

EDSON LULI

Biography

Edson Luli was born in Shkoder (Albania) in 1989, lives and works in Milan.

Luli's work is a continuous investigation about the existence of the being and its relation to the environment, especially man-made. The way we behave within the spaces of everyday life can be thought as the essence of our presence in the world. But what happens when we start observing it? The role of the artist, for Luli, is the one of the activator of perception, floating between philosophical, psychoanalytical, scientific methods of observation. By offering to the audience a participative type of gaze, he proposes, through his practice, the contingency of the geography of the real and the virtual self.

Luli is graduated in New Technologies of Art (BA) and in Cinema and Video (MA) at Brera Academy of Fine Arts, Milan.

Exhibitions

Luli has participated in *L'Arte nei Pixel. Videoart & Arte Contemporanea*, Lucca Film Festival, Lucca, 2018; *This Exhibition Will Have a Title Soon* (solo show), Prometeogallery di Ida Pisani, Milano, 2017; *Watch the Line While Crossing*, Prometeogallery di Ida Pisani, Lucca, 2017; *Mediterranea 18 Young Artists Biennale*, Tirana and Durres, 2017; *Media Art Festival*, MAXXI Museum, Rome, 2017; *22nd International Onufri Prize - Stranger than Kindness*, National Art Gallery, Tirana, 2016; *Artist Talk*, COD, Tirana, 2016; *Tirana Film Festival*, Tirana, 2016; *Hotel Europa*, Concordia, Exhibition Space Langestraat 56, Netherlands, 2016; *Fuori Visioni - Contemporary Art Festival*, Piacenza, 2016; *Talking About*, MM XI, National Gallery of Kosovo, Prishtine, 2016; *VideoZero*, Brera Academy of Fine Arts, 2016; *Combat Prize*, Museum G. Fattori, Livorno, 2016; *Milano Film Festival*, Milan, 2015; *VideoZero*, Academy of Brera, 2015; *Future Identities*, Laura Haber Gallery, Buenos Aires, 2015; *The rhythm of art lies somewhere in between*, Bienal del Fin del Mundo IV, Chile, 2015; *Hybrid Identities*, Contemporary Venice, Palazzo Flangini, Venice, 2014; *Pamur*, Visual Arts Festival, Tirana, 2014; *Black Box*, Malaga Home Gallery, Milan, 2014.

Bibliography

H.O.M.E. - Mediterranea 19 Young Artist Biennale (exhibition catalogue). 2017
22nd Edition of Onufri International Prize - Stranger than Kindness. (exhibition catalogue) Tirana, 2016.
Premio Combat 2016 (exhibition catalogue). Sillabe, Livorno, 2016.
videoZero 1999|2015. (exhibition catalogue) Brera Accademy Press, Milan, 2015
paMUR - The Festival of Visual Arts and Book (exhibition catalogue). WESTPRINT, Tirana, 2014.

***This exhibition
will have a title
SOON***

EDSON LULI

opening 22.11.2017 at 7pm
from 23.11.2017 to 18.01.2018

PROMETEOGALLERY DI IDA PISANI
via Ventura 6, 20134 Milan

**PROM
ETEO
GALL
ERY** ■
di Ida Pisani

Press Release

Prometeogallery di Ida Pisani is pleased to present Edson Luli's first solo exhibition "This exhibition will have a title soon".

Our thought process is an extension of our perception and not the accumulation of knowledge.

Departing from this proposition, Luli shows us that, when the everyday process of image production is combined with a specific visual and verbal interaction, the observer becomes the observed.

Contemporary human existence can be understood as an infinite number of influences. The everyday is a manifestation of this condition in which, even the act of formulating a question generates perceptive skills which condition our lives.

Connecting perception to the image movement, both our thought and visualisation processes become the extension of the mass media which, as in wakefulness as in sleep, melt into our perceptive processes.

Installation views







DO WE
NEED
THIS?



DO WE
NEED
THIS?



Do we need this?, 2015-2017

Installation, projector, digital TV decoder, carved plexiglass, wood and metal structure. Variable dimensions.

The artwork takes the signal from a local antenna or directly from the television signal of the house and simultaneously transmits the television program that is broadcasting live on the TV.



