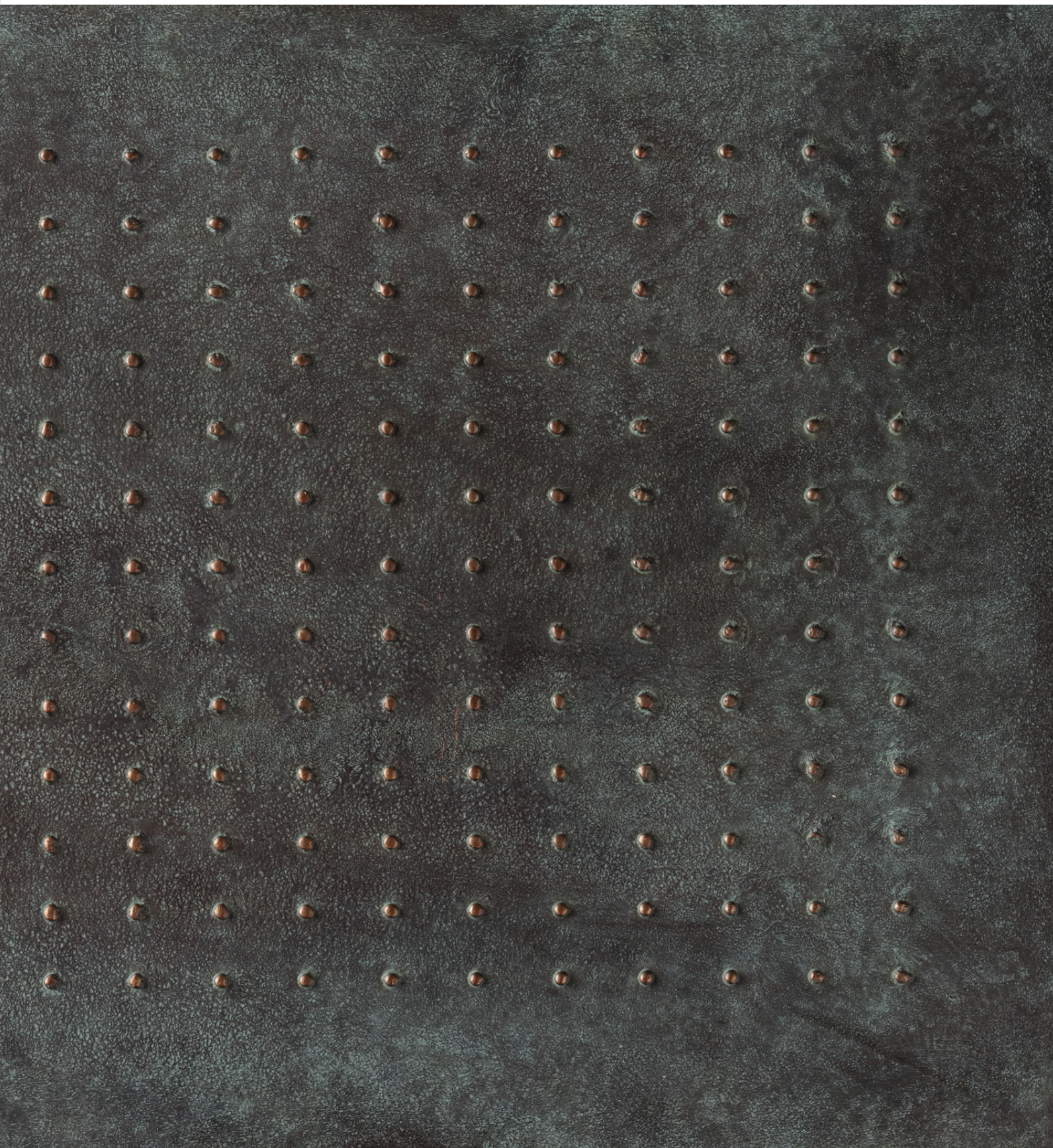




Brailleeva dionica
Braille Section

Anabel
Zanze

Anabel Zanze

**BRAILLEVA
DIONICA**

**BRAILLE
SECTION**

13. 5. – 2. 6. 2026.
Sveučilišna galerija
University Art Gallery
Ruđera Boškovića 31, Split

● SLIKA – DODIR, SLUH, VID

(UZ SEGMENT POSTAVA SPLITSKE
IZLOŽBE ANABEL ZANZE, 2026)

● PAINTING – TOUCH, HEARING, SIGHT

(WITH A SEGMENT OF ANABEL
ZANZE’S EXHIBITION INSTALLATION
IN SPLIT, 2026)

Anabel je, koliko iskusna, toliko još i mlada po svojoj otvorenosti, znatiželji, profesionalnoj inovativnosti i, to ne smijem smetnuti s uma, po svojoj intelektualnoj reduktivnosti. Vješto ispunja neke velike figure europskoga mišljenja, poput: „Slika govori više od riječi” ili „Manje je više”. U to se, i bez našega nastojanja, upliću – s onim: *više* i *manje* – alati operativne matematike, ma kako bili elementarni. No, i bez podcjenjivanja: elementarni kao što su zrak i vatra, zemlja i voda. Izrečena konstatacija vraća nas grčkoj geometriji (bez koje nema ni filozofije, ako je vjerovati Platonu), a koja čini supstancijalnu mjeru njezina slikarstva. Možda ćemo se lakše razumjeti kažemo li da je Zanzin crtačko-slikarski izraz zasnovan na intuitivnoj geometričnosti, njezinome rasteru, odnosima, na disciplini i strogosti (koje ne dokidaju humor, još manje fantaziju), na redu (a ne na šabloni ili stereotipu), na ponavljanju (bez obveze), na varijacijama (češće) i: mnogo više na *sličnosti*, nego na *istosti*. Mini-jednačba $a = a$ nije identifikacijska formula, nego zrcalo pred dotičnim likom (predmetom, slovom...). Jedno a , kako je to slikarica dojmljivo izrekla u komentaru svoje slike *40 a* (2013), ne može biti identično s *drugim a*. Kako takvo – samo za se, i bez ispisa u jednačbenoj formuli – postoji, onda je i egzistirajuće i, u različitom značenju, egzistencijalno a . Zato nas Anabelina prikrivena ili nikad osobito isticana geometričnost – ergo: i matematičnost – privlači, jer djelo predstavlja kroz njegove različite dimenzije dok se izričaj, tobože, iskazuje kao formula teorije (filozofije, geometrije, aritmetike i – u pokušaju – identifikacijske psihologije), a rezultat svega toga nije sveproždiruća robotika, nego nova ljudskost, empatija, koju je ona – za sebe – pronašla u međuprostorima brige za ljudsko biće. Utoliko više, što mu je takva briga potrebija pa makar je ono samo i ne bilo svjesno. Tako je Anabel gradaciju: videći-slabo-videći-nevideći prihvatila kao radno-edukacijski model, a ne kao obilježje neprikraćenih ili prikraćenih: dviju vrsta, dviju kategorija. Takav pristup upućuje na to da ona – i u svome radu za slabovideće ili slijepe – polazi od toga da se razlike radom, nastojanjem mogu smanjiti, a da se pritom štošta pozitivno još dospije otkriti. Anabel to i otkriva, bez štete po umjetnost: dok videći dobivaju svoju neprepariranu sliku na uvid, ona transpozicijama nastoji nešto dati i onima drugima. U svijetu formalne sućutnosti (sažaljenja, osjećanja drugih kao hendikepiranih ili manje sposobnih) slikarica nastoji afirmirati drukčije shvaćanje kojim pasivnu sućut nastoji zamijeniti aktivnim odnosom suradnje, zajedničkih uloga. Sve to može sugerirati da je riječ o nekim naivnim, prascijalističkim idealima ali, uvjerila me, treba pokušati,

