



paulina jazvić / mala devijacija svakodnevice



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## Mala devijacija svakodnevnice

Paulina Jazvić jedna je od slikarica koja izložbe priprema polako jer je rad na svakoj slici za nju proces koji nije motiviran bilo kakvim „izvanumjetničkim“ potrebama, već je svaka slika rezultat prenošenja emocija i fenomena koji na nju psihoemotivno djeluju u svakodnevici i koje uočava u svojoj okolini. Ona je odlična promatračica ljudi i analitičarka društvenih fenomena i pomaka / devijacija. Kritičari starijih generacija rekli bi za njezino slikarstvo da je „ozbiljno“ i „teško“ jer se bavi teškim temama, na što također nismo u pravilu naviknuti kod žena – slikarica, ali to je posebna tema za sebe.

Na tragu nadrealističke poetike, ali i utjecaja postapstraktnog ekspresionizma i stripa, Paulina Jazvić formirala je jedinstveni stil u recentnom hrvatskom slikarstvu. Koloristički spektar radova sužen je na oker / puderaste tonove, ili, preciznije, nijanse ljudske kože, plavičasto-sive tonove, s pojedinim akcentima i fragmentima crvene i žute boje. Bijela, siva i crna tu su jednako tako prateći akcenti. Prostori na slikama ispražnjeni su od svega suvišnoga, a predmeti su isključivo u scenografsko-psihološkoj funkciji pojačavanja emotivne napetosti i poruke pojedine slike. Niti na jednoj slici ne postoje vrata ili prozor(i). Nema izlaza iz ove egzistencijalne peripetije, ne možemo pobjeći po stepenicama ili se čak elegantno baciti kroz prozor.

Ljudi sami po sebi nisu u velikom postotku poremećeni, ludi ili, kako se u današnjem slengu govori „da su pukli kao kokice“. Svaki dobar psihijatar reći će kako ne voli koristiti termin da je netko „lud“ i da to nije u redu prema vlastitim pacijentima. Društvo i okolina doveli su ljude do ludila, do asimptomatičnih depresija i neuroza, ali i psihoza. Ti procesi traju dugo, nakupljaju se, i ne događaju se preko noći. Ili, kako je jednom rekao jedan moj prijatelj: „Zamisli da poludiš, onako, u tišini, i da toga nisi svjestan, a da svi oko tebe jesu“. To su oni trenuci kada se sve na van čini „normalnim“, ali zapravo nije. Dokle god možemo nosimo maske i fasade prema van i pred drugima, a u svoja četiri zida dolazi do raspada sistema. Naviknuti smo funkcionirati u dnevnom ritmu poput robota, ili čovjeka s prekidačem za svjetlo umjesto lica. Upali – ugasi, switch on, switch off.

Zahtjevi koje društvo danas postavlja pred žene i muškarce podjednako sve su samo ne „normalni“ ili standardni. Moramo biti uspješni, situirani, u lovu na pozicije i novac, njegovani, fino obučeni, savršeno uređenog doma, s dizajnerskom kuhinjom, skupim namještajem i prepoznatljivim simbolima luksuza, čak i kada nam limit na karticama to ne dopušta. Bilo bi idealno – prema reklamama – da imamo dvoje djece, djevojčicu i dječaka.

Slike Pauline Jazvić mogle bi vizualno u potpunosti zamijeniti mnoga neurotična i depresivna stanja koje psihijatri opisuju verbalno, s mnogo simptoma i detalja, trudeći se da pri tomu danas ostanu i „politički korektni“. Često su na njezinim platnima stanja

stupora, potpunog psihofizičkog zamora, ali i prizora u kojima umjetnica pokazuje kako kratkotrajna sreća „šopingholičarstva“ brzo nestaje. U natjecanju s drugima u pravilu gubimo sebe i svoju osobnost, postajemo unificirane lutke na traci, s istim brendovima, istim frizurama i identičnim sunčanim naočalama. Idemo za drugima kao guske u magli, ili koke za kuruzom.

U nekim će se slikama, koje su bile povezane pod nazivom „Autističnih pejzaža“ dotaknuti momenata koje smo svi proživjeli u zadnjih nekoliko godina, za vrijeme i nakon pandemije i potresa, i u kojima smo osjetili stanje posvemašnje anomalije, alijenacije i depresije. To je stanje dovelo do ruba i „najzdravije“ i psihoemotivno najčvršće ljude. U tim djelima Paulina Jazvić nije toliko sklona ironiji i sarkazmu, već su prostori posvećeni ljudskim jedinkama koje su potpuno izgubljene i dezorijentirane u prostoru vlastite samoće i nesnalaženja u novonastalim životnim okolnostima. Metaforički „pejzaži interijera“ svedeni na prikaz potpune ljudske „ukomiranosti“, bilo u paru, bilo pojedinačno. To su pejzaži samoće, gubitka smjera i orijentacije, gotovo stanja stupora.