Do we need this?, 2017

Installation of 10 photographs, matte lambda print mounted on aluminum, 10 x 18 cm each









The space behind your eyes, 2017

Installation, video camera, screen, mini computer, wood structure, variable dimensions

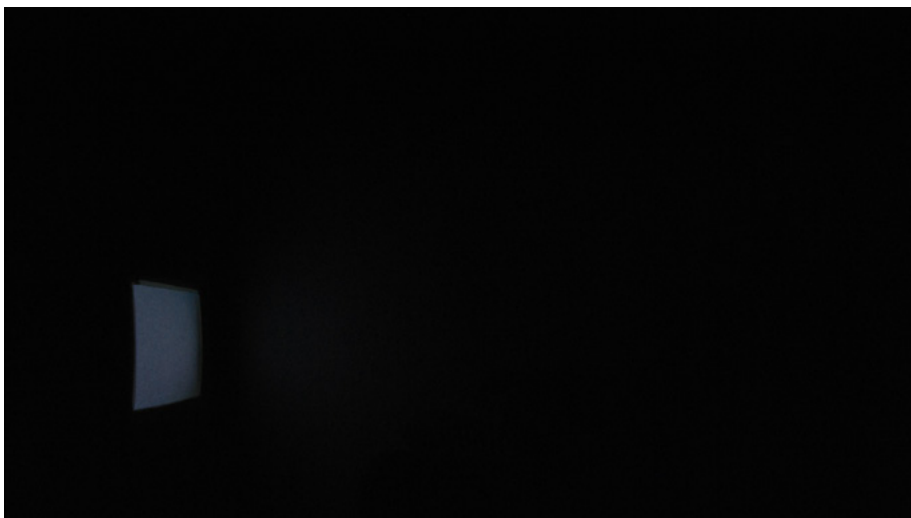


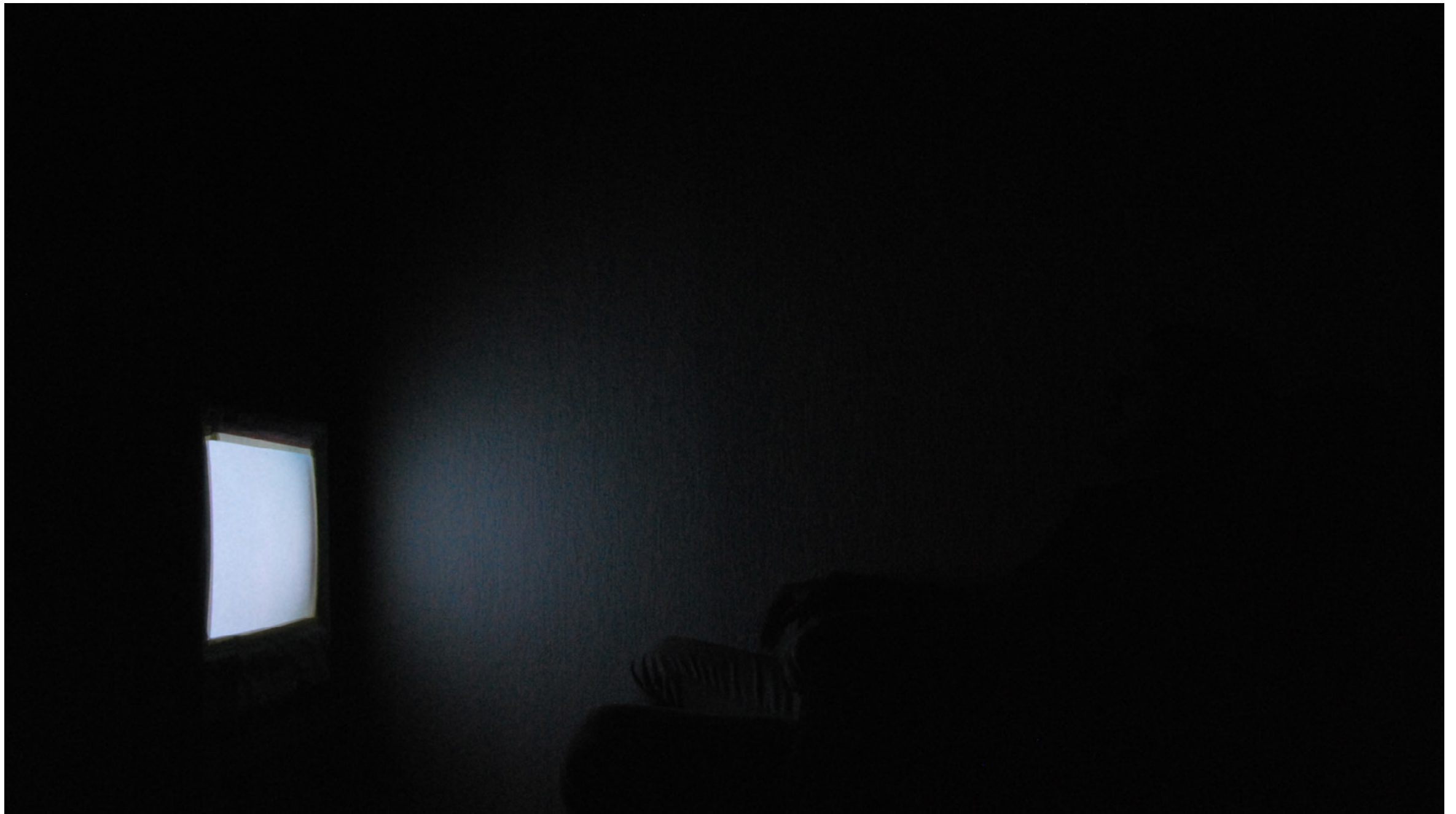
The Anglerfish, 2013

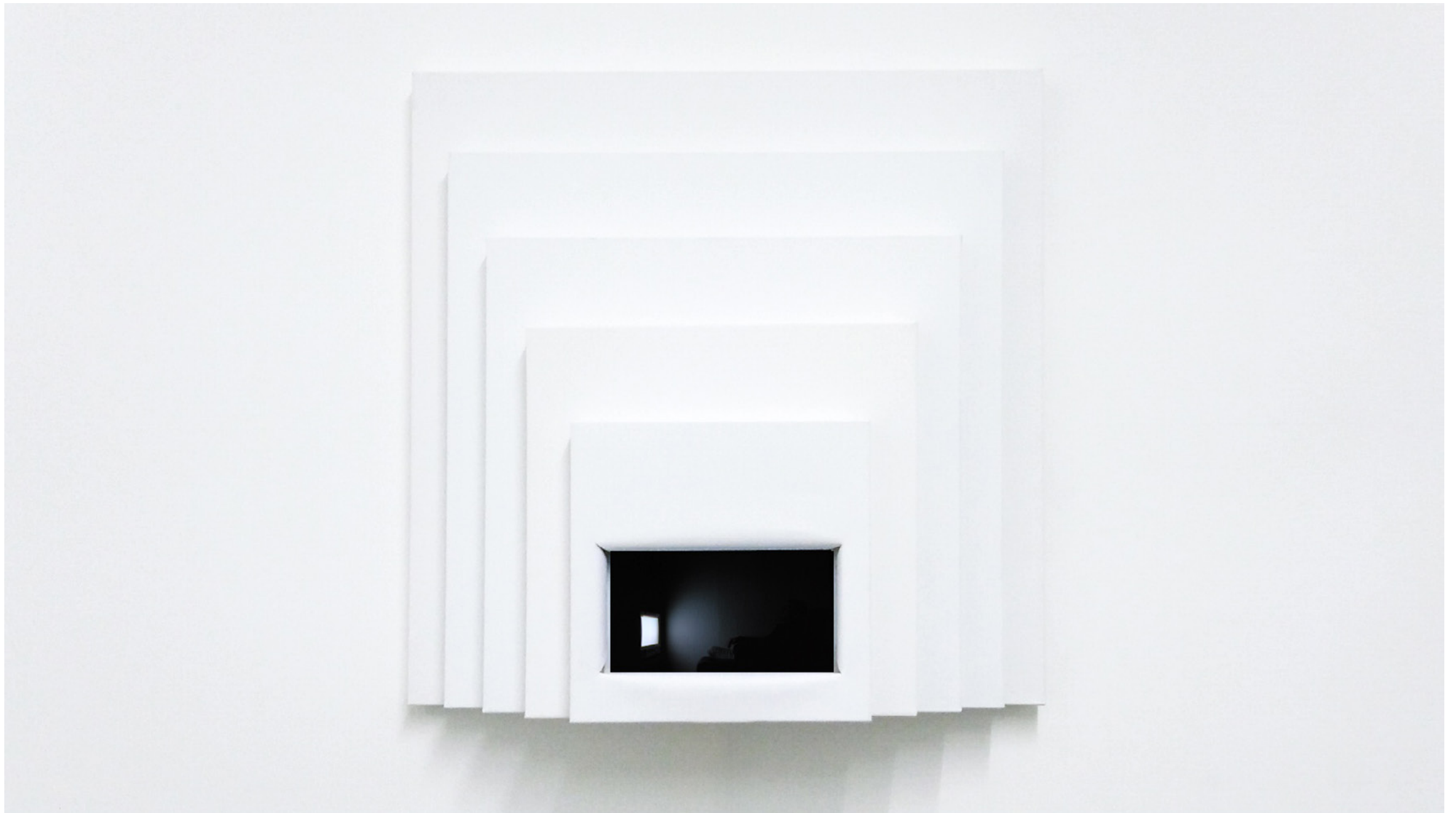
Video, color, sound, 3 min 5 sec

Anglerfishes are members of the teleost order Lophiiformes. They are bony fishes named for their characteristic mode of predation, wherein a fleshy growth from the fish's head (the esca or illicium) acts as a lure; this is considered analogous to angling.

Some deepsea anglerfishes of the bathypelagic zone emit light from their escas to attract prey.

