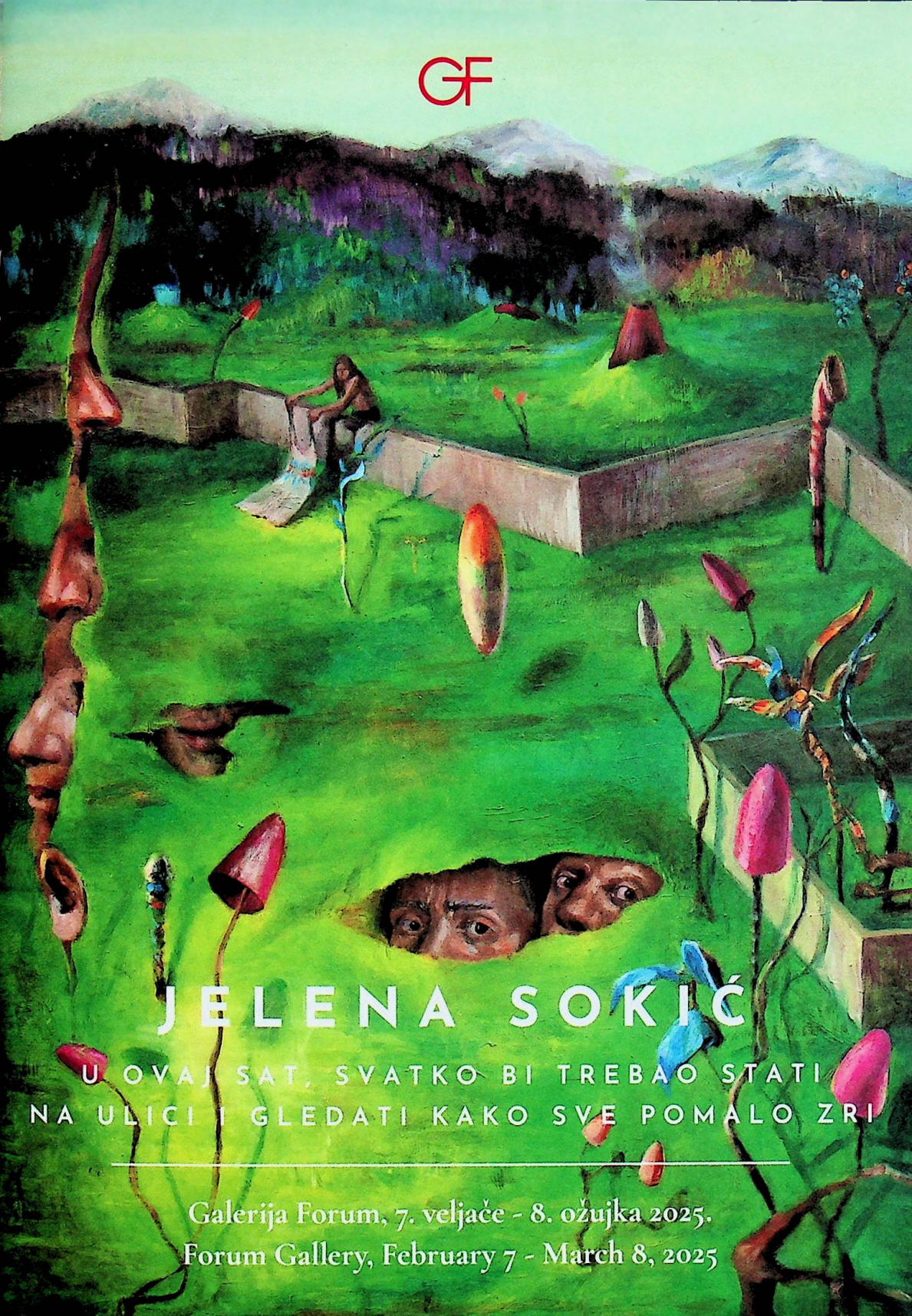


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JELENA SOKIĆ

U OVAJ SAT, SVATKO BI TREBAO STATI
NA ULICI I GLEDATI KAKO SVE POMALO ZRI

Galerija Forum, 7. veljače - 8. ožujka 2025.

Forum Gallery, February 7 - March 8, 2025

CESARE PAVESE

Grapa u rujnu

Svojim putem idu jutra, bistra i pusta,
uz sprudove rijeke što zeleni se zorom,
tamno, pod maglom, u iščekivanju sunca.
U zadnjoj kući, još vlažnoj, na rubu polja
prodaje se duhan - gotovo je sasvim crn,
okusa sočna i odsjaja mekog, plavetnog.
A drže ondje i grapu - ona je boje vode.