Anabel is as experienced as she is youthful in her openness, curiosity, professional inventiveness, and, something I must not overlook, her intellectual reductiveness. She skilfully embodies certain major tenets of European thought, such as: “A picture says more than words” and “Less is more.” Even without our intending it, the tools of operational mathematics, however elementary they may be, become implicated in this play of *more* and *less*. Yet this is not meant in a diminishing sense: they are elementary in the same way that air and fire, earth and water are elemental. This observation takes us back to Greek geometry (without which, if Plato is to be believed, philosophy itself would not exist) which forms the substantive measure of her painting. Perhaps it will be easier to understand if we say that Zanze’s drawing-and-painting idiom is founded on an intuitive sense of geometry: its grids and internal relations, on discipline and rigour (which does not preclude humour, let alone imagination), on order (rather than reliance on templates or stereotype), on repetition (without obligation), on variation (more often), and: above all, far more on *resemblance* than on *sameness*. The mini-equation $a = a$ is not meant as an identity formula, but as a mirror held up to the figure in question (be it object, letter...). As the painter observed in her commentary on *40 a* (2013), one a can never be identical to *another a*. Existing in this way – on its own and outside any formal equation – it is both a real entity and, in a different sense, an existential a . This is why Anabel’s understated, or never overtly emphasised, sense of geometry – and, by extension, mathematics – captivates us. Her work unfolds across multiple dimensions, while its expression appears, at first glance, as a formula drawn from theory (whether philosophy, geometry, arithmetic, or, in a tentative way, identity psychology). Yet the result is not a cold, all-encompassing mechanisation, but a renewed humanity and empathy, which she herself has found in the interstitial spaces of care for the human being. Indeed, such care is often more necessary when the person concerned may not be aware of it. Thus, Anabel embraced the gradation – sighted, partially sighted, unsighted – as a practical and educational framework, rather than as a classification of those with full or limited vision: two types, two categories. This approach indicates that, even in her work with the partially sighted or blind, she operates on the principle that differences can be narrowed through effort and practice, while leaving room for many positive

dapače, treba pokušavati i „... pusti frazu, mjeri po-
stignuća”. O transformacijama osjeta još ne znamo
sve, pa ni odviše, ma koliko da smo u sveukupnom
poznavanju ljudskoga tijela napredovali. Ovdje su u
pitanju *oko* i, još veća nepoznanica, *mozak* i njihove
uzročno-posljedične interferencije.

No, ono što je mene najviše uznemiravalo bio je
strah da će ta briga o drugome izazvati neku po-
pustljivost, neko prilagođavanje kriterijâ na štetu
same umjetnosti. Anabel me brzo razuvjerila: „Pa,
zar misliš da bi im htjela pomoći u razumijevanju ili
u imaginiranju nevažnoga? Ja ih poštujem – i nji-
hov trud – više nego što pretpostavljaš: dajem im
najbolje od sebe – ili barem nastojim oko toga – s
nadom da će nešto od najboljega doprijeti do njih,
omogućiti im da to zamisle ili čuju, da osnaže svoje
moći, da prošire svoj horizont. Kad bi polazište bilo
bez vrijednosti što bih im mogla prenijeti i čemu bi
ta ‘procijeđena nula’ uopće služila? Danas se kori-
stimo i nekim pomagalima – na primjer: *taktilnom*
replikom izvorne slike i *audiodeskripcijom* dotičnoga
predmeta/objekta.”

Vjerojatno je i ova izložba – bez inzistiranja – poslu-
žila tome cilju: jer osim spomenutih pomagala s ko-
jima povezuje neka od svojih ponajboljih djela, slika-
rica nastoji izvući dašak toga (eventualnoga) dobra
i izazvati neku reakciju. Teško mi je zamisliti kako
netko – slijep od rođenja – može doživjeti boju, kako
relacije bojâ, ali čak i naš profani govor, svakodnevna
naša konverzacija, kao da pretpostavlja mogućnost
nemogućega. Ne izgovaramo li i mi često sintagme
poput „akorda boja”, ne govorimo li o „zvučnosti ze-
lene” (npr.), o „žarkom crvenilu sutona”, itd., itd.?
Akord, zvučnost i *žar* – kada je riječ o bojama – poj-
movi su spomenutog interferencijskoga pomaka.

Njezine su kompozicije jednostavne ili se hoće ta-
kvima predstaviti. Boje se, s izrazitijom iznimkom
u ciklusu *Aeromiting*, polažu u (relativno) širokim,
ravnomjernim ploham: dakle – pregledno, jedno-
stavno, konstruktivno. Osobito izražena trijeznost
njezinih sadržaja u nekoj je vezi s jednačbama, ra-
zlomcima, rednim brojevima što su sve elementi
puno složenijeg sustava. Kakogod to postajali, tije-
kom godinâ, karakteristični sadržaji, ona ne pristaje
na apriorna zatvaranja: tome svjedoče i *Slovoen-
ciklopedijske jedinice* u kojima se osim ispisivačke
mantre javlja zahtjevan, funkcionalan distopijski
tekst, koji traži ravnopravno uvažavanje *pisma*
(grafem) i *teksta* (sadržaj).

discoveries along the way. Anabel achieves this wi-
thout diminishing the art: while those who see are
presented with an unmediated experience of the
work, she uses transpositions to offer something
to those who do not. In a world shaped by forma-
lised pity (where others are perceived as handica-
pped or less capable) she seeks to promote a diffe-
rent approach, replacing passive compassion with
an active engagement of collaboration and shared
roles. All of this might suggest naive, early-socialist
ideals, but she persuaded me that one should try,
indeed, keep trying and “... set aside the rhetoric,
measure the results.” We still do not know everyt-
hing, nor indeed very much at all, about how sen-
sations are transformed, despite the considerable
strides we have made in our understanding of the
human body as a whole. The eye lies at the heart
of the matter, and beyond it, more mysterious still,
the *brain*, together with the complex interplay of
cause and effect between them.

But what unsettled me most was the fear that
this concern for others would give rise to a cer-
tain indulgence, a lowering of standards at the
expense of the art itself. Anabel quickly put my
mind at rest: “Do you really think I would want to
help them understand or imagine something of no
consequence? I hold them in far greater respect –
and their efforts too – than you give me credit for:
I offer them the very best I have – or do my utmost
to – trusting that something of that best will find
its way to them, allowing them to conceive or hear
it, to sharpen their capacities, to broaden their ho-
rizon. If the starting point were of no value, what
would there be to transmit, and what use would
that ‘filtered zero’ be to anyone? We also draw on
a number of practical aids these days – a *tactile*
replica of the original image, for instance, or an
audio description of the object in question.”

It is likely that this exhibition too – without being
forceful – achieved that aim. Beyond the afore-
mentioned aids, which she pairs with some of her
finest works, the painter seeks to convey a trace
of that (potential) good and to provoke a response.
I struggle to imagine how anyone blind from birth
could perceive colour, the relationships between
colours, or even our everyday language, our ordi-
nary conversation, which seems to presume the
possibility of the impossible. Do we not frequen-
tly use expressions like “colour harmony”, speak
of the “resonance of green”, or the “fiery crimson
of sunset”, and the like? When applied to colour,

Vežu vrsti *pisma* i vrsti *teksta* pažljivi bi proma-
trač-čitač trebao sâm iznaći (interpretirati). Taj tekst,
međutim, upućuje na svojevrсни socijalni angažman
umjetnice koja je, evidentno, spremna izreći svoje
opservacije kritičkijim tonom, nego dosad, i koja se
ne ustručava upotrijebiti sve ironičnije, ciničnije pa i
distopičnije opise na temu demokracije. Suzbijamo,
naravno, narod (grč. *dēmos*), a negujemo vlast (grč.
kratéo). Vidjeti, primjerice: *partitokracija*, *istokracija*,
tehnokracija, *plutokracija*, *aristokracija* i – u Anabe-
linoj inačici – *slovokracija*.

Nekoliko je započelih, a ponešto i imaginiranih
slika-ciklusa koji ne nastavljaju nekadašnju jedno-
stavnost, nego, poput *Slovoenciklopedijskih jedinica*
ustrajavaju u kompleksnosti, izriču takve sadržaje,
možda nagovještaju komplekslovne paragonalije –
ono što sad već može, ali ne mora biti.

