

Anabel Zanze  
Stranice



Galerija Likovnih Umjetnosti

OSIEK



Anabel Zanze

# Stranice

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O S I J E K

2011.

# Slikarska proza Anabel Zanze

Slikarska morfologija kojom *riječ i slika* čine odnos vizualnog i tekstualnog odnosno istraživanje unutarlikovnog i unutartekstualnog u suvremenoj umjetnosti jedno je od važnih obilježja te umjetnosti na tragu historijskih avangardi, neovangardi i postavangardi. U *Pojmovniku suvremene umjetnosti* Miško Šuvaković navodi devet razina ili platformi toga odnosa na navedenoj povijesnoj liniji suvremene umjetnosti. S pravca te linije prema pravcima niza skupnih ali i pojedinačnih oblika umjetničke prakse razgranati će se prema još toliko smjerova, čime će se oblikovati možda i jedno od najbogatijih i najrazvedenijih geneoloških stabala morfologije suvremene umjetnosti. Misli se, dakako, na pravce od historijskih avangardi dvadesetih godina preko neoavangardnih pokreta sedamdesetih do postmodernističkih praksi danas.

Slikarstvo Anabel Zanze sasvim je sigurno baštinilo neka od tih umjetničkih iskustava što je, dakako, posve normalno i razumljivo s obzirom da se doista radi o jednom od dominantnih i vrlo utjecajnih pravaca u suvremenoj umjetnosti. Međutim, pogrešno bi bilo odmah na početku i uopće tvrditi kako je pred nama slikarstvo koje je nastalo kao kombinacija i kompilacija nekih od tih iskustava po načelu slikarskog eksperimenta sa svojstvima tih iskustava. Ona se ponegdje možda i naziru u rezultatima ove slikarice no posve pouzdano nije to bio put kojim je ona krenula kako bi do toga rezultata stigla; taj je naime eksperiment ona zamijenila s

vlastitim iskustvom u potrazi za svojim slikarskim bićem. Slikarske korijene djelima Anabel Zanze, kada je ona kao slikarski izraz koristila osnovne i vrlo reducirane likovne elemente, *crtu-mrlju-tekst pisma* (ili još i manje, naprimjer, splet plavih crta ispod kojih je napisana riječ *more* pa je i slika nazvana *More*, 1998.), Igor će Zidić 2004. godine pripisati emocionalnom iskustvu rata koji je u život slikarice ušao kao nezvani silnik, a ona se nalazila na najosjetljivijoj razvojnoj točki svakoga slikara, na početku svojih početaka. U tim dramatičnim okolnostima emocionalnih iskušenja i tjeskoba slikarica je, u toj svojoj ranoj fazi, posegnula za posve jednostavnim i reduciranim slikovnim elementima, očigledno težeći pročišćenosti i elementarnosti. I potom, nije bilo povratka, bio je to izbor, kako će napisati Tonko Maroević, “krajnje posnog izražavanja”, kojim je dominirala praznina i tišina i koji je u potpunosti oblikovao slikarsku morfologiju Anabel Zanze, stvarajući lirske “minijature maksimalne koncentriranosti”.

To slikarski *krajnje posno* izražavanje dotaknulo je mnoge minimaliste, konceptualiste i postkonceptualiste, ali nikoga nije u potpunosti usvojilo, nikoga učinilo dominantnim. Slikarstvo koje motrimo naoko poseže za mnogim od stilskih nizova i za pojedincima kojima zbilja, u jednom kolažu s Beuysovim likom, i simbolički “skida šešir”, no put do svoga “slikarskog sada” Anabel Zanze iskrčila je svojim snagama, voljom i izborom.

To se slikarstvo jasno i rezolutno temelji na odnosu vi-

zualnog kojemu je slikarski medij klasično slikarstvo i tekstualnog predložka kojemu su bitne sastavnice *slovo*, *riječ* i *tekst*.

Slikarski se medij izražava klasičnim tehnikama, materijalom i alatima u čisto manualnoj operacionalizaciji dok su tekstualne sastavnice *slovo-riječ-tekst* podloga/površina odnosno gusto semantičko polje u kojemu nastaje djelo bitno slikarskih svojstava. Ništa, naime, u slikarstvu Anabel Zanze nije neslikarsko; slikarski rukopis njezine osobnosti ugrađen je u svaki dodir kista i platna, boje i podloge platna, stvarajući tako gust i složen izmjenični red slojeva podloge i površine. Poziv je to na neke od pravaca šesdesetih, ponajviše možda na rad grupe Art&Language, kojim se oblikuje slikarski model odnosa *riječi* i *slike* te nevažnosti značenja što je tu podloga, a što, pak, slikarska površina. Minucioznim potezima *boje* na *boju* u *slovu* do *slova*, pa i jedne slike na drugu, gradi se gusta mreža tipografskih znakova koji opet čine *riječ* koja je dijelom rečenice i koji je slika uzela iz *teksta*. Još do nedavno *slovo* do *slova* gradilo je cjelostnost slike slažući složenu gotovo enigmatsku kompoziciju, ali sada, na novijim djelima, tekst pa i njegov sadržaj jesu sadržaj značenja slike. Na prvi pogled slikarica je posegnula za teorijom kako je “interpretacija slike i sama umjetničko djelo” pa kao takva može biti slikom, no prije se čini da je na djelu novi raspored važnosti značenja, *označeno* (slovo) ustupa svoje mjesto slikarskog subjekta *označitelju*, onome koji je

tekst izabrao i slikao pretvorivši ga tako u primarni medij toga slikarstva. Moglo bi se reći, ako su slovo i riječ bili nekoć u srodnim slikarskim poetikama imenovani vizualnom poezijom, umjetnost Anabel Zanze slikarska je proza gusto pisanih *Stranica*, što je očigledno točan naziv toga slikarstva danas kao zbirne imenice kojom je označen sadržaj njezina plastičkog znaka. A to sa svim sigurno zaslužuje svaku pozornost kao vrijednosni domet koji je dosegulo ovo slikarstvo.

Vlastimir Kusik

# The Painterly Prose of Anabel Zanze

The painterly morphology in which word and image make up a relationship between the visual and the textual or, rather, an investigation of the intra-pictorial and the intra-textual in contemporary art is one of the major features of that art in the wake of the historical avant-gardes, the neo-avant-garde and the post-avant-garde. In his *Concepts of Contemporary Art*, Miško Šuvaković lists ten levels or platforms of this relationship on the historical line of contemporary art referred to. From the direction of this line of development towards the directions of a number of collective and also individual kinds of art practice it would branch out towards just as many more trends, giving rise to the formation of, perhaps, one of the richest and most intricate genealogical trees in the morphology of contemporary art. By this is meant, of course, the lines of development from the historical avant-gardes of the 1920s via the neo-avant-garde movement of the seventies to the post-modernist practices of the present day.

The painting of Anabel Zanze is certainly heir to some of these artistic practices, which is, of course, entirely normal and intelligible, considering that this really is one of the dominant and most influential trends in contemporary art. But it would be a mistake at once, a priori and as a matter of course, to state that we are dealing here with painting that was created by way of a combination or compilation of several of these practices, a kind of painterly experiment with some of their characteristics.

These are perhaps discernible in the productions of this painter, but quite surely this was not the path on which she set out in order to arrive at such a result. Instead of any such experiment, she drew on her own experience in the quest for her own painterly being.

The painting roots of the works of Anabel Zanze, when for her painterly idiom she used basic and very reduced visual elements – line-blotch-text script (or still less, for example, the set of blue lines under which the word *sea* is written, the painting being called *Sea [More]*, 1998, were to be ascribed in 2004 by Igor Zidić to the emotional experience of the war that burst into the life of the painter as an uninvited thug, while at the same time she was at the most sensitive point of development of any painter, the beginning of her beginnings. In these dramatic circumstances of emotional trials and anxieties, the painter, in this early phase of hers, resorted to entirely simple and reduced pictorial elements, obviously aiming at refining down and elementariness. And then, there was no way back, it was a choice of, as Tonko Maroević wrote, “an extremely parsimonious expression”, in which silence and emptiness dominated, and that gave total shape to the painting morphology of Anabel Zanze, creating lyrical “miniatures of maximal concentration”.

This painterly extremely parsimonious expression touched on many minimalists, conceptualists and post-conceptualists, but never internalised a single

one of them to the full, made none of them dominant. The painting that we are considering ostensibly resorts to many of the stylistic sequences and individuals, to whom it really does tip its cap, in a collage with the likeness of Beuys; and yet, Anabel Zanze has cleared the way to her own “painting now” with her own forces, will and choice.

This painting is clearly and resolutely based on a relationship between the visual, the painting medium of which is classical painting, and a textual original, the essential components of which are letter, word and text. The painting medium is expressed with classical techniques, material and tools used purely manually, while the textual components letter – word – text are a ground or surface or rather dense semantic field in which a work of essentially painterly characteristics comes into being. There is nothing in the painting of Anabel Zanze that is not painterly; the painting idiom of her personality is built into every touch of brush and canvas, pigment and support, creating a dense and complex alternate order of strata, support and surface. This is a reference to some of the trends of the sixties, perhaps most of all to the work of the Art&Language group, in which a painting model of the relation of word and image was formed and of the lack of relevance in the meaning of what was support and what was painting surface. With minute strokes of paint on paint, in letter to letter, and from one painting to another, a

dense network of typographic signs was created that again created a word that was part of a sentence and that the picture took from a text. Until recently letter-to-letter constructed the entirety of the picture composing a complex and almost enigmatic composition, but now, in more recent works, the text and its contents are the contents of the meaning of the painting. At first glance the painter has reached for the theory that “an interpretation of a painting is itself a work of art” and can as such also be a painting, but it would seem more likely that what is at work is a new distribution of the importance of meaning, the signified (letter) cedes its place as painting subject to the signifier, to the one that has chosen the text and painted it, turning it thus into the primary medium of this painting. It might be said that if word and letter were once in similar painting poetics called visual poetry, the art of Anabel Zanze is painting prose of densely inscribed pages, which is obviously the exact title of this painting today as collective noun used to signify the contents of her three dimensional sign. And this with absolute certainty merits all and any attention as the level of value that this painting has attained.

