

# DOPPIO LEGAME / DOUBLE BIND

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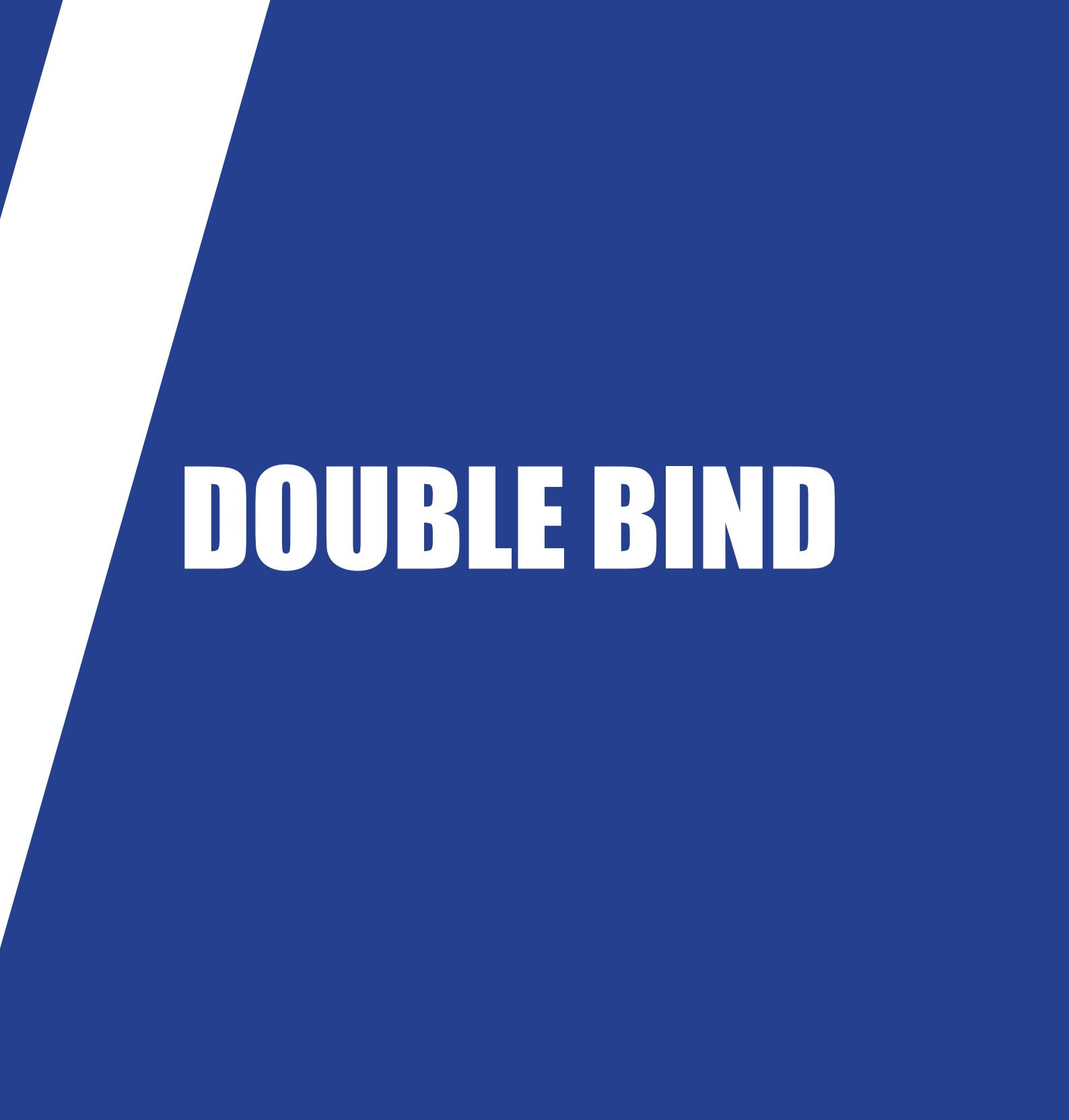
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# DOPPIO LEGAME



**DOUBLE BIND**

La mostra “Doppio legame/Double bind”, fortemente voluta dall’Amministrazione Comunale, rappresenta un evento dal carattere particolare che bene si inserisce nel contesto di un ampio scambio tra la civiltà italiana e quella albanese come momento di incontro e di arricchimento reciproco tra culture differenti. Per la nostra città ciò assume una valenza ulteriore e maggiore nell’ottica del rafforzamento dell’integrazione tra le due comunità. L’iniziativa si aggiunge a quelle volte a promuovere il tema dell’immigrazione e ideate dalla Conferenza dei Sindaci del Valdarno Superiore per le quali San Giovanni Valdarno ha il ruolo di comune capofila all’interno del progetto.

IL SINDACO  
Maurizio Viligiardi

The local council have been extremely enthusiastic supporters of the “Doppio legame/Double bind” exhibition. It is a singular event that fits in perfectly against a backdrop of wide-ranging exchanges between the Italian and Albanian cultures, which provide an opportunity for people from different backgrounds to come together and for mutual enrichment. In our town, this all takes on an additional, greater value by strengthening the integration between the two communities.

The initiative comes alongside those designed to promote the theme of immigration by the Valdarno Superiore Mayors’ Conference, a project in which San Giovanni Valdarno serves as the leading council.

THE MAYOR  
Maurizio Viligiardi

Con questo nuovo appuntamento, “Doppio legame/Double bind” continua e si consolida l’attività espositiva di Casa Masaccio, tesa ad esplorare criticamente le emergenze dell’arte contemporanea.

Un’attività, in questo caso di respiro internazionale, dedicata alla nuova scena artistica Albanese, dove saranno presentate le produzioni di giovani artisti, impegnati nella ricerca di nuovi contenuti e forme espressive. La mostra, proposta in Casa Masaccio, si presenta come un’importante occasione, per lo sviluppo di un profondo rapporto tra le due culture, quella Italiana e quella Albanese.

La mostra, promossa da Casa Masaccio arte contemporanea/ Comune di San Giovanni Valdarno, dalla Provincia di Arezzo e dalla Regione Toscana, con il patrocinio dell’Ambasciata della Repubblica di Albania in Italia e dal Ministero del Turismo, della Cultura, della Gioventù e dello Sport della Repubblica di Albania, si presenta come un’importante opportunità per le relazioni istituzionali e per gli scambi culturali tra la nostra città e l’Albania.

L’intento di questa Amministrazione Comunale è quello di offrire una proposta culturale di alto profilo e di promuovere attraverso questa iniziativa, la convivenza e l’integrazione tra culture differenti, strumenti utili alla costruzione di nuovi percorsi di coesione sociale nella nostra comunità.

Il centro per l’arte contemporanea Casa Masaccio ha come missione principale quella di aiutare a capire la complessità del presente, le sue incessanti trasformazioni e i suoi molteplici linguaggi.

È importante oggi dotarsi di una finestra aperta sulla creatività contemporanea, contemporaneità questa, intesa come territorio problematico. Chi interroga la contemporaneità fa qualcosa che non riguarda solo se stesso, ma tutti i suoi contemporanei.

La questione degli spazi, dell’organizzazione e della concezione dell’arte è quindi una questione che concerne la/le comunità.

*Comune di San Giovanni Valdarno  
Assessorato alla Cultura /  
Casa Masaccio arte contemporanea*

With this new event, “Doppio legame/Double bind” takes forward and consolidates the exhibition work of Casa Masaccio, which aims to critically explore emerging contemporary art.

The initiative in question has an international scope and focuses on the fresh Albanian art scene. It will present the output of young artists who seek out new content and expressive forms. Casa Masaccio is hosting the exhibition, which provides a marvellous opportunity to develop a profound relationship between the Italian and Albanian cultures.

The exhibition is being promoted by the Casa Masaccio contemporary art centre, the Municipality of San Giovanni Valdarno, the Province of Arezzo and the Region of Tuscany, with the support of the Embassy of the Republic of Albania in Italy and the Ministry of Tourism, Culture, Youth and Sport of the Republic of Albania. It opens an important door to institutional relations and cultural exchanges between our town and Albania.

The intention of this local council is to present high-profile cultural offerings and use this initiative to promote integration between different cultures that live together in harmony. They can help to create new paths to social cohesion in our community.

The main goal of the Casa Masaccio centre for contemporary art is to aid understanding of the complexity of the present, its ceaseless transformations and its numerous forms of expression.

Nowadays it is important to have a window looking out onto contemporary creativity, which is seen as a problematic terrain. People who investigate contemporaneity do something which not only involves themselves, but also all of their contemporaries.

The issue of venues, organization and the concept of art is thus a matter for the community/communities.

*Municipality of San Giovanni Valdarno  
Culture Department /  
Casa Masaccio contemporary art centre*

# Doppio legame / Double bind

Valerio Dehò

Un primo problema nasce già dal fatto di riuscire a parlare di “arte albanese contemporanea”. Se non esiste un’ arte italiana contemporanea, intesa come corrente internazionale, allora non esiste nemmeno un’arte albanese contemporanea. Dopo il 1990 tutto si è mescolato, le scuole, le correnti, le storie. Tutto è diventato “presente” e geograficamente equidistante. Tra l’Albania e l’Italia vi è la stessa distanza che tra l’Albania e gli Stati Uniti. Ma allora perché parliamo di artisti albanesi o italiani? La risposta da un lato è banale in quanto si identifica semplicemente un criterio di nascita. Per gli artisti funzionerebbe meglio un criterio di studi e di formazione, allora molti di questi artisti sarebbero “italiani”, ma è anche vero il contrario. Se non esiste un’ arte contemporanea albanese possono esistere degli artisti albanesi contemporanei, e alcuni di loro sono in questa mostra. Allora l’ipotesi è quella non certo di presentare uno stile nazionale, ma di mettere in evidenza un rapporto tra Albania e Occidente, tra giovani artisti e i problemi del mondo attuale, vogliamo in un certo modo fare delle verifiche e dare spazio al merito, al nuovo, a chi sa farsi carico dei problemi senza stanchezza.

La geografia allora è un mito democratico, lo sfondo per antropologie assenti, un modo per far passare un messaggio, ma anche per affrontare una realtà. Se l’arte albanese contemporanea sta diventando uno dei punti di riferimento in Europa grazie a numerosi giovani artisti impegnati nella ricerca di nuovi contenuti e forme espressive, allora vuol dire che se ne deve parlare, che dobbiamo considerare anche delle specificità. Molti degli artisti nati negli anni ottanta della nazione mediterranea si sono costruiti un’immagine dell’Occidente attraverso le visite in Italia o le trasmissioni televisive delle reti italiane, il web. Gli scambi Italia-Albania sono stati certamente privilegiati, possiamo dire che sono “naturali”. Si è creato un rapporto profondo tra le due culture, fatto di una mediterraneità voluta e conquistata, ma anche di una diversità che diventa necessità di relazione. Inoltre molti giovani artisti hanno studiato presso le Accademie di belle arti del nostro paese e per questo si è creato un doppio legame cioè uno scambio comunicativo stretto e intimo tra le due culture, ma anche un conflitto possiamo dire di tipo “affettivo”, di critica e di amore nello stesso tempo.

# Doppio legame / Double bind

Valerio Dehò

The first problem is actually managing to talk about “contemporary Albanian art”. If there is no such thing as contemporary Italian art – in the sense of an international movement – then contemporary Albanian art does not exist either. After 1990 everything got mixed up: schools, movements, histories. Everything became “present” and geographically equidistant. The distance between Albania and Italy is the same as that between Albania and the United States. So why do we talk about Albanian or Italian artists? The answer is to a certain extent banal, as it is simply based on the circumstances of their births. When it comes to artists, it would be better to take into account their studies and training. This would make many of these artists “Italian”, but the opposite is also true. While contemporary Albanian art does not exist, contemporary Albanian artists do, and some of them can be seen in this exhibition. Therefore, the idea is not to present a national style, but to highlight the relationship between Albania and the West, and between young artists and the problems of the modern world. In a way, we want to carry out checks and make room for merit and new things; for people who tirelessly take on problems.

Geography is thus a democratic myth and a backdrop for absent anthropology. It is a way of getting a message across, and of facing up to reality.

Contemporary Albanian art is becoming one of the leading lights in Europe with its large number of young artists that are devoted to the search for new contents and expressive forms. This means that we must discuss it, and consider its specific features. Many of the artists born in the Mediterranean nation in the 1980s have built up an image of the West through visits to Italy, television programmes broadcast by Italian stations and the web. Exchanges between Italy and Albania have certainly been encouraged, and we could say that they are “natural”. A profound relationship has developed between the two cultures, which is built on a sought-after and acquired Mediterranean character, as well as diversity that has produced a need for interaction. Furthermore, many young artists have studied at the Academies of Fine Art in Italy, thus leading to a double bind: a close, intimate communicative

La teoria del “doppio legame” è stata usata dall’antropologo Bateson e dal gruppo di Palo Alto per spiegare in parte l’etiologia della schizofrenia partendo dal linguaggio. Se si studiamo i paradossi della comunicazione ci accorgiamo come spesso sono le parole che assumono dei significati contrastanti con i comportamenti. Come a dire che invece di dare grande rilevanza ad un trauma, un abbandono, un rifiuto, etc. venne ipotizzato e poi studiato il contesto comunicativo e i modelli di interazione ripetitivi all’interno del nucleo familiare. I comportamenti anomali in gran parte dell’Occidente, e molti squilibri psicologici, potrebbero derivare dall’effetto della continua esposizione a doppi legami sin dalla tenera età e dalla conseguente incapacità di discriminazione fra tipi logici. Questa “abitudine mentale” sarebbe dunque il risultato dei contesti di apprendimento e di formazione: sentirsi invitati a qualcosa e subirne il divieto.

Nel nostro caso l’uso del termine vuole indicare un vincolo basato su questa attrazione/repulsione, le democrazie sono strutturate su di una finta apertura alle minoranze. E’ come se si dichiarasse amore a qualcuno mentre si censura il suo comportamento con frasi tipo “non sei allaltezza del mio amore”! In fondo l’atteggiamento che abbiamo verso una cultura vicina come quella albanese e il rapporto tra dei giovani che non hanno vissuto direttamente il comunismo, è quello di invitare qualcuno a casa e poi di metterlo in condizione di rifiutare. Questo è tipico del sistema capitalistico che produce desideri senza poi dare possibilità di soddisfarli: è una trappola. Sedurre senza mantenere le promesse, esporre i cibi alla portata di tutti e arrestare chi se li prende. Strane storie ci tocca di vivere e codici bizzarri ormai bisogna possedere per riuscire a convivere con una società schizofrenica. Questo doppio legame è allora qualcosa che genera ribellione, energia, gli artisti sanno rispondere esponendosi alle difficoltà, alle false promesse, all’adescamento di un mondo senza regole come il nostro.

Il rapporto Oriente e Occidente, tra sponde adriatiche, tra memorie di economie socialiste e le barbarie di quelle “libere” è così stretto che viene privilegiato nella lettura del mondo sociale ed economico occidentale. Da un lato è vero che molti artisti hanno preso le distanze dal vecchio mondo comunista che hanno trovato nel proprio paese, dall’altro sono estremamente critici rispetto all’immissione violenta del capitalismo nella propria cultura. Nelle loro opere viene fuori una critica del potere che è contro ogni ideologia, lo svelamento di rapporti sociali e di potere che vengono denunciati con intelligenza nelle loro opere.

Quindi l’esposizione mette in evidenza questo doppio sguardo tra chi vive una realtà diversa da quella che gli è stata consegnata dalla tradizione o dalla

exchange between the two cultures, but also an “affectionate” conflict involving criticism and love at the same time.

The “double bind” theory was used by the anthropologist Bateson and the Palo Alto group as a way to describe a linguistic factor that they felt was one of the causes of schizophrenia. Study of the paradoxes of communication reveals that often words have meanings that contrast with behaviour. Rather than placing huge importance on elements such as a traumatic experience, abandonment or rejection, the communicative context and models of repetitive interaction within the family are examined. Abnormal behaviour in much of the Western world and many forms of psychological imbalance may be caused by continual exposure to double binds from a young age and the resulting inability to distinguish between logical patterns. The theory is that this “mental habit” develops in the settings of learning and training: the people in question feel that they are invited to do something but also that it is forbidden.

