



Paulina

YOU WILL MEET A TALL DARK STRANGER

Paulina Jazvić
www.paulinajazvic.hr



Paulina Jazvić dosadašnjim spektrom izričaja: od slike do instalacije propituje vlastitu ulogu žene, majke, profesorice s tipično ženske pozicije, ispreplićući niz naracijskih, postmodernih pričajućih modela o sebi i relacijama prema svijetu, zbilji, stvarnosnom, trivijalnom, svakodnevnom u vječnoj, potrebi za srećom, zadovoljstvom i ljubavi.

Iako ne možeš dobiti što želiš, dok ne znaš što trebaš, ljudska bića nakon deziluzionističkih obrata, razočarenja, sagledavanja svih strana priče, često tuge, samoće, ispunjene skrivenim, pritajenim i nerealiziranim nagonским željama koje često brkaju s ljubavlju, i njome je prikrivaju, mnoge žene (i muškarci) ponovno sanjaju da će upoznati i sresti visokog tamnog stranca i na tom putu često zapnu u iracionalno. U želji za otkrivanjem budućnosti, uz pomoć gatanja, horoskopa, i alternative, ponovo ulaze u zavodljivu iluziju ljubavi, ispadajući naposljetku blesavi, smiješni (Only Fools Fall In Love). I kao što Woody Allen – majstor u razotkrivanju kompleksnih muško ženskih često neurotičnih odnosa – parafrazirajući Shakespearea, uz mnogo vike, buke i truda nizašto i uzalud, razrađuje niz usporednih i kauzalnih slatko-gorkih romantičnih pokušaja koji završavaju groteskno i razočaravajuće po sudionike.

Sentenca gatare u pridobivanju nove naivne žrtve light motiv je filma, a okus u ustima opor je i gorak. Potreba i želja za srećom stalna je i taj krug se ovako ili onako nastavlja do kraja života i vlastitoga svijeta. A ljudi vole slušati ono što oni žele, iako to nije istinito, iako je to iluzija i prijevara. Naposljetku, istina nije uvijek lijepa, kao ni život.

Upravo u krug, vrtlog života postavlja umjetnica moto izložbe uz nezaobilaznu šalicu kave što je aluzivna veza s filmom, ali i ostalim vidovima njezine istodobno fragilne i čvrste ispovjedne vizualizacije svijeta u kojem se može prepoznati promatrač. Krug ženski princip, ali simbol svemira, kozmičkog i univerzalnog, principom je pozitiva i negativa sukladan rečenici nisi povezan s internetom, što u svekolikoj virtualizaciji i informatizaciji svijeta svakodnevne povezanosti i dostupnosti postaje vapaj za vremenom kada nismo bili dostupni 24 sata, i svojevrsni je retro odmak prema današnjem posve nehumanom stanju stvari u kojem je privatno i životno zamijenilo stalno "vijenje" na Internetu i društvenim mrežama simulacijskog svijeta. Informacija nije znanje. Sjetni, romantični i retrospektivni začim prožima cijelu izložbu, fetišom, ženskima naočalama, cipelama potom odnosa prema cigaretama i spiritualnom dimu koji su protjerani iz svih medija i filma, nisu cool. Iako zaboravljaju, dim privodi duh u više sfere, smooth je i jazzy, kao i stvar osobne slobode i izbora. Prije petnaestak godina svijet je funkcionirao bez mobitela e.t.c., i ljudi nisu zbog toga bili manje sretni, lijepi i zadovoljni što simbolizira retro-telefon. Uz portret i osviještenu ulogu žene, dok vrijeme polagano i neupitno prolazi, vrhunac eskapizma označava bijeg avionom negdje daleko, na putovanje svijetom izvan svakodnevnih klišeja i uloga, što označava novac i slobodu žene izvan svih samonametnutih i nametnutih društvenih uloga i klišeja. Cijena slobode od i cijena slobode za. Neminovno, sloboda donosi i osjećaj samoće, oslobođenja od opsesivnih, nametnutih, prisilnih i ovisnih relacija prema svijetu i ljudima.

Paulina zaključuje dobitak: Yes, . Sretna sam, slikam, komuniciram..... a možda sretnem visokog tamnog stranca !

