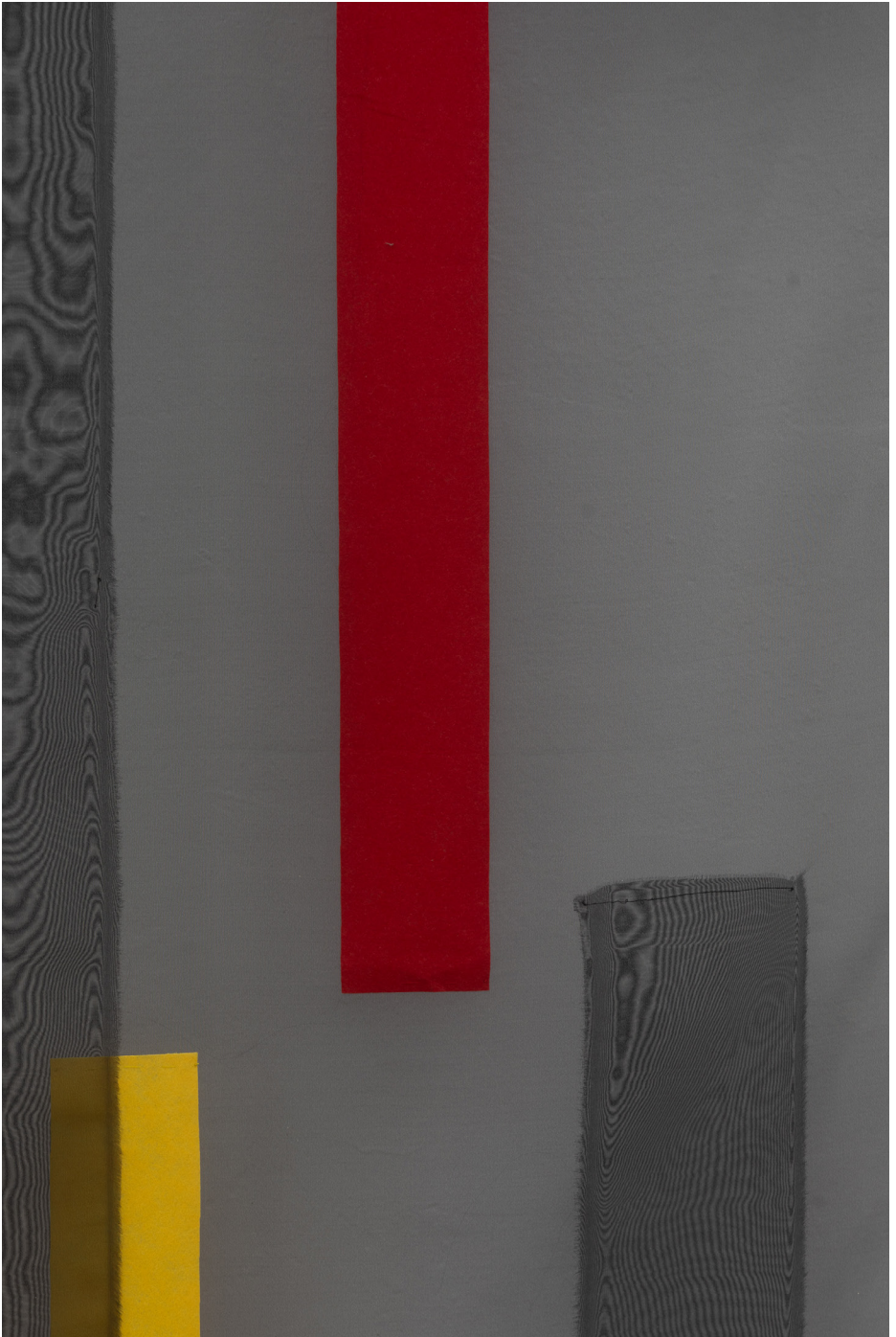
MOČ, 160 x 160 cm, akril na platno
POWER, 160 x 160 cm, acrylic on canvas