Vlastimir Kusik

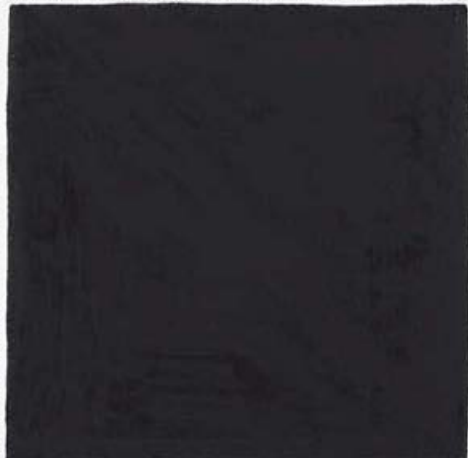


Leakage bilo kakve vrste, zar ne bi bilo bolje da se preimamo suocim sa situacijom, prije ne  
moji izumim jos vremena na tu grupu radova citanja neznanjih rizeci u nekim tudim rukonisu  
Ali nisam se dao u ispravljanje, moza sam samo zelio izubeci frontalni udar, u svakom slucaju, i  
ovuda sam se nazad u sobu, zakljucio vrata i vratio se pisnu, no sad sam vec bio ljut, uvidjevši kako  
mi veći omiče vrata otvoreno i nesvatiivom opozdanju, rekla me zato vratiti nekakva, nisam čuo  
e riječi, rekla sam kako mi treba tiak dok sam dobijao to navodno pisno moje žene da bih ja iznova do  
kao vrata, rekla je vijećne da bi tvoja i moja nesvatiivost mogli karti na stoli, ti i ja, Lancelot i omiče  
ne, Anabara i Keloise, Troma i Kresija, Piram i Tizba, James Joyce i moja Larnalia, ita, ti znaš o čemu govorim  
i što? To je samo neki kula, prošli stoli, rekla, zaravite i mozeći, rekla je lepore, ono što nos, izumim se  
eće i komičinomi, i što sad, ja, ne znam što bih ti želja ošim izine - ja, naime, ne mogu više ni koma  
a dalje tad sam bacio pisno i ponovno došao do vrata vratinom, odličan jednom zavijek to rizeci, kic  
sam sve radeštiti i to odmah, snobala me, mislim, srazda, Ali u tom casu, kad sam otvorio vrata, i  
z suspenz sam sebe začuo kako intimijante činio se kao da je netko pokušavao telefonirati trč  
eci se iz detinim zila da ga se ne čuje, čuo sam kako se spuštala služalica, samo to, da bi zatim sve  
bilo kao i prije. Radio je pobino svirao, a kuga je bila tina kao i inače, Ali ja sam čuo tad neki št  
s tad mi, se izumim zamijenila panika, Pogledao sam niz hodnik i umirao se sve je bilo kao i inače, i  
e, u anevnoj je sobi je potpuno svjetlo i tina se čuo radio, učinio sam nekoliko koraka i pokušivao vol  
kao sam se da bih mogao čuti utješno i ritmično zvečanje neozinim dišćim izava, ili čuju okretano  
vrata, ali nisam se nije čulo učinio sam nekoliko koraka prema anevnoj sobi i zatim - što da vam k  
čemu - rekao se, ili me je imivija znatizlja pa bih tad začuo *brzopisno šibovanje kvice, koja se okružuje*  
čija i neopretni zvuk tina od vrata i zadržana vrata. Prvi impulsi mi je bio da potpuno smesta niži  
hodnik i vratinu, u anevnoj sobi i da se jednom zavijek opravušam čuju, što to da je bilo, Ali nisam ništa  
pogovao, imuzivno i nisam se želio kompromitirati, ja sam čekao, u kući se nešto jest zadržao - nešto je bilo  
u na pomolu, čuo sam bio siguran - i naravno da mi je bila dužnost nešto poduzeti, zbog vlastitog doživljaja  
i to, a o osobnoj sigurnosti i zadržanju moje žene da i ne govorim, Ali nisam reagirao. Nisam mogao trenufako  
e bio zreo, ali ja sam oklijevao, i naprednom je bilo kasno za bilo kakvu zajednu akciju, trenufako je došao i l  
pogled, i više ga se nije moglo dozvati. Tako je i dalje oklijevao u duci kod branika, da je dan izumim, i a  
leksandar Velići ga je britiznuo sa svih strana i dobio ga izdevetao. Vratio sam se u svoju sobu i zatvorio  
u vrata za sobom. Ali *svi mi je divlje lupalo*. Spedio sam na stolcu i vratio iznova predpivši po stranici  
na pisnu, Ali, što se neobično tad dogodilo. Umjesto da počnem čitati pisno od početka do kraja, ili da  
se bar vratim samo gdje sam stao, bez nekog sam nesobnog potosiljeda počeo samo istati stranice i u  
tinosti ili pod svjetlo stolne lampe, vratinu potopio nekoliko redak koji bih zatim pročitao, to mi se  
da se sudrežimam omičdama iznesenima, protivu mene sve dok cijela omičznica čer o tome se i pa  
lioi nije dopunila sasvim drukčiji karakter- divinativni, dužovi da je izumim i kromozidni i s ni  
om nešto od svoje udarne snage, i tako dalje. Na laj sam način, iduci od stranice do stranice, pročitao si  
zedeće, letimično i nasumice objavrane rečke koji bi pod nekim drukčijim okolnostima djelovali poput  
ostrakcije, dovlađeci se dalje u, malo ali dovoljno, no pudet se rasuo po cijeloj kupaonici, umičdajući z  
krovc i daske, školjka, ustanovu za deševno oboičje da i, ne smomnemo, sve dok konačno, unavnošćen i  
ogled, prop. Tvoji rad, ma molim te! Ma dat, ni jedno, čak ni ti, ni jedno više riječ da nijam čuia o tome  
i, dica, ali pravu promem, samoću da i ne spominjemo. Isuse, sveti Krišto! Zbilja! Koću reci, pa bi u tom  
casu sasvim razgovijetno čuo kako se zatvaraju vrata vrata, ispuštilo sam istovje pisma na stoli i po  
umio u anevnoj sobi. Nije mi dugo trebalo da shvatim da mi, žena više nije u kući (kuga je mala: divl  
e spravace sobe da kojih sine ubanu zvali mojom sobom, ili ponkad Anabci završe: *zapuša, mavi moji*



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ominance of one particular class the econ  
and therefore the cultural dominance  
stability of such a society a certain  
modes of expression is a fundamen  
se ideas and modes of expression  
constant return to the norms of c  
al patterns of order proportio  
static and inorganic qualitie  
ual concepts which control  
no sense represent a free  
imposed ideal the fallac  
are conceived as dial  
action and reaction  
in dialectics the th



nsconscious and the more we learn about the  
sentiments and thoughts universall  
ncern of the classical artist but wh  
etemporal prejudices of an epoch  
manticism are coeval with the d  
n this sense then that surreab  
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ets and painters in all agn  
re precise examination  
romantic principle as a  
retation of the classi  
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e comes extraverti