Jedno je od njezinih svojstava baš to: mijenjanje
cilja, promjena intenziteta, transferiranje ne toliko
suprotnih koliko različitih izričajnih mogućnosti, jer
je – kako se čini – još i sad privlače, izazivaju i potiču
mnoge i različite pojave, fenomeni, postupci, razno-
vrsna očitovanja – kako u nama, tako i oko nas.

U Zagrebu, 5. veljače 2026.
— Igor Zidić

terms such as *harmony*, *resonance*, and *intensity*
denote the interferential shift referred to earlier.

Her compositions are simple, or at least they appe-
ar that way. The colours, with the notable excepti-
on of the *Air Show* series, are arranged in (relative-
ly) broad, even planes: clear, straightforward, and
structural. The marked sobriety of her subjects is
closely linked to equations, fractions, and ordinal
numbers, all of which are components of a far
more complex system. However these characte-
ristic motifs developed over the years, she does
not allow for any predetermined closure. This is
clear in the *Letter Encyclopaedia Entries*, where,
alongside the inscriptive mantra, a rigorous, fun-
ctional dystopian text emerges, demanding equal
regard for both the *written sign* (grapheme) and
the *text* (content).

The relationship between the type of *written sign*
and the type of *text* is something a careful reader
must discern (interpret) for themselves. Yet this
text also reveals a certain social engagement on
the part of the artist, who is clearly prepared to
express her observations in a more critical tone
than before and does not shy away from using
increasingly ironic, cynical, and even dystopian
depictions of democracy. We, of course, repress
the people (Greek *dēmos*) while cultivating power
(Greek *kratéo*). Examples include partitocracy, iso-
cracy, technocracy, plutocracy, aristocracy – and,
in Anabel’s version, *letterocracy*.

Several painting cycles, some begun and others
only imagined, no longer follow the simplicity of
earlier works; instead, like the units of the *Letter*
Encyclopaedia Entries, they persist in complexity,
conveying such content and perhaps hinting at
complex-letter paragons – what is now possible,
though not necessary.

One of her defining traits is precisely this: shifting
aims, varying intensity, and exploring not so much
opposing as different modes of expression, for – as
it appears – she remains drawn to, challenged by,
and inspired by a wide range of phenomena, pro-
cesses, and manifestations, both within us and in
the world around us.

In Zagreb, 5 February 2026
— Igor Zidić

● UZ *BRILLEEVU DIONICU* ANABEL ZANZE

JEZIK SLIKE, PROSTOR ZAJEDNIŠTVA

● WITH ANABEL ZANZE'S *BRILLE SEGMENT*

LANGUAGE OF THE IMAGE, A SPACE OF TOGETHERNESS

Umjetnički opus Anabel Zanze razvija se na osobitom sjecištu jezika i slike, u prostoru u kojem riječ postaje likovni element, a vizualna forma nositelj značenja, ritma i misaonog naboja. U njezinu radu slova, riječi i pojmovi ulaze u slikarsko polje kao aktivni gradivni materijali koji oblikuju površinu slike, usmjeravaju pogled, stvaraju strukturu i otvaraju semantičke slojeve za istovremeno čitanje i promatranje. Na tome se presjeku vidljivog i izrecivog artikulira specifičan autoričin kreativni jezik. Moguće je stoga ustvrditi kako se u temelju Zanzina rada nalazi dugotrajno i dosljedno istraživanje granice između teksta i slike. Riječi u njezinim djelima posjeduju vizualnu težinu, zvukovnu sugestivnost i pojamovnu preciznost. One se pojavljuju kao tragovi mišljenja, kao ritmizirani znakovi, kao elementi kompozicije. Umjetnica pritom razvija vlastitu poetiku u kojoj jezik postaje materija same slike, a ne tek sredstvo označavanja. Otuda se njezini radovi otvaraju kao složene vizualno-semiotičke cjeline u kojima promatrač prati odnose između slova i plohe, između smisla i oblika, između analitičnosti i senzibilnosti. Takav pristup zapravo povezuje opus Anabel Zanze s važnim linijama analitičke i konceptualne umjetnosti, kao i s tradicijama vizualne i konkretne poezije. Ipak, u središtu njezina zanimanja ostaje slika kao prostor iskustva, misaonog rada i osjetilne koncentracije. Serijalnost, disciplinirana struktura, redukcija forme i stalno vraćanje jeziku kao ishodištu i izazovu oblikuju prepoznatljiv autoričin rukopis. Kada se promotre njezini izložbeni postavi ili pojedinačna djela, razabire se i stanovita uređenost kompozicijskoga mišljenja: radovi su građeni disciplinirano, gotovo sustavno, ali bez ukočenosti i bez gubitka unutarnjeg titraja. U toj sklonosti razvrstavanju, nizanju i pojamovnom organiziranju vizualnoga polja osjeća se gotovo flukusovska bliskost enciklopedijskoj gesti – ljubavi prema popisu, jedinici, sustavu i katalogu – prožeta živim nervom egzistencije. Razabire se tu i posebna leksikografska osjetljivost zahvaljujući kojoj odabir riječi proizlazi podjednako iz njihove semantičke gustoće kao i iz njihove zvukovne i vizualne energije.

Važan aspekt autoričina istraživanja čini i otvorenost različitim modalitetima percepcije, posebice ondje gdje se jezik prevodi u taktilnu strukturu i Brailleovo pismo. Splitska izložba ujedno ima dodatnu važnost jer po prvi put ujedinjuje i jasnije sabire autoričina istraživanja namijenjena slijepim i slabovidnim osobama, prethodno predstavljana na izložbi *Slovokracija* u Galeriji „Josip Račić” Na-

Anabel Zanze's work occupies a singular space where language and image converge, where the written word takes on a pictorial life and visual form becomes a vessel of meaning, rhythm, and intellectual charge. Letters, words, and concepts inhabit her canvases as active constituent materials that shape the surface, direct the gaze, create structure and open semantic layers in ways that invite both reading and viewing at once. It is at this intersection of the visible and the expressible that the artist's distinctive creative voice is articulated. One might therefore argue that at the core of Zanze's practice lies a sustained and rigorous exploration of the boundary between text and image. The words that inhabit her works possess visual weight, sonic resonance and conceptual precision. They appear as traces of thought, as rhythmic signs, as compositional elements. In doing so, the artist forges a poetics of her own, in which language becomes the very substance of the image rather than a mere instrument of meaning. Her works thus unfold as intricate visual-semiotic entities, inviting the observer to trace the interplay between letter and surface, between meaning and form, between the analytical and the sensible. This approach situates the oeuvre of Anabel Zanze within important currents of analytical and conceptual art, as well as the traditions of visual and concrete poetry. Yet the image remains her central preoccupation as a space of experience, of intellectual work and of sensory concentration. Seriality, disciplined structure, reduction of form and a perpetual return to language as both origin and challenge lend her work a recognisable authorial signature. Looking across her exhibition installations or individual pieces, one discerns a certain composure in her compositional thinking: the works are constructed with discipline, almost methodically, yet remain free of rigidity and alive with an inner pulse. This predilection for sorting, sequencing and conceptually organising the visual field evokes an almost Fluxus-like kinship with the encyclopaedic gesture – an affection for to the list, the unit, the system and the catalogue – yet permeated throughout by the living nerve of existence. Discernible here, too, is a singular lexicographic sensitivity, whereby the selection of words draws as much from their semantic density as from their sonic and visual energy.

A significant aspect of the artist's research is her openness to different modalities of perception, particularly where language is translated into tactile structure and Braille. The Split exhibition also

cionalnog muzeja moderne umjetnosti, na izložbi NE-PRE-PRE-KE u Tiflološkom muzeju te na izložbi *Slovoenciklopedijske jedinice* u Galeriji Kranjčar u Zagrebu. Na taj se način ova dionica opusa ukazuje u preglednijem i konceptualno zaokruženijem obliku, kao važan segment umjetničke prakse koja pitanje jezika širi prema dodiru, pristupačnosti i zajedničkom iskustvu.