MO-RD-RU (triptih 2), 3 x 30 x 30 cm, akril na platno
BL-RE-YE (triptych 2), 3 x 30 x 30 cm, acrylic on canvas

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Liturgija forme

Kurator Brane Kovič

Pred leti mi je nek (tedaj mlad) slovenski kipar dejal: »Oblika je usodna«. Zdi se, da ta ugotovitev velja tudi za korpus akrilnih slik na platnu, ki ga je Klavdija Jeršinovec nasloвила »Liturgija forme« in ga dopolnila z dvema nizoma monokromnih triptihov v primarnih barvah ter s štiridelno tekstilno postavitvijo. Tematizacija forme kot temeljne konstituante vsake likovne izjave je v umetniških delih zavezujoča odločitev, *conditio sine qua non* razmisleka, kako artikulirati podobo, ki nima referenta v svetu predmetov in prepoznavanja analognih razmerij v figurálnih konstelacijah. Kot je v svojih predavanjih o slikarstvu pred petinštiridesetimi leti nakazal francoski filozof Gilles Deleuze (cf. *Gilles Deleuze, Sur la peinture, cours mai-juin 1981, Les Editions de Minuit, 2023*), je namreč slikar nenehno soočen s kaosom, iz katerega mora izpeljati diagram, na osnovi katerega bo zgradil sliko. Težnjo k vzpostavitvi reda skozi opcijo geometrijskega strukturiranja slikovnega polja prepoznavamo tudi v delih Klavdije Jeršinovec s to specifičnostjo, da je njen paradigmatični zastavek črna barva, ki je lahko samozadostna ali pa zoperstavljena primarnim odtenkom rdeče, modre in rumene. Črna je polna, nasičena, na slikovni ploskvi prevladuje, njen učinek poudarjajo v kvadratnih poljih izcezilirane diagonale, horizontale in vertikale. Vzorec se ponavlja do postopnega izoblikovanja celote, v kateri ima vsak del natančno določeno mesto, ritmično nizanje vzorcev pa zaradi reliefnega učinka barvnih plasti poudarja prehajanje površine v prostor, v globino polja brez perspektivčnih utvar. Harmonično razmerje med simbolnim in izkustvenim redom nadgrajuje kontrapunkt v obliki premišljene kromatske intervencije, ki se vpiše v črno, z rastro strukturirano slikovno polje, kot čutno nazorni poudarek s simbolno intenco. Te intervencije so avtonomne forme, vsaka z lastno identiteto, ki



se zoperstavlja prevladujoči črnini. Barvne interakcije generirajo dinamiko posameznih slikovnih entitet, ki se med seboj razlikujejo brez ponavljanja izhodiščne paradigme. To se na poseben način razkrije zlasti v umetniških tekstilnih realizacijah in njihovih vertikalnih postavitvah, kjer se barvne intervencije v obliki razpotegnjenih pravokotnikov konfrontirajo s podobnimi variacijami črnih kompozicijskih komponent. Tekstilni niz je v bistvu »mehka« različica slikarskih rešitev kot njihovega trdega antipoda, tudi kot prestop iz kvadrata v pravokotnik, torej brez odstopa od geometrijskih načel strukturiranja slikovne ploskve. Z dvema triptihoma monohromnih kvadratov rumene, rdeče in modre barve ter njihove druge razvrstitve kot modre, rdeče in rumene pa Klavdija Jeršinovec izvede avtorefleksivno introspekcijo svojega podobotvornega postopka in naslovi elemente, ki ga omogočajo. Simbolni pomeni teh barv so evidentni, vendar ne dominantni: v ospredju je njihova pojavnost, njihov formalni status, ki po slikarki lastni definiciji nastopa v liturgični vlogi, kot obredje morfogeneze, ki konstituira podobo. Estetsko izkušnjo vsak gledalec doživlja individualno, koeksistenca barv in oblik, ki mu jih sugerira umetnica, ga le vodi v smer, v katero naj potuje njegov pogled med približevanjem horizontom možnega. Racionalni koncept in emocionalna odprtost se združujeta in razpirata v stičiščih form, ki jih je treba nenehno izumljati skozi refleksijo naravnih danosti, ki so ves čas pred nami, čeprav pogosto spregledamo njihovo globljo prisotnost.