Željko Marcioš

Jusqu'à présent, Paulina Jazvić, dont le spectre d'expression s'étend du tableau à l'installation, questionne son statut de femme, de mère, de professeur, d'un point de vue typiquement féminin. Elle confronte modèles postmodernes de narration intime et relations envers le monde et la réalité, pointant ce qui est réel, trivial, quotidien dans l'éternelle recherche du bonheur, du plaisir et de l'amour.

Après avoir connu des revirements, des déceptions, des vues divergentes sur la vie, après une période de tristesse et de solitude mêlées de désirs secrets, cachés, et irréalisés, trop souvent confondus avec l'amour et dissimulés en lui- après tout cela, beaucoup de femmes (et d'hommes) rêvent de nouveau d'une rencontre avec un bel et ténébreux inconnu. Même si l'on ne peut jamais obtenir ce que l'on veut tant que l'on ne sait pas ce que l'on désire.

Or, sur ce chemin, c'est là que l'irrationnel les guette. En cherchant à tout prix à connaître ce que l'avenir leur réserve grâce à la chiromancie, aux horoscopes ou à d'autres recours du même type, les hommes tombent de nouveau dans l'illusion séduisante de l'amour, et ce faisant basculent dans la dérision, voire le ridicule. (Only Fools Fall In Love). Woody Allen – spécialiste des relations entre les hommes et les femmes, névrotiques et complexes- élabore, en paraphrasant Shakespeare, avec beaucoup de bruit et d'efforts pour rien, une série d'histoires romantiques parallèles et mécaniques qui se terminent d'une manière grotesque et décevante pour les partenaires.

La sentence de la voyante employée pour séduire une nouvelle victime naïve constitue le leitmotiv de ce film, laissant un arrière-goût âpre et amer dans la bouche.

La recherche et le désir du bonheur demeurent une constante et ce cercle se poursuit jusqu'à la fin de la vie. Les gens aiment écouter ce qu'ils veulent entendre, même si ce n'est pas vrai, même s'il s'agit d'une illusion, d'une ruse. Certes, la vérité n'est pas toujours belle, la vie non plus. C'est justement dans ce cercle, dans ce tourbillon que l'artiste introduit la devise de l'exposition, avec une incontournable tasse de café (clin d'œil au film), mais aussi avec d'autres facettes de sa vision intime du monde à travers lesquelles le spectateur peut se reconnaître, fragile et fort à la fois.

Le cercle comme principe féminin, symbole de l'univers, du cosmique et de l'universel, est lié, comme le positif au négatif, à la phrase „tu n'es pas connecté à Internet“, qui, dans notre monde ultra technologique et virtuel, où chacun se doit d'être connecté et disponible en permanence, devient un véritable cri en comparaison avec ces temps où nous n'étions pas connectés 24 heures sur 24. C'est une sorte de détachement rétrograde vis-à-vis de cet état actuel des choses devenu inhumain, quand tout ce qui était intime et „existentiel“ a été remplacé par un monde de simulacres où l'on navigue constamment sur Internet ou sur les réseaux sociaux. L'information n'est pas le savoir. Un goût mélancolique, romantique et nostalgique émerge de toute l'exposition non sans un certain fétichisme, comme en témoignent la présence de lunettes de femme, de chaussures, ou encore de cigarettes dont la fumée spirituelle a été chassée de tous les films qui ne sont pas « cool ». Bien qu'on l'oublie, la fumée porte l'esprit vers des sphères supérieures, elle est smooth et jazzy, elle figure la liberté d'un choix personnel. Il y a une quinzaine d'années, le monde fonctionnait sans portables etc. et pourtant les gens n'en étaient pas moins heureux, beaux ou satisfaits, comme le symbolise le téléphone rétro. Alors que le temps passe, lentement et inéluctablement, le summum de l'échappatoire est représenté, outre par le portrait et le rôle conscient de la femme, par la fuite en avion vers des lointains, par un voyage dans un monde en marge des clichés et de nos rôles quotidiens. Tout cela incarne le prix et la liberté de cette femme loin de tous les rôles et clichés que l'on s'impose. Le prix de cette liberté à même l'inéluctable, confère une sensation de solitude en brisant les chaînes des relations obsessionnelles, imposées et forcées que nous entretenons avec le monde et les gens. Paulina en conclut qu'elle a gagné: Yes. Je suis heureuse, je peins, je communique et peut-être vais-je rencontrer un bel et ténébreux étranger.