Sad došao je čas kad sve se zaustavlja
i zri. Bilje u daljini ušuškano je
u ostatku tmine: u njem skrivaju se voćke
koje pale bi na dodir. Rasuti oblaci
mesnati su i jedri. Daleko, na prilazima
svaka kuća dozrijeva pod mlakim nebom.

U ovaj sat vide se samo žene. Te žene ne puše
i ne piju, tek stoje tako na suncu
i griju si leđa, kao da su voćke.
Zrak, sirov od magle, pije se u srkovima
kao grapa - sve ovdje odiše svojim mirisom.
Čak je i voda rijeke upila sprudove,
prožela ih do dna na suhom zraku. Ulice
nalik su na žene: zriju stojeći mirno.

U ovaj sat, svatko bi trebao stati
na ulici i gledati kako sve pomalo zri.
I povjetarac k tome, koji ne pomiče oblake,
tek vodi nebom taj nepokidani komad
plavetnila: to nov je miris što prolazi.
Duhan se namaće u grapi. I tako se čini da žene
više nisu same u uživanju ovog jutra.

Feda Gavrilović

Stih Cesarea Pavesea koji je posudio ime ovoj izložbi napisan je u pjesmi *Grapa u rujnu* (*Grappa a settembre* iz zbirke *Lavorare stanca* objavljene 1936.). Pjesma evocira osjećaj punine doživljaja stvarnosti i njezine intenzivne ljepote koja neprestano izmiče u običnosti svakodnevnih pojava i koja se ukazuje u kratkim trenucima, poput mirisa duhana i grape koje raznosi lagani vjetrovi. U pjesmi se (kroz glagol *maturare* u različitim oblicima) pet puta spominje sveprisutnost zrenja. Pa čak se i naslovom sugerira doba rane jeseni; vremena dozrijevanja plodova i pojačanih senzacija – boja, mirisa i okusa.

Jelena Sokić na slikama nudi vlastito očeđenje stvarnosti. Ono nije smirujuće, već predstavlja tjeskobnu svečanost groteske. Bizarni karneval disproporcionalnih likova, nelogičnih prostora i prostornih odnosa koji podsjećaju na imaginarije i scenografije sna. I takva stvarnost pretpostavlja intenzivnije doživljavanje, ali čini se da ova berba Jelene Sokić ne obećava užitak u slatkoći zrelih plodova. Dapače, kao da nas njihov okus tjera da uvijek iznova zgrčimo lice zbog kiseline fermentiranog soka. A mi mu se, ipak, vraćamo, možda zgroženi i spaljenog ždrijela, ali znatiželjni vidjeti kamo će nas sljedeće kušanje odvesti. U bunilo, ili u halucinacije. Možda je to zavodljiva tajna grape.

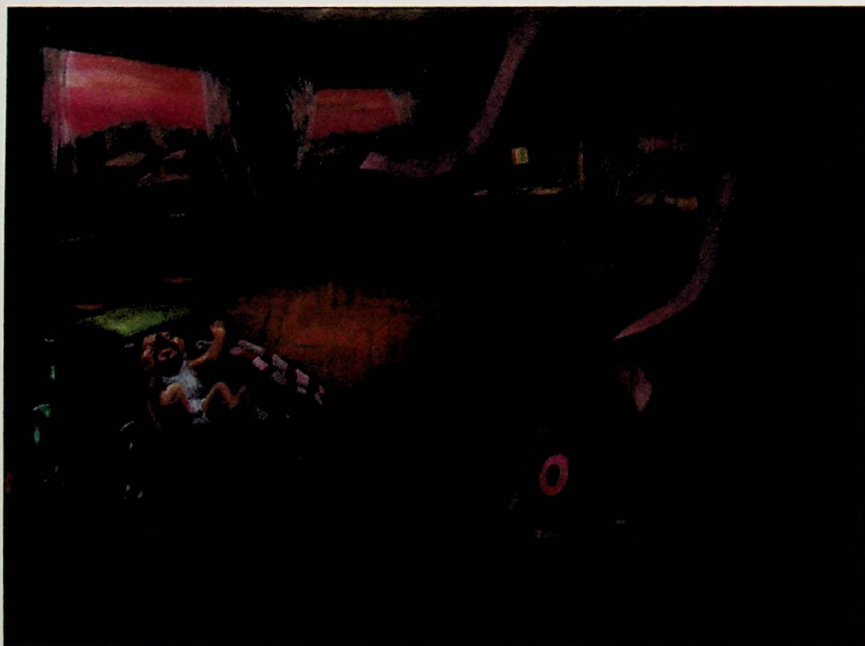
Ambijenti u koje nas postavlja Jelena Sokić pokazuju stvarnost onkraj svakodnevnice. Unatoč tome, oni su puni svakodnevnih pokreta, gesti, stvari, pa i fraza, koje ona nekada ispisuje na svicima uz likove, poput replika protagonista na srednjovjekovnim ili renesansnim iluminacijama i slikama. Svakodnevne su i atmosfere koje ove slike prikazuju: ružičasti zalasci sunca, ili siva podneva na ulicama. U tim se prostorima raspadaju nedefinirani objekti, ljudska tijela plutaju u njima i doživljavaju preobrazbe, a pejzaži se