In our case, the term is used to describe a connection based on this mutual attraction/repulsion. Democracies are built around a false opening for minorities. It is like telling someone that you love them while finding fault with their behaviour and uttering phrases such as “You don’t deserve me!” At the end of the day, the approach that we have to the nearby Albanian culture and the relationship between the young people who have no direct experience of communism is like inviting someone to your home and then putting them in a position so that they refuse. This is typical of the capitalist system, which produces desires without subsequently making it possible to satisfy them: it is a trap. It is like tempting people without keeping your promises, or displaying food within everyone’s reach and then arresting anyone who takes it. We have to undergo strange episodes and employ bizarre codes of conduct in order to live with a schizophrenic society. This double bind is something that generates rebellion and energy. The artists are able to respond by exposing themselves to difficulties, false promises and the allure of this lawless world of ours.

The relationship between East and West; between the shores of the Adriatic; between memories of socialist economies and the barbarity of the “free” systems is so close that it is favoured in the interpretations of the western social and economic world. While many artists have distanced themselves from the old communist structure that they found in their home country, they are also extremely critical of the violent introduction of capitalism into their culture. Their works contain criticism of power that is against all ideologies. They reveal social and power relationships that are intelligently denounced.

propria storia, e la difficoltà di vivere una nuova condizione e stile di vita. L'arte giovane albanese vive in una duplice dimensione che consente una lettura critica del mondo attuale, ma senza nessuna nostalgia per il passato. Per questo emergono spesso critiche al potere esclusivamente economico e l'esigenza di creare una coscienza critica nei cittadini , senza accettare acriticamente lo stile di vita europeo e occidentale.

Per L'Albania fu subito chiaro che dare una svolta alla storia voleva dire partire dalla cultura. Solo quattro mesi dopo la liberazione, il 18 aprile 1945, mentre in Europa si continuava a lottare contro il fascismo a Tirana, si aprì l'Esposizione Nazionale delle Arti Figurative. Era già un cambiamento, *il* cambiamento. Una nuova nazione, con alle spalle cinque secoli di dominio ottomano, e in un quadro europeo bipolare, voleva festeggiare la fine della seconda guerra mondiale con un segno evidente. Subito dopo si aprì il liceo artistico *Jordan Misja* (1946) che affiancò la Scuola del disegno aperta nel 1931, formazione obbligatoria per molti artisti albanesi di quegli anni.

A differenza della scena artistica albanese precedente negli artisti albanesi della rassegna non c'è nessuna volontà di rivendicare un contesto di appartenenza locale. Emerge piuttosto quello di sottolineare su scala globale il confine tra poteri economici differenti e disparità sociali. Temi come quello della xenofobia, rispetto ai processi di esclusione o integrazione, e la presentazione di una sorta di archivio mainstream del dissenso permanente. Temi affrontati sono la quotidianità, il lavoro, l'educazione scolastica, la città e la piazza, la condizione della donna e della vita di coppia; uno sguardo particolare è poi dedicato al ruolo dei media, al volto del potere e al ruolo dell'artista. L'arte conserva memoria delle origini ma è soprattutto sguardo critico, doppio legame che stabilisce una sorta d'intesa tra lo spettatore e l'artista. Ogni superamento etnico-culturale è visto non in chiave di un'acritica accettazione dell'esistente, ma quello del confronto tra l'utopia del mondo seguente al crollo del comunismo e la realtà effettiva dei rapporti di potere sempre più economici piuttosto che ideologici o di alternative visioni del mondo.

The exhibition thus highlights this double outlook that takes in people who live in different circumstances from those that were passed on by their tradition or history, and the difficulties of a new lifestyle in altered conditions. Young Albanian art dwells in a double dimension that allows critical portrayals of the modern world without any nostalgia for the past.

It is for this reason that disapproval is often voiced of exclusively economic power and the need is expressed to create critical awareness in people, without undiscerningly accepting the European and western lifestyle.

It was clear right from the beginning that in Albania it would be necessary to start with culture in order to make big historical changes. Just four months after it was liberated, while the fight against fascism continued in Europe, in Tirana the National Exhibition of Figurative Art opened on 18 April 1945. A change was already taking place: *the change*. A new nation, which had five centuries under Ottoman rule behind it and stood in a bipolar European setting, wanted to celebrate the end of the Second World War with a clear sign. Soon afterwards the Jordan Misja (1946) artistic high school opened to go alongside the *Drawing School* opened in 1931. It was a place of obligatory training for many Albanian artists in the years in question.

Unlike the exponents of the previous Albanian artistic scene, among the contributors to the exhibition there is no desire to lay claim to a local sense of belonging. What does emerge is the wish to underline the boundary between different economic powers and social disparity on a global scale. There are themes such as xenophobia, with regard to the processes of exclusion and integration, and the presentation of a sort of mainstream archive of permanent dissent. Some of the topics covered are everyday life, work, scholastic education, cities and squares, and the conditions of women and life as a couple. There is also a particular focus on the role of the media, the public face of power and the part played by artists. Art preserves memories of its origins, but above all it is a critical perspective; a double bind that establishes a form of understanding between the onlooker and the artist. Ethical and cultural moves are not seen as criticism-free acceptance of the existing situation but as part of a comparison between the utopia following the collapse of communism and the actual nature of the power relationships, which are increasingly based on economic considerations rather than ideology or alternative visions of the world.

# Un Ulisse contemporaneo

Andi Tepelena

“Double Bind”, organizzata da Casa Masaccio Arte Contemporanea in collaborazione con Galleria Carini e Donatini, rappresenta un importante appuntamento con l’arte albanese contemporanea. La qualità del lavoro degli undici artisti partecipanti, che hanno già all’attivo numerose mostre, si fa ancora più distintiva in un locus di grande visibilità come Casa Del Masaccio - Centro per l’arte contemporanea, dove saranno presentate le opere, profondamente inserite nelle tendenze artistiche internazionali.

In un momento di sperimentazione e comunicazione estetica tra linguaggi, forme e strumenti eterogenei, dalla pittura alle tecniche miste, dalla fotografia alla video art, dalla scultura alle installazioni o performance, l’artista contemporaneo sviluppa un collegamento intimo con la società, comunicando con e per questa. Questo rapporto simbiotico definisce non soltanto l’individualità dell’artista, ma anche il potere che le sue opere e i suoi valori esercitano sul pubblico.

Su un piano simbolico, gli artisti albanesi che partecipano a “Double Bind” possono essere considerati come gli Ulisse dell’era moderna, perché nella loro vita e con le loro opere hanno viaggiato non soltanto in senso letterale, allontanandosi dal proprio paese, ma anche in senso metaforico, spinti dal desiderio di scoprire nuovi territori geografici e intellettuali, alla ricerca della verità.

Durante i loro viaggi artistici, le conoscenze fatte nelle accademie d’arte occidentali, in particolare quelle italiane, hanno stimolato la crescita professionale di questi artisti, che hanno acquisito abilità estetiche e, in un certo senso, si sono completati con la conoscenza di altri popoli e paesi. Sono anticonformisti e si ribellano ai dogmi sociali; propongono punti di vista provocatori sul mondo e sulla situazione politica e sociale attuale, ma lo fanno senza adesioni servili a nessuna ideologia che prometta cambiamenti radicali nel mondo. Attraverso le loro opere denunciano le contraddizioni e le tensioni sociali dell’Occidente, come gli stereotipi, il razzismo, il nazionalismo, il localismo e il capitalismo, e stimolano la coscienza degli spettatori, invitando a riflettere sulle strategie utilizzate dai mezzi di comunicazione per manipolare l’inconscio attraverso il bombardamento quotidiano di informazioni.

Citando l’artista contemporaneo Andrea Pagnes e il suo libro *The Fall of Faust*, «tutta l’arte contemporanea, in effetti, non è altro che un riflesso dell’idea o della filosofia di un’era culturale trasversale, complessa e a volte perfino incomprensibile (se interrogata a livello superficiale)». Gli artisti di “Double Bind” risvegliano le coscenze, comunicano messaggi estetici che scuotono i gusti dominanti della società attuale e sollevano metaforicamente domande importanti, mettendo alla prova la propria mente e anima e le proprie capacità, facendo così del linguaggio dell’arte un’espressione personale della visione del mondo in cui viviamo.

# A Contemporary Ulysses

Andi Tepelena

“Double Bind”, organized by Casa Masaccio Arte Contemporanea in cooperation with Galeria Carini e Donatini, represents an important meeting with Albanian contemporary artists. The quality of the work of the 11 participating artists, whose experience encompasses a large number of exhibitions, becomes even more salient in a locus of high visibility such as the Center for Contemporary Art Casa Del Masaccio, as they present work that is wholly coherent with international art trends.

In a time of experimentation and aesthetic communication through heterogeneous languages, forms and devices, from painting to mixed techniques, from photography to video, from sculpture to installation or performance, the contemporary artist forms an intimate connection with society and, in the process, communicates with and for it. This symbiotic relationship defines not only the individuality of the artist but also the power that their work and values have over the public. On a symbolic plane, the Albanian artists who are participating in “Double Bind,” could be considered as the Ulysses of the contemporary epoch. That is because in their lives and through their work they have travelled not simply literally, away from their country, but also in the metaphorical sense, through their desire to discover new geographic and intellectual territories, searching for truth.

Throughout their artistic travels, the acquaintances they have made in western arts academies, especially those in Italy, have propelled their professional growth. They have acquired aesthetic proficiencies and, in a sense, have become complete by knowing other people and other nations. They are anti-conformists or rebels toward social dogmas, putting forth provocative vantage points on the world and our present political and social predicaments, but they do so without slavishly adhering to a particular ideology that pushes radical change on the world.

Through their work, they evince western social contradictions and tensions, such as stereotypes, racism, nationalism, localism and capitalism. Furthermore, they provoke the consciousness of the spectator by allowing one to reflect on the strategies that the media uses to manipulate one’s unconscious through bombarding them every day with information.

Citing the contemporary artist, Andrea Pagnes in his book, *The Fall of Faust* ‘All contemporary art, in fact, is nothing other than a reflection of the idea or philosophy of a transversal, complex and at times even incomprehensible (if superficially interrogated) cultural era,’ I conclude that the artists in ‘Double Bind’ awaken the consciousness, communicate aesthetic messages that are stirring to the dominant tastes of present society, and metaphorically raise important questions testing their own minds, souls and capabilities, thus making the language of art an expression of their vision on the world in which we live.

# **Gli Artisti**

# **The Artists**

**Lek M. Gjeloshi**

**Helidon Gjergji**

**Vénera Kastrati**

**Armando Lulaj**

**Alban Muja**

**Arta Ngucaj & Arben Beqiraj**

**Artan Shabani**

**Alketa Xhafa**

**Driant Zeneli**

**Fani Zguro**

# Lek M. Gjeloshi

Lek M. Gjeloshi  
Date of birth: 23.06.1987  
Place of birth: Shkoder, Albania  
2006-2010 Fine Arts Academy of Florence, Italy  
Currently living and working in Italy.

## EXHIBITIONS

2010, "TIMECUTTER"  
Curator Giovanni Surace.  
CAD – Art & Design Center, Italy.

2009, "ARDHJE 09"  
(Satellite Event of Tirana Biennal 2009)  
Curator Zef Paci.  
Gallery of Fine Arts of Tirana, Albania.

2009, "BACK TO THE PRESENT"  
Curator Elisa Del Prete.  
Museum of Contemporary Art MAC'N, Italy.

2009, "ROTTE METROPOLITANE"  
Curator Giacomo Bazzani.  
Villa Romana, Italy.

2009, GALLERIA CONTINUA  
(Staff member) Collaborating in the implementing of "WALL DRAWING" of Sol Lewitt.  
"Planes with broken bands of color", Courtesy of Galleria Continua, Italy.

2008, "KUJTOJ" (I Remember)  
Curator Zef Paci.  
Art Gallery of Shkoder, Albania.

2007, "SPAZIO COMUNE"  
Curator Pietro Gaglianò.  
Palazzo Vecchio, Italy.

2007, "IN-DEPENDENCE"  
Curator Elsa Martini.  
National Art Gallery, Albania.

2007, "INTEGRATION & CONFLICT"  
Curator Giacomo Bazzani .  
TEATRO GOLDONI, Italy.





**Blind Democracy**, public action (pierced Braille poster)



«QUANDO UN UOMO ESPONE I PROPRI ARTI DEFORMI DI FRONTE AL PROSSIMO, IL VERO OBIETTIVO NON È ESPORRE SE STESSO MA IL SUO PROSPETTO; PROVOCARE VERGOGNA AL VICINO METTENDOLO A CONFRONTO CON LA PROPRIA AMBIGUA REPULSIONE/FASCINAZIONE PER LO SPETTACOLO CUI È FORZATO AD ASSISTERE»  
(Žižek - "Politica della vergogna").

**Untitled**, film, DVD, 2 min e 50 sec.



**Lullaby in X Major**, public audio, (carillon high volume)



**Golden Seconds** - public structure / site specific presentation,  
underground, scale model, surround sound Ligeti, flashlight



**Coming Soon**, (still frame), conceptual film, 8 min



**Be Klein**, perfume, site specific & involuntary/indefinite  
Courtesy of each gallery that exhibits the work

## **“Be Klein” - concept**

### **profumo**

«La mente non è natura e non ha una natura. Essa è identica all’idea nella mente. L’idea è il dato in quanto dato, è l’esperienza. La mente è data. È una collezione di idee, non un sistema. [...] La collezione delle idee viene chiamata immaginazione, nella misura in cui questa designa non una facoltà, ma un insieme, l’insieme delle cose nel senso più vago del termine, in quanto sono ciò che sembrano: collezione senza album, rappresentazione senza teatro, ovvero flusso delle percezioni» (Deleuze, “Empirismo e Soggettività”).

Come la galleria “vuota” di Yves Klein; nel 1958, esposizione da Iris Clert *La spécialisation de la sensibilité à l'état de matière première en sensibilité picturale stabilisée*, svuota completamente la galleria e ridipinge lo spazio interno completa-mente di bianco. I muri spogli della galleria sono “sensibilizzati” dalla sola presenza di Klein; un *olfactometrie*, ma totalmente smaterializzata anche dall’aria stessa.

Il mio site specific “be Klein” consiste nella costruzione parallela di un senso che è al contempo anche senso di percezione (olfatto), così come Yves Klein nella diffusione commerciale dell’arte come moda può – anacronisticamente – essere anche Calvin Klein (la mediocrità non ha problemi).

Il profumo, simbolo multiplo di gerarchia sociale, raffinatezza estetica, artificialità etica, un *pop’ rococò*, nella diffusione/esibizione dentro la galleria (la quale non ha bisogno nemmeno di dargli spazio espositivo), è una diagonale con la diffusione commerciale della rivoluzione dell’arte, della moda come etica estetica delle masse. La rottura di un tale oggetto artificiale come opera d’arte nel liberare dalla confezione “be Klein” il suo stesso profumo-contenuto, come *ready-made* (anti-duchampiano), ricco del bello in quanto “gusto” – forse esteticamente *kantiano*, apre un estetica quasi mp3, qualcosa che è ovunque, da-per-tutto, fruibile, matericamente consumabile, sebbene di materia ne esiste solo chimicamente; presenza assente: LUNGA VITA ALL’IMMATERIALE (Y. Klein)!

È noto che nell’arte contemporanea il senso diventa *apocalittico* ma anche affascinante nella sua strana apparizione, quando si mette in gioco in quanto tale, quando ha una natura contrastante con quella umana, e per di più quando è la natura umana che lo deve compiere, costruire: in questo caso quando la deve respirare (il gesto più funzionale quasi in assoluto).

Lek Mark Gjeloshi

## **“Be Klein” - concept**

### **fragrance**

“The mind is not nature, nor does it have a nature. It is identical with the ideas in the mind. Ideas are given, as given; they are experience. The mind, on the other hand, is given as a collection of ideas and not as a system. [...] The collection of ideas is called imagination, insofar as the collection designates not a faculty but rather an assemblage of things, in the most vague sense of the term: things are as they appear – a collection without an album, a play without a stage, a flux of perceptions.” (Deleuze, “Empiricism and Subjectivity”).