Željko Marcioš

With her past expression spectrum ranging from paintings to installations, Paulina Jazvić contemplates her role of a woman, mother, and professor from a typically female viewpoint, intertwining a whole variety of narrative, postmodern speaking models about herself and her relationships with the world, reality - the real, trivial, and quotidian in an eternal quest for happiness, satisfaction, and love.

Although you cannot get what you want if you do not know what you need, many women (men also) dream that they will meet a tall dark stranger after a whole range of disillusioned turns, disappointments, considering all sides of the story, loneliness, and solitude filled with hidden, silent and unaccomplished instinctive cravings usually confused for and disguised as love. On their way they are often stuck in the irrational. Wishing to discover what the future brings they resort to horoscopes or augury, which helps them rediscover the seductive illusion of love which results with foolishness and ridicule. (Only Fools Fall In Love). Paraphrasing Shakespeare with much ado about nothing and in vein, Woody Allen – the master of unveiling complex male-female, usually neurotic relations - elaborates a variety of parallel and causal bitter-sweet romantic attempts, which end up grotesquely and disappointingly for all the participants.

Leitmotif of the movie is the augur's sentence trying to coax another naive victim, and the taste in the mouth is bitter. The need for, and want of happiness is constant and the circle continues until the end of life and one's own world. People tend to listen what they want to hear though it may be a lie or illusion or even a fraud. Finally, the truth is not always nice, and neither is life.

It is the circle of life, a vortex, where the author puts the motto of the exhibition, along with an unavoidable coffee cup, which is an allusion to the movie, but also other aspects of her fragile, but also firm confessionary visualization of the world in which the observer can be identified. Circle as a female principle and also the symbol of the universe, of the cosmic and the universal, is in principle both positive and negative and compatible with the sentence "You are not connected to the Internet". In overall visualization and informatization of the world of everyday connectedness and accessibility, this becomes a cry for some past times when we were not accessible 24/7, and represents a certain retro detachment from today's completely and utterly inhumane environment in which the private and real-life is substituted by an addiction to the Internet and social networks of the simulation world. Information is not knowledge. Melancholic, romantic and retrospective spices pervade the entire exhibition – fetish, female glasses, shoes, and the relationship to cigarettes as the spiritual smoke banned from all the media and movies as not being cool. Although it is forgotten that smoke takes the spirit into higher spheres, it is smooth and jazzy, and is also the matter of personal freedom and choice. About 15 years ago world was functioning without mobile phones, etc. and people were not less happy, beautiful or satisfied, which is symbolized by a retro phone. Along with the portrait and an awakened role of the woman, as time slowly and inevitably goes by, the climax of escapism is represented by an escape with the plane somewhere far away, to a travel cross the world away from everyday cliches and roles represented by money and the woman's freedom far from self-imposed and forced social roles and cliches. The price of freedom from, and the price of freedom for. Inevitably, freedom also brings loneliness, liberation from obsessive, imposed, forced and dependent relations to the world and people. Paulina concludes the gain: Yes, I am happy, I paint, I communicate, and I might meet a tall dark stranger.

Željko Marcioš

YOU WILL MEET A TALL DARK STRANGER

150 x100 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS

You will meet a tall dark stranger


IN BEIGE COAT



YOUR ARE NOT CONNECTED TO THE INTERNET

160 x160 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS

A large, solid black circle is centered on a light-colored, textured background that resembles a wall with peeling paint or a canvas. The text "You are not connected to the Internet." is written in a white, monospaced font across the middle of the black circle.

You are not connected to the Internet.

SUNGLASSES

150 x100 cm

UJE, AKRIL NA PLATNU / OIL , ACRIL ON CANVAS



LOOKING FOR

150 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



MY FAVORITE

150 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



MY FAVORITE

CALL

150 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



SMOKE

150 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



YES

150 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



Yes

faint handwritten text

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PORTRET

100 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



AVION

100 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



NO SIGNAL

100 x150 cm

UJE, AKRIL NA PLATNU / OIL, ACRIL ON CANVAS



Nema signala

PREVIEWS WORKS

IDENTITY (2009)

48x38 cm, 9 pcs, installation

Zagreb, Glijptoteka, 2009, 10 Triennial of Croatia Sculpture

Work contains 9 new, unpacked, Chinese shirts. My intervention on shirts comprises of personal elements from my everyday life. The intention of the work is to use cheap shirts to emphasize our cheap identity. My intervention on shirts that I used reflects psychological states of individuals in certain situations in life.