ponekada rascjepljuju da bi dopustili pogled nekim znatiželjnicima. Taj je svijet neuhvatljiv (možda, opet, kao jesenski osjećaj zrenja o kojemu piše Pavese), nesvodiv na poznate koordinate i predmete. Sve što se ovdje prikazuje proizlazi iz radosti slikarskog rastavljanja i sastavljanja formi, ali istovremeno i iz duboke nelagode koju proizvodi ova stvarnost i naša dnevna potraga za smislom osuđena na neuspjeh. Zbog toga je teško jedinstveno odrediti slike Jelene Sokić, pronaći im jedan, zajednički ključ. Iz nekih isijava neočekivana nježnost, izvjesna dalijevska senzualnost (vidim je u slici *Blue Rider on Holidays*, ili u duhovitoj slici *Kolekcionar*). Iz nekih, pak, užas koji predstavlja drugu, skrivenu stranu svakodnevice kroz koju se krećemo, užas koji kao da će nas u svakom času, ako samo malo bolje sagledamo situaciju u kojoj se nalazimo, sustići i poklopiti, poput nadgrobne ploče s čudovišnim spomenikom koji će u svojoj nepokretnoj vječnosti stražariti nad našim promašenim životima. Recimo, slika *Toliko o tome i tako dalje* zastrašuje nekom konačnošću banalnosti (očito i iz sama njezina naslova) koja ispunjava tobožnju eteričnost prikazanih likova.

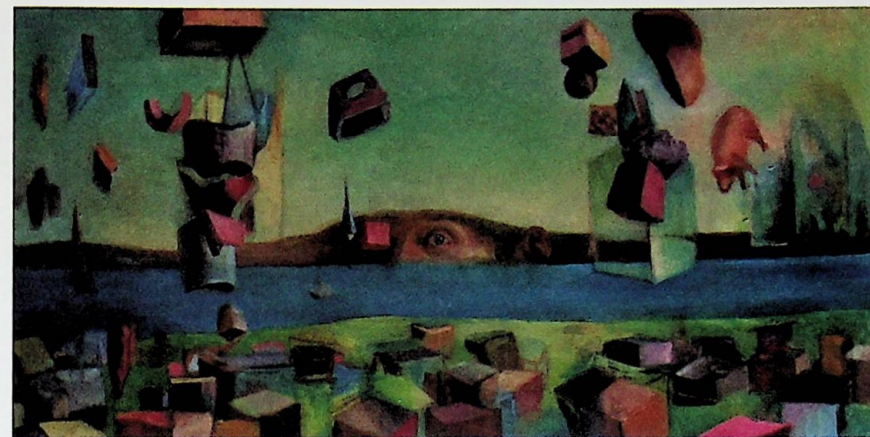
Priča o fantastičnoj likovnosti Zapada započinje sa srednjovjekovnim drolerijama i Boschovim čudnim arhitekturama i bićima čija je inspiracija vrlo prisutna kod ove umjetnice. Likovna umjetnost neprestano pokušava vizualizirati unutarnji svijet čovjeka. Obično se kaže da kada nešto spoznamo, učinimo vidljivim, oblikujemo u nekom sustavu kao što je jezik, ili slikarstvo, onda možemo reći da smo to objasnili, da, ako već ne kontroliramo neki fenomen, vladamo njegovim implikacijama. Ali, za ovakvo slikarstvo rekao bih da vrijedi suprotno. Ono ne samo da nam ne pomaže shvatiti neke neshvatljive aspekte našeg duha, već ukazuje na to koliko su i svijet u kojemu živimo i naša svijest ispunjeni tim neshvatljivim i kako ono sve više buja, što ga mi više pokušavamo iskazati. Ponekada ne treba pretendirati na preveliko razumijevanje nekih estetskih ili duševnih tajni. Jelena Sokić nas, zato, poziva da zastanemo, na ulici ili pred slikom i zagledamo se u to predivno i strašno zrenje čudnoga pred nama.