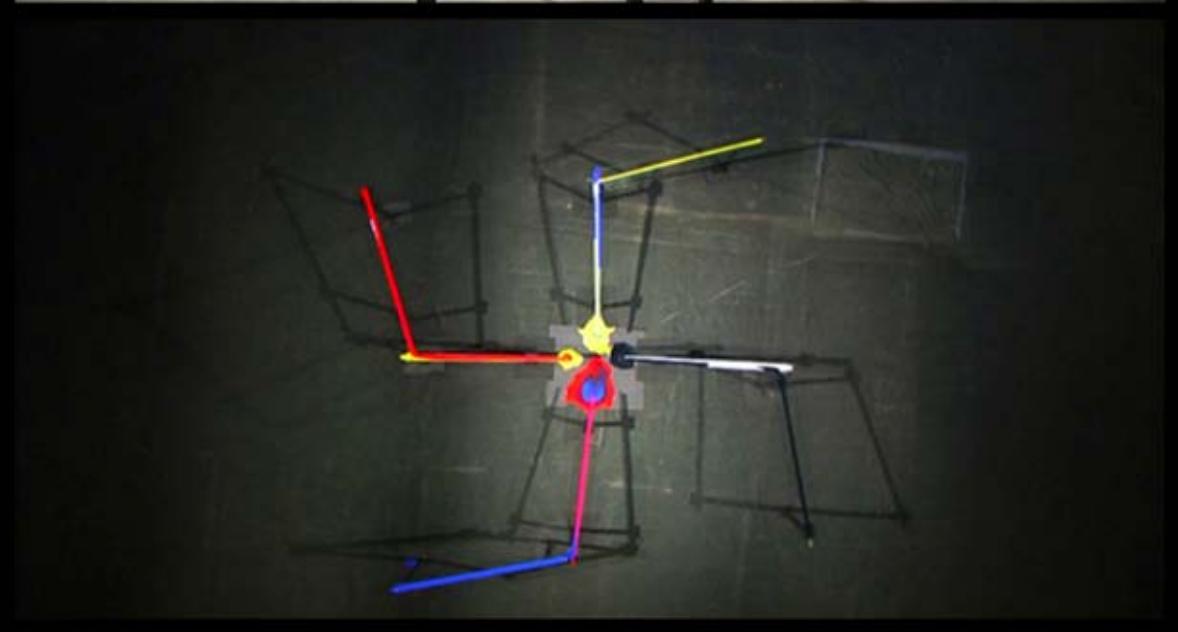
This is similar to Yves Klein’s “empty” gallery. For *La spécialisation de la sensibilité à l'état de matière première en sensibilité picturale stabilisée* at the Iris Clert Gallery in 1958, he completely emptied the location and repainted the entire interior white. The bare walls were sensitized purely by the presence of Klein. It was a form of *olfactometry*, but with even the air itself completely dematerialized.

My site specific “be Klein” consists of the parallel construction of a sense that at the same time is also a sense of perception (smell), just as in the commercial spread of art as fashion, Yves Klein can – anachronistically – also be Calvin Klein (there are no problems for mediocrity).

Fragrance is a multiple symbol of social hierarchy, aesthetic refinement, ethic artificiality and rococo pop. In the diffusion/exhibition in the gallery (which does not even have to provide display space), it is a diagonal with the commercial diffusion of the revolution of art; of fashion as the aesthetic ethics of the masses. Breaking this artificial object as a work of art when freeing from the “be Klein” package the fragrance contained within it – as a *ready-made* (anti-Duchamp) item, full of beauty in the sense of taste, that is perhaps aesthetically Kantian – opens the way to an almost MP3 look. It is something that is everywhere, all over the place, useable and materially consumable, even though the only matter in existence is chemical. It is an absent presence: LONG LIVE THE IMMATERIAL (Y. Klein)!

It is well established that in contemporary art sense becomes *apocalyptic* but also fascinating in its strange appearance, when it plays a part as such, when it has a nature that contrasts with that of humans, and moreover when it is human nature that has to complete and construct it, or in this case breathe it in (almost the most functional action of them all).

Lek Mark Gjeloshi



**Ich Will**, (still frame), video installation, HD, 9 min. 8m<sup>2</sup> colored glass, air conditioned 0 °C

## **“Ich Will” Concept**

Mi interessava il disastro estetico della STORIA con la STORIA DELL'ARTE. I simboli sono perfetti per questa logica. Ho cercato attraverso un *transubstanziatione* della svastica di rendere più critica la decostruzione strutturale che lo caratterizza; costruire un senso storico-artistico attraverso questo simbolo – nella memoria collettiva come disastroso: ovvero, renderlo capace di produrre ANCHE un opera d'arte, ANCHE un installazione minimal, ANCHE una cosa fragile come filosoficamente lo sono i simboli, e che nel suo processo astratto riuscisse di unificare i colori (primari e secondari). È venuto fuori una SCULTURA MINIMAL-RAZZIALE CHE DIPINGE “ALLA POLLOCK” UN “CYNICOLORS” (sarei tentato di aggiungere ANCHE il fallimento artistico di Hitler come disastro storico).

## **“Ich Will” Concept**

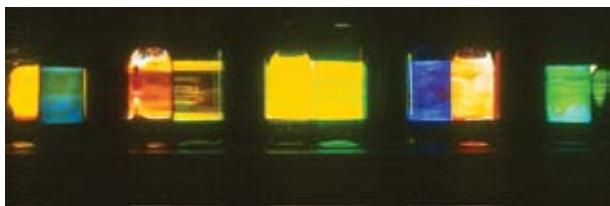
I was interested in the aesthetic disaster of HISTORY with the HISTORY OF ART. Symbols are perfect for this thinking. Through *transubstantiation* of the swastika (made of glass), I tried to make its *structural deconstruction* more critical; to put together a historical and artistic sense through this symbol, which is seen as disastrous in the collective memory. In other words, I wanted to make it capable of ALSO producing a work of art and ALSO a *minimal* installation – a fragile thing like symbols are philosophically – that in its abstract process was able to unify the colours (primary and secondary). The result was a MINIMAL-RACIAL SCULPTURE THAT OFFERS an “ACTION PAINTING”-style “CYNICOLORS” depiction (having said all this, I would be tempted to add the artistic failure of Hitler as a historical disaster...).

# Helidon Gjergji

Helidon Gjergji was born in Tirana, Albania and currently lives between Rome, NYC and Tirana. He has received degrees from the Academy of Fine Arts in Tirana as well as the Academy of Fine Arts of Naples and an M.F.A. from Northwestern University, Chicago. Among other venues he has exhibited at: Venice Biennale 52; Manifesta 8 (Murcia); Tirana Biennale I; Venice Biennale of Architecture 12; Tirana International Contemporary Art Biannual; Present Future; Artissima 10 (Turin); Madre (Naples); Apexart (NYC); National Gallery (Tirana); Villa Arson, Centre d'Art Contemporain (Nice); Lothringer 13 (Munich); X Initiative (NYC); Kosova Art Gallery (Prishtina); PAN (Naples); Chelsea Art Museum (NYC); Suburban (Chicago); Botkyrka Konsthall (Sweden); Muram, Museo Regional de Arte Moderno (Cartagena) etc. Gjergji's work has been reviewed in Flash Art, Artforum, Art in America, Sculpture, Contemporary, Exibart, Domus etc. He has lectured about his work at Harvard University, American University in Dubai, Northwestern University, The American Academy in Rome, the Academy of Fine Arts of Tirana etc.

Fotografo: Barbara Naddeo



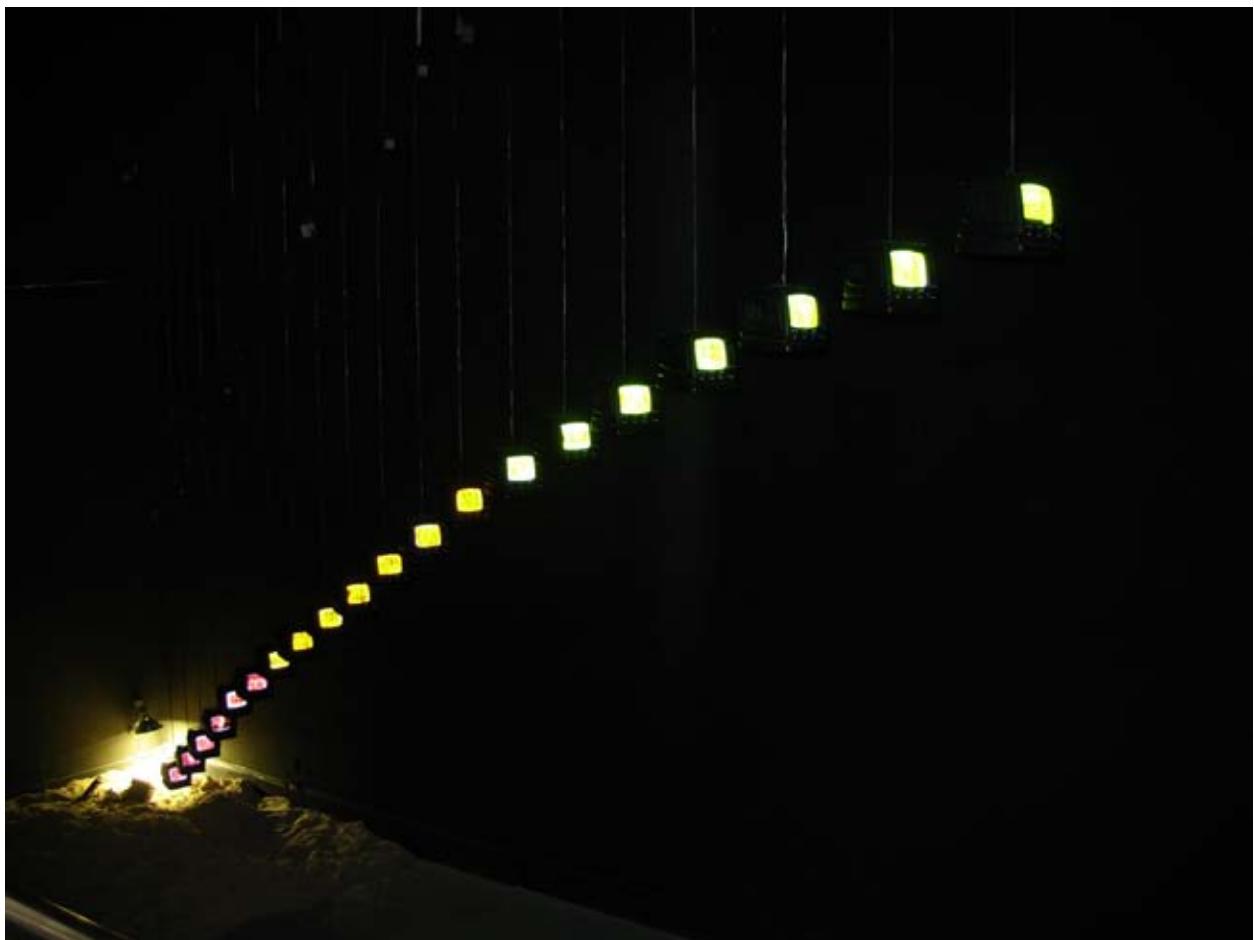


**Physio-TV**, Realized in 2002 and 2004 (different formats).  
Painted 5" TV-sets and beer bottles, live television. Dimensions Variable.  
Courtesy of the artist



@, 2009, Façade Project in Tirana. Acrylic paint on mortar. Building dimensions: 25m x 93m x 80m  
Courtesy of the City Hall of Tirana, Tirana International Contemporary Art Biannual and the artist





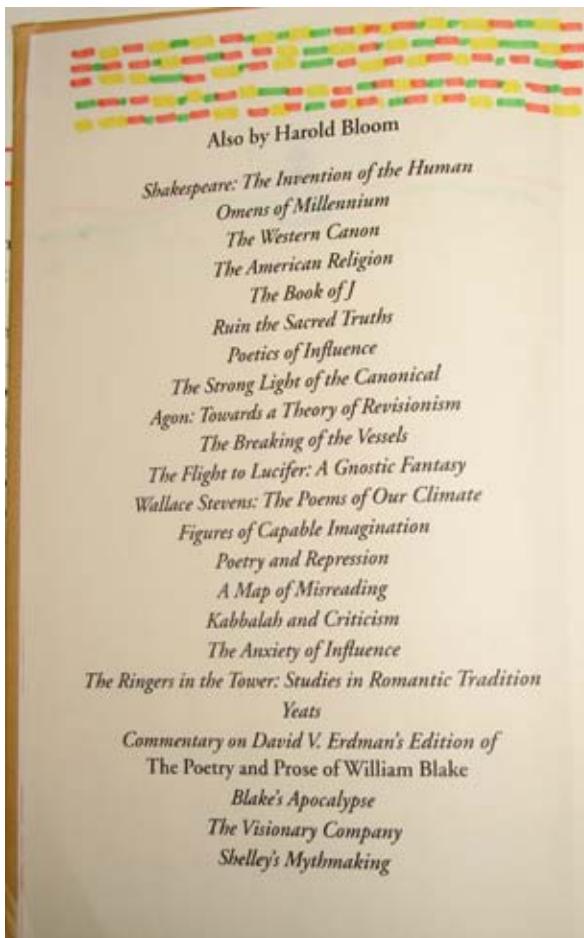
**Waves**, 2009. Twenty-one 5" black and white TV-sets; glass paint; sand; light fixture; live television. Dimensions variable.  
Courtesy of the artist.



**Waves** - detail, 2009. Chelsea Art Museum. Twenty-one 5" black and white TV-sets; glass paint; sand; light fixture; live television. Dimensions variable.



**Banco D'Albania**, 2006, TV-sets, glass paint, canvas, DVD loop. Dimensions variable.  
Courtesy of Giampaolo Abbondio



## HOW TO READ AND WHY



HAROLD BLOOM



**Read by Color**, Book, markers, 25cm x 18cm x 2.5cm  
Courtesy of Botkyrka Konstahall and the artist

# Vénera Kastrati

VÉNERA KASTRATI (born in Tirana, Albania 1975, lives and works in Milan, Italy).

Selected exhibitions: 2010: HomeBase Berlin; 2009: 25th Alexandria Biennial for Mediterranean countries, Egypt; 53rd Venice Biennial “Krossing”; Palazzo Rospigliosi, Roma; 2006: Museum of Modern Art, Ascona (Switzerland); Palazzo della Penna, Perugia; 2003: Sammlung ESSL Collection, Wien; 2000: Palazzo Farnese, Ortona (Italy).

Multimedia artist, graduated at the Brera Academy of Fine Arts in Milan and at the Academy of Fine Arts in Tirana. Her work is mostly focused on the study of human condition in its extreme state of emergency, on the recovery of the collective memory and on the human emotional reaction in front of the distance of the memory itself. Her last research in art has strong associations with the ancient art of shadow puppetry, while also referencing the roots of photography and cinema.

## SOLO EXHIBITIONS (selected)

2008

PivArte Gallery, Bologna “The woman produces the man. The man will kill her” curated by M. V. Berti

2007

Federico Bianchi Contemporary Art Gallery, Gorgonzola/ Milan “Mirupafshim, Shadows of Voices” curated by Noah Stoltz

2004

Art Fair Bologna 2004, included in the event “The Balkans – a Crossroad to the future” with the project “Appointments in the dark” curated by Harald Szeemann  
2000

Studio Paint Factory, Pistoia “Regeneration in conditions of not life” curated by Marco Bazzini  
1999

Spazio Umano, Milan “I heard her voice on the telephone, Kosovo ‘99” curated by Enrico.R.Comi



## GROUP EXHIBITIONS (selected)

2010

Guest artist & Artist talk at HomeBase Berlin  
25th Alexandria Biennial for Mediterranean countries, Egypt  
“Aftermath”  
2009

The Kosova Art Gallery, Prishtina, curated by Michele Robecchi and Gazmend Ejupi  
53rd Venice Biennale “Krossing” Forte Marghera  
“Fuori SALONE Milano, Design itineraries” Art Agency  
“ZAPPING, ready to play”  
Palazzo Rospigliosi, Roma “Mediterranean”, curated by Elena Lydia Scipioni

Palazzo Venezia, Roma "Stargate" Federico Bianchi  
Contempoary Art Gallery  
2008

Premio Terna, Piazza del Campidoglio, Roma  
2006

Art Fair Bologna 2006 Photology Gallery  
Palazzo della Penna, Perugia "Sound & Vision" curated by  
Luca Beatrice

Museum of Modern Art, Ascona, Switzerland "Chère Louise"  
curated by M. Kunz  
2005

Artandgallery, Milan "Paura" curated by Manuela Gandini  
2004

Milan Art Fair MiArt, Photology Gallery  
National Museum of Art, Tirana, Albania "Colors of Albania"  
2003

ESSL Collection, Klosterneuburg/Wien, Austria "Blood  
& Honey, Future's in the Balkans" curated by Harald  
Szeemann  
2001

Center of Contemporary Art "Domaine de Kerguehennec"  
Bretagne, France  
2000

Grenoble Academy Museum, France "Eclipse" curated by  
Gianni Motti & F. Perrin

Vecchio Ospedale Soave, Codogno, Lodi "N.U.N.C." curated  
by A. d'Avossa

Palazzo Farnese, Ortona "We love Italy, Italy loves us"  
curated by Edi Muka

XXL Gallery, Sofia, Bulgaria, curated by D. Esposito  
1999

Palazzo Guasco, Alessandria, (Histories of each kind) curated  
by Francesca Pasini

National Museum, Tirana, Albania "Onufri '99"

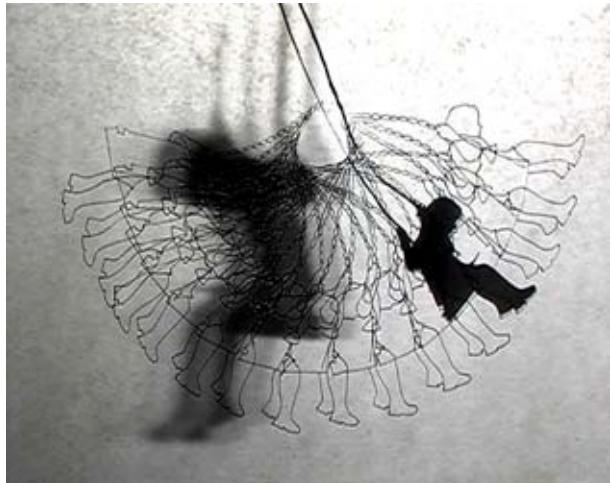
MUSIC ALBUMS ARTWORKS, PUBLICATIONS (selected)

2007

Cover, artwork & foto of the Album "Father" of Boogey Man  
Orchestra (Audiodream records)

2006

Cover, artwork & foto of the Album "I Knew Jeffrey Lee" of  
Circo Fantasma (Lain records)



**Sensation Seekers**, stills from the video installation,  
2009, 3 projections, 8'12", dimensions variable  
Courtesy of the Artist



THE UTOPIAN BLANK SLATE



The vineyard is now  
in its third generation.