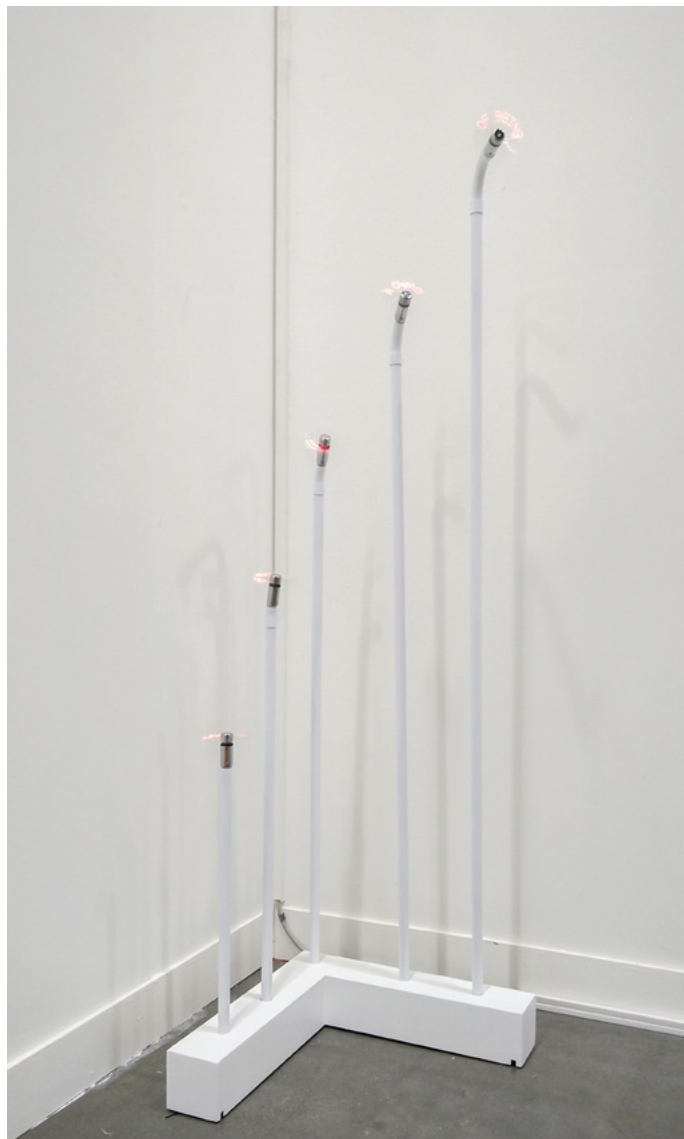






A Change of Meaning is a Change of Being, 2018

Installation, five LED fans, PVC tubes, wood structures,
power supplier, 50 x 50 x 160 cm



Meaning is the essential feature of consciousness, because meaning is being as far as the mind is concerned. Meaning operates in a human being as a formative cause: it provides an end toward which he is moving; it permeates his attention and gives form to his activities so as to tend to realize that end.

What is the culture but a whole set of meanings? If you change the meaning, you have changed the culture. If you change the meaning of the life to the individual, he is different. We don't choose our meanings; we are our meanings.

For example, if a person is conditioned to look at things in a certain way, he doesn't deliberately assign meaning; he immediately sees it that way and has no choice about it. He doesn't even know he's doing it. We attribute meaning—our minds attribute meaning—in a certain way, even if not consciously. But that meaning infuses its intention and action towards the world. Any change of understanding is a change of being, at least of the creatures who are doing it and of all that they affect. If we see the meaning of something, that thing has in some way been changed. Every time meaning changes for us, we've changed what being is for us and also what it is in itself.

The whole point of meaning is that the content is in a context, which in turn is in a context, and therefore meaning is not final. We are always discovering it, and that discovery of meaning is itself a part of the reality.

This point of view will clearly imply something very different, a different attitude in the sense that we won't give that much primary weight to the external and the mechanistic side—the side of fragmentation and partiality. Also, it encourages us much more toward a creative attitude, and fundamentally it opens the way to the transformation of the human being because a change of meaning is a change of being. At present we say because of the confused fragmentary meanings we have a confused fragmentary being, both individually and socially. Therefore this opens the way to a whole being, in society and in the individual.

LINK ►

The Map is not the Territory, 2018

Intallation, LED fans, UV print on glass, wood structure, power supply, 50 x 18 x 26.5 cm

The map that is part of the installation is the most accurate map that we have designed representing the size and proportions of the world very accurately. The other part of the installation made by three LED fans says that 'the map is not the territory' underlying the truth after every abstraction.

The map is not the territory metaphorically illustrates the differences between belief and reality, how words are not the things they represent. Our perception of the world is being generated by our nervous system and can be considered as a 'map' of reality written in neural patterns. Reality exists outside our mind but we can construct models of this 'territory' based on what we glimpse through our senses. As long as we can remain in contact with this truth, we can avoid conflict with reality.