Radovi poput *Slovokracije*, *Slovograničnika*, *Slovoistine*, *Slovomanifesta*, *Slovoprincipije*, *Slovo-senata* i *Slovostijega*, kao neodoljiva umjetničina neologistička igra i tvorba vlastitoga pojmovnog svijeta, predstavljaju radikalniji iskorak u kojem slova preuzimaju ulogu političkih aktera. Izložbeni projekti oblikovani kao (slovo)enciklopedijske jedinice ili kao slikovno-tekstualne instalacije pretvaraju slova u nositelje distopijske fikcije. U tim radovima jezik djeluje kao građa, poruka i mehanizam organizacije značenja i prostora; on zauzima mjesto, usmjerava pogled i modelira zamišljeni društveni poredak. Slova se ovdje ukazuju i kao figure moći, kao nositelji simboličke raspodjele prostora i smisla. Na toj osnovi Anabel Zanze, polazeći od unutarnje analize jezika, svoju praksu širi prema društvenom i političkom horizontu. Valja napose naglasiti da ovi radovi nose osobit melankolično-agitacijski, utopijsko-sjetni ton, u kojem se poetsko i političko trajno prožimaju.

U toj se dionici opusa zasebice izdvajaju radovi koji uključuju već spomenute taktilne strukture i Brailleovo pismo. Prelaskom iz dvodimenzionalne plohe u reljef, Anabel Zanze širi komunikacijski prostor vlastitoga rada i uključuje iskustvo slijepih i slabovidnih osoba u polje suvremene umjetnosti. Jezik se ovdje pojavljuje u isti mah kao vizualni znak, taktilna činjenica i sredstvo susreta, a umjetničko djelo poprima naglašeniju dimenziju pristupačnosti, osjetilne složenosti i društvene osjetljivosti. Takvi radovi usto usporavaju čin recepcije, uvodeći promatrača i čitatelja u sabraniji odnos prema znaku, površini i samome činu razabiranja smisla. S njima se mijenja i sama temporalnost gledanja i čitanja jer percepcija postaje sporija, pažljivija i tjelesno angažiranija, a značenje se otvara postupno, kroz dodir, zadržavanje i približavanje. Time se ujedno oblikuje i osebujuć tiflološki horizont recepcije, u kojem djelo traži drukčije ritmove čitanja, približavanja i prepoznavanja smisla. Na brončanom plitkom reljefu, primjerice, brajicom je ispisano *Moj svijet*. Već u toj kratkoj formulaciji otvara se složeno polje odnosa između osobnog i

carries additional importance as it brings together, for the first time in a clearer and more cohesive manner, the artist’s work addressed to blind and visually impaired persons, previously presented at the exhibition *Letterocracy* at the “Josip Račić” Gallery of the National Museum of Modern Art, at the exhibition NON-BAR-RIER-S at the Typhlological Museum, and at the exhibition *Letter Encyclopaedia Entries* at the Kranjčar Gallery in Zagreb. Brought together in this way, this segment of her oeuvre emerges in a more coherent and conceptually complete form, as an important dimension of an artistic practice that extends the question of language towards touch, accessibility and shared experience.

Among the most striking manifestations of the artist’s neologistic inventiveness and her construction of a conceptual world entirely her own are works such as *Letterocracy*, *Letter-delimiter*, *Letter Truth*, *Letter Manifesto*, *Letter Principles*, *Letterosenate* and *Letter Ensign* – pieces that represent a more radical departure, one in which letters acquire the status of political actors. Exhibition projects cast as (letter)encyclopaedic entries or as pictorial-textual installations elevate letters into carriers of dystopian fiction. In these works, language functions simultaneously as material, message and mechanism for the organisation of meaning and space; it stakes out territory, directs the eye and shapes an imagined social order. Letters emerge here as figures of power, as bearers of the symbolic apportioning of space and meaning. It is from this foundation that Anabel Zanze, setting out from an internal analysis of language, extends her practice towards social and political horizon. Particularly noteworthy is the distinctive tone these works carry, at once melancholic and agitational, utopian and elegiac, in which the poetic and the political are woven together inextricably.

Within this segment of her oeuvre, the works incorporating the aforementioned tactile structures and Braille warrant particular attention. By moving from the two-dimensional plane into relief, Anabel Zanze broadens the communicative reach of her practice, drawing the experience of blind and visually impaired persons into the sphere of contemporary art. Language presents itself here at once as visual sign, tactile fact and instrument of encounter, whilst the artwork acquires a more pronounced dimension of accessibility, sensory complexity and social awareness. These works also decelerate the

zajedničkog, između dodira i pogleda, između pisma kao znaka i pisma kao iskustva. Onome tko čita brajicu taj se reljef otvara iznutra, kroz taktilno prepoznavanje smisla; onome tko ga iščitava latiničnom legendom otvara se posredno, preko prijenosa, prijevoda i tumačenja. U toj se razlici pristupa ublažava razdvojenost iskustvenih svjetova i otvara mogućnost njihova susreta. *Moj svijet* na taj način prestaje biti oznaka privatnog posjeda i postaje prostor dijeljene prisutnosti. Rad Anabel Zanze ovdje zadobiva snažnu etičku i antropološku dimenziju. Pismo se pokazuje kao jedan od temeljnih civilizacijskih tragova: kao materijalizacija ljudske potrebe da nešto ostavi iza sebe, da iskustvo utisne u tvar, da misao učini doticajnom drugome. U brajичnom zapisu taj trag dobiva dodatnu gustoću, jer je upućen oku i tijelu; smisao se prima pogledom, dodirom, kretanjem i približavanjem. Reljef se tako uspostavlja kao mjesto susreta različitih osjetilnih režima i različitih načina bivanja u svijetu. Dodir jednako tako pripada temeljnim putovima percepcije te je jedan od iskonskih načina na koji se svijet potvrđuje kao blizak, stvaran i djeljiv. Ondje gdje se smisao usvaja jagodicama prstiju, znak izlazi iz okvira pukoga predmeta pogleda i postaje događaj odnosa. Brajичni zapis stoga djeluje i kao sredstvo čitljivosti i kao podsjetnik da svako pismo u svojoj najdubljoj nakani teži drugome: da bude primljeno, razabrano i izvršteno u zajednički prostor iskustva. U tom smislu *Moj svijet* funkcionira kao suptilna utopijska gesta. Svijet se ovdje zamišlja kao prostor koji se zajedničkim naporom tek uspostavlja – čitanjem, prevođenjem, tumačenjem, približavanjem drugome – umjesto da bude shvaćen kao unaprijed zadana zajednička površina. Zajedništvo nije dano, ono se gradi... Upravo zato ovaj rad nosi tihu, ali snažnu političnost, odnosno podsjeća da participacija uključuje pravo na prisutnost, ali se ostvaruje tek onda kada trag drugoga može biti prepoznat, pročitani i uvaženi.

Takva usmjerenost prema pristupačnosti duboko je povezana s unutarnjom logikom autoričina opusa. Istraživanje jezika kod Anabel Zanze od početka podrazumijeva pažnju prema načinu na koji se značenje oblikuje, prenosi i prima. Iz takva pristupa proizlazi i prirodan interes za kanale percepcije koji nadilaze uobičajeni vizualni okvir galerijskog iskustva, kao i shvaćanje umjetnosti kao prostora uključivanja, razmjene i proširenog razumijevanja slike. Posrijedi je, dakle, praksa koja pitanje oblika uvijek iznova dovodi u vezu s pitanjem pristupa, udjela i mogućnosti zajedničkoga iskustva.