**The Utopian Blank Slate**, stills from the video installation two projections,  
duration 13'16", color, sounds, dimensions variable, december 2009.  
Courtesy of the Artist

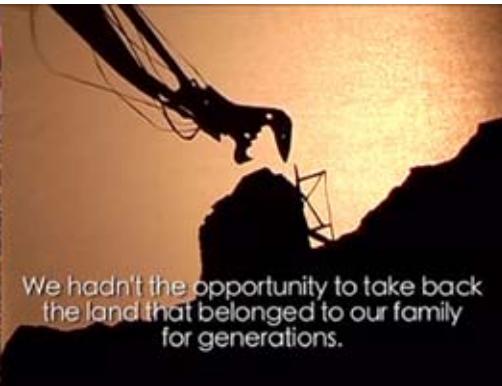
THE UTOPIAN BLANK SLATE, "L'utopica tabula rasa", in architettura indica la concezione e la costruzione di un nuovo edificio, libero da compromessi o complicazioni dopo la demolizione di ciò che in precedenza esisteva sul luogo. Nella visione aristotelica, gli esseri umani sono una "blank slate" che la società può imprimere secondo necessità. L'idea di base di "Blank slate" è che il singolo essere umano nasce senza alcuna preconstituita forma mentis. Questa teoria è ripresa da molti sistemi uto-pistici che mirano a raggiungere i propri obiettivi attraverso il cambiamento della natura umana e la creazione dell'uomo nuovo.

THE UTOPIAN BLANK SLATE è una video installazione con una doppia proiezione che racconta di memorie utopiche, dove la visione di due nuovi mondi anonimi, costruiti a seguito della demolizione di intere città, è interrotta di tanto in tanto dalle immagini dei personaggi principali : due produttori di vino (Çobo da Berat in Albania e Bertolino da Montegrosso d'Asti in Italia) con esperienze radicalmente diverse, che vengono messi uno in fianco all'altro, in un surreale incontro virtuale cross-border realizzato attraverso immagini non completamente intellegibili che ricordano una sorta di affresco vivente.

L'idea è nata quando ho incontrato sia Mr.Çobo che Mr.Bertolino nella primavera del 2009 a Verona nel contesto del "Vinitaly". Poi ho viaggiato da Berat a Montegrosso d'Asti per sapere di più delle loro famiglie, delle loro tradizioni e delle loro storie. La mia esperienza cross-border è rappresentata dalla ricerca della memoria preservata da queste persone attraverso molte generazioni, stimolandone, raccogliendone e setaccian-done i ricordi del passato, col proposito di condensare decenni di tradizione orale, tramandata di padre in figlio, in qualcosa in grado di fornire un'identità al loro pre-sente. "The utopian blank slate" è un viaggio nel tempo. A rivelare identità perdute, terre nuove, sogni idealizzati e mitizzati.

THE UTOPIAN BLANK SLATE, in architecture is used to determine the conception and construction of a new building, free from compromises or complications after the demolition of what previously stood onto that same location. In philosophy the "Blank slate" is the basic idea that individual human beings are born "blank" (with no built-in mental content). This theory has taken up by many utopian schemes that rely on changing human nature in order to achieve their goals through the creation of the new man.

THE UTOPIAN BLANK SLATE is a video installation with a double projection that talks about the utopian memories, where the vision of two worlds, associated with the demolition of entire cities, is interrupted from time to time by the images of the main characters: two wine producers (Çobo from Berat, Albania and Bertolino from Montegrosso d'Asti, Italy) with totally different experiences, in a surrealistic cross- border virtual face to face realized through images that are not fully intelligible in order to remind a sort of living fresco. The idea came out when I met both Mr.Çobo and Mr.Bertolino in the spring of 2009 at Verona Vinitaly. Then I traveled from Berat to Montegrosso d'Asti to learn more about their families, traditions and stories. My cross-border experience is represented by the research of the memory preserved within these people through many generations, stimulating, collecting and sifting their memories going backwards in the past with the purpose to condense decades of oral tradition handed down from father to son in something capable to provide an identity to their present. "The utopian blank slate" is a journey through time. It's the revealing of lost identities, of new lands, of idealized and mythicized dreams."

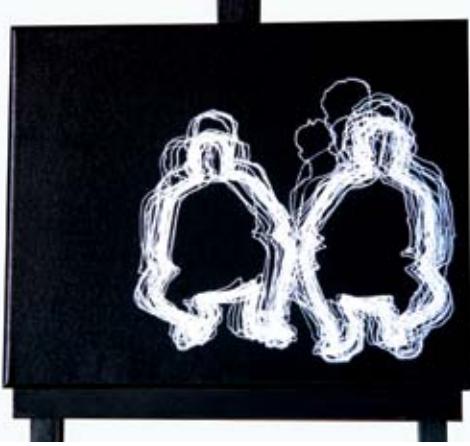


We hadn't the opportunity to take back  
the land that belonged to our family  
for generations.



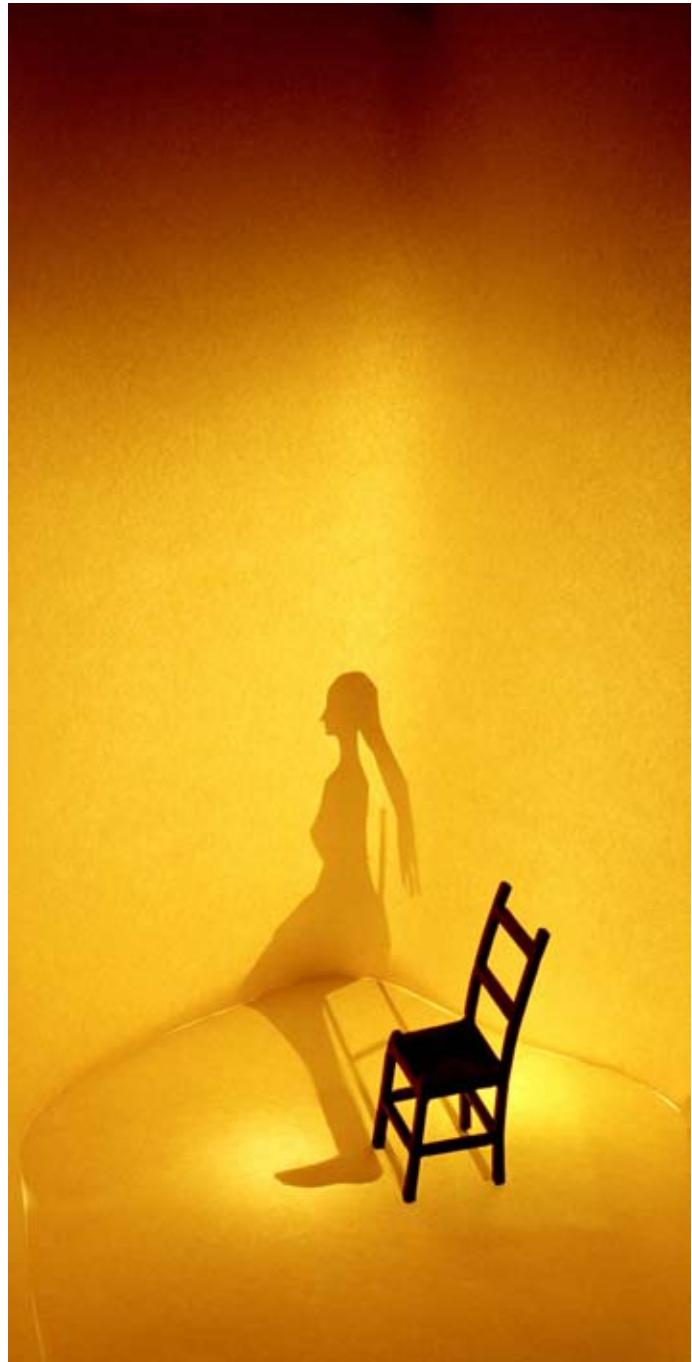


**The Utopian Blank Slate**, 2010, drawing/painting installation, wood easels, canvases, paint marker, enamel painting, dimensions of installation (each) 29x34x H103cm, canvas 24x30cm. Courtesy of the artist.





**The woman produces the man. The man will kill her**, 2008,  
color print under double plexiglas, 180x110 cm  
Courtesy of the Artist



**Mirupafshim**, 2007, color print under double plexi-glas, 170x100 cm. included in the project "Mirupafshim, Shadows of Voices".  
Courtesy of the Artist and Federico Bianchi Gallery

# Armando Lulaj



Armando Lulaj was born 1980 in Tirana, Albania. He lives between Bologna and Tirana. Writer of plays, texts on risk territory and film author, producer of conflict images, Armando Lulaj is a lucid and disrespectful analyst of the dispositive and mechanisms of power hidden backstage of the international claimed forms. He has no desire to vindicate the context of local belonging; rather, he is orientated toward accentuating the border between economical power, fictional democracy and social disparity in a global context. In 2003 he founded the *Debatikcenter of Contemporary Art*. Debatikcenter is a debate centre who wants to analyse the recent changes in contemporary society. Recently, Debatikcenter has become more of a centre for film production run by Armando and his sister Anola Lulaj. Armando Lulaj has participated in exhibitions such as: The Prague Biennial (2003, 2007), Tirana Biennial (2005), the Albanian Pavilion in the 52 Venice Biennial (2007), the 4th Gothenburg Biennale (2007), The 8th Baltic Biennial of Contemporary Art, Szczecin, Poland (2009) and the 6th Berlin Biennial (2010).

#### SELECTED SOLO EXHIBITIONS:

- 2010  
Silent Sozial Corruption. Lothringer 13. Städtische Kunsthalle. München.  
2007  
Time Out of Joint. Te Tuhi Center for the Arts. New Zealand.  
2006  
Mainstream Dissent. Artra Gallery. Milano.  
2005  
Temporary Autonomus Zones. Insurgent Space. Tirana.

#### SELECTED GROUP EXHIBITIONS:

- 2010  
6th Berlin Biennale. Berlin.  
Individual memory in glocal economy. Artra Gallery. Milano.  
2009  
Art on Transition. Centro Cultural de España. CCE. Guatemala.  
Qui è Altrove. Palazzo de Sanctis. Castelbasso.  
8th Baltic Biennale of Contemporary Art. Szczecin. Polonia.  
2008  
Res Derelicta. Galleria Contemporaneo. Venezia.  
Jungle Video. Publik Space. Udine.  
Industrial Lies. Dispari & Dispari. Reggio Emilia.  
Le sponde del Mare. Terni.  
2007  
Italian Vision. Cinemateque. Bologna.  
ON. Public projects, Bologna.  
October. Art from the East. Artra Gallery, Milano.  
52th Venice Biennale. Albanian Pavilion, Venice.  
4th Gothenburg Biennale, Sweden.  
Prague Biennale 3; Czech Republic.

Laws of Relativity. Fondazione Sandreto Re Rebaudengo, Torino.

AdA. Aera d'azione. Imola.

Opening Hours. Rebecca Cahmi Gallery. Athens.

2006

Onufri 06. GKA, Tirana.

Bunker no Bunker. Ramis Barquet Gallery, Monterrey, Mexico.

AYOR. No Mans Land. Hellenic Foundation. Athens.

Action Field Kodra. Boundary Lines. Thesaloniki.

Mini Tirana Biennal at Apexart. New York.

The People Choice. Cantieri Isola. Milano.

Beautiful Nature. Bologna.

2005

Tirana Biennale 3.

Episde I- Temptations, Tirana.

Episode 3- Democracies, Tirana.

Confitti. Villa Serena. Bologna.

2004

Glokal. National Gallery. Kosova.

Post-Albania. Kunst Raum Gallery. Hamburg.

Luoghi Comuni. Bologna.

Empowerment. Cantieri Italia. Genova.

Space is the Place, TPO. Bologna.

Contested Space, Stazione Leopolda. Firenze.

2003

Tirana Biennale 2 U-Topos.

Debatikcenter of Contemporary Art. Tirana.

Prague Biennale I, Wetzki Palace. Prague.

2002

Il confine delle notti, Trento.

Cosi lontani così vicini, Amerigo Vespucci Airport, Firenze.

Onufri 02. Small Brother. National Gallery of Tirana.

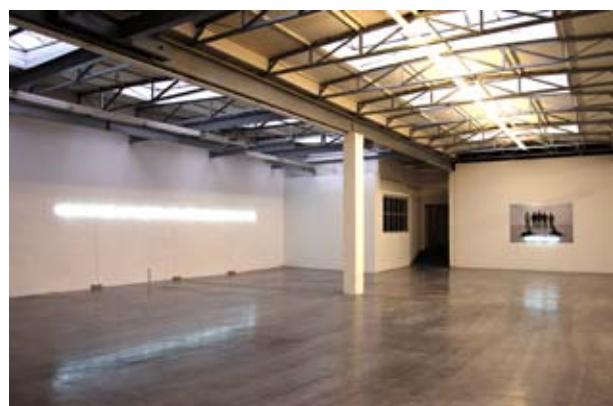
BalkanArt02, Novi Sad.

Networking I. Firenze.

2001

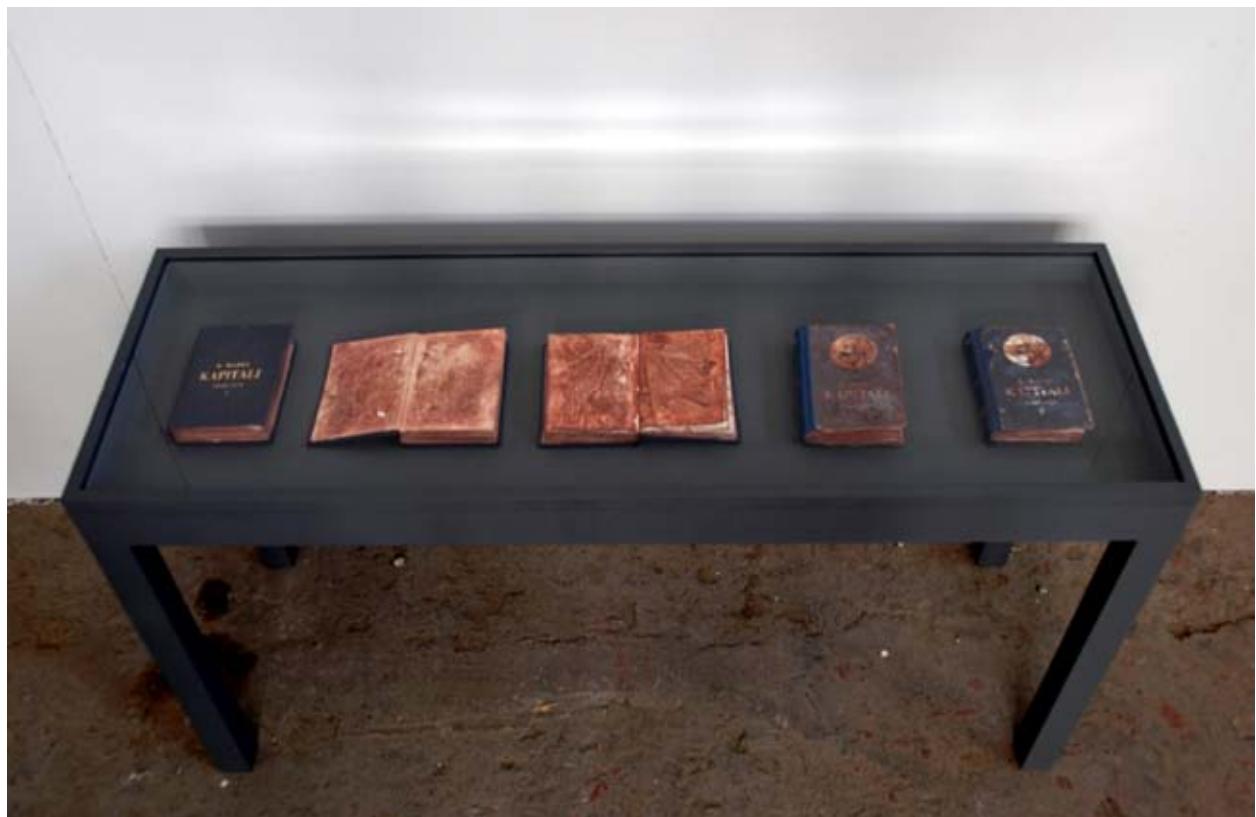
Rotte Metropolitane 3, Firenze.