Svi smo se u zadnjih pet godina barem jednom zapitali ima li smisla to što radimo, kako i s kime živimo. Ima li, zapravo, bilo što oko nas smisao. U kojoj smo uopće dimenziji stvarnosti, preklapaju li se te dimenzije, jesmo li u nekom matriksu, koji je mjesec, tjedan, dan pa i godina. U tom smislu, Paulinine nove slike idu značenjski i motivski mnogo šire od analize muško-ženskih odnosa, prijateljstava ili bračne vezanosti u istoj kvadraturi. Dok su neke njezine ranije slike bile vanjski, materijalni iskaz unutrašnjih emotivnih, duboko intimnih trauma, u novom se ciklusu umjetnica koncentrirala na opće stanje bespomoćnosti među ljudima. Bilo je u tim godinama mnogo rastava, ali i mnogo udomljenih kućnih ljubimaca, što je vrlo simptomatično. Čak i od djece ne dobivamo zauzvrat beskrajnu, potpunu ljubav; životinje su one koje nas drže u prostoru emotivne ravnoteže i uzvratanja čiste ljubavi i odanosti.

Ideja da se u sliku utisne jedno košmaro stanje koje traje izvan prostora i vremena, da se zabilježe godine koje smo izdržali u stanju polusvijesti, poluizgubljenosti ili čak totalnog gubitka egzistencijalnog i emotivnog središta, ovdje je kod Pauline izvrsno prikazana. I, što je najapsurdnije ili najfascinantnije, njezine su slike i dalje „artistički“ lijepe, koliko god da se bave teškim temama, stanjima i emocijama. U tom smislu, Paulina Jazvić majstorica je psihoemotivne mimikrije. Tek ako se duže zagledate u njezine slike, shvatit ćete da ste se našli s one strane Alisinog ogledala i da ste upali u duboku crnu zečju rupu. Povratak iz nje mogao bi biti sklizak i kompliciran, u metaforičkom i doslovnom, brutalnom suočavanju s vlastitom krhkošću, strahovima i slabostima.

## A Minor Deviation of Everyday Life

Paulina Jazvić is a painter who prepares her exhibitions slowly; for her, the work on each canvas is a process unmotivated by any “extra-artistic” needs. Instead, every painting results from the transposition of emotions and phenomena that affect her psycho-emotionally in her daily life and which she observes in her surroundings. She is a keen observer of people and an analyst of social phenomena and shifts—or “deviations.” Critics of older generations might describe her painting as “serious” and “heavy” because she tackles difficult themes—something we are typically not accustomed to seeing from female painters, though that is a topic unto itself.

Following the footsteps of surrealist poetics, but also influenced by post-abstract expressionism and comic book art, Jazvić has formed a unique style within recent Croatian painting. The color palette is narrowed to ocher and powdery tones—or, more precisely, shades of human skin—and bluish-grey hues, with occasional accents and fragments of red and yellow. White, grey, and black serve as supporting accents. The spaces in her paintings are emptied of everything superfluous; objects serve an exclusively scenographic-psychological function, heightening the emotional tension and the message of each individual piece. Not a single painting features a door or window(s). There is no exit from this existential predicament; we cannot escape up or down the stairs or even elegantly throw ourselves out the window.

People, in and of themselves, are not largely deranged, “crazy,” or—as modern slang puts it—“cracking”. Any good psychiatrist will tell you they dislike using the term “crazy,” as it is disrespectful to their patients. It is society and the environment that have driven people to madness, to asymptomatic depressions and neuroses, and even psychoses. These processes take time; they accumulate and do not happen overnight. Or, as a friend of mine once said: “Imagine going crazy, just like that, in silence, without being aware of it yourself, while everyone around you is.” These are the moments when everything appears “normal” on the outside, but isn’t. We wear our masks and facades before others for as long as we can, but within our own four walls, a total “system failure” occurs. We are accustomed to functioning in a daily rhythm like robots, or like a person with a light switch instead of a face. Switch on, switch off.

The demands that modern society places on women and men alike are anything but “normal” or standard. We must be successful, well-off, hunting for positions and money; we must be well kept, finely dressed, with a perfectly decorated home featuring a designer kitchen, expensive furniture, and recognizable symbols of luxury—even when our credit card limits don’t allow it. According to the advertisements, the ideal would be to have two children: a girl and a boy.