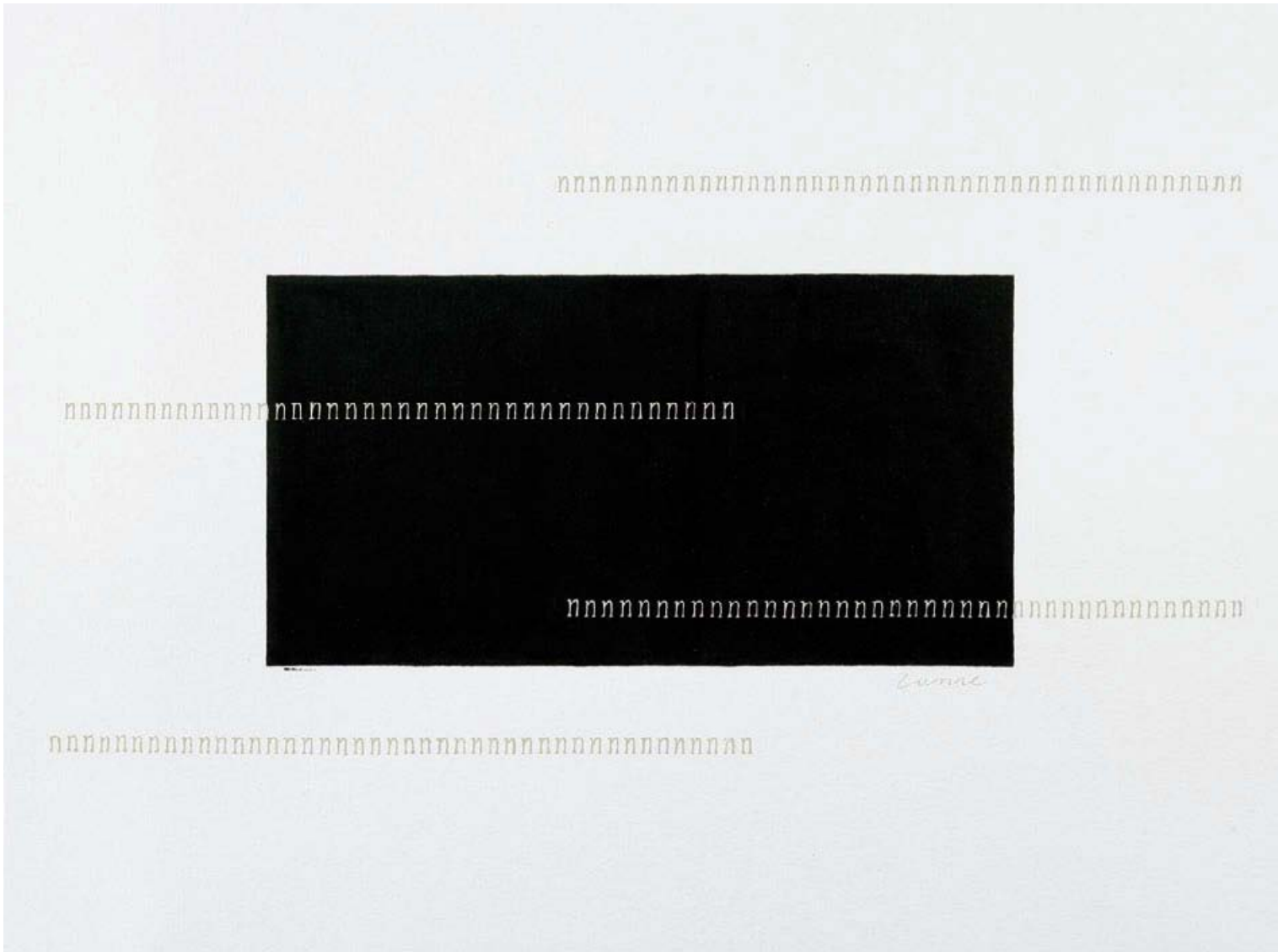




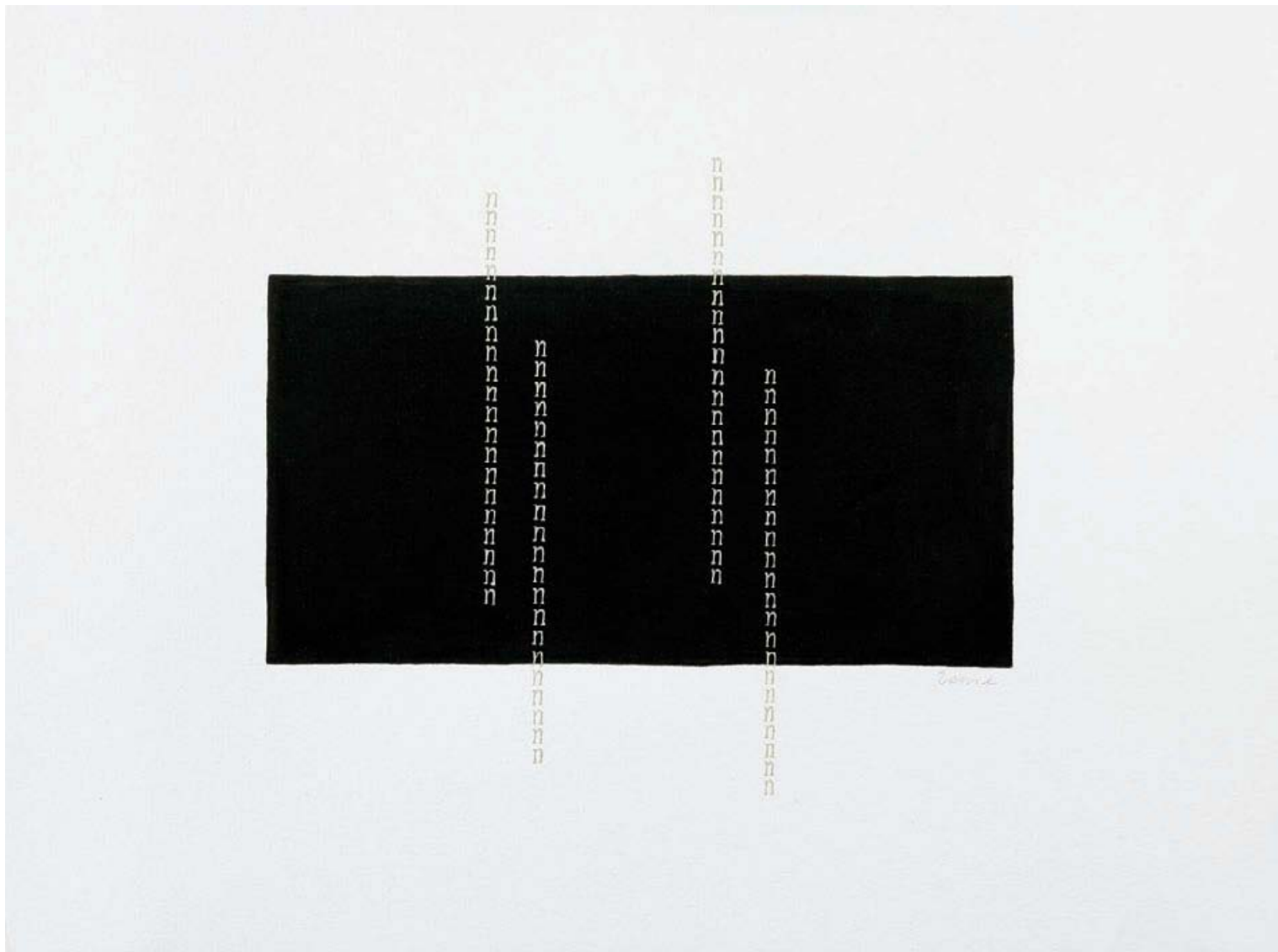




occasionally realism was inspired by a wish to preserve an emotional state by recording the spectacle that had nauseated it occasionally by a need to p  
apparent external validity to confused feelings seeking to understand themselves but in every case realism was no more than a support for art  
on used realism as a method of securing mastery over the external world it is the intensity of the moment the idea of observing nature is vain  
under what forms nature is to be observed, to the form, we may add the feelings, the state of mind in short it is not realism itself that has van  
it expresses and projects onto the objects from the indifferent status of crude facts, but the moment it does this the object no longer comb  
Realism is justified only as an instrument of expression by which it negates its own purpose indeed the artists soon realize that in orde  
must make it his own assimilate it bring it into conformity with his expectation however different the latter may be and in doing so he a  
eye that what interested and attracted him was less the object that he thought he was reproducing than the image he was going to give  
asking what distinguishes this image from its model what makes it more satisfactory than the model even if the image does come finally to  
made up of elements that differ greatly from it - of lines colors textures - but which are made to serve that resemblance it is not then i  
secret of the new value the object takes on in being reproduced resides for after all it is they that created the value in the first place. Art  
begins the one upon which painting embarked in turning toward the possibilities afforded by these means here begins the adventure of plast  
confronted at the outset with an obvious fact and it is the major difficulty he has to overcome if when the work is completed he has managed to  
which it portrays he will have done so only by overcoming a fundamental difference between what he sees and the means at his disposal to repr  
Umbrous impressions that strike his retina which his mind interprets as objects situated in space have absolutely no relation to the flat two-di  
resources used by the artist - line color pictorial media - have in turn become rebellious at first they sought only to serve their purpose the p  
could but later though they still appeared to be docile they began to demand that the forces of which they were the instruments should be t  
come an extrinsic one they wanted now to pursue only the improvement of their own quality and what can we call this intrinsic quality excep  
obstacle that prevents it from continuing in motion it becomes heat and this on reaching a certain degree of intensity becomes light in the same  
same way the means of art when they no longer serve realism begin to pursue their own refinement that refinement is the province of plastic fo  
come the tools of aesthetic research first the linear element originally it was the net by which the apprentice realist sought to capture his  
same way wanting is supposed to serve a purpose that of moving us from place to place gradually art discovered the pleasures afforded by line - p  
cognizance of a line the eye must follow it in other words the eye transforms the line into movement or rather re-creates the movement of the h  
mind which in order to comprehend the line re-experiences it mentally images like ideas can become active forces the same applies to lines  
some of them are angular and disorganized if we were to execute them with our muscles we would have to make painful laborious motions w  
return to our earlier example for this reason the c line has always enjoyed a curious popularity let contours traced with grace and flexibility f  
inghished two varieties the wavy line which he calls the line of beauty and the serpentine line which he calls the line of gracefulness the eye i  
also had an inkling of the reason for the pleasurable sensation this line gives speaking of the ornament that the english call the stick and st  
pleasurable in itself by virtue of its continuous and effortless transitions to achieve beautiful form one must not use harsh or angular mod  
rounded and without apparent inner detail the wavy line which was in that instance the plastic principle on which the composition as a  
countless paraphrases reflecting all the possibilities of dimension extension and contraction that can be executed without violating the u  
irectly comprehensible that they suggest the most perfect geometric formations those which because of their clarity and simplicity are m  
resorted to by the human mind in its efforts to make the world accessible by reducing it to the unity that is inherent in human nature wet  
spontaneous is best proved by the devices which memory uses to grasp and retain the natural appearance of an object details are summed u  
astic harmonies these harmonies have their origin in the effort to discover the structural principle of a certain figure its essential fo  
scriptive geometry invented the need to calculate resistance the growing importance of aerodynamics these factors have made the mo  
cotic sections the attentive observer will easily detect the influence of these constructs on modern art and design from painting to i  
merely by perceiving its appearance but by understanding the principle by which it was possible to re-create it intellectually the human  
elementary and to make it progressively more complicated without however losing the thread of the initial unity until the supreme two  
th thousand of twists and turns the result of an initial formula multiplied a staggering number of times this design resembles the peo  
reamed of discovering in geometry the intelligible principle of everything complex carried away by his enthusiasm he even sees in it the ni  
discover rational principles for itself and in the end fixed on pure mathematics as a way of accounting for the most various and most unexp  
means merely that a new stage had been reached in the path toward abstraction the study of proportions which cover the largest possible n  
according to some single intelligible principle it most adequately serves as a means of reconciling a single and simple intellectual princ  
since now a proportion is the expression of an equation between two ratios hence it must have at least three terms what is so marvelous a  
dividing a line into two segments in such a way that the longer part is to the whole as the shorter part is to the longer this property can se  
nature which the mind aspires to reduce to its own measure any proportion is welcome to the mind for it suggests a basis on which disparat  
seems endowed with an almost miraculous power which the senses in some way perceive and delight in thus line which originally was put of th  
carries art to the extreme opposite of reality into the abstract reaches of geometry and even those of pure mathematics from showing cont  
into an additional dimension the mind also delights in such representations and what we have said about the line also applies to mass we ha  
dimension is added the organization of the space within which the forms are disposed its subjection to the rules of geometry involves a proble  
come too accustomed to this organization to suspect the difficulties that had to be overcome in achieving it a long time was required the  
new concern connected with this new power the lines were integrated into over all compositions which were divided into sections a paralle  
command of a logic of simplification and combination we must keep in the mind that all this is true only of the west although the east and other  
covert outline the act of writing however involves a number of expressive movements governed by the nervous muscular and psychic systems  
seismographic chart thus each letter reveals not only its conventional meaning but also the nervousness gentleness or authoritativeness o  
eliminates details simplified tends toward the geometric the diagram step by step they are divested of their directly evocative poi  
conventional sign reason by an incolorable process detaches the sign from the word which it once represented and reduces it to the m  
very eye mankind has passed from the written character which is a sensory at will to express the constructions of the intellect mere  
signs explicitly preserve their connection with the representational images from which they derive when we write the word eternal  
number of abstract conventional signs whose meaning we must know in order to understand the word but of such survival of the past  
re standardized prometerized by being modeled on ancient inscriptions although the printed letter could have dispensed with such reali  
ecialized task of feeling for others and of communicating to them the results of his adventures saving them the palimpsest anabelzan2603