Till I collapse. Gallery of Academy. Firenze.



**Silent Soziale Corruption**, 2010, View from exhibition

Courtesy the artist and Lothringer 13 - Städtische Kunsthalle München.



**Passion du réel**, 2007, installation, blood painted Kapital books, table  
Courtesy ARTRA and the artist



**WHEN YOU COME HERE WHAT YOU HEAR HERE WHAT YOU SEE HERE WHEN YOU LEAVE HERE LEAVE IT HERE**

**WHEN YOU COME HERE WHAT YOU HEAR HERE WHAT YOU SEE HERE WHEN  
YOU LEAVE HERE LEAVE IT HERE**, 2010, neon, 528x10 cm, Courtesy the artist



**L'elegance du temps**, 2004, neon, 300x40 cm  
Courtesy of Mariano Pichler



**Reflections on Black**, 2006, B&W print, 120x90 cm  
Courtesy of the artist



**Time Out of Joint**, 2006, video installation, color, sound, 15min39sec  
Courtesy of the artist



**Living in Memory**, 2004, c-print, 120x90 cm  
Courtesy of ARTRA and the artist



**Problems with Relationship**, 2005, film. color. silent, 58sec.  
Courtesy of DCFP and the artist

# Alban Muja

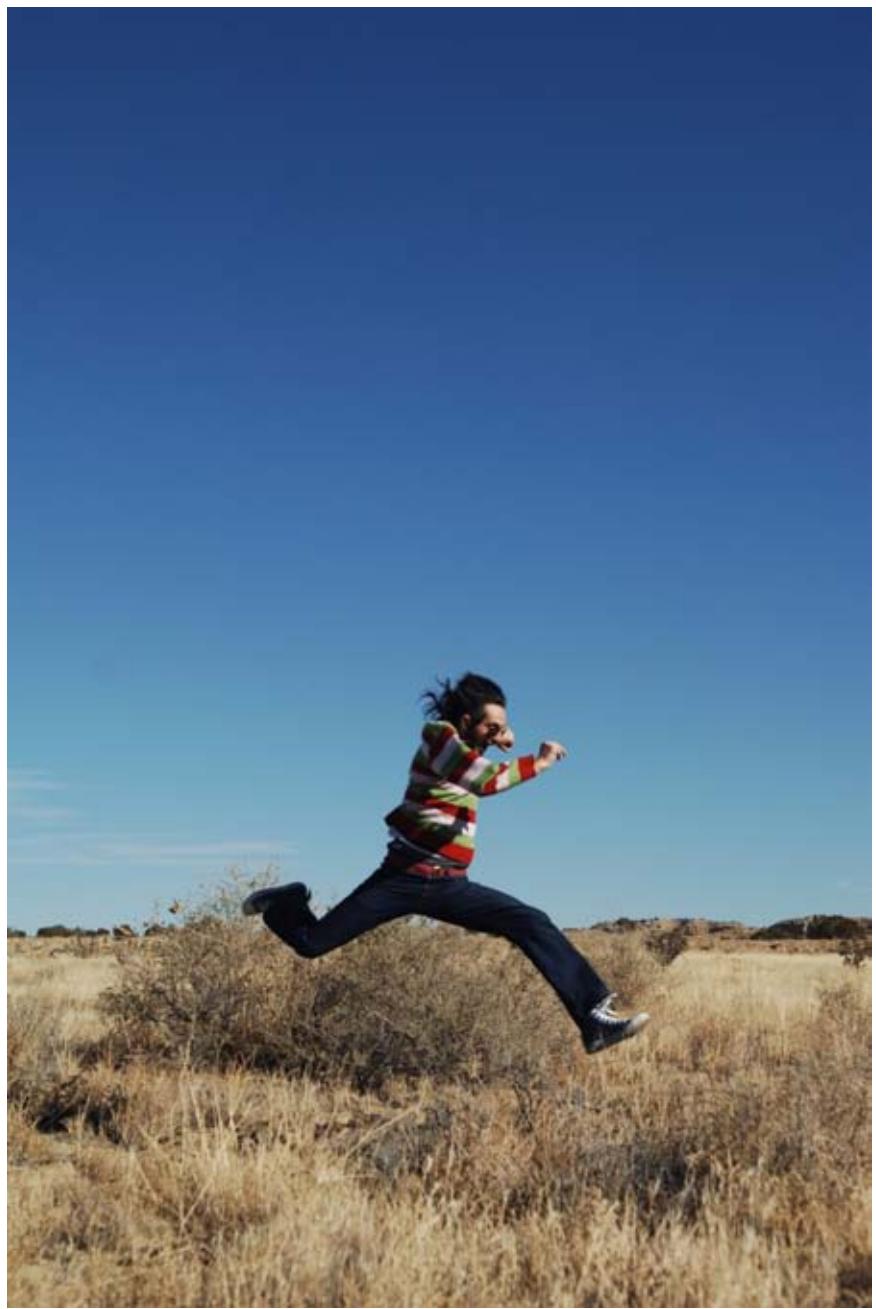
Alban Muja was born in Mitrovica, Kosovo on 10. September 1980. He currently lives in Prishtina, having graduate BA & MA from the Faculty of Fine Art in Prishtina. His works cover a wide range of media including video installation, short film, documentary film, drawings, paintings and performance, and have been exhibited extensively in International exhibition, in festivals and shows including personal presentations as well.

## EXHIBITION IN 2010

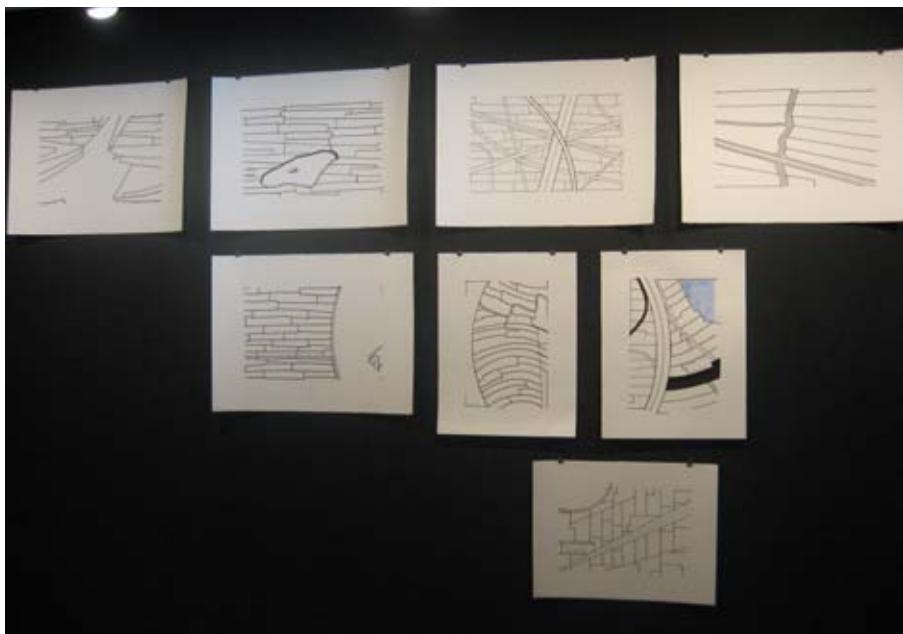
'Sings of Futility'-Multimeridjan '10, Pula Croatia  
'Art forum Berlin, Germany  
'Word for Word, Without Words' Mestna Galerija / City Museum, Ljubljana Slovenia  
'SCREENSAVER' Open Video Projects, Gorizia - Italy  
"255.804 km2" Mestna Galerija, Ljubljana Slovenia  
"Qui Vive?" Moscow International Biennale, Moscow Russia  
'The Another Side of The Coin' Škuc Gallery, Ljubljana Slovenia  
'LONDON LOVES', Vitrine Gallery. London UK  
5th VIENNAFAIR, Wien, Austria  
'From east to the southwest' Able Kulturverein, Berlin Germany (Solo)  
Contemporary art fair artbrussels Brussels, Belgium  
'Berlinale' 60 film festivale, Berlin Germany  
'From east to the southwest' Able Kulturverein, Berlin Germany  
5th Video Festival 'Catodica' Trieste Italy  
'Biennale Quadrilaterale 3/Biennale OFF' Museum of Modern and Contemporary Art, Rijeka Croatia  
'Spasticus Artisticus' Ceri Hand Gallery, Liverpool UK

photo by Steve Ryan





**Catch me**, 2007, photo-C-print



**Windows Sea**, 2006, drawing project (Instalation view  
from Station Center for Contemporary art)





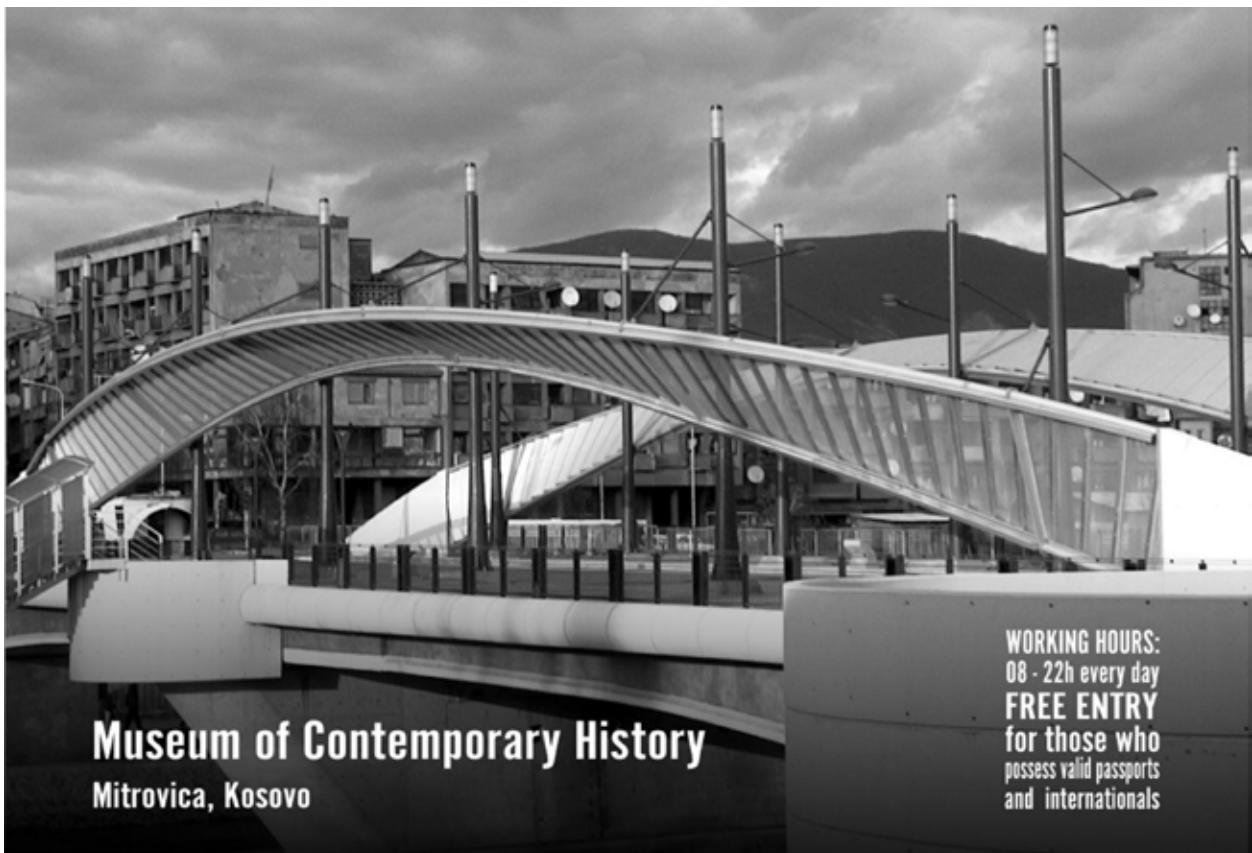
Therefore, my father has decided to name me Tibet. He was well informed about the history of the Tibet people

**Tibet**, 2009, video 5. 52 min.

**Palestina**, 2005, video 6.45 min.



She was gorgeous, a beautiful woman, and she was being harassed by some people in the presence of her boyfriend



**Museum of Contemporary History**, 2004, photo-C-print



# Scafisti Scafati

## Arta Ngucaj & Arben Beqiraj

Arta Ngucaj and Arben Beqiraj were born respectively in Vlore (Alb) in 1978 and 1974. They met at the Art school "Naim Frasheri" of the same city. In 1993 they left their homeland to live in Italy. Both graduated at the Academy of fine arts in Bologna. Since 2006, working together under the name "Scafisti Scafati". In their research into artistic practices they transform the interpretation of life in the territory, in society and politics, their raw material. In May 2007 they have assumed the condominium context of civic 13 via Don Minzoni, Bologna, the building that faces the MAMbo, like scaled prototype of contemporary society. Their work has operated in these three years in order to kill mental and physical barriers that often prevent communication and collaboration among individuals living side by side, sharing common areas and issues, with projects such as Reflexes from the Gallery (May 2007), Work in Progress (October 2008) Or condos (October 2009), which have involved all condominiums in performances and installations, triggering important relational dynamics, arriving to create a real collective dialogue with the establishment of the Museum. They currently live between Bologna and Bolzano.

### EXHIBITIONS

2010

October Action 1', performance, installation, video, site specific, adherent to the sixth day of the contemporary, critical text Katia Baraldi, Bronzolo, Bolzano.

2010, January Reflected presences, video installation, MAMBo, Museum of Modern Art, Bologna.

2010, January Ripiglino, photographic and video sound installation of site specific, event OFF Arte Fiera, critical text Stefano Taccone, Bologna.

2009, October ConDominio, photographic installation site specific, adherent event to the fifth day of the contemporary, critical text Stefano Taccone, Bologna.

2009, August Amnesia, site specific installation, edited by Claudio Calabrese, (un) defined 09 Merano Arts Festival, critical text Alice Zannoni.

2009, July Frontal collision, Award Honorable mention, New arts, national competition for works that use in innovative way digital technologies, Mambo.

2009, June Frontal collision, performance installation, Biennial of Venice, critical text S.T.



2009, April Visual Arts Award for young artists, The Slow Traveller, Realization of a monumental work standing for the roundabout of Porta Ferrara at Via Comacchio.

2009, January Trafik, edited by Adriano Bacilieri, site specific installation and video projection on the facade of the MAMbo Museum, arte fiera off event, Bologna, critical text Adriano Bacilieri.

2008, October Reflected presences, edited by Emilio Fantin, Performance Day, MAMbo, Bologna.

2008, May Trafik, performance and installation, first execution  
2008, XIII Biennial of Young artists of Europe and the Mediterranean, BJCEM Bari.

2008, March Works in progress...waiting of trafik, installation and videoprojection of site-specific, Bologna, critical text Alice Zannoni.

2008, May Naufraghi, performance, first execution 2008, the edition of the Festival of the Contemporary art of Faenza, video documentation.

2008, May Trafik, workshop and installation, site-specific, mounting of the Academy of the Fine Arts of Tirana.

2008, April Trafik, video and installation, Chiapart Gallery, Athens Greece.