If we change what we believe about an object, that is a change in the pattern of neurons in our brain. The real object will not change because of this edit. Granted we could act on the world to bring about changes to it but we can't do that by simply believing it to be a different way. The strategy that normally gives most control over reality is one where the 'map' is aligned to match the 'territory' as closely as possible. This way we can create accurate models and predict what will happen as a consequence of our actions.

The analogy encourages us to look from a frame of reference other than from the inside outward and hopefully realize that not only do we cause things to happen, and things cause other things to happen, but also things have caused us to be the way we are.





This Artwork Will Have a Title Soon, 2017

intervention in a public space

Mediterranea 18 Young Artists Biennale, Tirana

This Artwork Will Have a Title Soon is a shift of the practice of art in an unconventional art space such as the bar, redefining the perception of art as inseparable from the everyday life.

This Artwork Will Have a Title Soon is an artwork embedded in an unconventional context such as the bar, with the aim of redefining the perception of art as inseparable from the everyday life. A sound intervention (conditioning of perception) is combined with small paper sculptures in which texts are embedded to propose a reflection about how our human condition relates to the society we live in and how we perceive ourselves within it. Being the bar a place to socialize, with familiar or unfamiliar people, the work activates an alteration of perception of the individual and social function in which we exist.

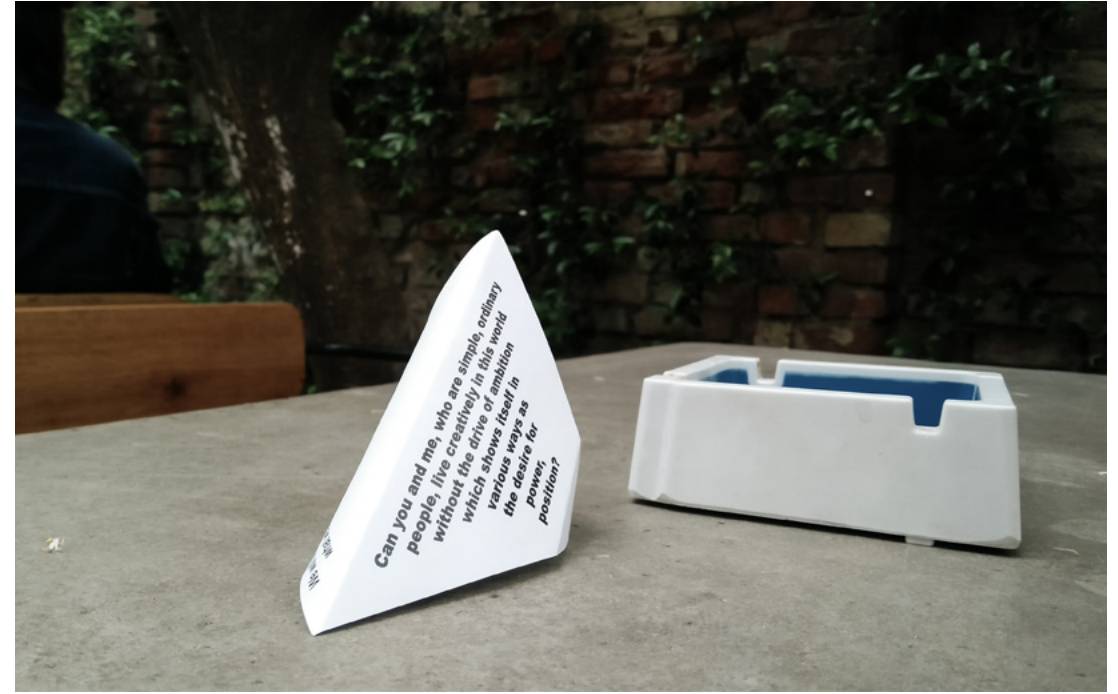
Precise dates and duration of the events are communicated by the artist in the official programme i.e. 4 June 2017 from 7pm to 8pm, 6 June from 5pm to 6pm, 7 June 2017 from 11am to 12am etc.

The audio speakers in the bar will announce that an intervention will convert the space, the people inside and their interactions in an artwork, it will state the duration of the artwork and specify that everything that will happen inside the space during this time frame is part of the artwork titled *This Artwork Will Have a Title Soon* by Edson Luli followed by an anonymous dialogue between two persons and music intervals in background.

In the space the 'Reserved' table cards are replaced, during the announcement, with small paper sculptures with text introducing themes from semiotics, history, conditioning, fragmentation, time and space in order to engage the people, who are aware to be part of the artwork and those who just happen to be in that space unaware of being in the artwork, listening to the dialogue in the background.

The process of *This Artwork Will Have a Title Soon* requests a collective act of courage to question our own judgments.