act of reception, guiding the observer and reader into a more attentive and concentrated relationship with the sign, the surface and the very process of deciphering meaning. These works alter the very temporality of looking and reading, perception grows slower, more attentive and more corporeally engaged, as meaning reveals itself gradually through touch, through lingering and through drawing near. A distinctive typhlological horizon of reception takes shape in the process, one in which the work demands different rhythms of reading, of approach and of the recognition of meaning. On a shallow bronze relief, for instance, the phrase *My World* is rendered in Braille. Even within this brief formulation, a complex web of relations opens up: between the personal and the communal, between touch and gaze, between written word as sign and written word as experience. Those who read Braille encounter the relief from within, through the tactile apprehension of meaning; those who approach it through the Latin-script label encounter it indirectly, by way of transmission, translation and interpretation. This divergence of approach softens the separation between experiential worlds, opening a space in which they may meet. *My World* thus sheds its quality of private possession and becomes a territory of shared presence. It is here that the work of Anabel Zanze assumes a powerful ethical and anthropological dimension. Written word emerges as one of civilisation’s most fundamental traces: the materialisation of a human need to leave something behind, to press experience into matter, to make thought accessible to another. Rendered in Braille, this trace takes on an additional density, being addressed to eye and body alike; meaning is taken in through sight, touch, movement and nearness. The relief thereby constitutes itself as a place of encounter between differing sensory regimes and differing modes of being in the world. Touch, too, is among the fundamental channels of perception, one of the most primordial ways in which the world affirms itself as proximate, real and capable of being shared. Where meaning is absorbed through the fingertips, the sign breaks free of its status as mere object of vision and becomes an event of relation. Braille thus functions both as an instrument of legibility and as a reminder that all writing, in its deepest impulse, strains towards another: to be received, recognised and drawn into a common space of experience. In this sense, *My World* functions as a subtle utopian gesture. The world is conceived here as a space that comes

Izložba pred nama otvara ta ključna pitanja: kako riječ postaje slika, kako slika uspostavlja vlastiti jezik, kako se značenje gradi kroz gledanje, čitanje i dodir. U djelima Anabel Zanze vizualno i verbalno ulaze u dinamičan odnos, a taj odnos ostaje otvoren za različita tumačenja, iskustva i osjetilne pristupe. Zato je riječ o opusu koji djeluje istovremeno analitički i poetski, disciplinirano i imaginativno, intimno i komunikativno. Radovi Anabel Zanze potvrđuju autentičnu i dosljedno građenu umjetničku poziciju unutar suvremene umjetnosti. Oni pokazuju kako slika može misliti jezik, kako jezik može graditi sliku i kako umjetnički čin može otvoriti prostor pristupačnosti, osjetljivosti i dijaloga. U toj se višeslojnosti jasno razabire temeljna vrijednost ove izložbe.

— Dalibor Prančević

into being only through collective effort – through reading, translation, interpretation and the act of approaching another – not as a pre-existing common ground. Community is not a given; it is something constructed... It is precisely this that lends the work its quiet yet forceful political resonance, recalling that participation implies the right to presence, but is fulfilled only when the trace of the other can be recognised, read and acknowledged.

This commitment to accessibility is deeply connected with the inner logic of the artist’s oeuvre. Anabel Zanze’s exploration of language has, from the very outset, involved an attentiveness to the ways in which meaning is shaped, conveyed and received. Such an approach naturally gives rise to an interest in channels of perception that extend beyond the conventional visual framework of the gallery experience, alongside a conception of art as a space of inclusion, exchange and an expanded understanding of the image. Hers is, in short, a practice in which the question of form is inseparable from the question of access, participation and the conditions of shared experience.

The exhibition before us gives rise to these fundamental questions: how a word becomes an image, how an image constructs a language of its own, how meaning emerges through looking, reading and touch. In the works of Anabel Zanze, the visual and the verbal are brought into a dynamic relationship, one that stays open to multiple interpretations, experiences and sensory modes of approach. What we encounter, then, is an oeuvre that functions at once analytically and poetically, with discipline and imaginative freedom, at once intimate and communicative. Anabel Zanze’s works affirm an authentic and consistently sustained artistic position within contemporary art. They show how an image may think through language, how language may give rise to an image, and how the artistic act can open onto a space of accessibility, sensitivity and dialogue. It is in this multilayered quality that the fundamental value of this exhibition is most clearly discerned.

— Dalibor Prančević

● SPOJNICE

Brailleeva dionica sumira djela za osobe s oštećenjem vida, pripremana za tri izložbe. *Slovokraciju* i *Slovoenciklopedijske jedinice* imenovala sama; Nada Beroš, jezično-interpunkcijskom igrom, nazivom NE-PRE-PRE-KE, evidentira i razrješava problem inkluzije, izrazivši mogućnost da „taj slogovni galimatijas” bude dijelom „rječnika stvaranja s drugima”.

Gradacijom prepreke postaju pre-pre-ke (sa spojnicama „u službi”), potom (verzalne) PRE-PRE-KE koje se čine nesavladivima.

Dodavanjem negativnog prefiksa/prefiksa suprotnosti (te još jedne spojnice), imenica u množini premeće se u neologizam pozitivnih konotacija.

Kako se mi „iz kruga” rado poigravamo riječima tako su me NE-PRE-PRE-KE izazvale: *Spojnicama* sam imenovala tekstove kojima nevidećima i slabovidećima predstavljam slike. One se tek u manjoj mjeri razlikuju od standardnih mojih tekstova: ponudit će kraću informaciju o nekom umjetniku, protumačiti neki termin, biti emotivno obojenije, pružiti ruku jer – poput neprepreka – nastoje spajati.

U Zagrebu, 2. ožujka 2026.
— Anabel Zanze

The *Braille Section* brings together works for visually impaired audiences, prepared for three exhibitions. I personally named *Letterocracy* and the *Letter Encyclopaedia Entries*, while Nada Beroš, through a playful use of language and punctuation in the title NON-BAR-RIER-S, both highlights and addresses the issue of inclusion, suggesting that “this syllabic jumble” might become part of a “dictionary of co-creation with others.”

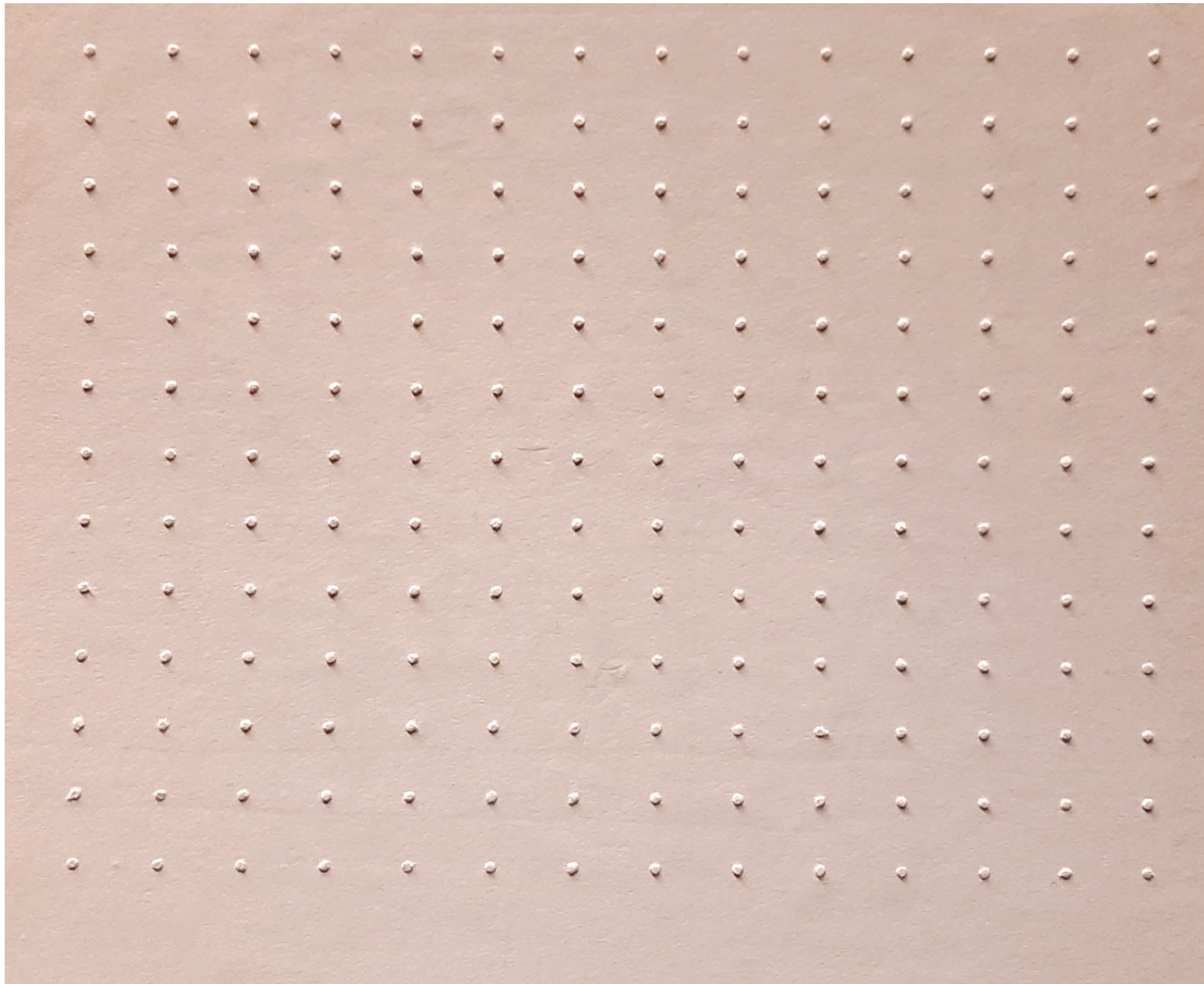
Through gradation, the barriers become bar-rier-s (with hyphens “in service”), then (in uppercase) BAR-RIER-S, appearing almost insurmountable.

