**THERE IS NOTHING INSIDE**

Anđela Zanki is a young artist, whose artistic language is already recognizable. Even in her earlier works, a clear reduction of color and shape is visible, creating a fragile, clean, and articulated artistic expression. At her solo exhibition in Karas Gallery, her paintings become spatial for the first time, which differs significantly from her earlier works. The impetus for this "transition" stems from the creative pause, which the artist spontaneously used to distance significantly from her artistic practice, taking on the role of an observer. Previously, her works in their monochrome pastel muteness played a meditative role, both for the artist and for the viewer, and in that sense, her "spatial images" still do not deviate from that idea.

So far, and still, a significant role in her work is played by blue color. Mixing a specific shade - this process of searching and creating the right color has an equally meditative role for the artist. She said earlier: "At one point, the blue took over the whiteness of the canvas, at the same time it seemed liberating, realistic and sublime. It is the voice with which I verbalize my thoughts, states, and emotions on the canvas. " Little by little, by choosing the exact shade of blue and small geometric interventions on her canvases, Anđela began to approach the idea of a "spatial image" which she also presents to us at the Karas Gallery.

The empty space of the Gallery, devoid of meaning and significance, just a box of white walls, is an inspiration for the artist. How to transform space, give it a new meaning, how to establish a dialogue with it? An additional impetus was given by these uncertain times in which we were hit by various plagues - from viruses, through earthquakes, to floods. Life has suddenly become a "Theater of the Absurd", so it is a kind of duty of art to respond to this social momentum. In Anđela's case, again with absurd. At the same time, the absurd means the nonsense in which we all find ourselves, the collapse of all plans, and the construction of a "new world" on uncertain and completely different foundations.

Objects - constructions that the artist brings into space, are not full volume, they are just the outlines of geometric figures, which, despite their emptiness, "parasitize" in space and prevent movement. Their contours are further accentuated by light and color, creating an ambiance - unreal, absurd. The appearance of light, and its disappearance, symbolically evoke awakening and calm. Constant changes of night and day, eros and Thanatos - where it is quite clear that one cannot exist without the other, and their fragile coexistence becomes the engine of life.

The artist focused on questioning the spatial relations and interactions between objects and subjects, invites the viewer to look at himself, inner self, and re-examine its substance, its history, and notions by observing these "empty objects". How many hidden emotions of happiness, but also fear and worries, did he hide in himself and carry that burden every day? The artworks thus become a copy of ourselves, in an uncertain situation of constant anxiety, they are an illusion of our reality. The illusion of depth collides with the emptiness of these objects, as well as the symbolism of their forms. The circles that "float" and that we first encounter when entering the gallery are a symbol of the spirit, they represent wholeness and homogeneity, perfection without beginning and end. They are also a symbol of the sky (which is also blue), the celestial, and the transcendental. The shape of the circle connects it to the wheel, a symbol of a time that is infinite and eternal. For Jung, the circle is a symbol of the wholeness of the psyche, therefore, a symbol of the self. In the second room, we come across a "broken" square - a symbol of land, foundations, home, security, the four corners of the world, and the four basic elements. Its fragmentation points to the insecurity we face, to the gaps outside and within us that we struggle with, but also to the opportunity to build a "new world" on a better and more mature foundation.

Johannes Kepler said that we need to know geometry in order to understand philosophy because: “Geometry existed before Creation. It is eternal with the mind of God (..) Geometry has offered God a model for Creating (…) Geometry, it is God Himself.”

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