JELENA SOKIĆ rođena je u Splitu 1980. godine. Godine 2005. upisuje se na Odsjek za slikarstvo na Akademiji likovnih umjetnosti u Ljubljani, gdje je diplomirala 2013. Tijekom studija sudjeluje u razmjeni studenata i godinu provodi na Akademiji likovnih umjetnosti Brera u Milanu, u Italiji. Tijekom studija, a posebno nakon diplome, aktivno sudjeluje na različitim umjetničkim događanjima poput kolektivnih i samostalnih izložbi. Kao medij izražavanja koristi slikarstvo, crtež, video, grafiku, ali često i kombinaciju svih tehnika.

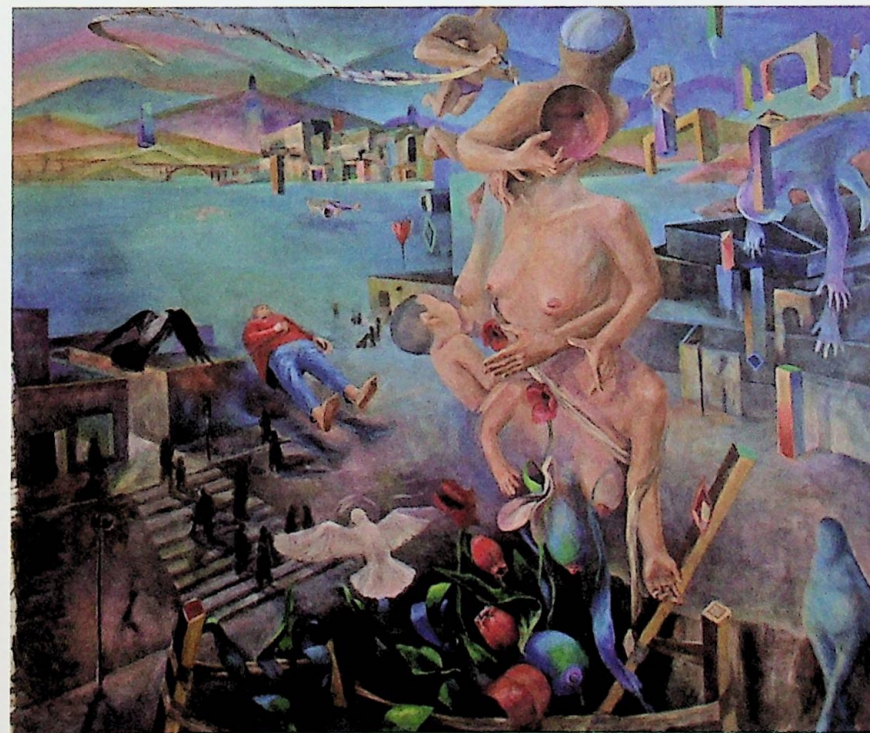
Shining, 2022., ulje na platnu, 140 x 190 cm /
Shining, 2022, oil on canvas, 140 x 190 cm



Kolekcionar, 2022., ulje na platnu, 50 x 100 cm /
The Collector, 2022, oil on canvas, 50 x 100 cm



Blue Rider on Holidays, 2017., ulje na platnu, 205 x 250 cm /
Blue Rider on Holidays, 2017, oil on canvas, 205 x 250 cm