Če se vrnemo k črni kot prevladujoči komponenti v likovnih delih Klavdije Jeršinovec, moramo sprejeti dejstvo, da ta ne-barva ni nasprotje svetlobe, temveč le drugačna svetloba od svetle. Diferencirano prehajanje skozi črnine tako postane permanentna sinteza svetlob, ki imajo na eni strani subjekt slikarja in na drugi strani subjekt gledalca. Ko gledalec spremeni svoj položaj v prostoru, z različnih leg zaznava in doživlja spremenljivost odtenkov in globin slikovnega polja oziroma generativne matrice pomenjenj, ki izhajajo iz tega doživljanja. Črnina je v umetnišinem



MOČ, 160 x 160 cm, akril na platno
POWER, 160 x 160 cm, acrylic on canvas

zastavku snov, ki je hkrati optični fenomen in objekt refleksije, diskurzivna praksa in *modus operandi*, ki z modularnim pristopom vzpostavlja ravnotežje med simbolnim in empiričnim redom. Dialoška konfiguracija likovnih prvin perpetuiru in potencira izrazno moč posameznih stvaritev, ki so sicer vsaka zase zaključena celota, obenem pa ne zanikajo povezanosti z drugimi in drugačnimi artikulacijami ob uporabi podobnih ali sorodnih formalnih komponent.

Umetnostni zgodovinarji morajo zaradi narave svoje stroke poznati zgodovinske reference, da bi razvozlati enigme aktualne likovne produkcije, umetniki pa pogosto iščejo in najdejo pot do rešitev, ki so jim osebno blizu, čeprav se zavedajo, da je njihovim iskanjem imanentna in relevantna historična diahronija. Pomemben dejavnik v ustvarjalnem procesu je tudi *genius loci*, duh okolja, v katerem umetniška dela nastajajo, fizične danosti pa tako na zavedni kot na nezavedni ravni pogojujejo umetnikove odločitve. Pri opusu Klavdije Jeršinovec zato ne gre prezreti pomena mikrolokacije, konkretno barja oziroma marosta, črne zemlje kot naravnega navdiha za prevladujočo črnino njenih slik. Ta navdih je seveda sublimno transformiran v formulacijo nemimetičnega tipa, ki ima lastno življenje in logiko obstoja v avtonomiji likovne izjave. In prav to je bistvena intenca slikarkinega dela.



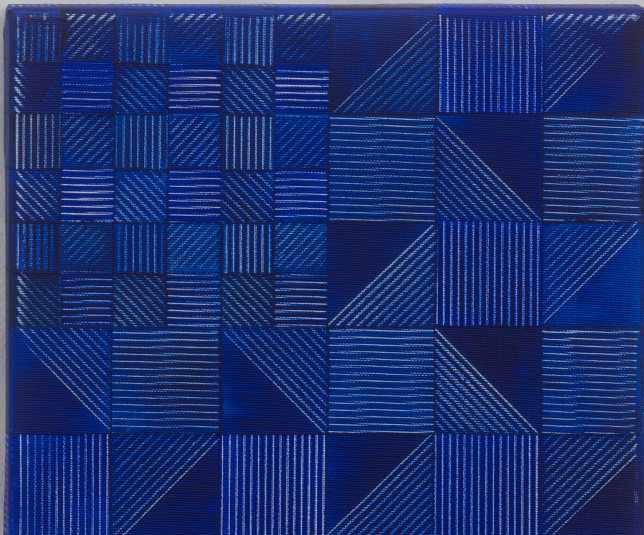
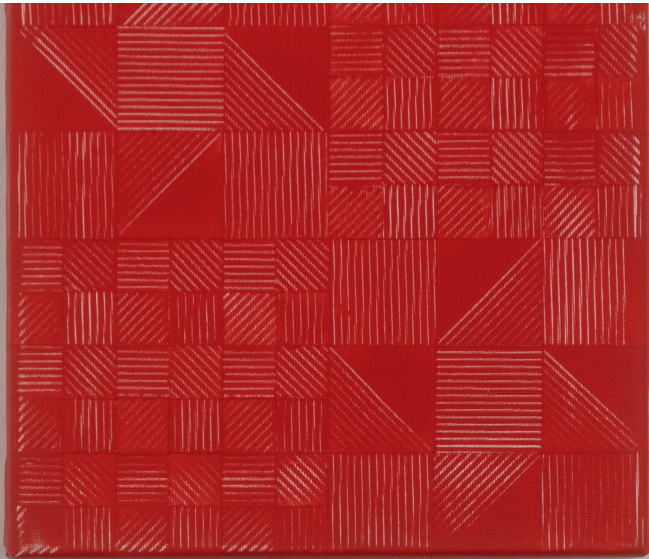
LITURGIJA FORME, akril na platno, 80 × 80 cm
LITURGY OF FORM, 80 x 80 cm, acrylic on canvas