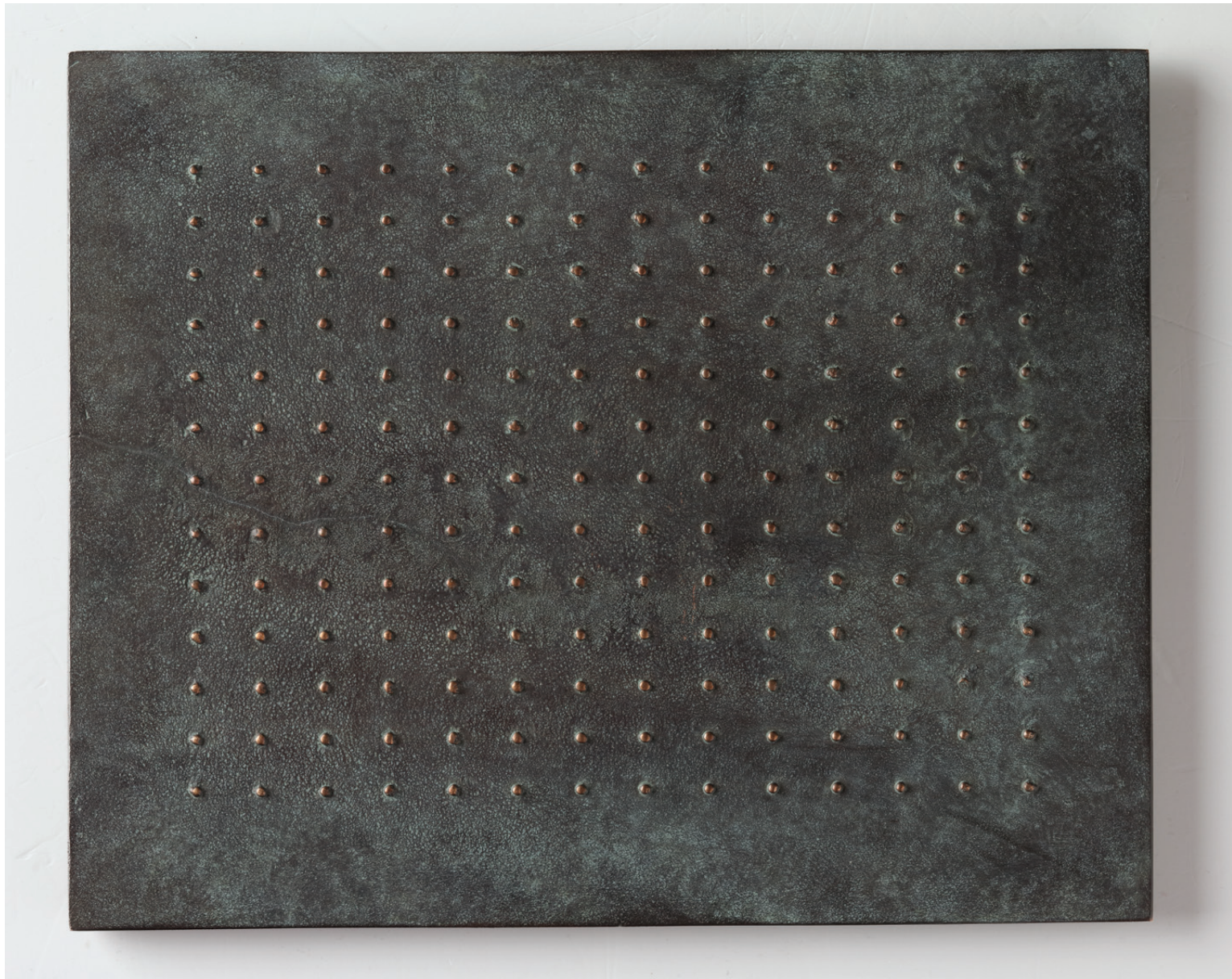
By adding a negative or opposing prefix (and yet another hyphen), the plural noun is transformed into a neologism carrying positive connotations.

As those of us “within the circle” enjoy playing with words, NON-BAR-RIER-S caught my attention: I use *Hyphens* to title texts through which I present images to unsighted and partially sighted audiences. They differ only slightly from my usual texts: they may provide a brief note on an artist, clarify a term, carry more emotional nuance, and reach out a hand, for – like nonbarriers – they seek to connect.