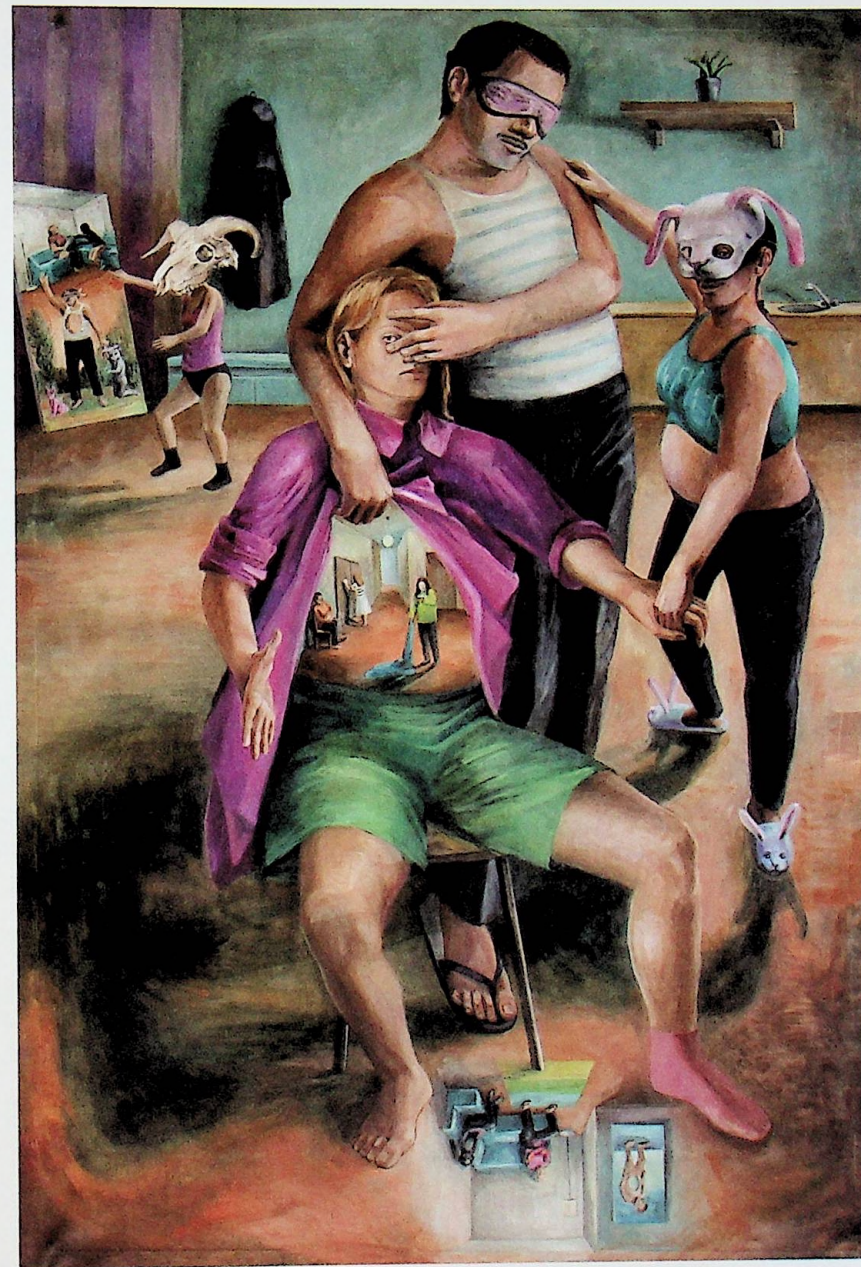
No More Drama u Zagrebu, 2025., ulje na platnu, 70 x 120 cm /
No More Drama in Zagreb, 2025, oil on canvas, 70 x 120 cm



Life From Above, 2016., ulje na platnu, 150 x 200 cm / *Life from Above*, 2016, oil on canvas, 150 x 200 cm



How to Meet Your Self, 2024., ulje na platnu, 240 x 150 cm /
How to Meet Your Self, 2024, oil on canvas, 240 x 150 cm





*Dream About
flying, 2024.,
ulje na platnu,
240 x 260 cm /
Dream About
Flying, 2024.,
oil on canvas,
240 x 260 cm*

Since I have Spread my Wings to Purpose High, the More Beneath my Feet the Clouds I See,
2024., ulje na platnu, 75 x 110 cm / 2024, oil on canvas, 75 x 110 cm



Toliko o tome i tako dalje, 2025., ulje na platnu, 165 x 240 cm /
So Much About That and So On, 2025, oil on canvas, 165 x 240 cm



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You Are Here While I Dream, 2025., ulje na platnu, 230 x 150 cm /
You Are Here While I Dream, 2025, oil on canvas, 230 x 150 cm

Oni dolaze (zimski slika), 2024., ulje na platnu, 150 x 170 cm /
They Are Coming (Winter Painting), 2024, oil on canvas, 150 x 170 cm





THIS IS THE TIME WHEN EVERY MAN SHOULD STAND STILL
IN THE STREET AND SEE HOW EVERYTHING RIPENS

Feda Gavrilović

Cesare Pavese's verse, which lends its name to this exhibition, was written in the poem *Grappa in September* (*Grappa a Settembre*, from the poetry collection *Lavorare stanca*, published in 1936). The poem evokes a sense of fullness of experiencing reality and its intense beauty – qualities that constantly evade us in the ordinariness of daily life but reveal themselves in fleeting moments, such as the scent of tobacco and *grappa*, carried by a gentle breeze. The poem emphasizes the omnipresence of ripening, mentioning it five times through various forms of the verb *maturare*. Even the title alludes to early autumn – a time of ripened fruits and heightened sensations of colour, scent, and taste.