VERTIKALA (tekstilna postavitev iz štirih delov), 70 cm x 400 cm
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Klavdija Jeršinovec
Liturgy of Form

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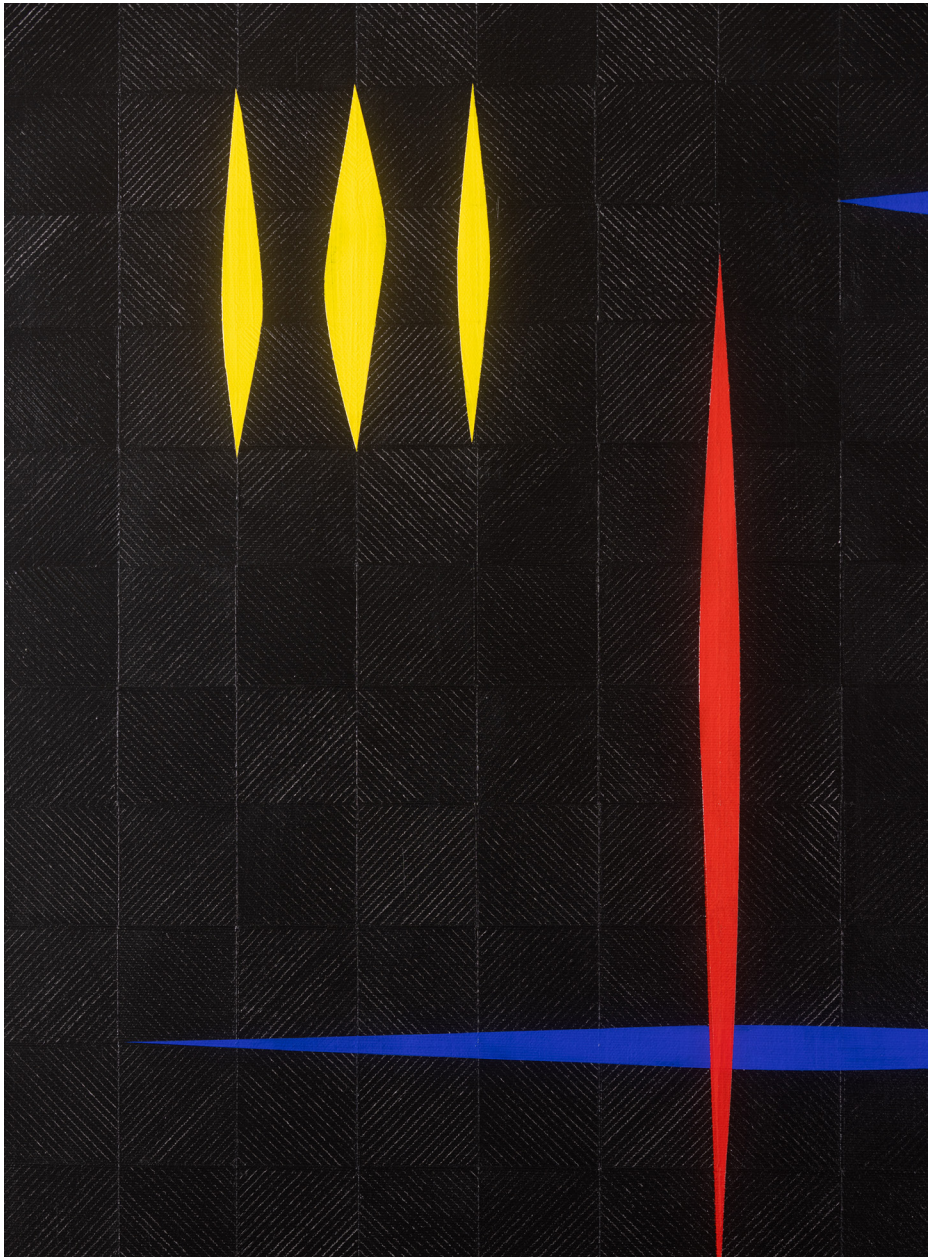
Years ago, a (then young) Slovenian sculptor remarked to me: »Form is fatal.« This observation also seems to apply to the body of acrylic paintings on canvas that Klavdija Jeršinovec has entitled »Liturgy of Form«, complemented by two series of monochrome triptychs in primary colours and a four-part textile installation. The thematisation of form as the fundamental constituent of every artistic statement in the artist's works is a binding commitment, a *conditio sine qua non* for contemplating how to articulate an image that has no referent in the world of objects and the recognition of analogue relationships in figural constellations. As the French philosopher Gilles Deleuze observed in his lectures on painting forty-five years ago (cf. Gilles Deleuze, *Sur la peinture, cours mai-juin 1981, Les Editions de Minuit, 2023*), the painter is constantly confronted with chaos, from which a diagram must be extracted on the basis of which the painting will be constructed. The tendency towards establishing order through the option of geometrically structuring the picture plane can also be recognised in the works of Klavdija Jeršinovec, with the specific characteristic that her paradigmatic starting point is the colour black, which can be self-sufficient or juxtaposed with the primary shades of red, blue and yellow. Black is full, saturated and dominates the picture plane, its effect emphasised by square fields of intersecting diagonals, horizontals and verticals. The pattern repeats itself until the gradual formation of a whole, in which each part has a precisely defined place, while the rhythmic arrangement of patterns, due to the relief effect of the colour layers, emphasises the transition of the surface into space, into the depth of the field devoid of perspectival illusions. The harmonious relationship between the symbolic and experiential order is