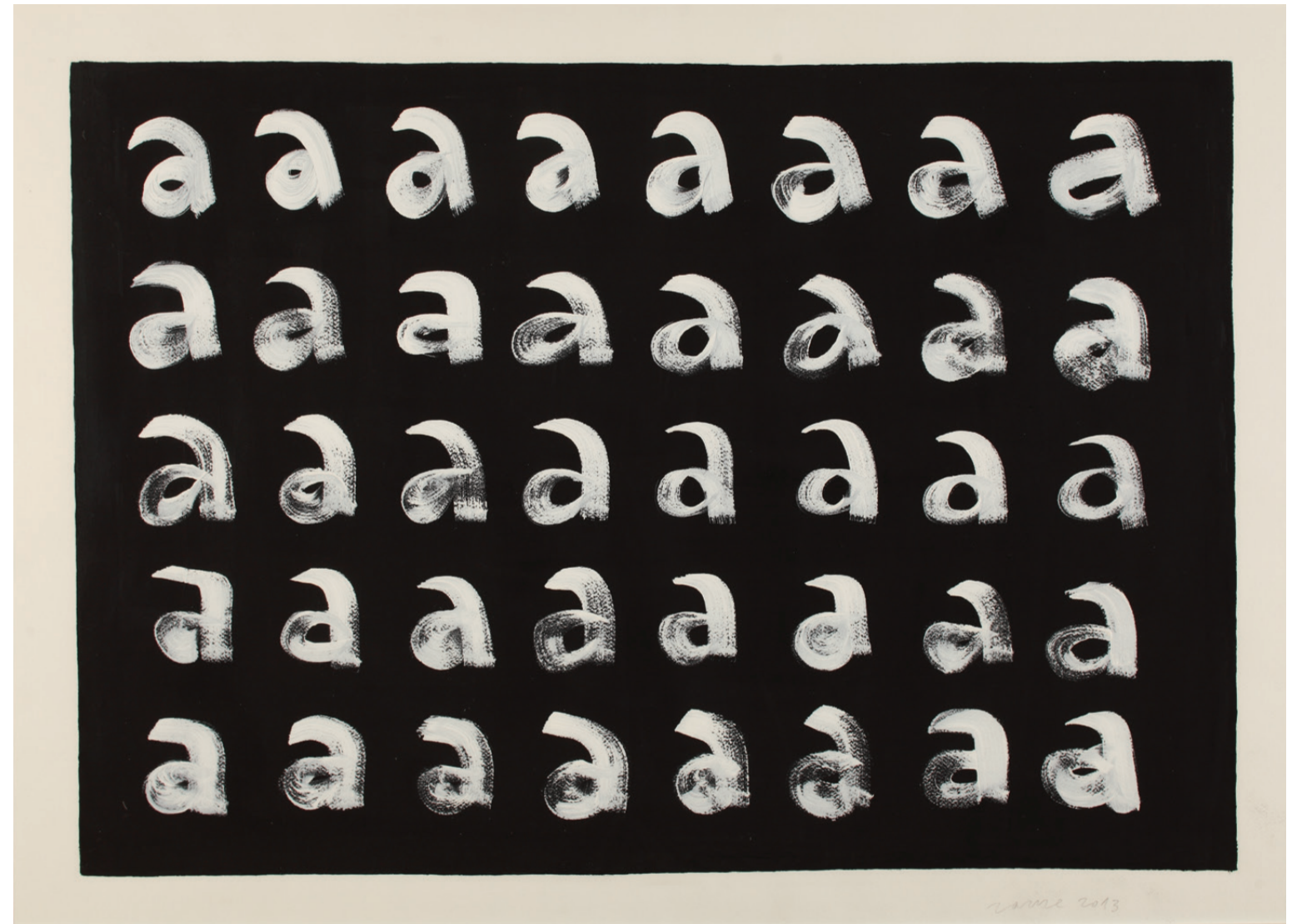
In Zagreb, 2 March 2026
— Anabel Zanze

● HYPHENS



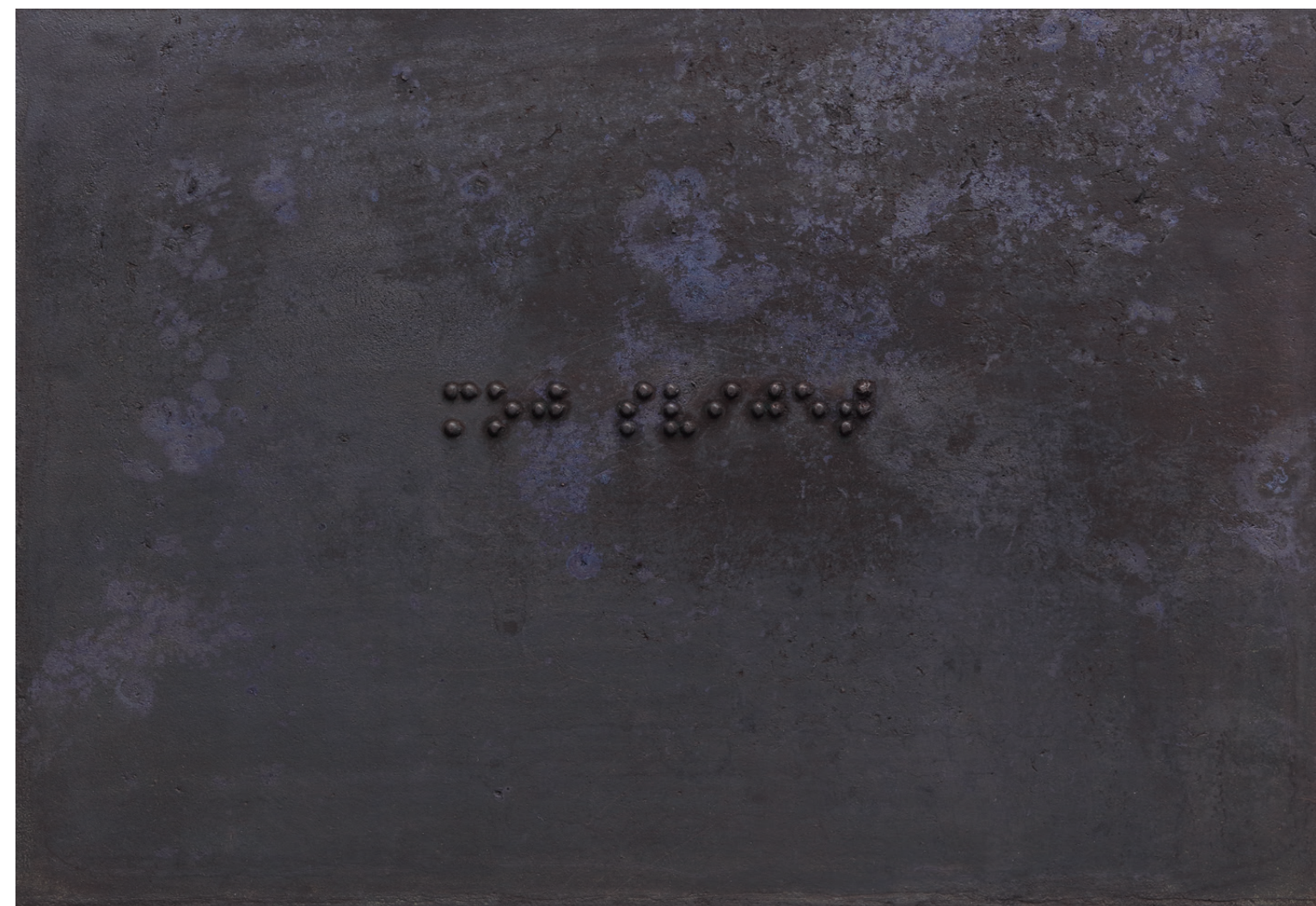


182 a, 2024.
bronca / bronze



40 a, 2013.
akril na papiru / acrylic on paper

Na brončanom plitkom reljefu brajicom piše *Moj svijet*. One koji čitaju isključivo brajicu sadržaj teksta uvodi u njihov svijet. No, tekst je na reljefu koji sam ja izradila pa bi taj svijet mogao biti moj. Mišljenja sam da on pripada i osobama s oštećenjima vida i meni. Ali, što je s videćim osobama koje brajicu ne znaju čitati? Njih latinična legenda upućuje u sadržaj teksta, omogućujući da *Moj svijet* postane svijet svih nas. Svijet nam je zajednički i, utopijski gledano, u njemu je potrebno podjednako i participirati. Potrudimo se.



slika govori više od riječi

Slovokracija = slovo + kracija; hrv.: slovo, riječ, govor, znak za glas u pismu i tisku + grč. κ ρ α τ έ ω = vladati; složenica je neologizam; termin koji bilježi razvoj *rascjepkaniteta*. Poanta je složenice da cjelini pretpostavlja dio, da cjelokupnosti suponira *raskupnost* i c(j)elibatu predmeće *djelibat*. Nizanjem ideoračunskih operacija od velikog se ičega dobije malo ničega i stigne od probitka do suspenzije. Pretvorba elitističkog u metademokratsko gumno delimitira naš kreativni potencijal i oslobađa puk od velikijeh napora, a državu od preveć brojnoga pučanstva. Čitatelje se adaptacijom slovorazlomačkih naprava može definirati, a država u skladu s bivšim naprednim učenjima dosiže status slovokratskog Odručja. Slovokratski tehnočitač ne mora od slova graditi riječi, od riječi suvisle rečenice, koje se talože u neprolazne Textove.

Osnovno je pravilo te lingvosocijalne prakse da je slovo koncipirano kao zasebno biće (*ens*), koje se ne mora suodnositi s drugim *ens*-ovima. Povijest starenja riječi uvjerava nas da smo stotine svjetlosnih godina udaljeni od dosizanja slovokracije. Red je caru prepustiti carevo, jezikoslovcu jezikoslovno, a time i svu odgovornost.

Slovomanifest = slovo (v. slovokracija) + manifest, lat.: manifestus = jasan, bjelodan, očigledan; složenica je relativni neologizam dviju čestica različitoga statusa.