2008, March Operation Trafik, sound installation of site-specific, light to bull's-eye button projected on the facade of MAMbo, critical text of Adriano Bacilieri.

2007, May Reflections from the Gallery, site-specific installation, 28 paintings installed under all windows of the building opposite to MAMbo, on the occasion of his inauguration.

#### TRASMISSIONI TV

2009 Scafisti Scafati and art trafic, TVSH, Albanian national and satellite Tv.

2008 Reportage on performance of XIII BJCEM Bari, Mtv.

2007 Shots in transit, edited by Nives Simonetti, RAI Tre Bolzano.

2007 Radio interview Radio 24-II Sole 24 Ore.



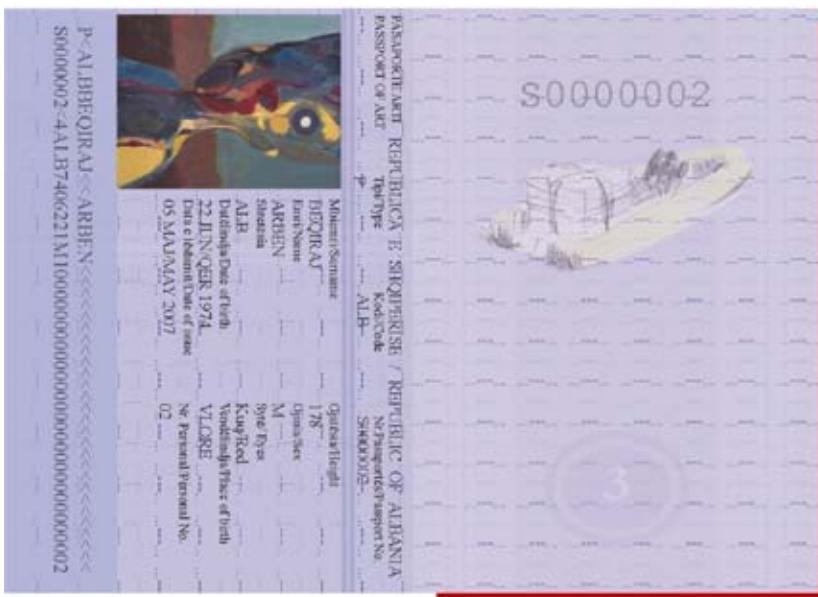
**Trafik**, 2008, first execution, XIII Biennial of Young Artists of Europe and the Mediterranean, BJCEM Bari



REPUBLIKA E SHQIPERISE  
REPUBLIC OF ALBANIA



PASAPORTE ARTI  
PASSPORT OF ART

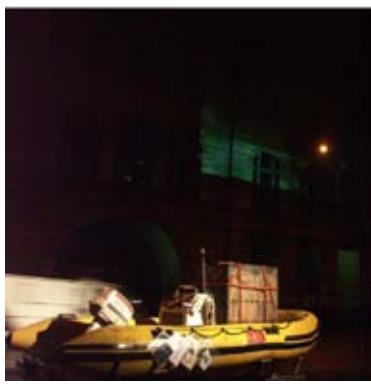
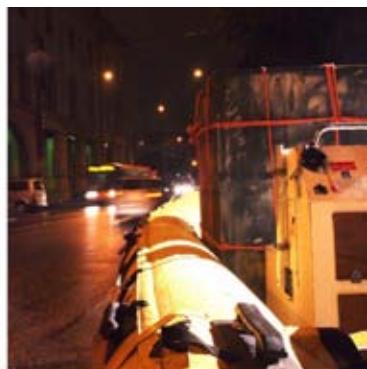
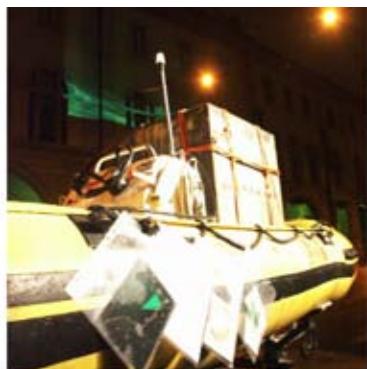


**REPUBLIKA E SHQIPERISE**  
**REPUBLIC OF ALBANIA**



PASAPORTE ARTI  
PASSPORT OF ART

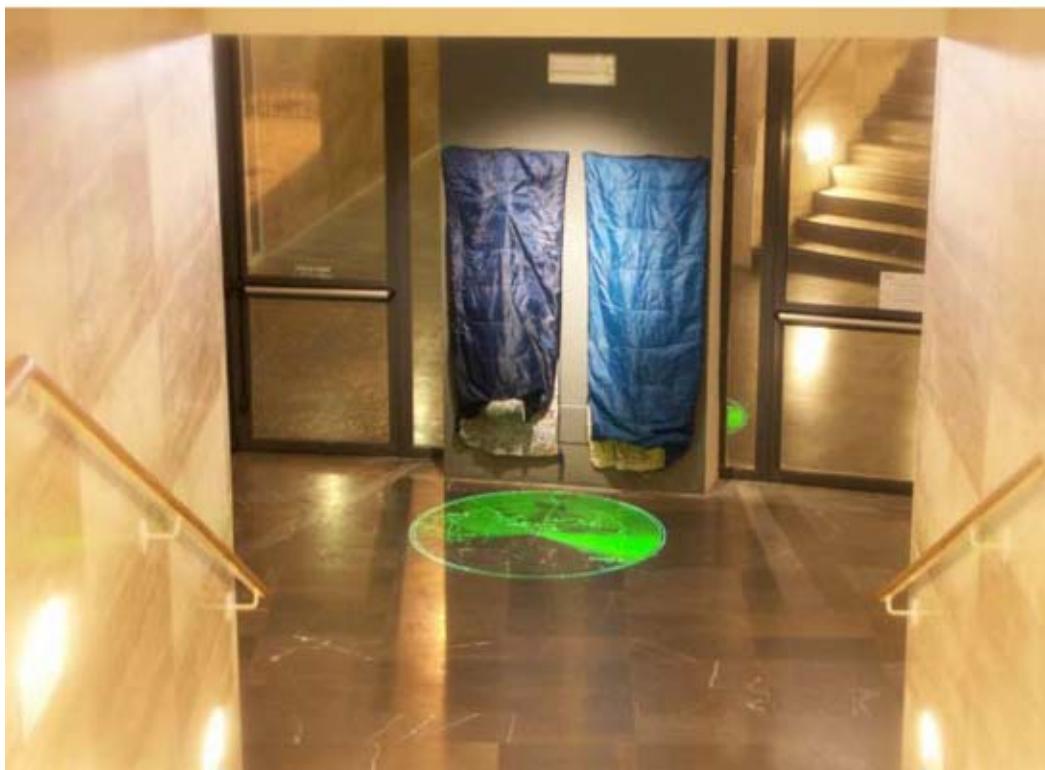
**Passport of Art**, 2008, 48 pages and cover in synthetic lather



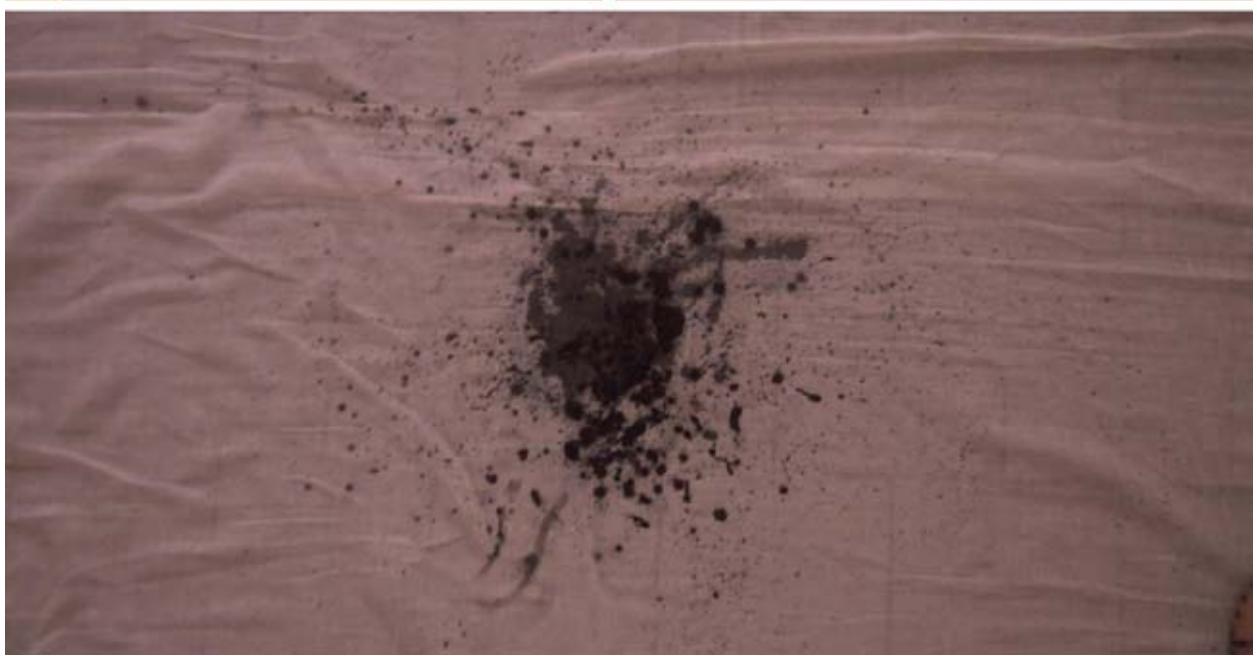
**Trafik**, 2009, edited by Adriano Bacilieri, site specific installation and video projection on the facade of the MAMbo Museum, Arte Fiera Off event, Bologna



**ConDominio**, 2009, photographic installation site specific,  
adherent event to the fifth day of the contemporary, Bologna



**Reflected Presences**, 2010, video installation,  
MAMBo, Museum of Modern Art, Bologna



**Amnesia**, 2009, site specific installation,  
(un) defined 09 Merano Arts Festival



**What wraps surrounds**, 2006, performance and installation,  
Civic Gallery of Contemporary Art of Trento

## **Metamorfosi Extrakomunitaria**

non è solo un'opera, ma un progetto di valenza antropologica. Come se gli artisti inseguissero l'ultimo volto possibile per negarlo, sfinirlo, sfibrarlo in lenti risucchi della pennellata, obbedendo ai propositi di un 'pensiero debole' fortemente intenzionato, il quale, nel disfacimento e corrodendo l'identità, fissa le condizioni per l'alterità, o per identità 'altri' in via di definizione.

## **Metamorfosi Extrakomunitaria**

Metamorphosis Extrakomunitaria is not only a work, but a project of anthropological significance. As if artists should pursue the last face possible to deny it, to exhaust it, to enfeeble in slow undertows of the brushstroke, obeying to the intentions of a 'weak thought' strongly intentioned, which, in the undoing and corroding the identity, it fixes the conditions for the alterity, or for 'others' identities to be defined.

# Artan Shabani

## ARTANSHABANI

Born: 1969 in Vlore Albania. Lives in Turin, Venice and Vlore (Albania)

## WORK EXPERIENCE

2009 curators at Albania & Kosovo pavilon, Prague BIENNAL 4. Praha (Czech Republic)  
2008 project director \ exhibitions at The Promenade GALLERY in Vlore (Albania)  
2007 project "indipendent day off Italy", in Vlore. Albanian and Italian NEWBROW  
2005 project "Balkanica YBA", Porto Venere, group exhibitions, Yang Balkan Artist  
2003 project with consulate general of Albania in Milan, Albanian Contemporary Art. BOCCONI University, Milano

## SELECTED SOLO EXHIBITIONS

2010 La Generale en Manufacture, Sevres Paris (France)  
2010 The Beatles. Yeah! Yeah! Yeah! Alexander Alvarez Gallery. Alessandria (Italy)  
2010 Lady Libery, The Promenade Gallery, Vlore (Albania)  
2008 "Foreigners, ma non troppo", kurator Holta Vrioni. Mavi Kum Gallery, Istanbul (Turkey)  
2008 Ghetto Palace of Chieri, Chieri, Torino (Italy)  
2007 Jozef Gallery, Curator Andi Tepelena, Durrës (Albania)  
2006 "Visage d'Albanie", curated by Honorary Consulate of Albania in Monaco and the Monegasque Commission UNESCO, BPS Suisse, Monte Carlo  
2006 THE NATIONAL GALLERY OF ARTS. Curator Ylli Drishti, Tirana (Albania)  
2006 DORIA PAMPHILI PALACE, San Martino al Cimino, Viterbo (Italy) [Catalogue]  
2005 VILLA CARUSO BELLOSSGUARDO, Lastra a Signa. Florence (Italy) [Catalogue]  
2005 "Via Egnatia", THE NATIONAL MUSEUM OF THE AUTOMOBILE, Torino (Italy)  
2004 "Constructed Realities". PALACE OF EUROPEAN CONCILS. Strasbourg (France)  
2004 "PALACE OF THE VENETIAN PRISONS", curators Andi Tepelena, Andrea Bonifacio, Venice (Italy)  
2004 "History Portraits", Palace of the Captain. Bagno di Romagna (Italy)  
2004 Artan Shabani. The Salmatoris Palace. Cherasco (Italy) [Catalogue]  
2004 Artan Shabani, The Ducal Castle of Corigliano Calabro (Italy)  
2004 ENTROTERRA, Villa STROZZI. Florence (Italy) [Catalogue]  
2003 POHJANMAAN MUSEO - Osterbottens museum Vaasa (Finland) [Catalogue]  
2003 Ex Upim-Museo Civico. Treviglio (Italy)  
2003 "Still Life", Serbelloni Palace, Milano (Italy)  
2002 THE NATIONAL GALLERY OF ARTS – Tirana (Albania)  
2002 "Volti della folla", Alfieri Palace, Cuneo (Italy)  
2002 "pastpresentfuture", BARBERINI PALACE, Rome (Italy)  
2002 Imagen Gallery, La Coruna (Espana)



2001 "Below The Light", Antibes Gallery, Antibes (France) [Catalogue]  
 2001 Carrugiu Space, Porto Venere (Italy)  
 2001 Lenka Tresnak Gallery, Bruneck South Tyrol (Italy)  
 2000 "Night After Night", Congress Hall, Limone sul Garda, (Italy)  
 2000 Memory Space, Manini Gallery, Torino (Italy) [Catalogue]  
 2000 Bruno Palace, Mondovi (Italy)  
 1999 "Spectacular Optical", Metropole Contemporary Art, Monte-Carlo (Monaco)  
 1999 Municipal Hall. Roquebrune Cap Martin (France)  
 1998 "Salon 3", Scaglia di Verrua's Palace, Torino (Italy)  
 1997 "Extraordinary Visions", Fundamentals of San Pietro, Porto Venere (Italy)  
 1993 The Ducal Castle of Corigliano d'Otranto (Italy)