enhanced by a counterpoint in the form of a considered chromatic intervention, which inscribes itself in the black, raster-structured picture plane as a sensuously unconcealed accent with symbolic intent. These interventions are autonomous forms, each with its own identity, juxtaposed with the predominant blackness. Colour interactions generate the dynamics of individual pictorial entities, which differ from one another without repeating the initial paradigm. This is revealed in a special way, particularly in the artist's textile realisations and their vertical set-ups, where colour interventions in the form of elongated rectangles are confronted with similar variations of black compositional components. The textile series is essentially a »soft« version of the painterly solutions as their hard antipode, as well as a transition from the square to the rectangle, thus without deviating from the geometric principles of structuring the picture plane. With two triptychs of monochrome squares in yellow, red and blue, and their other arrangement as blue, red and yellow, Klavdija Jeršinovec performs a self-reflective introspection of her image-making process and addresses the elements that enable it. The symbolic meanings of these colours are evident but not dominant: what is in the foreground is their appearance, their formal status, which, according to the painter's own definition, plays a liturgical role, like a ritual of morphogenesis that constitutes the image. Every viewer experiences the aesthetic encounter individually; the coexistence of colours and forms suggested by the artist merely guides them in the direction along which the gaze may travel as it approaches the horizon of the possible. Rational concept and emotional openness converge and unfold at the intersections of forms that must be constantly invented through reflection on the natural data that are always before us, even though we often overlook their deeper presence.