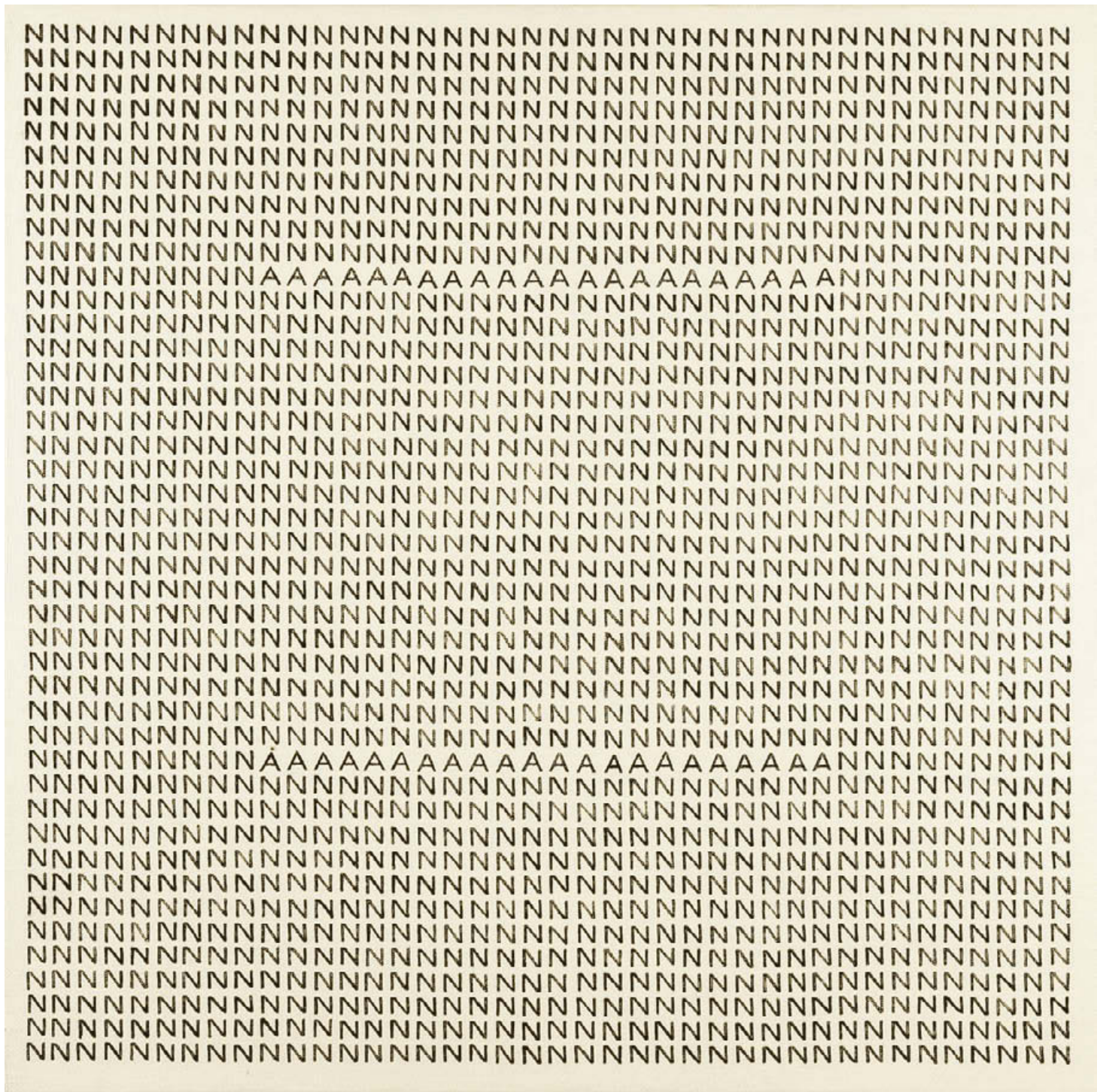


**Crte 8 / Lines 8**, 2010.

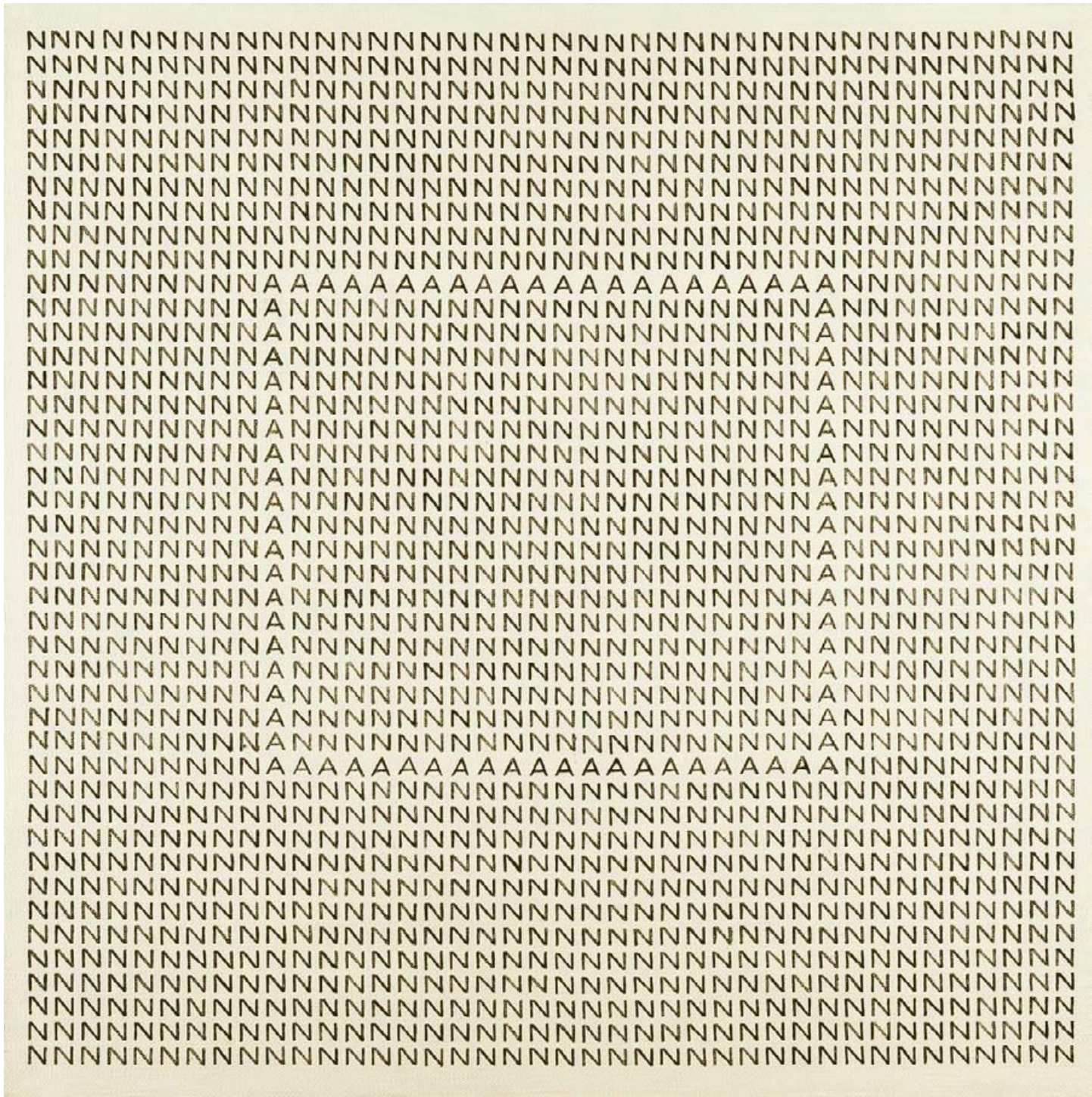


a picture brimming with tenderness by the personal sadness and the  
rity, oil on canvas, in a private undings of the world of figure  
which can be considered as corbanquet of life, that the  
of similar characteristic, and shows them to us after  
became lighter, and this youth of twenty  
vision of the world of his youth of twenty  
ared to us is also ed him to diver  
ss somber. The ent at the tim  
isplayful, a an index  
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ated, a prior  
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relevant, a  
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Kvadrat: nastajanje i odustajanje II / Square: coming into being and giving up II, 2008.