The paintings of Paulina Jazvić could visually replace many of the neurotic and depressive states that psychiatrists describe verbally with a multitude of symptoms and details, all

while trying to remain “politically correct.” Her canvases often depict states of stupor and total psychophysical exhaustion, alongside scenes where the artist shows how the fleeting happiness of “shopaholism” quickly evaporates. In the race against others, we generally lose ourselves and our own personalities; we become unified dolls on a conveyor belt, with the same brands, the same hairstyles, and identical sunglasses. We follow others like geese in the fog, or chickens after corn.

In some paintings, previously grouped under the title “Autistic Landscapes,” she touches upon moments we have all lived through over the past few years—during and after the pandemic and earthquakes—where we felt a state of utter anomie, alienation, and depression. This state pushed even the “healthiest” and most psycho-emotionally resilient people to the edge. In these works, Jazvić is less inclined toward irony and sarcasm; instead, the spaces are dedicated to individuals who are completely lost and disoriented within the space of their own loneliness and their failure to cope with new life circumstances. These metaphorical “interior landscapes” are reduced to a depiction of total human “comatoseness,” whether in couples or alone. These are landscapes of solitude, of a loss of direction and orientation—almost a state of stupor.

In the last five years, all of us have asked ourselves at least once if what we are doing makes sense, and how and with whom we are living. Does anything around us, in fact, have meaning? What dimension of reality are we even in? Do these dimensions overlap? Are we in some kind of Matrix? What month, week, day, or even year is it? In this sense, the meaning and motifs of Paulina’s new paintings go far beyond the analysis of male-female relationships, friendships, or marital bonds within the same four walls. While some of her earlier paintings were external, material expressions of internal emotional and deeply intimate traumas, in this new cycle, the artist concentrates on a general state of helplessness among people. Those years saw many divorces, but also many adopted pets, which is very symptomatic. Even from children, we do not receive endless, total love in return; animals are the ones who keep us in a space of emotional balance, reciprocating with pure love and loyalty.

The idea of imprinting a nightmarish state into a painting—one that exists outside of space and time—to record the years we endured in a state of semi-consciousness, semi-lostness, or even the total loss of our existential and emotional center, is excellently portrayed here by Paulina. And, most absurdly or fascinatingly, her paintings remain “artistically” beautiful, no matter how much they deal with difficult themes, states, and emotions. In that sense, Paulina Jazvić is a master of psycho-emotional mimicry. Only if you stare at her paintings for a long time will you realize that you have found yourself on the other side of Alice’s looking glass and have fallen into a deep, black rabbit hole. The return from it could be slippery and complicated—a metaphorical and literal, brutal confrontation with one’s own fragility, fears, and weaknesses.

*Iva Körbler*



Autistic / 120 x 120 cm / ulje, akril na platnu / oil, acrylic on canvas / 2025.



Kampica / 150 x 150 cm / ulje, akril na platnu / oil, acrylic on canvas / 2025.



< Switch on/off / 130 x 180 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.



> Common people / 150 x 150 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.



**Search and Destroy**

Search and destroy / 180 x 130 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.