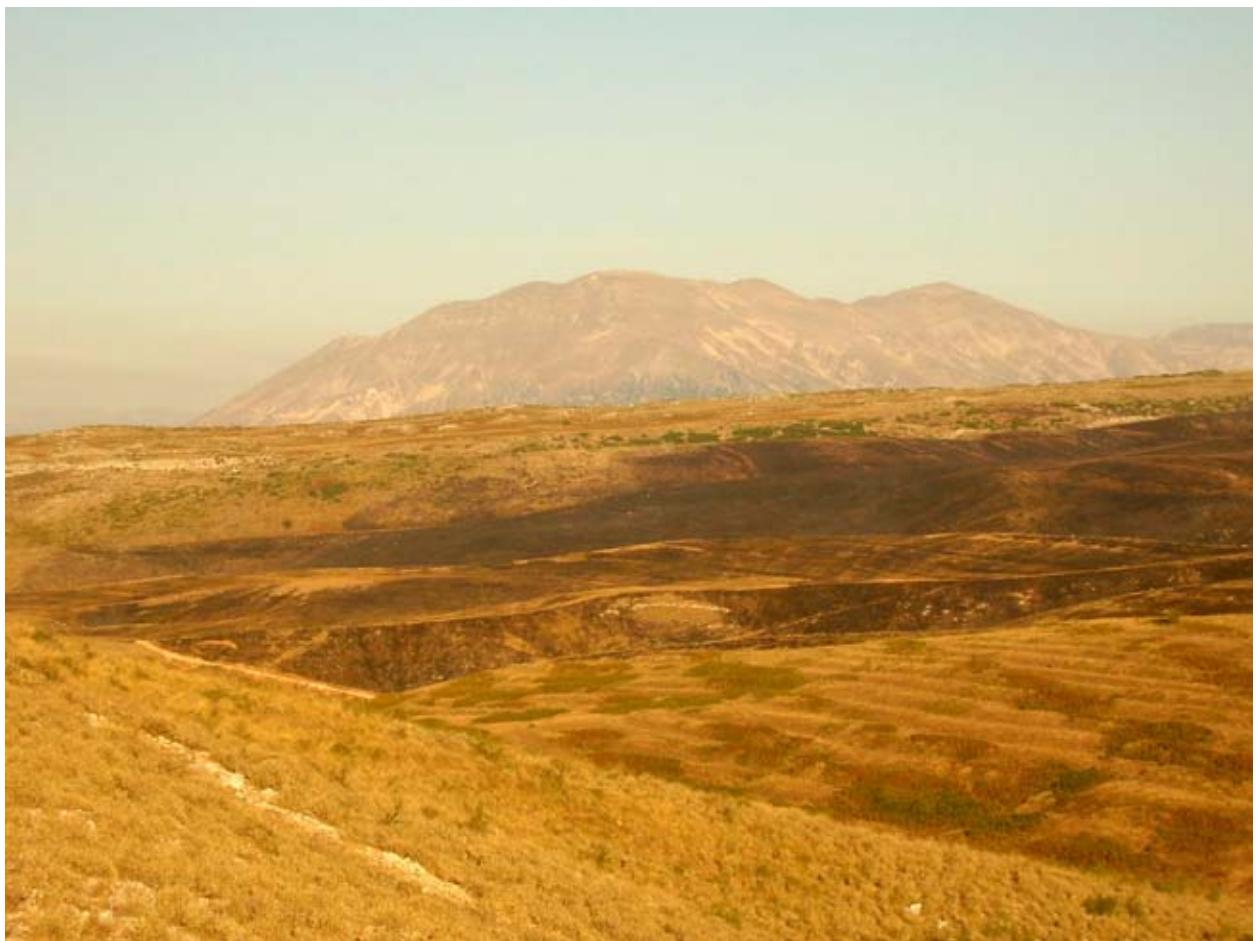
#### SELECTED GROUP EXHIBITIONS

2010 "MOBILNALE", Tina B Contemporary Art Festival. PRAGUE (Czech Republic) \ "DUBLE BIND" CASA MASACCIO Arte Contemporanea. Curator Valerio Dehò & Andi Tepelena. San Giovanni Valdarno. "Sulle Trace di Luca Giordano". Villa Bruno, Curated By Marco Di Mauro, San Giorgio a Cremano NA, (Italy) \ Migranti - dal passato al presente: storie, volti e voci di Puglia. Adrian Paci, Alfred Mirashi, Parlind Prelashi, Artan Shabani, Lecce Brindisi Taranto Bari Foggia Torino  
 2009-10 "CALLING ALL THE STATIONS", Muslim Mulliqi prize. Kosova NATIONAL GALLERY OF ARTS, Prishtina, Curated By Michele Robecchi & Gazmend Ejupi.(Kosova) [Catalogue]  
 2009 PRAGUE BIENNIAL 4, Albania&Kosova pavilion, curator Arta Shabani, director and general curators Helena Kontova and Giancarlo Politi, general editor & curatorial advisor Nicola Trezzi. Praha (Czech Republic)[Catalogue] \ VENICE BIENNALE - 53. Editions, "Krossing/Oltre I Confini Tra I Territori, Oltre I Confini Tra Artista e Spettatore", curators Riccardo Caldura, Andrea Bonifacio e Orsola Casagrande, evento collaterale, 53rd International Art Exhibition, Venice Biennale, Forte Marghera. Venice.[Catalogue] \ Memories & Dreams, Curated By Art Contact. Bashtova Castle, (Albania) \ ADRIATICA, Mari & Monti Gallery, curator Paola Ballesi. Civitanova Marche (Italy)[Catalogue] \ Art Fair Verona, courtesy Galleria Carini Donatini, Verona (Italy)  
 2008 Lallazioni lavabili live 01 & Scofinamenti, Alexander Alvares Gallery, Alessandria (Italy) [Catalogue] \ The Promenade Gallery, Vlore (Albania)[Catalogue]  
 2007 THE NATIONAL GALLERY of Macedonia Čifte Amam, Scopie (Macedonia) [Catalogue] \ THE NATIONAL HISTORY MUSEUM, Tirana (Albania) \ Ali Pasha Castle, Porto Palermo, Qeparo (Albania) \ Limonaia of Castle Museum, Limone sul Garda (Italy) [Catalogue] \ "Processo Grottesco", Zenit Gallery, Tirana (Albania) \ The Luzzati Museum. Porta Siberia. Genova (Italy) [Catalogue] \ Petro Marko Theater, Vlore (Albania) \ Fine Arts Gallery, Vlore (Albania) \ Works From a Private Collection, Iris Gallery, Shkoder (Albania)

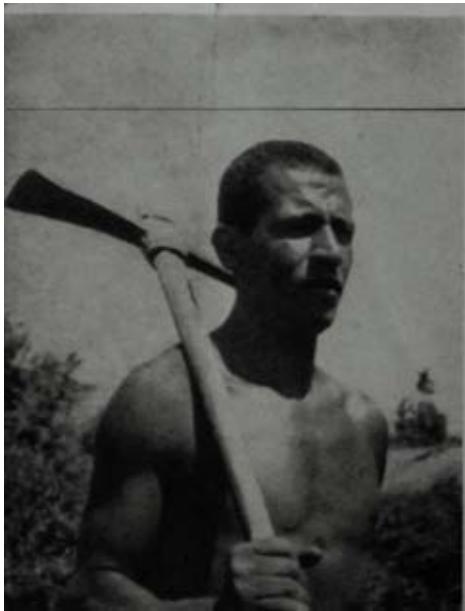
2005 "Experiment in Terror", curator Eleni Laperi, The 12th International Onufri Prize, The National Gallery of Arts Tirana (Albania) \ Hippocampe Gallery, Saint. Jean Cap Ferrat (France) [Catalogue] \ "Sound Check", Collegio Fratelli Cairoli, curator Marta Casati, Pavia (Italy) \ "New Contemporaries", Porto Venere (Italy)[Catalogue] \ Henry Bronne Gallery, Monte-Carlo (Monaco)  
 2004 THE NATIONAL GALLERY OF ARTS, Curated by Edi Muka.Tirana (Albania)[Catalogue] \ Master Olofsgarden, curator Lalage Florio, Stockholm (Sweden) \ For Gen, THE NATIONAL LIBRARY, Florence (Italy) [Catalogue] \ PALLAVICINI PALACE. Mombaruzzo Asti (Italy)[Catalogue] \ Albanie: "Collection Printemps – Eternite, Galerie Montaigne, Paris (France) \ "Extraordinary Visions", BOCCONI UNIVERSITY, Milano (Italy)  
 2003 Ceriana-Mayneri Palace, Torino (Italy) \ Cascina Grande Rozzano, Milano (italy) \ New Horizons, NEUF Gallery, Dijon (France)  
 2002 Point of View, works from Private Collection" Congress Hall, Limone sul Garda, Italy \ The Salzburg World Fine Art Fair. Courtesy Lenka Tresnak Gallery, (Austria) \ The Fondation Palazzo Bricherasio, Historical Rooms, Torino (Italy) \ Auditorium del Massimo, Week of Albanian Culture, Rome (Italy) \ La Place Gallery, curated by Holta Vrioni, Calvisson (France)  
 2001 POHJANMAAN MUSEO - Osterbottens museum Vaasa, (Finland)[Catalogue] \ "Amour Erotisme Pornographie", Original Gallery, Nice (France)[Catalogue] \ Azzarie Palace Santuario, Savona (Italy)  
 2000 Hippocampe Gallery, Saint. Jean Cap Ferrat (France) \ Mark Peet Visser Gallery. Heusden (Netherland) \ Permanente Palace Museum, Milan (Italy)[Catalogue]  
 1999 International Salon of Fine Art, Roquebrune Cap Martin (France) \ Salon 99 Monaco Artistes, Monte-Carlo (Monaco) \ 1998 ARTISSIMA International Fair of Contemporary Art, Turin (Italy)[Catalogue] \ Project Room, Mediateque, St. Jean Cap Ferrat (France)[Catalogue] \ Henry Bronne Gallery, Monte-Carlo (Monaco) \ Bertrand Kass Gallery, Innsbruck (Austria)  
 1997 Promoter of the Arts Museum, Torino (Italy) [Catalogue]  
 1996 Hippocampe Gallery, St. Jean-Cap Ferrat (France)  
 1995 Lanterna Gallery, Moncalieri Torino (Italy)  
 1992 The Ducal Castle of Corigliano d'Otranto, Lecce (Italy) [Catalogue]  
 1988 Fine Arts Gallery, Vlore (Albania)



**The Singing Lions**, 2009, Photography, 70x 50 cm, edition of 5  
Courtesy The Promenade Gallery, Vlora



**Peizazhi, Qe Mungon**, 2009, Photography, 61x97 cm, edition of 5  
Courtesy The z, Vlora



Héros des drogués, héroïne, se batte, entre amis ou dans l'ennemi, ne paient pas le sacrifice de l'homme. C'est l'ami Héros de Loro, qui nous promet que le malin va finir par prendre ce qu'il veut à 17 m. puis dîner. Alors il faut faire le possible et il faut faire quelque chose pour les meubles détruits et brûlés.

Comme hier au développement des héros de la guerre, de même aujourd'hui se distinguent les héros des grandes batailles de la révolution.

Le père Héros de Loro est un des meilleurs combattants de la toute fin de la révolution, qui creuse en tout temps 13 ml de terre.

Quand il vient pour la première fois, il est fier, fier, fier, mais quand il rentre il se coupe à lire et à écrire.

Il n'aime pas à lire parce qu'il n'aime pas ce qu'il voit à propos des hommes et des femmes qui ont été tués. Mais il aime à lire parce qu'il aime à lire. Te papa n'a pas de guerre comme celle qu'il a vécue avec son père.

Voilà un autre jeune homme qui se distingue parmi tous les autres jeunes gars qui travaillent pour l'expression du grand travail de Milia. Les jeunes hommes, ces gars-là, sont plus intelligents que les autres, et ces deux derniers, ce sont eux qui continuent dans la maison des œuvres.



**Interzone di memoria**, 2009, mixed media on paper, 20x35 cm  
Courtesy of The Promenade Gallery, Vlora



**The Horse Man**, 2010, acrylic on printed paper, 70x50 cm  
Courtesy of the artist

# Alketa Xhafa

Alketa Xhafa Mripa was born in 1980 in Peja/Kosova She finished her BA Honorary degree studies at St Martin's college, London in 2003 and has continued her studies at the Tate Museum of Modern History of Art. In 2005 she was awarded BAs at the "Artsdepot in London", and the same year her work was exhibited in Paris in the "Museum of Chaville". Her work was shown in "Academie der Kunste" in Berlin, Museum of Contemporary Art in Novi Sad, Film Festival "DocLisboa" in Lisbon, "Women Film Festival" Ljubljana, London, Slovenia etc. She works between Prishtina and London.

## ELENCO MOSTRE

2009

National Muzeum of Kosovo, Prishtina, KS "The Other side of Onself" - personal exhibition.  
DocLisboa, Portugal - International Film Festival Documentary  
City Of woman Festival, Ljubljana Slovenia  
Academie der Kunste, Berlin Germany - collective exhibition  
Kunsthaus Erfurt, Erfurt, Germany - collective exhibition

2008

Vojvodina, Muzeum of Modern art, Novi Sad, SR "Exception"  
- Contemporary art Scene from Prishtina  
Kontext Gallery, Belgrade - collective exhibition

2007

Rizoma Gallery, Prishtina, KS, "The day After" - personal exhibition  
Stacion, Space for Contemporary Art, prishtina, KS, - "The Baby Doll Off"  
Open Space exhibition "Innocent" - curator and organizer of  
students exhibition for American School of Kosova

2006

Open Space exhibition "Rebirth" - curator and organizer of  
students exhibition for American School of Kosova

2005

Museum of Chaville, Paris, FR - "Without borders" - collective exhibition  
ArtsDepot, London, UK - Young British Artist Award -  
collective exhibition

2004

Wood Green Library, London, Uk - collective exhibition.





**Kafetopia**, 2009, photographs, polaroids



### Bambola

*Day After* di Alketa raffigura l'immagine statica della condizione della donna albanese, vista dall'artista, il giorno dopo la festa dell'8 marzo. Come dice Alketa, la donna albanese resta un prodotto anonimo da consumare, è ridotta ad appariscente oggetto erotico, a bambola, che riceve energia da una fonte di alimentazione esterna.

Alketa sembra accordare alcuni "compromessi" alla nudità di questa posizione femminile. Nasconde con un panno il capo della modella (l'anonimato di "hersin"), che si copre il seno con la mano destra (in un atto di falso imbarazzo) e indossa un paio di pantaloncini sportivi rossi, dove campeggia l'aquila della bandiera nazionale (simbolo di ideologia superiore di appartenenza). In effetti, come ogni altra bambola, questa donna albanese è anche proiezione dell'uomo e del modo in cui una donna dovrebbe essere: priva di un sé e di personalità, una donna che finge sovversione e vergogna, marchiata con il simbolo patriottico dell'appartenenza. Un aspetto integrante di questa rappresentazione è la realizzazione della figura con i codici delle immagini pubblicitarie moderne, che traducono e reinterpretano l'ipocrisia tradizionale del trattamento della donna in forma moderna, con un'ipocrisia più hollywoodiana o da rivista femminile. Con l'opera *Day After*, Alketa pone l'accento sul dominio ininterrotto dell'immagine della donna ridotta a oggetto attraente a uso esclusivo dell'uomo, insieme ad altri oggetti più sofisticati.

Shkëlzen Maliqi

**Baby Doll off**, 2007, C-print, 175x100 cm

## Baby Doll

Alketa's day After shows a stating image of the position of Albanian woman, like the artist sees it, one day after the 8 March holiday. Like Alketa says, Albanian woman remains an anonymous abject for usage, reduced in an eye-catching erotic doll, one Baby Doll, who obtains the energy from an outside source of supply.

For this nudity of the position of the woman, it looks like Alketa does some "compromises", since she covers the head of the model with a towel (anonymity of "hersin"), then with the right hand she covers her breasts (a gesture that represents a fake embarrassment), and, lastly, she wears the sportive red nickels with the eagle of the national flag stamped on them (stamp of superior ideology of affiliation). Actually, like every other Baby Doll, this Albanian woman is a projection of men as well, and the way how a woman should be: not to have her own self and personality, to pretend subversive and disgraceful, and to have the patriotic stamp of affiliation.

One integration moment of this staging I think consists of making an image due to the codes of the advertising images of now-days, that translate and recode the traditional hypocrisy of the treatment of woman in a modern design even more a Hollywood hypocrite or the woman magazines. With the work Day After, Alketa alarms the continuity of domination of the image of the reduced woman like an attractive object for the men, with other more sophisticated tools.

Shkëlzen Maliqi

**Baby Doll on**, 2007, C-print, 175x100 cm





**God's Beauty**, 2009, Installation-Mirror



**Sofra**, 2009, readymade, wood

# Driant Zeneli

Driant Zeneli (1983, Shkoder, Albania) is a young artist that currently living and working between Turin and Tirana. Driant employs photography and video as a means of documenting his interventions and practice. Maintaining his interest in human everyday living, Driant's works can be considered as moments of reflection upon contemporary society and on the mechanisms of human nature seen through an ironic lens.