This Artwork Will Have a Title Soon

Audio Track

LINK ►



The world is not an illusion..., 2017

LED fan, PVC tube, 15 x 10 x 170 H cm



Lorem Ipsum, 2017

canvas, pre-spaced text, 80 x 80 cm each

In publishing and graphic design, lorem ipsum is a filler text commonly used to demonstrate the graphic elements of a document or visual presentation. Replacing meaningful content with placeholder text allows designers to design the form of the content before the content itself has been produced.

The lorem ipsum text is typically a scrambled section of *De finibus bonorum et malorum* (*The Extremes of Good and Evil*), a 1st-century BC Latin text by Cicero, with words altered, added, and removed to make it nonsensical, improper Latin.

A variation of the ordinary lorem ipsum text has been used in typesetting since the 1960s or earlier, when it was popularized by advertisements for Letraset transfer sheets. It was introduced to the Information Age in the mid-1980s by Aldus Corporation, which employed it in graphics and word-processing templates for its desktop publishing program PageMaker.



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Aren't we all made from the same stardust, 2017

Multimedia installation, variable dimensions, carbon, print on transparent sheet, drawings, charcoal on paper, glass frames, video projection (*What is man?*, 2014. no color, sound, 6 min 55 sec), projector, base, speakers, bench.



The human being has always been considered as the exception of nature, the ruling species of the planet earth, thanks to the ability to think, plan and predict, to some extent, future events to come. What truly makes the human species stand apart from all the other species is the conscious perception of time and the influence it has in his thinking and the shaping of the environment around him.

We have been able to deduce from our scientific research the age and the composition of the universe. This has a tremendous influence in how we perceive ourselves as a species. We are all made from the same particles our universe is made, we come from our planet and we go back to it as a perpetual process we call life. One of the most important element responsible for the form of life as we know it here on planet earth is carbon. The fourth most abundant element in the universe after hydrogen, helium and oxygen. Carbon's abundance, its unique diversity of organic compounds, and its unusual ability to form polymers at the temperatures commonly encountered on Earth enables this element to serve as a common element of all known life.

Energy. Space. Time. We have classified Life with precise and accurate operational definitions of plants, animals, and humans. The plants as energy-binders, the animals as space-binders, and we humans as time-binders. The plants adapt to their environment through their awareness and control of energy. The animals adapt to their environment through their awareness and control of space. And we humans adapt to our environment through our awareness and control of time. Time-binders are the creators of knowledge and technology. When knowledge is incorporated into matter-energy, it becomes a tool. Humans are above all else toolmakers. We shape our tools and they shape our environment.

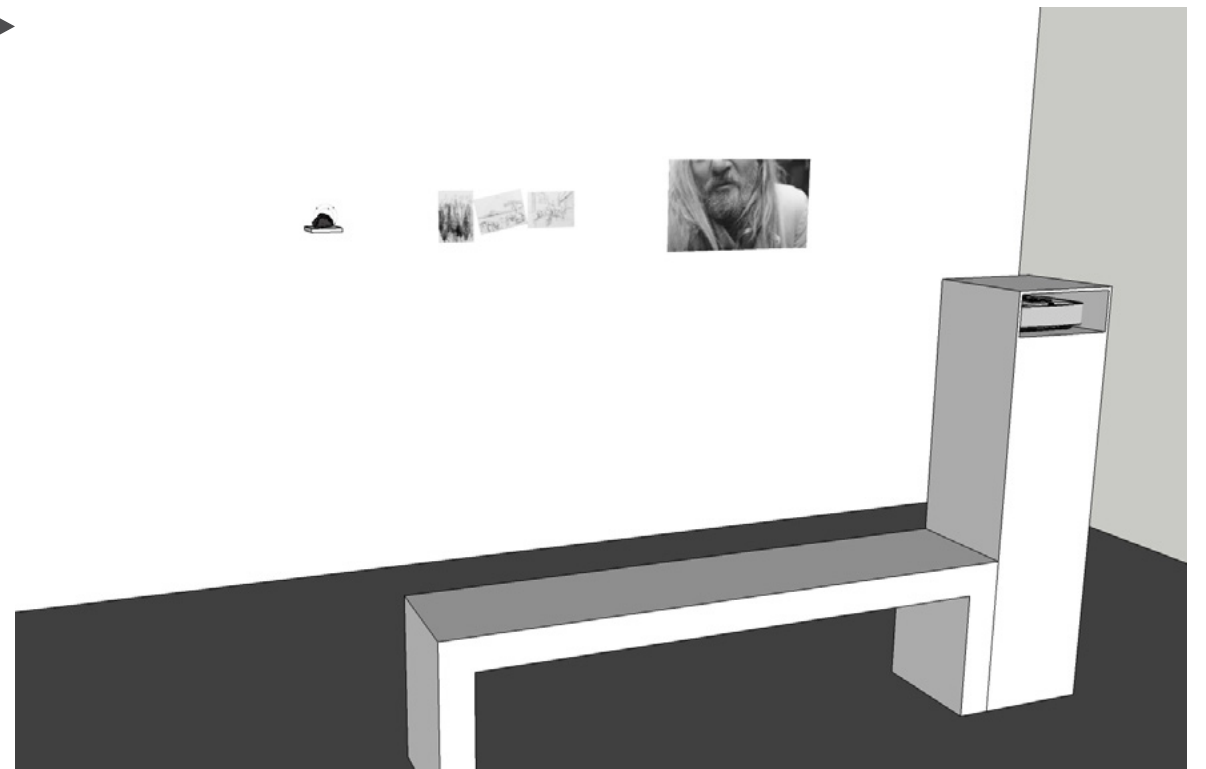
The understanding and awareness of our origin, seen from a more generalistic point of view, and the considering of the human species and his environment as a whole and inseparable organism can change and direct our actions to a synergetic cooperation of all humanity towards a saner society that sees their planet not as a property but as a common heritage to all the species who live in it.