LITTLE MENU (2007)

installation

Exhibited at Modern Gallery & Studio "Josip Račić", Zagreb, Croatia (January 12 - February 04, 2007)

There would be too much chance of arbitrariness in going in to the symbolism of eight, but what we can certainly see is the empty chairs on which no one sitting, with no one enjoying the meal, instead of the communal event of sharing food, while the repast served is anyway of a symbolic nature sometimes with overtones of cannibalism.



LITTLE MENU (2007)

installation, detail



FASHION TALKS (2005)

30x30 cm, 6 pcs

Exhibited at Galerija 01, Zagreb, Croatia

Mass-media represent woman's body as a spectacle.

In my object, I submit such a position to irony. First, by trying to mould the ideal female body as Barbie's was stereotypically considered to be such, and referring to iconography and fetish object from childhood.



HOUSEWIFE OF CROATIA (2003)

ø 90 cm, 40 cm depth, Instalation in two parts (diptych)

Exhibited at Galerija 01, Zagreb, Croatia

Paulina Jazvić combines the impoverished aesthetics of suburban grocers' shops and the elite Prada boutiques, using them solely as cultural phenomena whose absurd new contextualization within a work of art evokes neither the production relations of capitalism nor the metaphysics of their possible absolution.



THINGS I THINK ABOUT IN MY BATHROOM [2003]

Exhibited at Gallery Galženica, Velika Gorica, Croatia

Every thing is left to float in the sandbags filled with water. In time, memories fade away and water dissolves the objects. We easily get more relaxed if we are immersed in water. We float in slow motion. We surrender our thoughts, but water is powerful. Water slows down the time and erases distances.



PINKY ROOM (2002)

300 x 300 cm x300 x300 cm, detail





LITTLE SHOP OF HORRORS (2001)

By the author's intervention the objects of everyday use are transferred to the domain of art, thus creating a new atmosphere full of strong coloristic charge and taking on a new meaning contrary to stereotypes.

LITTLE SHOP OF HORRORS (2001)

detail



LITTLE SHOP OF HORRORS II (2002)

detail

With my gift for collecting and through the change in the context of use-objects, i.e., by serving cold, uncommon and in fact morbidly surrealist fare knit up my relational stories, which, ironically but not cynically probe my everyday life. By the arrangement of these inorganic things I achieve an unreal mood of the selected material and its polysemic code.



ANYONE HAS OWN ANGEL (2001)

With my gift for collecting and through the change in the context of use-objects, i.e., by serving cold, uncommon and in fact morbidly surrealist fare knit up my relational stories, which, ironically but not cynically probe my everyday life. By the arrangement of these inorganic things I achieve an unreal mood of the selected material and its polysemic code.



PAULINA JAZVIĆ

- Born February 21, 1973 in Zagreb, Croatia.
- 2001. graduated on Academia of Fine arts in Zagreb / graphics / class prof. Šutej
- 1995. graduated at Faculty of Textile Technology – Fashion Design,
- Member of HDLU-a (Association of Croatian artists)
- Living and working in Zagreb, Croatia.

Contact: e-mail:paulinajazvic@gmail.com

www.paulinajazvic.hr

AWARDS:

2000. University Presidents Prize
1999. Prizeat Drawing Triennial
1994. Grand Prix Golden Line – Opatija
1994. Smirnoff International Fashion Award
1994. Cristal Label – Textil Technology Faculty Prize

Izlagala na 20 samostalnih izložbi i 50-tak skupnih izložbi

INDIVIDUAL EXHIBITIONS:

2008. Galerija Porezne uprave
Galerija Karas
2007. Studio Moderne galerije Josip Račić
2006. Galerija Knežev Dvor, Rab
Galerija Buljat
2005. Galerija 01
2004. Galerija CEKAO
2003. Bibliobus Art, Koprivnica
Galerija Galženica
2002. Močvara
Galerija VN
2001. Matica Hrvatske
Kula Lotrščak
2000. Galerija SC
Nova