Through her paintings, Jelena Sokić presents her own estrangement from reality. It is not soothing but embodies the anxious solemnity of the grotesque – a bizarre carnival of disproportionate figures, illogical spaces, and spatial relationships that evoke imaginaria and dreamlike scenographies. Such a reality suggests a heightened experience, yet this harvest by Jelena Sokić does not promise the pleasure of the sweetness of ripe fruits. On the contrary, it feels as if their taste compels us to repeatedly grimace at the sharp acidity of the fermented juice. And yet, we return to it – perhaps repulsed, our throats scorched, but driven by curiosity to discover where the next taste might take us. To delirium, or hallucinations. Perhaps that is the seductive secret of *grappa*.

The ambiances Jelena Sokić creates reveal a reality beyond the everyday. Yet, they are imbued with everyday movements, gestures, objects, even phrases, which she sometimes inscribes on scrolls beside the figures, resembling the dialogue scrolls of protagonist in medieval or Renaissance illuminated manuscripts and paintings. The atmosphere depicted in these paintings are likewise familiar: pink sunsets or grey afternoons on city streets. In

these spaces, undefined objects disintegrate, human bodies float in and undergo transformations, and landscapes sometimes split open, offering glimpses to curious onlookers. This world is elusive (perhaps, once again, akin to the autumnal feeling of ripening that Pavese writes about), defying reduction to familiar coordinates or objects. Everything depicted emerges from the painterly joy of dismantling and reconstructing forms, yet simultaneously evokes a profound unease, born of this reality and our daily search for meaning, which is doomed to fail. This is why it is challenging to define Jelena Sokić's paintings with a single, overarching interpretation. Some exude unexpected tenderness, a Dalí-esque sensuality (evident in the works like *Blue Rider on Holydays*, or the witty *The Collector*). Others evoke a sense of horror – the hidden, sinister side of everyday life. If we pause to truly observe our circumstances, this horror might overtake us at any moment, enveloping us like a tombstone crowned with a monstrous monument whose immobile eternity will stand vigil over our squandered lives. For example, the painting *So Much About That and So On* unnerves with a sense of finality in its banality, suggested by its title. This finality fills the supposed ethereality of the depicted figures, confronting us with an unsettling truth.

The story of the fantastic artistry of the West begins with medieval drolleries and Bosch's extraordinary architectures and creatures, which are a clear source of inspiration for this artist. Visual art has always strived to depict the inner world of humanity. It is often said that when we perceive something, make it visible, and shape it within a system – such as language or painting – we can claim to have explained it. That even if we cannot control a phenomenon, we can at least master its implications. However, for this type of painting, I would argue the opposite is true. It does not help us comprehend the elusive aspects of our spirit. Instead, it reveals how both the world which we live in, and our consciousness are filled with the incomprehensible. The more we try to articulate it, the more this incomprehensibility grows. Sometimes we should resist the urge to overanalyse certain aesthetic

or spiritual mysteries. This is why Jelena Sokić invites us to pause, whether in the street or before a painting, and contemplate the beautiful and terrifying ripening of the strange before us.

J E L E N A S O K I Ć was born in Split in 1980. In 2005, she enrolled at the Academy of Fine Arts in Ljubljana, where she graduated from the Department of Painting in 2013. During her studies, she participated in a student exchange program and spent a year at the Brera Academy of Fine Arts in Milan, Italy. Throughout her studies, and especially after graduating, she actively engaged in various art events, participated in group exhibitions, and organized solo exhibitions. Her work spans painting, drawing, video, prints, often combining these techniques.