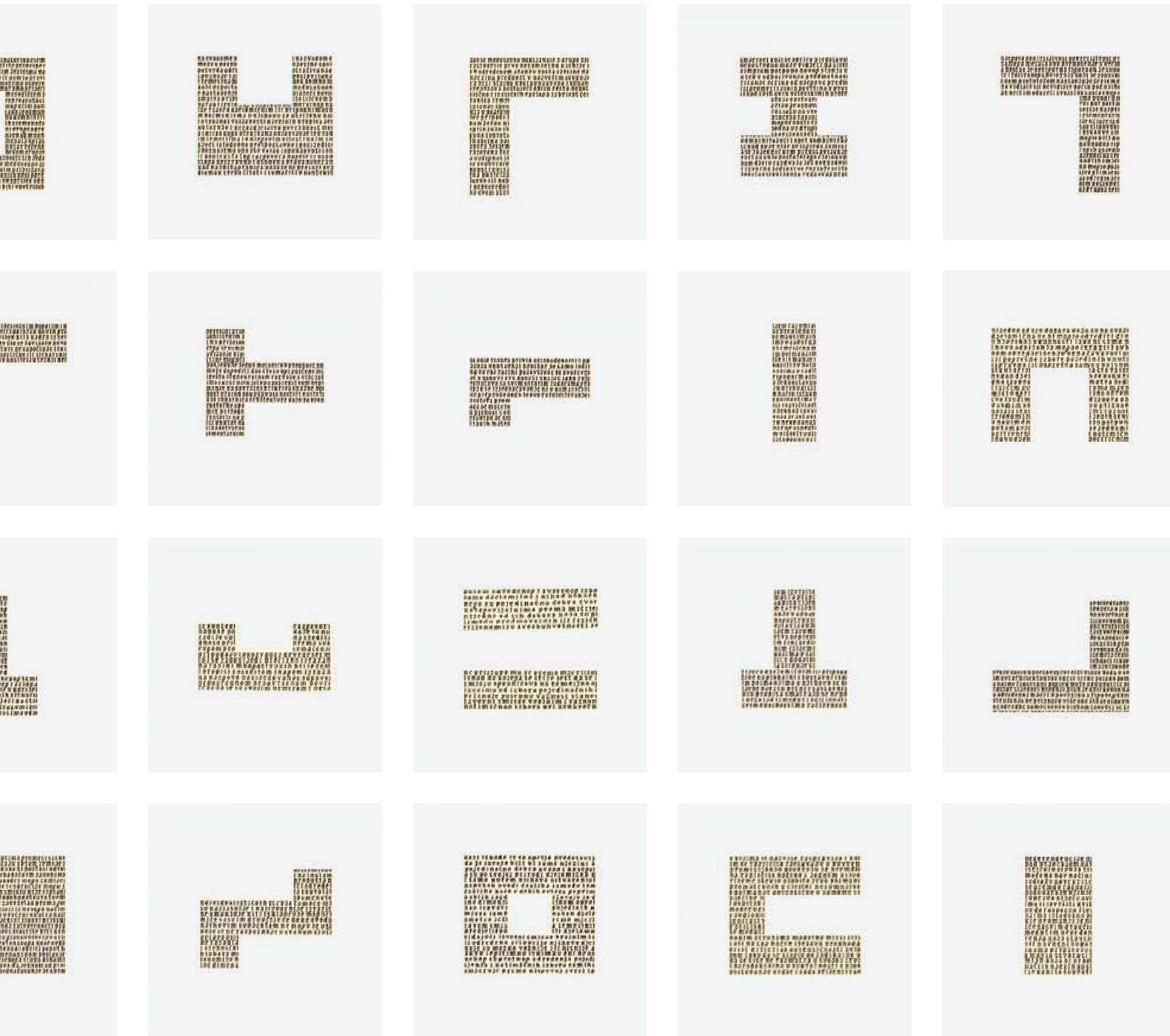


Kvadrat: nastajanje i odustajanje VII / Square: coming into being and giving up VII, 2008.









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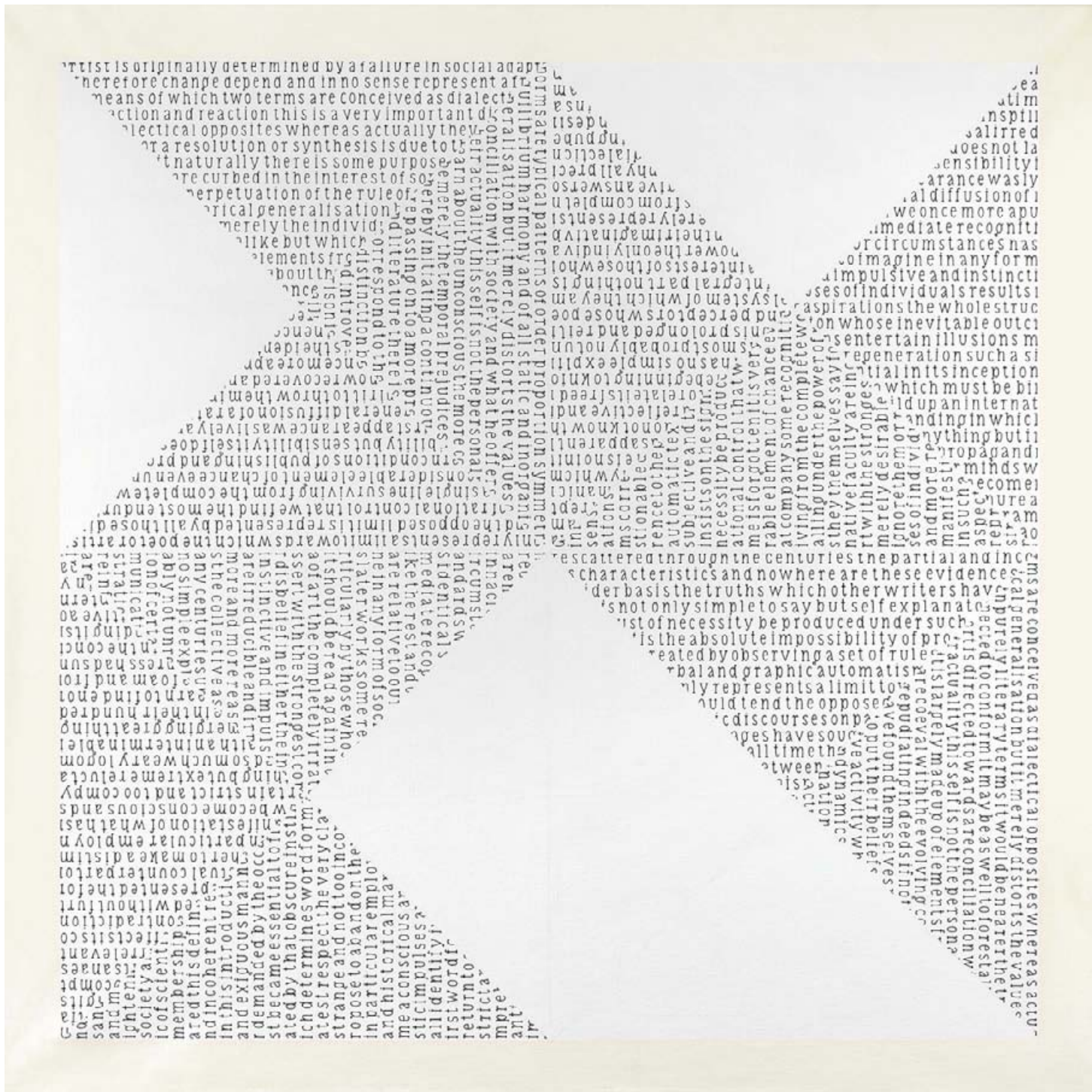
to give expression to that consciousness





organism for most of this time he maintained vitalizing contacts with the general processes of production - in our sense of the word he was still an industrial nineteenth century but the result will only be an art measured to the mean capacities of l'homme moyen sensuel at the same time we must recognize that modern movement the true understanding of art depends upon an appreciation of the nature and uses of symbolism symbolism is one of the two ways of the world the presentational immediacy of sense perception since language itself is already symbolism and the complicated forms of thought dependence of algebra it is natural to assume that there is something primitive and ineffective about the presentational immediacy of sense perception a man involved in the use of symbols as the poet is condemned to use the symbolism of language the ideal would seem to be a quixotic social movements cast that may be illustrated by a quotation from Whitehead's symbolism its meaning and effect we look up and see a coloured shape in front of us and notion of a chair he might have stopped at the mere contemplation of a beautiful colour and a beautiful shape but those of us who are not art presentational immediacy for example I myself am quite absorbed by the immeasurable plain with cornfields against the hills immense as a sky a sky with delicate blue white pink violet tones I am in a mood of nearly too great calmness in the mood to paint this this mood of nearly too high reserved from the contamination of symbolism - from the need for further reference to other elements in our experience it has been claimed that insistence on the strict purity of his perceptive experience that cézanne restored to art some degree of primal rectitude at the other extreme I find that the human mind is functioning symbolically when some components of its experience elicit consciousness beliefs emotions and usages ignoring the chair at the cost of great labour the former set of components are the symbols and the latter set constitute the meaning of the symbols a combination of forms and colours or of sounds if he is a musician which will convey a meaning always has an aesthetic or emotional time symbol it gives the reason for the importance of a rigid suppression of irrelevant detail for emotions inhibit each other or intensify each other harm only be conceivable thematic structural - never sensuous harmonious emotion means a complex of emotions mutually intensifying whereas they apply emotions which because of their irrelevant details inhibit the main effect each little emotion directly arising out of some subordinate development of modern art this distinction between painting devant la chose and en la retenant dans l'imagination expresses neatly differentiation or unity of the main effect points to that characteristic in symbolic art which can involve a progressive modification of the self as such his position during the middle ages but on the patronage of a limited class within that organism the modern movement in art which opens up intimate connections with social movements perhaps a few words will make clear to what extent the formal evolution of modern art needed the harbour - that is until I shall have accomplished something more promising than what has gone before thereby verifying my theory being for us nothing but simple methods for making the public feel what we ourselves feel and for making ourselves intelligible many other d symmetry a work of art is made with that very idea once completed it serves as a source of stimulation specifically selected for its aest particular definition the word express however inevitably recurs in all our attempts at definition and expressionism is the name which has tendency in a modern art to express the love of two lovers by a marriage of two complementary colours their mingling and their opposite going to give you an example of what I mean I should like to paint the portrait of an artist a man who dreams great dreams who works as a trial dignity of our common human qualities our human nature its weaknesses lies in the imprecision of its terminology - in words like I emphasize the solidity of objects had formed a style which is not merely architectonic in a metaphorical sense but patently geometric quantum-like jump into an altogether different type of art the framework of the structure perhaps a pyramid or a diamond becomes a reality a realm of the absolute of mystical purity and in doing so it makes use of laws or elements that are fundamental to the structure he must identify himself with her rhythm by efforts that will prepare the mastery which will later enable him to express himself rhythm with some exceptions constructivism neo-plasticism these are all attempts to impose a law of harmony on the visual perception of contradictory intentions of opposing the liquefaction of objects which is a fatal consequence of impressionistic vision and the transcend them - thus achieving a new plastic dynamism a pictorial lyricism the short life of the futurist movement is probably to be explained subjects might be different as we have introduced into painting objects and forms that were formerly ignored mathematics trips always imposed limitations on their spontaneity their disclaimed any plan of campaign and programme but they always sought symmetry but here the metaphor breaks down for the separate streams do not make their way fanwise to the ultimate sea some turn in to a very personal idiom it remained consistent - it did not attempt to compromise with a general tradition of contemporary art the masters of the modern movement the masters themselves remain revolutionary or become openly reactionary the work of those here is no precedent idea the idea is the form the form the idea the composition is conceived ab initio in plastic terms many other affirmative or negative the concept is there all the time breaking out in the margins of a manuscript above all in poetry the predicament non-representational manner with the harmony of lines and colours and shapes is an art which imitates and imitates very closely a is no impressionism no poetry no symbolism but something as exact and representational as a mathematical diagram mathematician plastic material abstract art which strikes some people as the most strange and uniquely modern of all forms of art is therefore as that art which studies the elements of form and number embodied in the structure of the universe it is perhaps more consistent than a mathematician would think so but otherwise it is mathematics translated into a plastic material here at the extreme man an agonizing dilemma others do not understand what is involved in the choice and fade away into academicism the possibility that they themselves make it seem there must be a vague realization of the existential dilemma of modern man and a fear that the solution proceeds with his invention reality is man-made and the maker is the image-maker the poet reality accord with the images to o from the moment of its birth surrealism was an international phenomenon the spontaneous generation of an international fraternity is towards the limit of automatism and away from the limit of rational control that we find the most enduring vitality the words which involves or may involve an objective attitude towards the materials the artist is using the automatic text or drawing is strictly series of fragmentary symbols - the work of synthesis is already done in most dreams we find elements that are merely casual to absent just as in primitive grammarless speech only the raw material of thought can be expressed and the abstract is merged again by as a result of condensation one element in a manifest dream may correspond to a number of elements of the dream - thoughts built rhymes may lead to the discovery of surprising images that is merely a different method of composition a mosaic as opposed to evident weaker of the image and is no stronger - indeed may be much weaker - if its latent meaning is made manifest meaning ought it emerges perhaps not easily but at any rate directly from the well of the unconscious it may be elaborated or distorted but one form of attack may be mentioned here because it will serve to introduce an aspect of surrealism which yet remains general is that it should remind us of the immeasurable distance between the human and the divine it is certain that already in m (red) anabel zanze mmx. nces are superficial more important are differences of emphasis as between the elements of spice a n