COLLECTIVE EXHIBITIONS

2011. MSUI
2009. MSUI
Splitski salon
Triennale kiparstva
2008. Ulpuh
2007. Hrvatski crtež-Oman
2006. HDLU – Erstesteirmarkishe Bank
Hrvatski crtež –Cairo
Cite-Pariz
2005. MC Luka, Pula
2004. Zbirka Filip Trade-Dubrovnik
2003. Triennale Grafike - Zagreb
Triennale Kiparstva - Zagreb
2002. Gliptoteka – Finalisti nagrade «Radoslav Putar»
Triennale Crteža - Zagreb
2001. SC, Zagreb
Triennale Crteža, Rijeka
2000. Trenale Grafike
SC, Zagreb
1999. Break, Ljubljana
II Hrvatski Triennale Crteža
1998. BREAK 21, Ljubljana
25. Salon Mladih, Zagreb

PAULINA JAZVIĆ

- rođena 21.02.1973. godine u Zagrebu
- 2001. diplomirala na Likovnoj akademiji u Zagrebu – grafika klasa prof. Šuteja
- 1995. diplomirala Dizajn odjeće i tekstila na Tekstilno tehnološkom fakultetu u Zagrebu
- član HDLU -a
- docent na Tekstilno Tehnološkom Fakultetu

Kontakt: e-mail:paulinajazvic@gmail.com

www.paulinajazvic.hr

NAGRADE:

- 2000. Rektorova nagrada
- 1999. Nagrada na Trienalu crteža Likovne akademije
- 1994. Grand Prix Golden Line – Opatija
- 1994. Smirnoff International Fashion Award
- 1994. Cristal Label – Nagrada TTF-a

Izlagala na 20 samostalnih izložbi i 50-tak skupnih izložbi

SAMOSTALNE IZLOŽBE (izbor):

- 2008. Galerija Porezne uprave
Galerija Karas
- 2007. Studio Moderne galerije Josip Račić
- 2006. Galerija Knežev Dvor, Rab
Galerija Buljat
- 2005. Galerija O1
- 2004. Galerija CEKAO
- 2003. Bibliobus Art, Koprivnica
Galerija Galženica
- 2002. Močvara
Galerija VN
- 2001. Matica Hrvatske
Kula Lotrščak
- 2000. Galerija SC
Nova

SKUPNE IZLOŽBE:

- 2011. MSUI
- 2009. MSUI
Splitski salon
Porečki anale Trienale kiparstva
- 2008. Ulpuh
- 2007. Hrvatski crtež-Oman
- 2006. HDLU –Erstesteirmarkische Bank
Hrvatski crtež –Cairo
Cite-Pariz
- 2005. MC Luka ,Pula
- 2004. Zbirka Filip Trade-Dubrovnik
- 2003. Trienale Grafike - Zagreb
Trienale Kiparstva - Zagreb
- 2002. Gliptoteka – Finalisti nagrade «Radoslav Putar»
Trienale Crteža - Zagreb
- 2001. SC, Zagreb
Trienale Crteža, Rijeka
- 2000. Trenale Grafike
SC, Zagreb
- 1999. Break, Ljubljana
II Hrvatski Trienale Crteža
- 1998. BREAK 21, Ljubljana
25. Salon Mladih, Zagreb

IZLOŽBA/EXHIBITION

PAULINA JAZVIĆ

PREDGOVOR/CURATED BY

ŽELJKO MARCIUŠ

POSTAV/SET UP

PAULINA JAZVIĆ

PRIJEVOD/TRANSLATION

DARIJA KORKUT

FOTOGRAFIJA/PHOTO

ANDRIJA ZELMANOVIĆ (Identity, Hommage, Fashion Talks)

LUKA MJEDA (Little menu)

DARKO BAVOLJAK (Things I think about in my bathroom)

Dizajn/Design

TANJA HULJEV

Priprema/dtp

TANJA HULJEV

TISAK/PRINT

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**INSTITUT
FRANÇAIS**
ZAGREB

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www.paulinajazvic.hr



Paulina