— Popis izloženih radova / Exhibited Works —

Life From Above, 2016., ulje na platnu, 150 x 200 cm / *Life from Above*, 2016, oil on canvas, 150 x 200 cm

The Playground, 2016., ulje na platnu, 240 x 180 cm / *The Playground*, 2016, oil on canvas, 240 x 180 cm

Deep Cuts, 2017., ulje na platnu, 210 x 150 cm / *Deep Cuts*, 2017, oil on canvas, 210 x 150 cm

Blue Rider on Holidays, 2017., ulje na platnu, 205 x 250 cm / *Blue Rider on Holidays*, 2017, oil on canvas, 205 x 250 cm

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Shining, 2022., ulje na platnu, 140 x 190 cm / *Shining*, 2022, oil on canvas, 140 x 190 cm

Transition, 2022., ulje na platnu, 170 x 130 cm / *Transition*, 2022, oil on canvas, 170 x 130 cm

How to Meet Your Self, 2024., ulje na platnu, 240 x 150 cm / *How to Meet Your Self*, 2024, oil on canvas, 240 x 150 cm

Dream About flying, 2024., ulje na platnu, 240 x 260 cm / *Dream About Flying*, 2024, oil on canvas, 240 x 260 cm

The Underworld, 2024., ulje na platnu, 115 x 82 cm / *The Underworld*, 2024, oil on canvas, 115 x 82 cm

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Na omotu / Outer cover :