photography and photographic methods of **reproduction** the economic forces of such inventions are serious the public is provided or it has **relieved** him of one of the social functions of art that of visual aid it is true that certain subtleties of imaginative literature illustration but for instruction and clarification it is better to provide an orbis sensualium pictus by means of the camera what man and theologies of the period to the extent that a work of art is **romantic** or classical **realistic** or symbolic it will certainly be beyond seem to depend on the maintenance of a delicate balance between sensibility and whatever intellectual or emotional accretion it the existing conventions in order to create a new convention more in accordance with a contemporary consciousness from precisely happens in such a crisis is indisputable the alternative suggestions for example the artist **retraces** the historical demi may have as much **revolutionary** significance as any originality in style or technique the validity of a tradition depends on a temporary and even personal if we could **reconstruct** the stages in human evolution which led from the eidetic vitalistic art of led by scientific analysis then philosophy and art are public auctions in which the most acceptable **reality** commands the high in even the structure of the work of art the style of composition may be a matter of taste or fashion determined by social come ages of the sumptuously illustrated catalogue of the masterpieces of art and craftsmanship then displayed we are **revolled** by mental note the modern epoch is announced and never from that moment until comparatively **recently** has the artist in his mind to the image as **representation** is opposed as we have seen the symbol as interpretation and there is no doubt that the syntheses of symbol that symbol whereby finally the local **relations** between the final symbol and the ultimate meaning are entirely that it projects significant symbols from the unconscious latterly it has been **recognized** that the proliferation of discrete or r humbly kneeling in an obscure corner of the picture but he gradually grows in size and importance until in a painting lil s expressing a **revolutionary** sentiment a **revolt** against the art which in its turn had been the expression another and vea ut nature and the eyes become educated through contact with her it becomes concentric through observation and work the edgm one further question for it is essential for an understanding of the origins of modern art to be quite sure that we first understand by the sensation of colour which produce light are a source of distraction which do not permit me to cover my canvas or to deo nsideration of processes being for us nothing but simple methods for making the public feel what we ourselves feel making ours by which he meant a logical analysis of percepts of what the eye actually sees second processes by means of which this analy terious centres of thought so falling into merely scientific **reasoning** experiment **research** these words describe the effort d in a general essay of this kind it is difficult to give a convincing account of this term but the underlying idea is that visual m chor english his main concern is to elucidate the part played by associative elements in art which he **rightly regards** as the l metry will be experienced as a characteristic of objects or the whole field together with a felt urge towards better balance i characteristics of the world visual which will be **realized** whenever the external conditions allow it when they do not vo t searching for the form inherent in the object his laborious efforts to **reproduce** this form with scientific exactitude the necessary preparation had been taking place during the previous ten or fifteen years years in which the harmonic concei throughout history the unconscious has **repeatedly** expressed itself in a formal pattern which he calls the mandala a mod d himself of such categories in fact pure psychic automatism only takes place in the unconscious and we only become aware ay the concrete harmony of universal forms has historical contacts and intimate **relationships** with another form of abstral to the initiated though it may still appeal mysteriously to the uninitiated so long as they allow it to enter their unconscious b ll but the prolonged **reverberations** of the explosions of thirty or forty years ago the general effect is a diminuendo apart o and even this they distrust in its eidetic purity for even their vision is conventional it does not seem that the contradiction nist expressionism briefly may be defined as a form of art that gives primacy to the artists emotional **reactions** to experie nc techniques of **reproduction** took the profits out of that practice and today the engraver or etcher is just as clamorous as th of two ideas and from their conjunction arises a new idea but each new idea is in its turn a thesis which merges into an endleai hing we agree to call the truth which seems to **recede** with every step we take towards with these considerations in mind we l ts a contradiction there is no justification in modern philosophy however for **regarding** a synthesis as a stasis as a full stop; is is merely the meeting place of two ideas and from their conjunction arises a new idea but each new idea is in its turn a thesis o degree of caution perhaps of scepticism the desire for a synthesis of the arts is part of that general longing for social stab i identical with that of the abstractionists but constructivism has always been in **revolt** against the whole conception of stu s certain forms have a universal significance they echo as we might say the basic structural forms of the physical universe a sional sense is creative or **responsible** in a purely automatic projection of the images of the unconscious which in themself h matter assumes under the operation of physical laws when these forms are mathematically **regular** as in the convoluti the structure of a quartz crystal we can easily account for their appeal under the laws of proportion and harmony but most of omething that **requires** a considerable **readjustment** of our faculties of perception to accept it as art at all but none the le for an aesthetizing the artist for eradicating sensibility for **repeating** endlessly and without variation the stamp of a civi of a mathematical problem is not so obvious but the appeal of the unknown is often stronger than the appeal of the known i territory its consistency is perhaps due to certain limitations an obsession for example with female forms with the symbol of merely in the individual artist but as a process occurring between man and man for art is not only creation but also com m eir afflatus and a society can be inspired and that is the problem we should study the **relations** between the forms of societ in the ground and branches in the air we can give all kinds of explanation for these distinct visual images depicted by artist and claw and distinctly unattractive when we spell the word with a small n nature shrinks to matter for immediate observat psychologists have **resumed** and at the same time enormously elaborated the study of types but curiously enough they do n e of judgment of criticism and of **rational** selection feeling is worked up to cope with the selected facts let us be quite frank ab with difficulty which cause no deception but give inner and deep **resemblance** these two classes of truths cannot be obtaine e experience the world through the subtle medium of a temperament and if we faithfully **represent** that experience we produ of such a beautiful formula and an abstract painting essentially there is no difference at all the mathematician is an abstract d ether a **r-word** (red) anabel ranze mmi mathematician would think so but otherwise it is mathematics translated into a dial this is perhaps a sufficient excuse for the adoption of the popular usage of such terms that usage seems to me to have both prio



Kompozicija s bijelim / Composition with White, 2010-2011.

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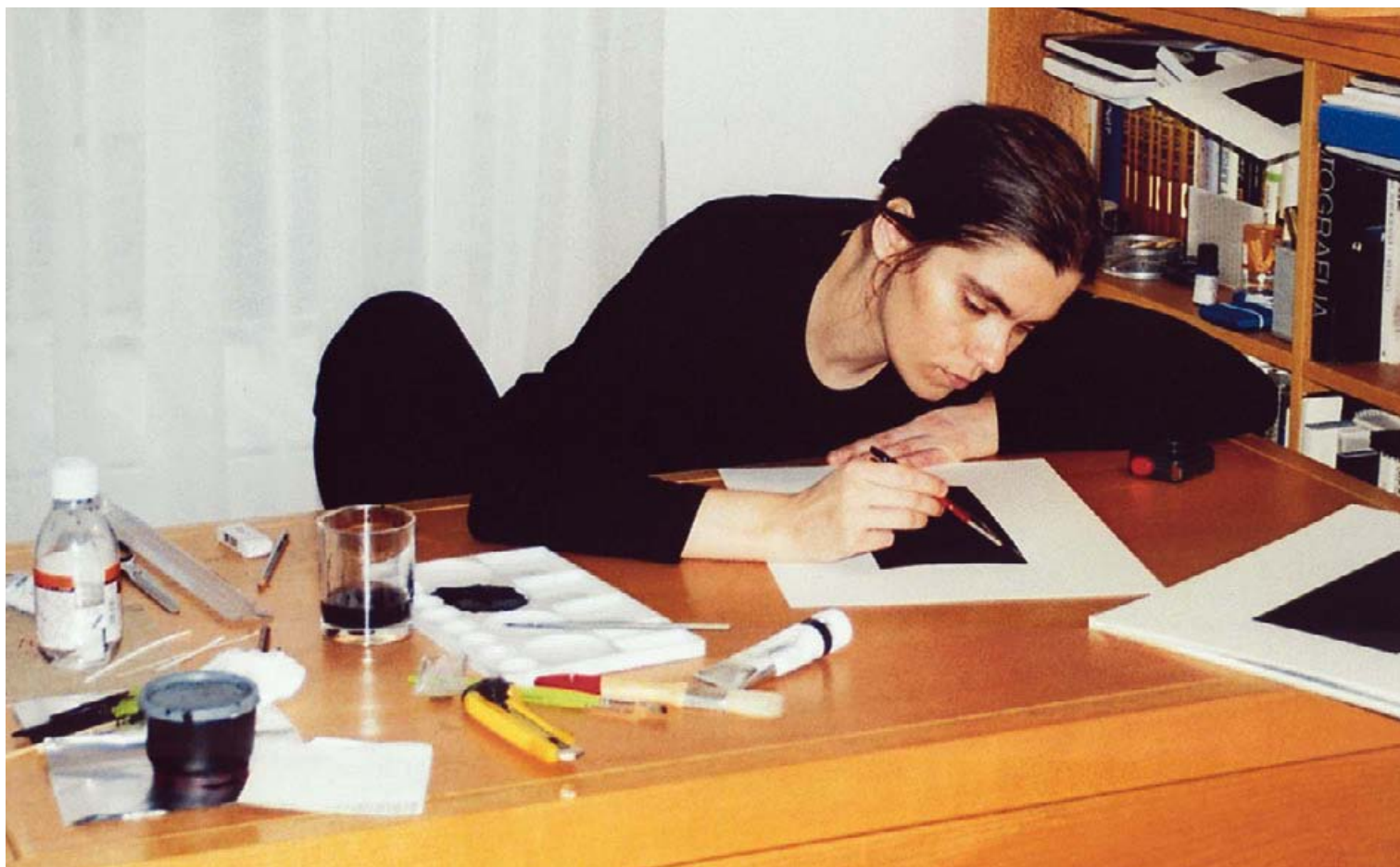
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## Biografija