If we return to black as the dominant component in the artworks of Klavdija Jeršinovec, we must accept the fact that this non-colour is not the opposite of light, but merely a different kind of light from bright light. Differentiated transitions through black-

LITURGIJA FORME 3, akril na platno, 80 × 80 cm , detalj
LITURGY OF FORM 3, 80 x 80 cm, acrylic on canvas, detail



ness thus become a permanent synthesis of lights, which have the subject of the painter on one side and the subject of the viewer on the other. As the viewer changes their position in the space, they perceive and experience the variability of shades and depths of the picture plane, or the generative matrix of significations that arise from this experience, from different angles. In the artist's conceptual framework, blackness is a material that is simultaneously an optical phenomenon and an object of reflection, a discursive practice and a *modus operandi* which, through a modular approach, establishes a balance between symbolic and empirical order. The dialogical configuration of visual elements perpetuates and potentiates the expressive power of individual creations, each of which is a complete whole in itself, while at the same time not denying their connection with other and different articulations that employ similar or related formal components.

Due to the nature of their profession, art historians must be familiar with historical references in order to unravel the enigmas of current art production, while artists often seek and find paths to solutions that are personally meaningful to them, despite being aware that their search is immanently and relevantly marked by historical diachrony. An important factor in the creative process is also the *genius loci*, the spirit of the environment in which the artworks are created, while physical conditions shape the artist's decisions on both conscious and unconscious levels. In Klavdija Jeršinovec's oeuvre, therefore, the importance of microlocation, specifically the marshland, the black marsh soil or *marost*, as a natural source of inspiration for the predominant blackness of her paintings should not be overlooked. This inspiration is, of course, sublimely transformed into a non-mimetic formulation that has its own life and logic of existence within the autonomy of the artistic statement. And this, precisely, is the essential intention of the painter's work.



KLAVDIJA JERŠINOVEC (Ljubljana, 1987) je dejavna v kostumografiji, slikarstvu, ilustraciji in umetniških zinih. Leta 2011 je diplomirala na Naravoslovnotehniški fakulteti Univerze v Ljubljani, leta 2021 pa na Akademiji za gledališče, radio, film in televizijo magistrirala iz scenskega oblikovanja. Izpopolnjevala se je tudi na bratislavski akademiji VŠMU. Je prejemnica študentske Prešernove nagrade, nagrade mladi avtor (Ex-tempore Piran 2021) in nagrade mesta Grožnjan (Ex-tempore Grožnjan, 2022). Samostojno je razstavljala v Galeriji Kortil (Reka, Hrvaška), Galeriji Herman Pečarič, Cankarjevem domu v Ljubljani in Mestni galeriji Nova Gorica. Umetnica živi in ustvarja na Vrhniki.

KLAVDIJA JERŠINOVEC (1987, Ljubljana) works in costume design, painting, illustration and art zines. Graduated from the Faculty of Natural Sciences and Engineering, University of Ljubljana, in 2011, and completed her master's degree in Scenic Design at the Academy of Theatre, Radio, Film and Television, University of Ljubljana in 2021. She also studied at the Academy of Performing Arts in Bratislava. Received the Prešeren Student Award, the Young Artist Award (Ex-tempore Piran 2021) and the City of Grožnjan Award (Ex-tempore Grožnjan, 2022). She has held solo exhibitions at Kortil Gallery (Rijeka, Croatia), Herman Pečarič Gallery (Piran), Cankarjev dom (Ljubljana) and Nova Gorica City Gallery. Lives and works in Vrhnika.