LINK ▶



The Artwork is not the Artist, 2017

Oil on printed canvas, 100 x 100 cm

Filan FisteK is used in Albania as a name and surname for someone/anyone in different contexts to make examples or describe situations.

You cannot register or assign this name to anyone in the civil registry office.



Filan FisteK

FILAN FISTEK

The Illusory Absence of the Artwork, 2016

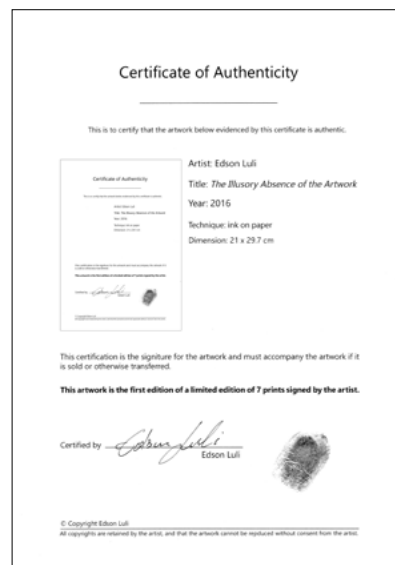
Ink on paper, 21 x 29,7 cm

This certificate of authenticity certifies the authenticity of itself.

Certificates of authenticity are mostly seen outside the art exhibitions and certify the authenticity of an artwork created by an artist. Its use is mainly for the economization of art thus creating an important aspect of the artwork and at the same time influencing the artwork itself.

The first perception of this artwork appears self-referential, drawing attention to its own nature as a created work of art. This creates a meta-level where the audience is simultaneously drawn into the work but also critically aware of its artificial, constructed nature.

By encouraging this degree of critical distance in the viewer, the artist starts a reflection on the value and the role of art in our contemporary society.



Certificate of Authenticity

This is to certify that the artwork below evidenced by this certificate is authentic.



Artist: Edson Luli

Title: *The Illusory Absence of the Artwork*

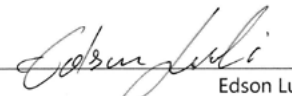
Year: 2016

Technique: ink on paper

Dimension: 21 x 29.7 cm

This certification is the signature for the artwork and must accompany the artwork if it is sold or otherwise transferred.

This artwork is the first edition of a limited edition of 7 prints signed by the artist.

Certified by  Edson Luli



© Copyright Edson Luli

All copyrights are retained by the artist, and that the artwork cannot be reproduced without consent from the artist.

Who are you laughing at?, 2015-2016

Video - interactive installation.

The installation is set as a movie theater, in a dark room, with chairs and a projection. A video recorder is placed under the projection and in front of the audience. The main function of the video recorder is to record moving images but in this case it is used to reflect reality through a live video feed that is projected in front of the audience by a projector above them.

The projection becomes a sort of a giant digital mirror but different from the mirror which reflects, we have a projected image of the reality and of everyone in the audience in real time. Usually we tend to go in a movie theater to watch a story through moving images but now the audience is watching itself.

The sound in the space is a canned/faked laughter, used in Comedy shows and Soap Operas in America and other nations. Displacing it from the common use in TV comedies or shows, it triggers a different reaction when the audience is looking at itself. The projection, a virtual space representing reality now is conditioning the behavior of the audience. An interaction between reality and virtual reality takes place where one can start to observe the observer.





Documentation of the intervention at
COD, Tirana, 2016.