Kao najavno-inicijalna ili zaključno-finalna objava slovotvornoga Odručja budućnosti slova, riječi, knjiga i suvremenijih oblika komunikacije (zrakopisne, zvukopisne, vibroplovne i drugih) obznanjuje se zaštitna mjera suspenzije vremena i brojki: tako se dokida njihovo djelovanje, a slova preuzimaju sve njihove funkcije. Koja i kakva slova - objavit će - do prvih kiša - čelnik Protupoplavnoga povjerenstva.

Slovograničnik = slovo (v.: slovokracija) + graničnik; hrv.: identifikacijski, grafički znak (alat, iznimno: oružje) + graničnik (izvedeno od: granica, međa); složenica je hrv.-hrv. jezičnog sadržaja. Smisao je sintagme da poradi na integracijskom povezivanju sadašnjeg teritorija u samoopstojnu defanzivno-agresivnu jedinicu.

Slovograničnik je znak koji - bezraspravno - omeđuje sve naše i zabranjuje pristup Neznanima. Istodobno, on postaje tester slovokracijskog identiteta kao adekvatne misaone mreže. Tako Stožer štiti sve što smatra Odručnim dobrom i teritorijalnom slovozemnom domenom. Precizan opis svakog pojedinog graničnika kao i popis svih njih čuva se u glavi Pozornika-Stožernika koji jedini zna što će biti što i kakvo će biti što.

SUPPLEMENT

Translations of *Letter Encyclopaedia Entries* into English

Letterocracy = letter + cracy; Eng. letter, word, speech, symbol in writing and print + Greek κ ρ α τ é ώ = rule; the compound is a neologism; a term that reflects the development of *fragmenticity*. The point of a compound is to superimpose a part on the whole, to inflict *partness* on the wholeness and to favor *partition* over entireness. By lining up ideocalculations, from a large something a small nothing is derived and suspension achieved starting from advantage. The transformation of the elitist into a metademocratic dross delimitates our creative potential, liberating the population from overexertion and the state from too many citizens. Readers can be defined by adapting letter-fractioning devices, while the state, in accordance with older advanced doctrines achieves the status of a letterocratic Erritory. A letterocratic techno-reader doesn’t have to form words from letters, meaningful sentences from words, sedimented into eternal Texts.

The main rule of this linguo-social practice is that a letter is conceived as an independent being (*ens*) which does not have to interrelate with other *enses*. The history of ageing of words is trying to persuade us that we are hundreds of lightyears away from reaching letterocracy. Pay back Caesar’s things to Caesar, linguist’s to the linguist, together with the entire responsibility.

Letter Manifesto = letter (see letterocracy) + manifesto, lat. manifestus = clear, obvious, apparent; this collocation is a relative neologism of two particles with different status.

As the announcement-initial or conclusive-final statement of the letter-generating Erritory of the letters’, words’, books’ and more modern communication forms’ (airscrip**t**, soundscrip**t**, vibroflow etc.) future, a protective measure of suspending time and digits is made public: their entire activity is thus discontinued and taken over by letters. Which letters and of what nature – will be announced – until the first rainfalls – by the Head of the Counter-flood Commission.

Letter-delimiter = letter (see letterocracy) + delimiter; an identification, graphic symbol (tool, rarely: a weapon) + delimiter (derived from limit, boundary) is an Eng. – Eng. linguistic content collocation. Its sense is to work on connecting the present territory into a self-supported defensive-aggressive unit.

Letter-delimiter is a sign that – undisputedly – delimits everything that is ours and prohibits the access to the Unknowns. At the same time, it becomes a tester of the letterocratic identity as an adequate cognitive network. In that way the Headquarters protect everything they consider Erritorrial, an asset and a Letter-land domain. A minute description of each delimiter, as well as the list of them all is stored in the head of the Constable-Officer who is the only one who knows what will be what and how what will be.

POPIS IZLOŽAKA /
LIST OF WORKS

List Leaf 1994. tuš na papiru ink on paper 18,1 × 15,7 cm	Trône et Débâcle Prijestolje i Propast Throne and Downfall 2019. ulje na platnu oil on canvas 90 × 110 cm	Slovograničnik Letter-delimiter 2025. ulje na platnu oil on canvas 150 × 150 cm
More Sea 1998. pastel na papiru pastel on paper 24 × 34 cm	Eight Osam 2019. ulje na platnu oil on canvas 8 × (30 × 40 cm)	Slovoistina Letter Truth 2025. ulje na platnu oil on canvas 150 × 150 cm
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n 2003. kolaž i tuš na papiru collage and ink on paper 100 × 70 cm	Moj svijet My World 2022. bronca bronze 13,1 × 19,3 × 0,5 cm Tiflološki muzej Typhological Museum Zagreb	Slovoprincipia Letter Principles 2025. ulje na platnu oil on canvas 150 × 150 cm
40 a 2013. akril na papiru acrylic on paper 74,5 × 105 cm	Friz Frieze 2024. papir paper 42 × 413 cm Tiflološki muzej Typhological Museum Zagreb	Slovosenat Letterosenate 2025. ulje na platnu oil on canvas 150 × 150 cm
Kožarićevo Sljeme Kožarić’s Sljeme 2017. ulje na platnu oil on canvas 90 × 110 cm		Slovostijeg Letter Ensign 2025. ulje na platnu oil on canvas 150 × 150 cm
Chapeau de Beuys Beuysov šešir Beuys’s Hat 2019. ulje na platnu oil on canvas 90 × 110 cm	182 a 2024. papir paper 19,3 × 16,3 × 0,3 cm	Uvodni pozdrav Introductory Greeting 2025. papir paper 42 × 119 cm
Janus 2019. ulje na platnu oil on canvas 90 × 110 cm	182 a 2024. alu-bond ACP 20 × 16,2 × 0,3 cm	Točkoslovník Dotted Lettering 2025. alu-bond ACP 7 × (42 × 29,7 cm)
mur/pont zid/most wall/bridge 2019. ulje na platnu oil on canvas 90 × 110 cm	182 a 2024. bronca bronze 19,6 × 15,9 × 0,5 cm	* Uz Slovoenciklopedijske jedinice izloženi su prijevodi na engleski jezik.
	Slovokracija Letterocracy 2022. ulje na platnu oil on canvas 150 × 150 cm	* English translations are displayed alongside the Letter Encyclopaedia Entries.



ANABEL ZANZE

Anabel Zanze je rođena u Dubrovniku 1971., gdje je završila prirodoslovno-matematičku srednju školu. Godine 1991. upisala je Akademiju likovnih umjetnosti 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. godine živi i radi u Zagrebu. Članica je HDLU-a od 1997. i HZSU-a od 2010.

Od 1993. nastupa na skupnim, od 1994. na samostalnim izložbama.

Objavila je knjige *Pogled iznutra. Čitati s razumijevanjem / View from Inside. Close Reading* (2017) i *Slovosvijet / Letterworld* (2026), u izdanju Art studija Azinović iz Zagreba.

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Anabel Zanze was born in Dubrovnik in 1971, where she completed her secondary education at a science and mathematics school. In 1991, she enrolled at the Academy of Fine Arts in Zagreb (Department of Graphic Arts) and graduated in 1996 in the class of Prof. Ante Kuduz. From 1998 to 2004, she taught visual arts at *Marin Držić* Primary School in Dubrovnik. Since 2004, she has lived and worked in Zagreb. She has been a member of HDLU since 1997 and of HZSU since 2010.

Since 1993, she has taken part in group exhibitions, and has been staging solo exhibitions since 1994.

She has published the books *Pogled iznutra. Čitati s razumijevanjem / View from Inside. Close Reading* (2017) and *Slovosvijet / Letterworld* (2026), both released by Art Studio Azinović in Zagreb.

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Braille Section

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**Koncepcija i koordinacija prilagodbe
za slijepe i slabovidne osobe /
Concept and coordination of
accessibility adaptations for blind
and partially sighted persons**
Nina Sivec
Igor Maroević

**Suradnice na realizaciji
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za slijepe i slabovidne osobe /
Implementation of accessibility
adaptations for blind and partially
sighted persons**
Hrvatski savez slijepih

**Tekstove za slijepe i
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