Anabel Zanze rođena je 5. prosinca 1971. u Dubrovniku, gdje je pohađala osnovnu i srednju školu (prirodoslovno-matematičkoga smjera). Godine 1991. upisala se na ALU u Zagrebu (grafički odsjek) i diplomirala u klasi prof. Ante Kuduza 1996. Između 1998. i 2004. predavala je Likovnu kulturu u osnovnoj školi "Marina Držića" u Dubrovniku. Od 2004. živi i radi u Zagrebu. Članica je HDLU-a i HZSU-a.

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## Biography

Anabel Zanze was born on December 5, 1971, in Dubrovnik, where she attended elementary and secondary (science and maths) school. In 1991 she enrolled in the Academy of Fine Arts in Zagreb (printmaking section) and took her degree in the class of Ante Kuduz in 1996. Between 1998 and 2004 she taught visual culture in the Marin Držić Elementary School in Dubrovnik. She has lived in Zagreb since 2004. She is a member of the artists' associations HDLU and HZSU.

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Hrvoja Macanovića 57, 10 000 Zagreb

## Samostalne izložbe / Individual exhibitions

2010. *Površine*, Galerija Mala, Zagreb
2009. *Bez naziva*, Galerija Svetog Krševana, Šibenik
2008. *Bez naziva*, Centar za kulturu, Čakovec  
*Slovo, riječ, tekst*, Moderna galerija – Studio “Josip Račić”, Zagreb  
*Bez naziva*, Galerija Zlati Ajngel, Varaždin
2006. *Pismo, slika*, Galerija Sebastian, Dubrovnik  
*Pismo, slika*, Galerija Forum, Zagreb
2004. *Slike, kolaži, crteži 1992–2004*, Art Gallery Čimić, Dubrovnik
2000. *Kvadrati*, Galerija Sebastian, Dubrovnik
1999. *Bez naziva*, Crkvice Sv. Navještenja, Orebić
1998. *Kvadrati*, Studentski zbor Veleučilišta u Dubrovniku, Dubrovnik
1996. *Bez naziva*, Art radionica Lazareti - Galerija Kovačka 3, Klub Otok, Dubrovnik
1995. *Bez naziva*, Salon Galić, Split
1994. *Bez naziva*, Art radionica Lazareti - Galerija Kovačka 3, Klub Otok, Dubrovnik

## Skupne izložbe / Collection exhibitions

2010. *Likovna kolonija Rovinj 2010 / Colonia artistica di Rovigno 2010*, Zavičajni muzej Grada Rovinja, Rovinj
2009. *Izbor iz zbirke Vjeke i Branka Roglića*, Galerija Laval Nugent, Zagreb;  
*Overview 2008 – Preview 2009 / Pregled hrvatske suvremene umjetničke produkcije*, “Nicolas loves art” - Zona art agencija, Centar Kaptol, Zagreb
2008. *Dubrovački likovni trenutak – slikarstvo i kiparstvo (2)*, Umjetnička galerija Dubrovnik, Dubrovnik;  
*HPB GRAND PRIX za slikarstvo 2008*, Galerija Prsten – Dom hrvatskih likovnih umjetnika, Zagreb;  
*4. hrvatski trijenale crteža*, Hrvatska akademija znanosti i umjetnosti, Kabinet grafike, Gliptoteka HAZU, Zagreb;  
*£IBERTA\$ - Suvremena dubrovačka umjetnost*, Hrvatsko društvo likovnih umjetnika i Umjetnička galerija Dubrovnik, Galerija Prsten – Dom hrvatskih likovnih umjetnika, Zagreb
2007. *HPB GRAND PRIX za slikarstvo 2007*, Galerija Prsten – Dom hrvatskih likovnih umjetnika, Zagreb;  
*35 autora za 35 godina*, Galerija Sebastian, Dubrovnik
2004. *Dubrovački likovni trenutak – slikarstvo i kiparstvo*, Umjetnička galerija Dubrovnik, Dubrovnik
2003. *Lobol 2003*, Dvor Koločevog mira, Bol
1999. *999 – Pregled situacije na jugu*, Art radionica Lazareti - Institut za suvremenu umjetnost SCCA, Zagreb, Interuniverziteti centar, Dubrovnik
1998. *Otok II / Island II*, Art radionica Lazareti, Art Workshop Lazareti - The Demarco Foundation, Dubrovnik
1997. *Let*, Art radionica Lazareti, Kulturno središte mladih, Split
1994. *Bienale slika i skulptura malog formata*, Hrvatsko društvo likovnih umjetnika Split, Samostan Gospe od Zdravlja, Split;  
*Umjetnici koji dolaze (mladi Dubrovnika)*, Galerija Buljat, Zagreb
1993. *Umjetnici koji dolaze (mladi Dubrovnika)*, Foyer Kazališta Marina Držića, Dubrovnik

## Literatura o Anabel Zanze (izbor) / Mentions in the literature (selection)

D/orotea/. J/endrić/., *Bezbrojne varijacije unutar geometrijskih oblika*, Večernji list, god. 50, br. 16.655, str. 49, Zagreb, 26. travnja 2010.

Marina Tenžera, *Od Držića prema nestanku*, Vjesnik, god. LXX, br. 22109, str. 35, Zagreb, 21. travnja 2010.

Igor Zidić, *Što vidim u slikama Anabele Zanze?* /predgovor u katalogu samostalne izložbe/, Galerija Mala, Zagreb, 17 – 27. travnja 2010.

Slobodan Prosperov Novak, *101 Dalmatinka*, Studio Polis, Split, 2010, str. 202–203.

Ivana Rončević, *Anabel Zanze. Uvod u teoriju književnosti*, Kontura, art magazin, god. XIX, br. 103, str. 44–45, Zagreb, kolovoz 2009.

Milan Bešlić, *Poetika pisma* /predgovor u katalogu samostalne izložbe/, Galerija sv. Krševana, Šibenik, 2 – 16. lipnja 2009.

Željko Marcuiš, *Postojanost slikarstva*, Vijenac, god. XVI, br. 386–387, str. 36, Zagreb, 18. prosinca 2008.

Igor Zidić, *Anabel: program i sloboda* /predgovor u katalogu samostalne izložbe/, Centar za kulturu, Čakovec, rujan – listopad 2008.

Ivana Rončević, *Anabel Zanze* /pretisak odlomka predgovora "Tekst kao slika", u katalogu izložbe u Galeriji "Josip Račić" V/VI, 2008/, Le Monde diplomatique, god. V, br. 9, str. 23, Zagreb, rujan 2008.

Lovorka Magaš, *Čitanje slike – gledanje teksta*, Vijenac, god. XVI, br. 372, str. 25, Zagreb, 5. lipnja 2008.

Barbara Vujanović, *Volja za duhovnom igrom*, Vjesnik, god. LXIX, br. 21535, str. 38, Zagreb, 24. i 25. svibnja 2008.

Ivana Rončević, *Tekst kao slika /Text qua image*, /predgovor u katalogu samostalne izložbe/, Moderna galerija, Studio "Josip Račić", Zagreb, 20. 05. 2008 – 05. 06. 2008.

Antun Maračić, *Suvremena dubrovačka umjetnost - u primjerima 19 autora /Contemporary Dubrovnik Art – as exemplified by 19 artists*, /predgovor u katalogu skupne izložbe "Libertas – suvremena dubrovačka umjetnost"/Contemporary Dubrovnik Art /, HDLU Zagreb i UGD, Galerija Prsten HDLU, Zagreb, 3.IV – 27.IV.2008.

Milan Bešlić, *Nove niti imaginacije*, Vjesnik, god. LXIX, br. 21487, str. 30, Zagreb, 27. ožujka 2008.

I. Vrbančić, *Snažne autorske slike – tekstovi*, Varaždinske vijesti, br. 3292, str. 15, Varaždin, 6.II.2008.

Igor Zidić, *Anabel: program i sloboda* /predgovor u katalogu samostalne izložbe/, Galerija "Zlati ajngel", Varaždin, 1.II – 17.II.2008.

-ss- /Sonja Seferović/, *Neosporan senzibilitet – maksimalna jednostavnost*, Dubrovački vjesnik, god. LVI, br. 2894, str. 44, Dubrovnik, 15. srpnja 2006.

Tonko Maroević, *Anabel Zanze* /predgovor u katalogu samostalne izložbe, s engleskim prijevodom/, Galerija "Sebastian", Dubrovnik, 6.VII – 28.VII.2006.

Iva Körbler, *Priča o stvaranju slike*, Vijenac, god. XIV, br. 320, str. 15, Zagreb, 8. lipnja 2006.

Marko Golub, *Izložba Anabel Zanze u Galeriji Forum*, Radio 101, Recenzije – likovnost, Zagreb, 25. 05. 2006.