## SOLO EXHIBITIONS

2010

Unexpected country, Tina B, Prague, Repubblica Ceca  
Prometeogallery di Ida Pisani, Milan, Italy  
More to come, Upload Art Project, Trento, Italy

2009

The Dream of Icarus was to make a Cloud, Studio  
Tommaseo, Trieste, Italy  
This will be my space! White Project Gallery, Pescara, Italy

## GROUP SHOWS

2010

Art Fair Artissima, Torino, Italy  
With his head in the clouds!, CHAN contampary art, Genova, Italy  
“double bind”, Casa Masaccio center for contemporary art, San Giovanni Valdarno, Italy  
VideoReport Italia 2008\_2009, Galeria Comunale d'Arte Contemporanea Monfalcone, Italy  
The Only One, Studio Tommaseo, Trieste, Italy  
Il Caos, Isola San Servolo, Venezia, Italy  
Who is afraid of red yellow and green, The Promenade Gallery, Vlore, Albania  
Three stories of balance on the threshold of fiction, De Bunker #03, Den Haag, Netherlands  
Tracia 01, Galleria Martano, Torino, Italy  
Let's go Outside, Superstudio Più, Milano, Italy  
Who want to use my windows?, Paolo Maria Deanesi Gallery, Rovereto (Tn), Italy

2009

Così vicina. Così lontana. Arte in Albania prima e dopo il 1990, Museo d'Arte Contemporanea Villa Croce, Genova, Italy  
Video Sicilia, Palazzo della Cultura, Catania, Italy  
NOPASSVWD n°0, Festival di arte Contemporanea, Genova, Italy  
Wege, Geuer & Breckner Galerie, Düsseldorf, Germany  
Spazio Mirionima, Macerata, Italy

2008



Zenit Gallery, Tirana, Albania  
National Gallery, Tirana, Albania  
Albanian artists in Dada Museum, Janco Dada Museum, Ein Hod, Israele  
Microgalleria, Aquila, Italy

2007  
AMC Prize, Fap Gallery, Tirane, Albania  
International Film Festival, Pesaro, Italy  
Mur-art, Tirana, Albania  
Gjon Mili Prize, Pristina, Kosovo

Special Project: 2010  
Situa.to / Your Siti, project curated by a.titolo, Maurizio Cilli e Andrea Bellini, Torino, Italy



#### PREMI / PRIZE

2009  
*Young European Artist Trieste Contemporanea Award*, Trieste, Italy

2008  
*Onufri International Contemporary Art Prize*, Tirana, Albania

2007  
“L’attimo fuggente” *International Film Festival*, Pesaro, Italy

**Ready Made - 3 - Albanian Suvenir** - photographic print, 10x15 cm  
courtesy the artist and prometeogallery di Ida Pisani



**This is a Castle!**, 2010, lambda print - nr 10, 100x148,66 cm  
Courtesy of the artist and Prometeo Gallery of Ida Pisani



**This is a Castle!**, 2010, lambda print nr 1, 100x158,26 cm  
Courtesy of the artist and Prometeo Gallery of Ida Pisani



**The Dream of Icarus was to make a Cloud**, 2009, video, 4'05"  
Courtesy of the artist and Prometeo Gallery of Ida Pisani



**All art has been ...temporary**, 2008, Video, 2'30"  
Courtesy of the artist and Prometeo Gallery of Ida Pisani

# Fani Zguro

Fani Zguro born in 1977 Tirana. Lives and works in Berlin

## EDUCATION

2008-2010: Laurea Specialistica, Accademia delle Belle Arti di Brera, Milan (Italy)

1998-2002: Accademia delle Belle Arti di Brera, Milan (Italy)

1996-1997: Polytechnic of Athens (Greece - outsider)

## ART RESIDENCES

2009-2009: Kultur Kontakt, Vienna (Austria)

2009-2009: La Générale en Manufacture, Sèvres Paris (France)

2009-2009: Taller Siete, Medellin (Colombia)

2003-2004: Cité International des Arts, Paris (France)

## WORK EXPERIENCE

2004-2005: Independent Curator, The National Gallery of Arts Tirana (Albania)

2007- : Project Director, Tirana Art Center (Albania)

## SELECTED SOLO EXHIBITIONS

2010: "Fani Zguro", The Promenade Gallery, Vlora (Albania)

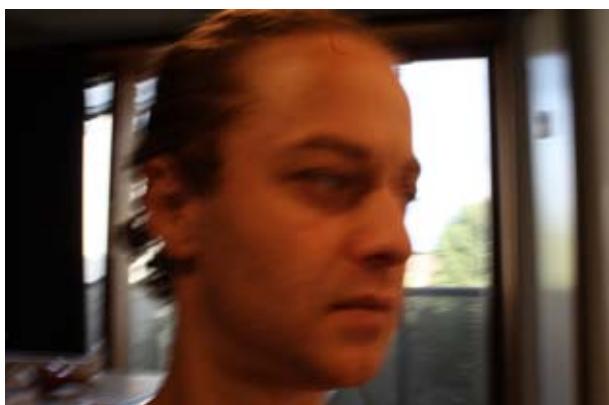
2009: "Passengers", Atelier Pier, La Génèrale en Manufacture, Sèvres Paris (France), "Girls, Victims, Spy, Police, Gestapo, Soldiers, Men", Valenzuela & Klenner Gallery, Bogotá (Colombia)

2002: "Tyson vs Lewis", curator Luca Legnani, Università di Bocconi, Milan (Italy)

## SELECTED GROUP EXHIBITIONS

2010: "Rencontres Internationales Paris/Berlin/Madrid", Haus der Kulturen der Welt, Berlin (Germany) Musée National Reina Sofia, Filmoteca Española, Madrid (Spain), "Who Is Afraid of Red Yellow and Green", A.Paci, A.Sala, F.Zguro, The Promenade Gallery, Vlora (Albania), "The Pursuit of Happiness", curators Zbigniew Kotkiewicz, Tekla Woźniak, Arsenał Gallery, Poznań (Poland), "Bird Kite Making & Flying Workshop", curator Angela Lennon, Peacock Visual Arts, Centre For Contemporary Art, Aberdeen (Scotland), "Eastrem", curator Valerio Dehò, Casa Masaccio - Centro Per l'Arte Contemporanea, San Giovanni Valdarno (Italy – upcoming), "Ardhje Award", Tirana Institute for Contemporary Art, Zeta Gallery, (Albania), "Police the Police", curator Mica Gherghescu, 4th Edition of the Young Artists Biennial, Bucharest (Romania)

2009: "Rencontres Internationales Paris/Berlin/Madrid", Centre Pompidou, Jeu de Paume, Châtelet Theatre, Reflet Médicis Movie Theatre, Paris (France), "Kultur Kontakt", Galerie ArtPoint, Vienna (Austria), "La Biennale del



Mediterraneo I”, art director Corrado Calò, Taviano (Italy), “Liquid Cities - Video Art & Architecture”, National Center for Contemporary Arts, Moscow (Russia), “Playlist”, curator Odile Orsi, Neon>Campobase, Bologna (Italy), “Arena”, Valenzuela & Klenner Gallery, Bogotà (Colombia) 2008: “Street by Street”, with Carlos Garacoia, Isola Art Center, Milan (Italy), “Girls, Victims, Spy, Police, Gestapo, Soldiers, Men”, with Museo Aero Solar, Minneapolis (USA), “Milli”, The 2nd International Photo Prize, The National Gallery of Arts Prishtina (Kosovo), “Video Art & Architecture”, Micro Museum, New York (USA), “The Last Book”, curator Luis Camnitzer, The National Library, Buenos Aires (Argentina) 2007: “Isola Art Center/OUT/Bert Theis”, curator Hou Honru, The 10th International Istanbul Biennial (Turkey), “Conformism Space”, curator Suzana Varvarica, The 4th International Mulliqi Prize, The National Gallery of Arts, Prishtina (Kosovo), “Ardhje Award”, curator Edi Muka, Joa Lundberg, Tirana Institute for Contemporary Art, Academy of Fine Arts of Tirana (Albania), “Absolute Beginners”, Isola Art Center, Milan (Italy) 2005: “Experiment in Terror”, curator Leni Laperi, The 12th International Onufri Prize, The National Gallery of Arts Tirana (Albania) 2004: “Glocal”, curator Gezim Qendro, The 4th International Mulliqi Prize, The National Gallery of Arts, Prishtina (Kosovo) 2003: “2nd Tirana Biennal”, curators Edi Muka, Gezim Qendro (Albania) 2002: “Networking”, curator Pier Luigi Tazzi, Palazzo delle Papesse, Siena (Italy) 2001: “Salon I”, proposed by Antonio D’Avossa, Spazio Permanente, Milan (Italy)

#### SELECTED OTHER PROJECTS

2010: “The Last Book”, curator Luis Camnitzer, Zentral Bibliothek, Zurich (Switzerland), “No Formula One No Cry”, Anri Sala, project director Fani Zguro, Tirana Art Center (Albania), “Mr. Dostì” (Zoti Dostì), Fani Zguro, Zenit Edition, Tirana (Albania) 2009: “So Many Men”, Museo de Arte Moderna, Medellin (Colombia), “Il Tempo del Postino”, workshop with Anri Sala, Academy of Fine Arts, Tirana (Albania), “Creative Identity”, by Riccardo Caldura e Domenico Papa, Biblioteca Civica Italo Calvino, Turin (Italy), “FIAV”, The International Festival of Video Art, Casablanca (Marocco) 2008: “Museo Aero Solar”, Tomas Saraceno, curator Alberto Pesavento, project director Fani Zguro, Tirana Art Center (Albania), “Suprematist Platform”, Bert Theis, project director Fani Zguro, in collaboration with Onufri Prize and

The National Gallery of Arts, Tirana Art Center (Albania) 2007: “Intervista - Find the Words”, interview with Anri Sala, Teknemedia (Italy), “Nantucket!”, curator Matteo Rubbi, 2video Undo.net (Italy), “Museo Aero Solar”, Tomas Saraceno, curator Alberto Pesavento, director Fani Zguro, Tirana Art Center/“Betrayal in Art”, curators Ervin Hatibi, Rubens Shima, The 14th International Onufri Prize, The National Gallery of Arts, Tirana (Albania) 2005: “TiranaPrishtina Project”, Real Presence, Beograd (Serbia), Zenit Gallery, Museum of History of Tirana, The National Gallery of Arts Tirana (Albania), “Dammi i Colori”, with Anri Sala, Exit Festival, Novisad (Serbia) 2002: “Thank U Director”, Aula I, docente Alberto Garutti, Accademia delle Belle Arti di Brera, Milan (Italy)

#### AWARDS

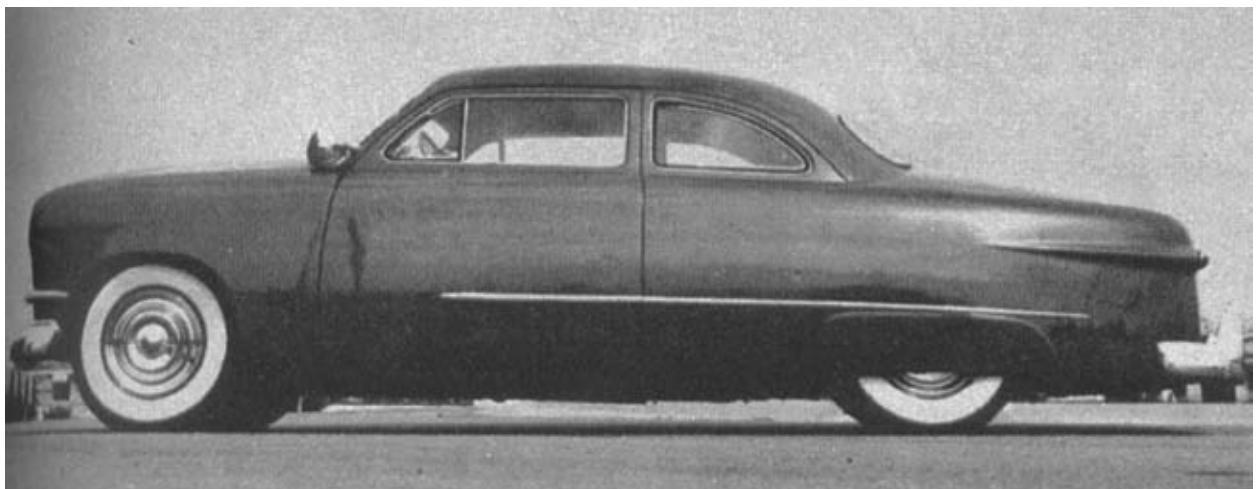
2008: “First Prize”, The 14th International Onufri Prize, The National Gallery of Arts Tirana (Albania) 1990: “First Prize”, The 1th International Balaton Prize (Hungary)



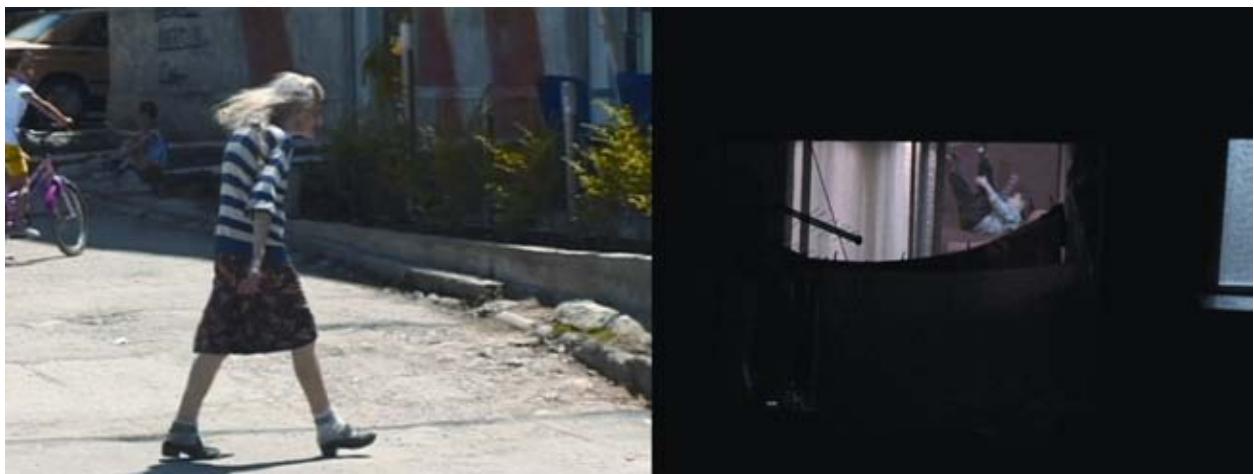
Le fotografie "The Cars U Never Had" (2006) nascono dal progetto "The Car U Never Had" (2002). Questo progetto è una installazione all'aperto. Una autovettura ultra leggera in plastica sta galleggiando a mezz'aria legata fra due palazzi. Le dimensioni sono quelle di una macchina vera. La distanza da terra è di circa 25 metri.

The photographs "The Cars U Never Had" (2006) starts from the site specific project "The Car U Never Had" (2002). This project is an open-air installation. An ultra-light plastic car is hanging in mid-air from strings tied to two skyscrapers. The works' dimensions are those of a real car. The distance from ground will be no more than 25 meters.

**The Car U Never Had**, 2002, Site specific / project, Variable dimensions



**The Cars U Never Had**, 2006, B&W prints, 40x80cm



**Street by Street**, 2007, color video with sound, 9 min

“Street by Street” è un video proiettato su due schermi. Il primo schermo mostra un viaggio giornaliero (in Tirana) attraverso il centro per far vedere i suoi abitanti, che sono personaggi di questa “favola”. Contadini vestiti con costumi “urbani” danno quel senso di “black humour”, i loro ritratti e gesti producono scene di delirio “Neanderthal”. Il secondo schermo è un profondo panorama notturno (in Tirana) che ha origine da un nuovo montaggio di materiale video del 2004, centrato su paesaggi notturni e ambienti scuri, e si incentra sul silenzio della notte e da strani rumori che provengono da lontano. Ma invece è tutto molto vicino, nascosto nella oscurità e accentuato da netti contrasti che provengono da bagliori di luce e suoni di tormento.

“Street by Street” is a video presented in two screen. The first screen is a day trip (in Tirana) through the center is enough to realize its citizens, too, are part of the sight, have that look as of fairy-tale characters. Farmers dressed-up with an urban façade create a sort of black humour, their portraits and mimickings produce scenes of Neanderthal-age delirium. The second screen is a deep nocturnal landscape (in Tirana) originates from the new editing of footage shot mostly in 2004, centered on nocturnal settings and dark ambiances, focused on the silence surrounding the night and the strange noises seemingly coming from afar. But instead it's all very near, hidden in the utmost darkness and enhanced by the firm contrasts that arise between bursts of light and tormented sounds.





# DOPPIO LEGAME / DOUBLE BIND

a cura di Valerio Dehò Andi Tepelena



casa masaccio ARTE CONTEMPORANEA

San Giovanni Valdarno

13 novembre 2010 - 09 gennaio 2011

Lek M.Gjeloshi - Helidon Gjergji - Venera Kastrati - Armando Lulaj  
- Alban Muja - Scafisti Scafati (Ngucaj & Beqiraj) - Artan Shabani -  
Alketa Xhafa - Driant Zeneli - Fani Zguro

Organizzazione e coordinamento della Mostra  
Fausto Forte

La mostra nasce da un progetto di collaborazione tra Casa  
Masaccio Centro per l'Arte Contemporanea e la Galleria  
Pier Giuseppe Carini & Luciano Donatini.

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e all'Assessore alla Cultura Dott.ssa Barbara Fabbri



con il patrocinio di:



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DI ALBANIA IN ITALIA

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