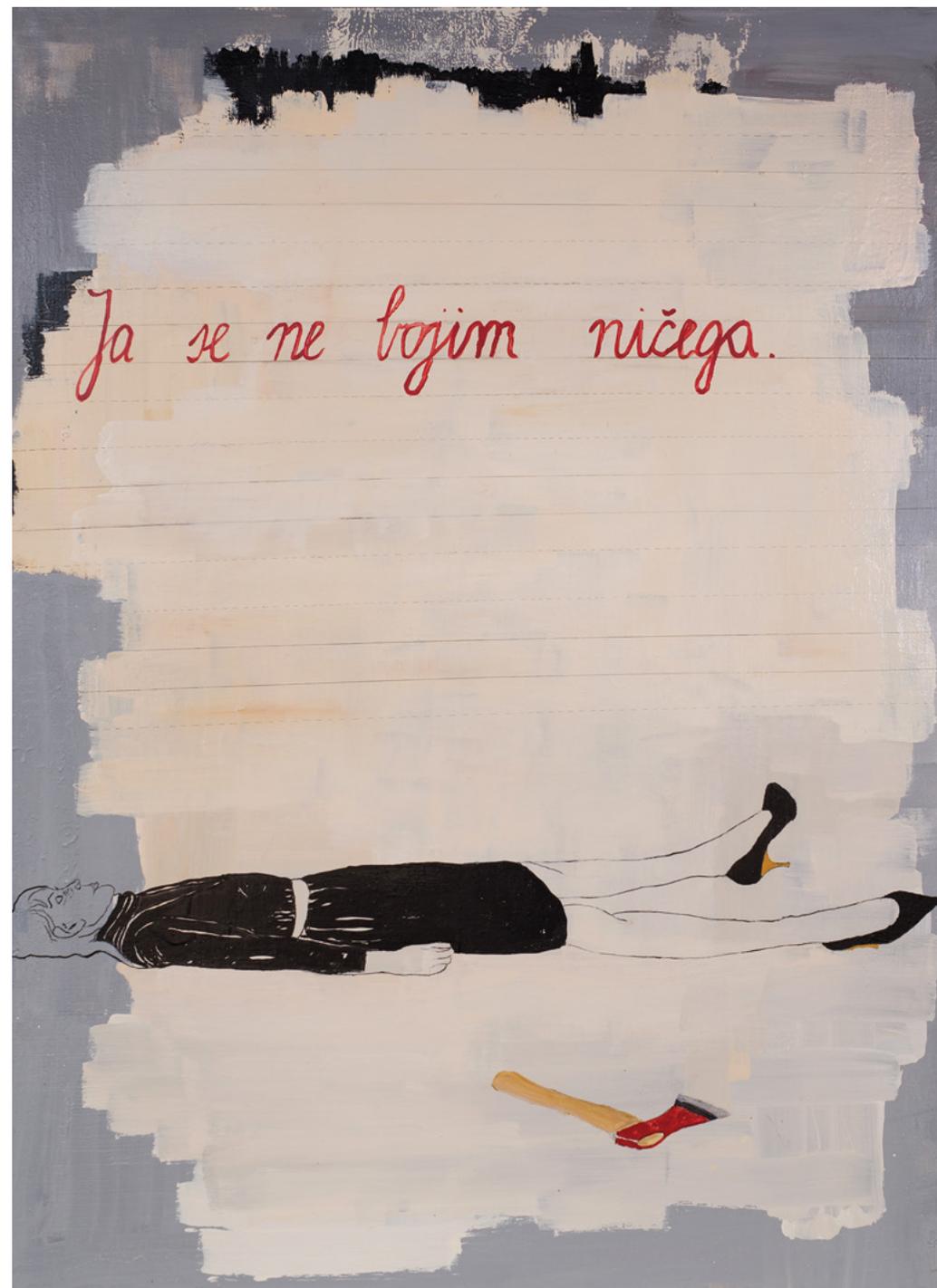


< No title / 130 x 180 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.

> Nogice / 130 x 180 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.



I'm fine thank you / 130 x 180 cm / ulje, akril na platnu / oil, acrylic on canvas / 2016.



Ja se ne bojim ničega / 130 x 180 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.



Cosmetics scare in Gotham / 120 x 120 cm / ulje, akril na platnu / oil, acrylic on canvas / 2025.



No title / 150 x 150 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.

**Paulina Jazvić** (Zagreb, 1973.) aktivna je na području mode i vizualnih umjetnosti od kraja 1990-ih. Nakon stjecanja diplome na odsjeku Dizajn odjeće i tekstila na Tekstilno tehnološkom fakultetu u Zagrebu (1995.), diplomirala je grafiku u klasi prof. Šuteja na Akademiji likovnih umjetnosti u Zagrebu (2001.).

Zaposlena je kao redovna profesorica na Tekstilno-tehnološkom fakultetu Sveučilišta u Zagrebu, u Zavodu za dizajn i projektiranje tekstila i odjeće, na kolegijima Kreiranje odjeće i Modna ilustracija na preddiplomskom i diplomskom studiju.

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**Paulina Jazvić** (Zagreb, 1973) has been active in the field of fashion and visual arts since the late 1990s. She earned a degree in clothing and textile design at The Faculty of Textile Technology at the University of Zagreb in 1995. In 2001, she graduated with a degree in graphics from the Academy of Fine Arts, University of Zagreb, under professor Miroslav Šutej. She works as a full professor at the Faculty of Textile Technology in Zagreb, Department of Clothing Design, where she teaches undergraduate and graduate courses in Clothing Creation and Fashion illustration.

She is a member of the Croatian Association of Visual Arts.

She has won seven awards and has exhibited in over a hundred exhibitions at some of the most prestigious galleries and exhibition spaces in Croatia.

Her entire artistic opus can be divided into two equally compelling segments, both of which the artist approaches with the same level of importance. These are, of course, painting on one hand, and the creation of installations and site-specific objects on the other.

In both mediums, her art serves as a direct reaction to the reality surrounding her, bringing to the forefront a critique of society—the central theme of her entire body of work. In her signature style, she uses a discrete and witty irony to examine the world from her unique perspective as both a woman and an artist.

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> Shopping doping / 130 x 180 cm / ulje, akril na platnu / oil, acrylic on canvas / 2015.



**Paulina Jazvić: MALA DEVIJACIJA SVAKODNEVNICE**

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