Željka Čorak, *Pismo, slika* /predgovor u katalogu samostalne izložbe/, Galerija "Forum", Zagreb, 18.05 – 10. 06. 2006.

Milan Bešlić, *Slikopisi* /drugi predgovor u katalogu samostalne izložbe/, Galerija "Forum", Zagreb, 18.05 – 10. 06. 2006.

P/ero/. Jančić, *Igra konvencionalnog znakovlja*, Dubrovački vjesnik, god. LIII, br. 2790, str. 41, Dubrovnik, 17. srpnja 2004.

m/arko/. g/iljača/., *Forma tekstualne matrice*, Dubrovački list, str. 26, Dubrovnik, 14.VII.2004.

Igor Zidić, *Prema tišini /To silence*, /Predgovor u katalogu samostalne izložbe/, Art Gallery Čimić, Dubrovnik, 9.VII – 31.VII.2004.

Mira Muhoberac, *Slovčani kvadrati – prizorišta vlastitosti*, Hrvatsko slovo, Zagreb, 2000.

-ss- /Sonja Seferović/, *Slovo, znak, jednako slika*, Dubrovački vjesnik, br. 2575, str. 8, Dubrovnik, 3. lipnja 2000.

Vesna Delić Gozze, /predgovor u katalogu samostalne izložbe, s engleskim prijevodom/, Galerija "Sebastian", Dubrovnik, 31.5 – 26. 6. 2000.

Igor Fisković, /tekst s otvaranja izložbe, strojopis/, Orebić, 31. 7. 1999.

-ss- /Sonja Seferović/, *Izložba Anabel Zanze*, Dubrovački vjesnik, br. 2494, Dubrovnik, 14. studenoga 1998.

Sonja Seferović, *Slikarstvo simbola Anabel Zanza !/*, Dubrovački vjesnik, br. 2358, str. 11, Dubrovnik, 6. travnja 1996.

Vesna Delić, /predgovor u katalogu samostalne izložbe/, Galerija "Kovačka 3", Klub "Otok", Dubrovnik, 1996.

Mišo Labudović, *Anabel Zanze*, OTV, emisija Obzori, 25. 4. 2010, /uz izložbu u Galeriji Mala, Zagreb, 17 – 27. travnja 2010/.

Lidija Špiranec, HTV 1, Vijesti iz kulture, 17. 4. 2010, /uz izložbu u Galeriji Mala, Zagreb, 17 – 27. travnja 2010/.

Hrvoje Gunjača, HRT 2, Panorama Zadar, 3. 6. 2009, /uz izložbu u Galeriji sv. Krševana, Šibenik, 2 – 16. lipnja 2009/.

Mišo Labudović, *Anabel Zanze (Slovo, riječ, tekst)*, OTV, emisija Obzori, 24. 5. 2008, /uz izložbu u MG – Studio "Josip Račić", Zagreb, 20. 05. 2008 – 05. 06. 2008/.

Lidija Špiranec, HTV 1, Vijesti iz kulture, 21. 5. 2008, /uz izložbu u MG – Studio "Josip Račić", Zagreb, 20. 05. 2008 – 05. 06. 2008/.

Jasna Coce, HTV 1, Vijesti iz kulture, 8. 6. 2006, /uz izložbu u Galeriji Forum, Zagreb, 18. V – 10. VI. 2006/.

Mišo Labudović, *Anabel Zanze (Pismo, slika)*, OTV, emisija Putokaz, svibanj 2006, /uz izložbu u Galeriji Forum, Zagreb, 18. V – 10. VI. 2006/.

## Popis izložaka / List of exhibits

1. **Fragment II**, 2001.  
ulje/platno / oil/canvas, 600×500 mm  
priv. vl. / privately owned, Zagreb
2. **n**, 2003.  
kolaž/papir / collage/paper, 1000×700 mm
3. **4×4**, 2003.  
ulje/platno / oil/canvas, 650×810 mm
4. **Ekran II / Screen II**, 2004.  
ulje/platno / oil/canvas, 810×650 mm  
vl: Vjeka i Branko Roglić / owned by: Vjeka and Branko Roglić, Split
5. **Desni blok / Right Block**, 2004.  
ulje/platno / oil/canvas, 810×650 mm  
vl: Vjeka i Branko Roglić / owned by: Vjeka and Branko Roglić, Split
6. **Omnibus**, 2004.  
ulje/platno / oil/canvas, 1000×1500 mm  
vl: Mirko Azinović / owned by: Mirko Azinović, Zagreb
7. **Horizontalna / Horizontal**, 2004.  
ulje/platno / oil/canvas, 1000×1500 mm
8. **Citat / Quote**, 2005.  
ulje/platno / oil/canvas, 1000×1500 mm
9. **Dva eseja / Two Essays**, 2005.  
ulje/platno / oil/canvas, 1000×1500 mm
10. **Anaïs**, 2005.  
ulje/platno / oil/canvas, 700×1000 mm  
priv. vl. / privately owned, Zagreb
11. **n**, 2006.  
ulje/platno / oil/canvas, 1000×1200 mm
12. **Tabula / Tablet**, 2006.  
ulje/platno, 460×650 mm
13. **3×n**, 2006.  
ulje/platno / oil/canvas, 380×600 mm
14. **Verige / Chains**, 2006.  
ulje/platno / oil/canvas, 810×650 mm
15. **Karl Jaspers: Van Gogh / Karl Jaspers: Van Gogh**, 2006.  
ulje/platno / oil/canvas, 810×650 mm
16. **960 n**, 2007.  
ulje/platno / oil/canvas, 300×410 mm  
priv. vl. / privately owned, Zagreb
17. **Contents**, 2007–2008.  
ulje/platno / oil/canvas, (150×200 mm)×2  
priv. vl. / privately owned, Zagreb
18. **Polja / Fields**, 2008.  
ulje/platno / oil/canvas, 1000×1500 mm
19. **Lakune / Lacunae**, 2008.  
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20. **Tekstura / Texture**, 2008.  
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21. **p**, 2008.  
ulje/platno / oil/canvas, 250×200 mm  
priv. v. / privately owned, Zagreb
22. **Mala tekstura / Small Texture**, 2008.  
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23. **Male lakune / Small Lacunae**, 2008.  
ulje/platno / oil/canvas, 200×250 mm
24. **Palimpsest**, 2009.  
ulje/platno / oil/canvas, 1200×1500 mm  
priv. vl. / privately owned, Zagreb
25. **Text**, 2009.  
ulje/platno / oil/canvas, 1500×1200 mm
26. **The wall**, 2009.  
ulje/platno / oil/canvas, 1500×1200 mm
27. **Crni likovi I / Black Figures I**, 2009.  
ulje/platno / oil/canvas, 500×500 mm
28. **Male lakune IV / Small Lacunae IV**, 2009.  
ulje/platno / oil/canvas, 300×410 mm
29. **Male lakune V / Small Lacunae V**, 2009.  
ulje/platno / oil/canvas, 300×410 mm
30. **Kvadrat / Square**, 2009.  
ulje/platno / oil/canvas, 250×250 mm
31. **Kut / Angle**, 2009.  
ulje/platno / oil/canvas, 250×250 mm

32. **Trokuti I / Triangles I**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
33. **Labirint I / Labyrinth I**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
34. **Labirint II / Labyrinth II**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
35. **Labirint IV / Labyrinth IV**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
36. **Labirint VI / Labyrinth VI**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
37. **Labirint IX / Labyrinth IX**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
38. **Crno polje II / Black Field II**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
39. **Kompozicija s bijelim III / Composition with White III**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
40. **Kompozicija s bijelim IV / Composition with White IV**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
41. **Kompozicija s bijelim V / Composition with White V**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
42. **Kompozicija s bijelim VI / Composition with White VI**, 2009.  
ulje/platno / oil/canvas, 250 × 250 mm
43. **Kompozicija s bijelim VII / Composition with White VII**, 2009.  
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44. **Kompozicija s bijelim IX / Composition with White IX**, 2010.  
ulje/platno / oil/canvas, 250 × 250 mm
45. **Kompozicija s bijelim X / Composition with White X**, 2010.  
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46. **Kompozicija s bijelim XIV / Composition with White XIV**, 2010.  
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47. **m (red)**, 2010.  
ulje/platno / oil/canvas, 1200 × 1500 mm
48. **Crni likovi III / Black Figures III**, 2010.  
ulje/platno / oil/canvas, 500 × 500 mm
49. **Crni likovi IV / Black Figures IV**, 2010.  
ulje/platno / oil/canvas, 500 × 500 mm
50. **Crni likovi V / Black Figures V**, 2010.  
ulje/platno / oil/canvas, 500 × 500 mm
51. **Bijeli redak / White Line of Writing**, 2010.  
ulje/platno / oil/canvas, 300 × 410 mm
52. **Trokuti II / Triangles II**, 2010.  
ulje/platno / oil/canvas, 250 × 250 mm
53. **Crte 4 / Lines 4**, 2010.  
akril/papir / acrylic/paper, 300 × 400 mm
54. **Crte 5 / Lines 5**, 2010.  
akril/papir / acrylic/paper, 300 × 400 mm
55. **Crte 8 / Lines 8**, 2010.  
akril/papir / acrylic/paper, 300 × 400 mm
56. **Crte 10 / Lines 10**, 2010.  
akril/papir / acrylic/paper, 300 × 400 mm
57. **Porta urbana**, 1997–2011.  
kolaž/papir / collage/paper, 1000 × 700 mm
58. **Kvadrat: nastajanje i odustajanje / Square: coming into being and giving up**, 2008–2010.  
ulje/platno / oil/canvas, (500 × 500 mm) × 7
59. **Tetris**, 2009–2010.  
ulje/platno / oil/canvas, (250 × 250 mm) × 36
60. **Rubikova ploha / Rubik's Surface**, 2009–2011.  
ulje/platno / oil/canvas, 955 × 955 mm
61. **Kompozicija s bijelim / Composition with White**, 2010–2011.  
ulje/platno / oil/canvas, 1500 × 1500 mm
62. **r-word (red)**, 2011.  
ulje/platno / oil/canvas, 1200 × 1500 mm

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na pomoći u pripremanju izložbe.



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