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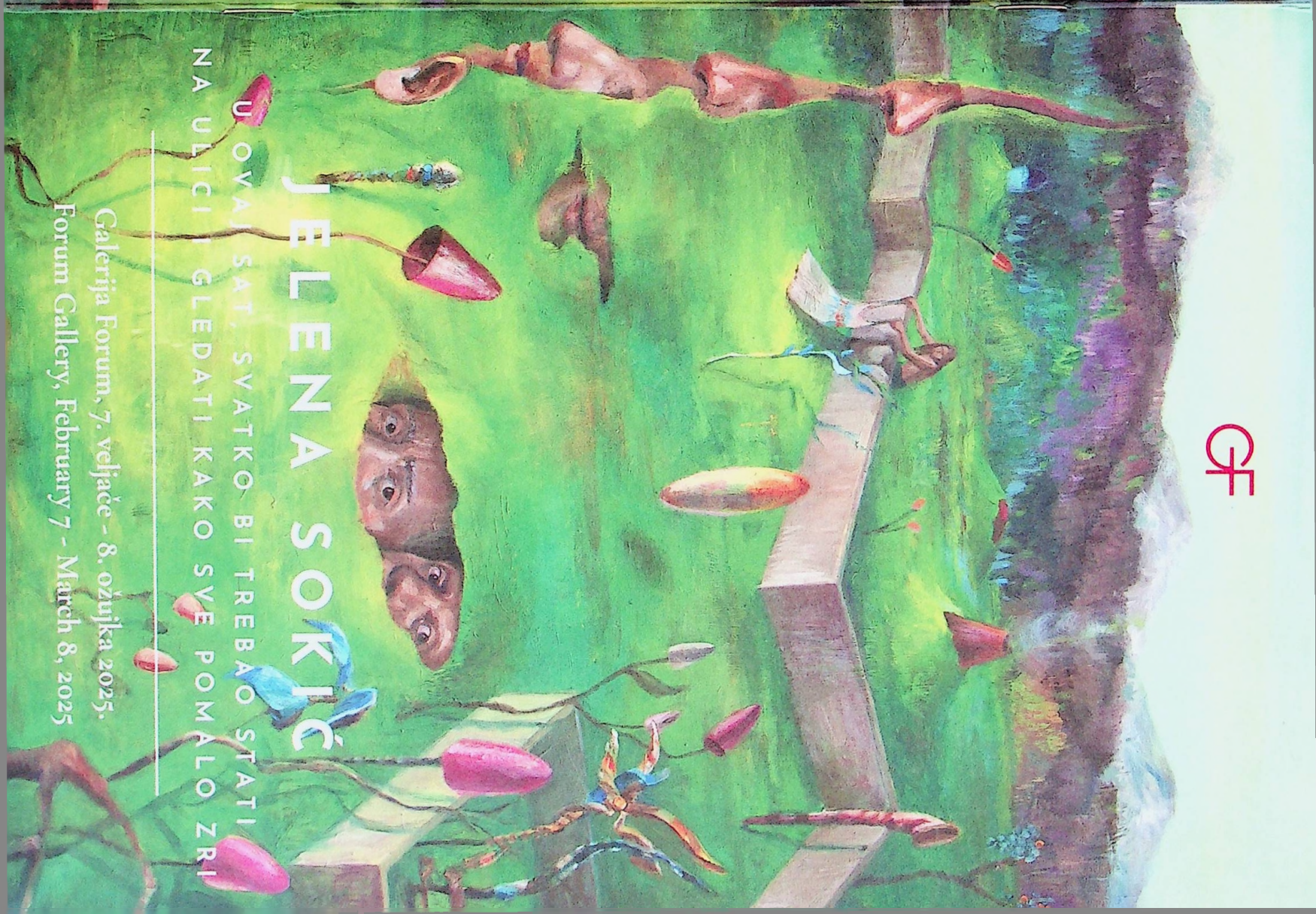
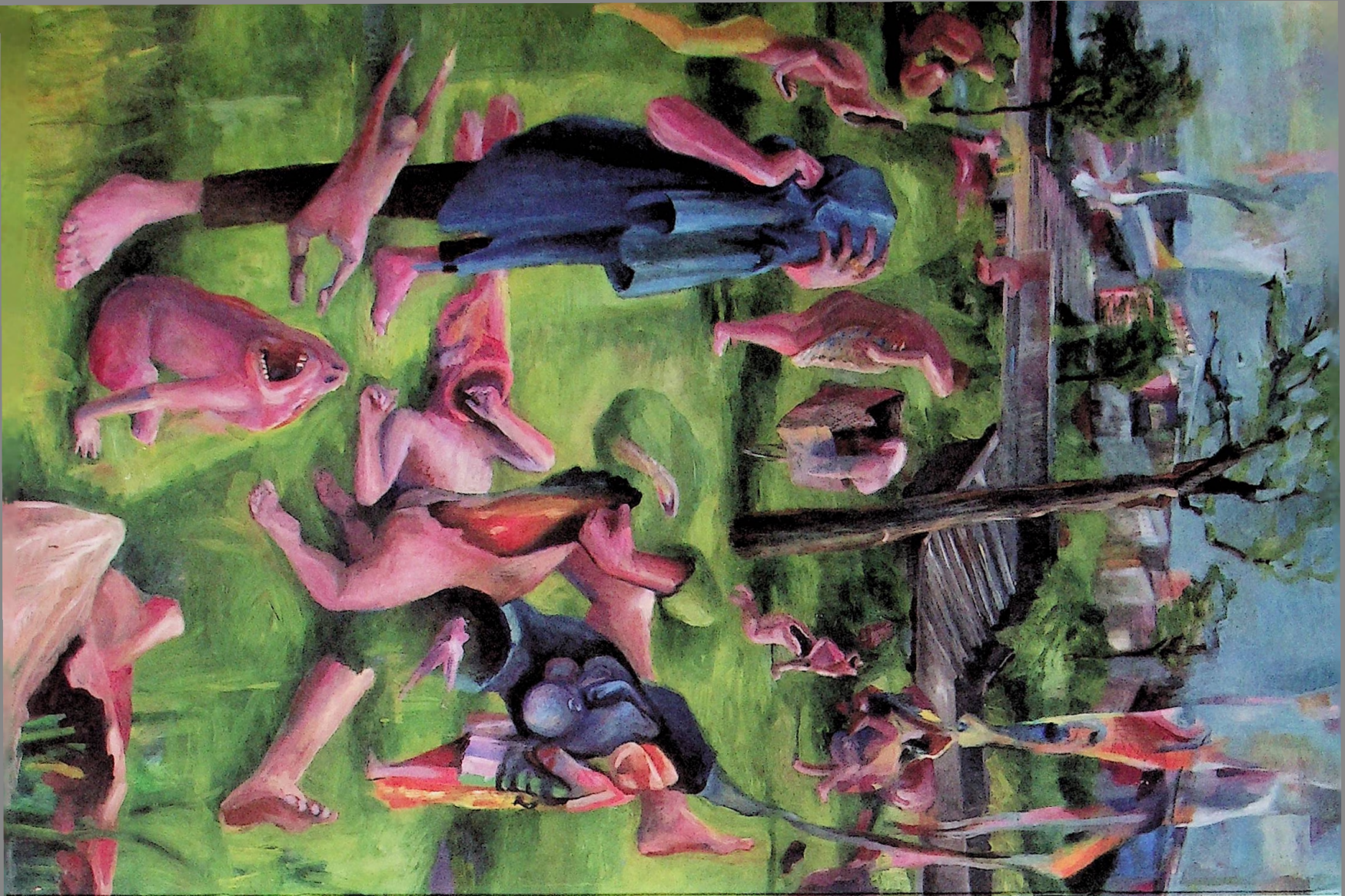
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