SAMOSTOJNE RAZSTAVE

Črna, Mestna galerija Nova Gorica , 2024; katalog

Sužnji trendom, Galerija ZDSLJU, Ljubljana, 2024

Marost, Cankarjev dom, Vrhnika, 2023

Likovni kritiki izbirajo, Cankarjev dom, Ljubljana, 2023

Morje, sonce, srce, Galerija Herman Pečarič, Piran, 2022

Kostumografski zin, Galerija Kortil, Reka, Hrvaška, 2020

SKUPINSKE RAZSTAVE

BIANO-8 (8. mednarodni bienale neobjektivne umetnosti),

Istanbul, Turčija, 2025

Postcards for Seyðisfjörður, Islandsko veleposlaništvo,

London, Združeno kraljestvo, 2025

Ex-tempore Piran 2025, Mestna galerija Piran,

Obalne galerije Piran, 2025

SVEŽE IN VROČE, Galerija Breg, DLUL, Ljubljana, 2025

28. mednarodna likovna kolonija Festivala Ljubljana,

Viteška dvorana, Ljubljana, 2025

Postcards for Seyðisfjörður, H_A_R_D_P_A_I_N_T_I_N_G/Sluice/

LungA School, Seyðisfjörður, Islandija, 2025

Majski salon, Galerija mesta Ptuj, 2025

Ex-tempore Ptuj: Karneval, Galerija Magistrat, Ptuj, 2025

Zimski salon ZDSLJU 2024: Zimska pripoved, ZDSLJU,

Ljubljana (virtualna razstava), 2024

EX-TEMPORE 10, nagrajena dela iz zbirk OGP 2014–2024,

Mestna galerija Piran, Obalne galerije Piran, 2024

Pomlad, Galerija Breg, DLUL, Ljubljana, 2024

Virtualni Zimski salon ZDSLJU 2023, ZDSLJU,

Ljubljana (virtualna razstava), 2023

Majski salon, Delavski dom Trbovlje, 2023

Prvenci svetlobe, ZDSLJU, Ljubljana, 2023

Vabljeni mladi, Galerija DLMU, Maribor, 2022; katalog

Bienale neodvisnih, Allstars Archive, Galerija Kortil,

Reka, Hrvaška, 2020

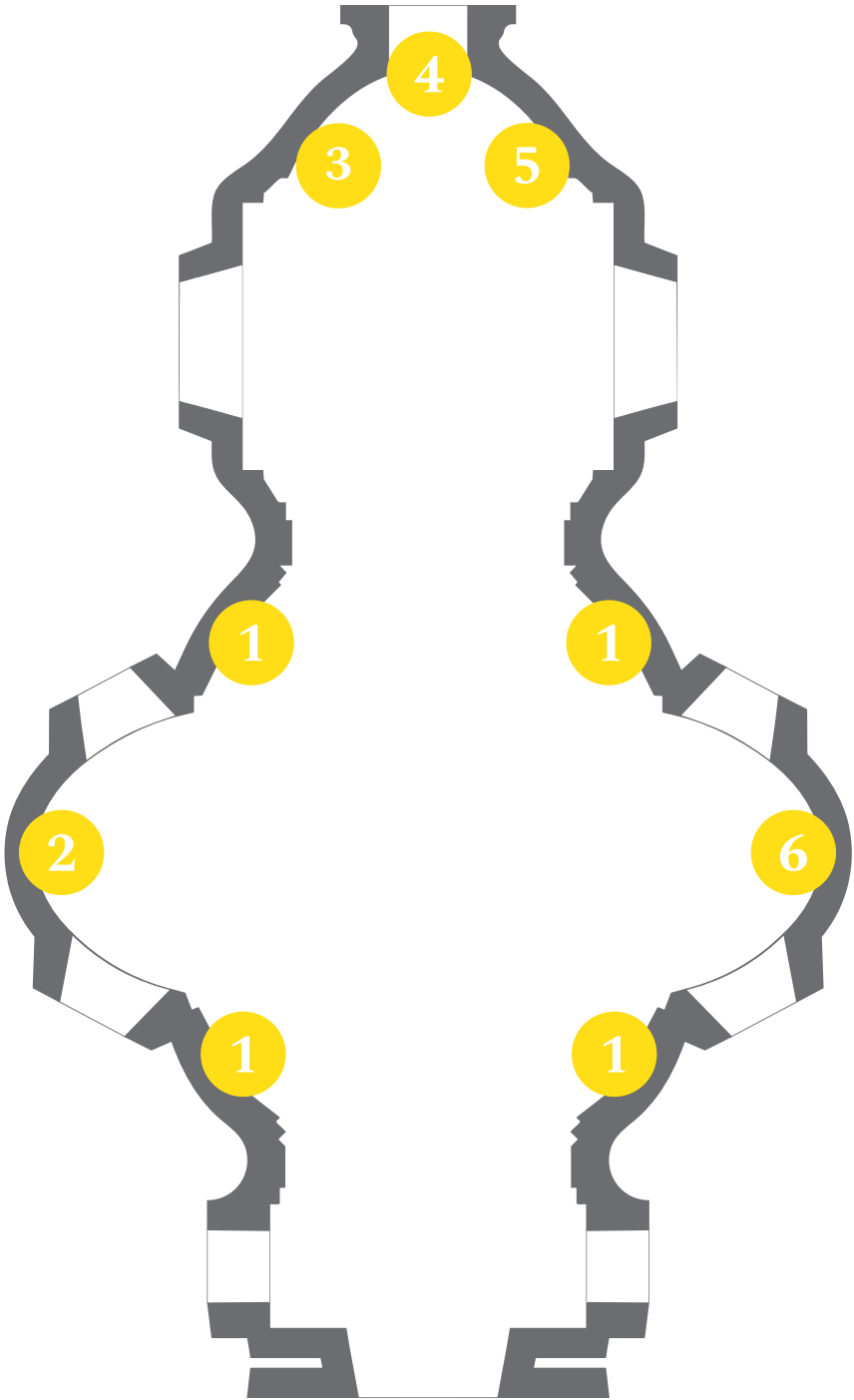
Bienale neodvisne ilustracije, Kino Šiška, Ljubljana, 2019



LITURGIJA FORME 3, akril na platno, 80 × 80 cm , detalj
LITURGY OF FORM 3, 80 x 80 cm, acrylic on canvas, detail

BRANE KOVIČ (1953), umetnostni zgodovinar, likovni kritik, publicist in prevajalec. Po študiju umetnostne zgodovine in francoskega jezika s književnostjo na FF Univerze v Ljubljani se je izpopolnjeval na univerzi Paris 1 (Panthéon- Sorbonne) in Ecole Normale Supérieure v Parizu. Član Slovenskega društva likovnih kritikov od 1976 in Mednarodnega združenja umetnostnih kritikov AICA od 1983 (prvi predsednik Slovenske sekcije AICA od 1992, mednarodni generalni sekretar 2010–2014). Kot neodvisni kurator je bil pobudnik in organizator številnih samostojnih, skupinskih in tematskih razstav slovenskih in tujih umetnikov doma in na tujem. Avtor več strokovnih monografij in razprav v slovenskih in tujih publikacijah, predavatelj na mednarodnih kongresih in simpozijih, gostujoči profesor na univerzah Rennes II (Université de Bretagne), ENSAD (Strasbourg) in Mount Allison University (Sackville, Kanada). Leta 2025 mu je SDLK podelilo nagrado za življenjsko delo.

BRANE KOVIČ (1953) Art historian, art critic, publicist and translator. After studying Art History and French Language and Literature at the Faculty of Arts, University of Ljubljana, he continued his studies at the Paris 1 Panthéon-Sorbonne University and the École Normale Supérieure in Paris. Member of the Slovenian Art Critics Association (SDLK) since 1976, and the International Association of Art Critics (AICA) since 1983. Served as the founding president of the Slovenian section of AICA from 1992, and as Secretary General of AICA International from 2010 to 2014. As an independent curator, he has initiated and organised numerous solo, group and thematic exhibitions of Slovenian and international artists in Slovenia and abroad. Author of several scholarly monographs and essays published nationally and internationally, a frequent speaker at international congresses and symposia, and a visiting professor at the Rennes 2 University (Université de Bretagne), ENSAD (Strasbourg) and Mount Allison University (Sackville, Canada). In 2025, he received the SDLK Lifetime Achievement Award.



1

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