[LINK 1](#) ▶

[LINK 2](#) ▶



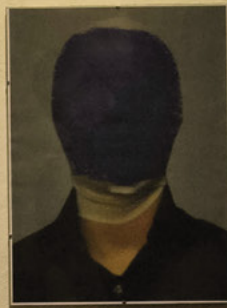
Reinventing utopia #1, 2012

Photograph, c-print on aluminium, 67 x 100 cm

There are two false meanings of utopia. One is this old notion of imagining an ideal society, which we know it will never be realized. The other is this capitalist utopia in the sense of new and new perverse desires that are not only allowed, but also solicited to realize.

The true sense of utopia is when there isn't a way to resolve the situation within the coordinates of the possible. That out of the pure urge of survival you have to invent a new space. Utopia is not a kind of free imagination, it is a kind of great inner urgency where you are forced to imagine it as the only way out.



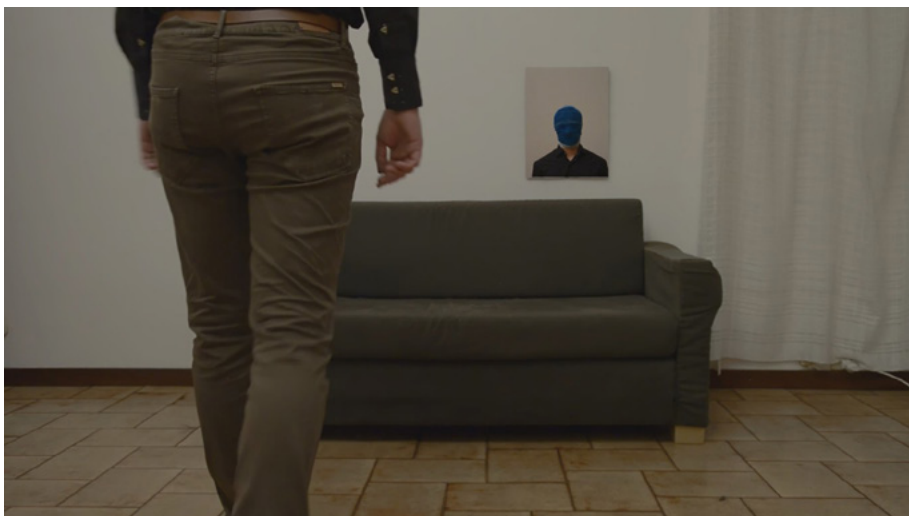


Reinventing utopia #2, 2013

Video, color, no sound, 55 sec

Reinventing utopia #2 is the second part of the project realized one year after the first one.

On this second part the idea shifts in a different medium, from that of the still image into a moving image, shifting also the approach toward the artwork. Now the artist acts on that inner urgency in order to experience and become the new invented space .





Reinventing utopia #3, 2015

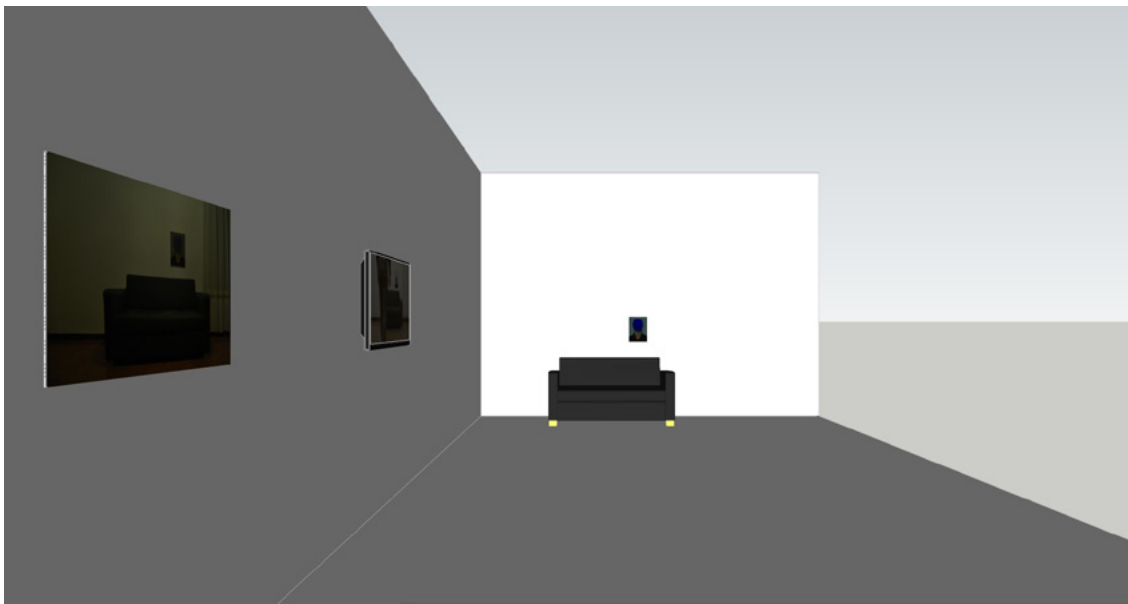
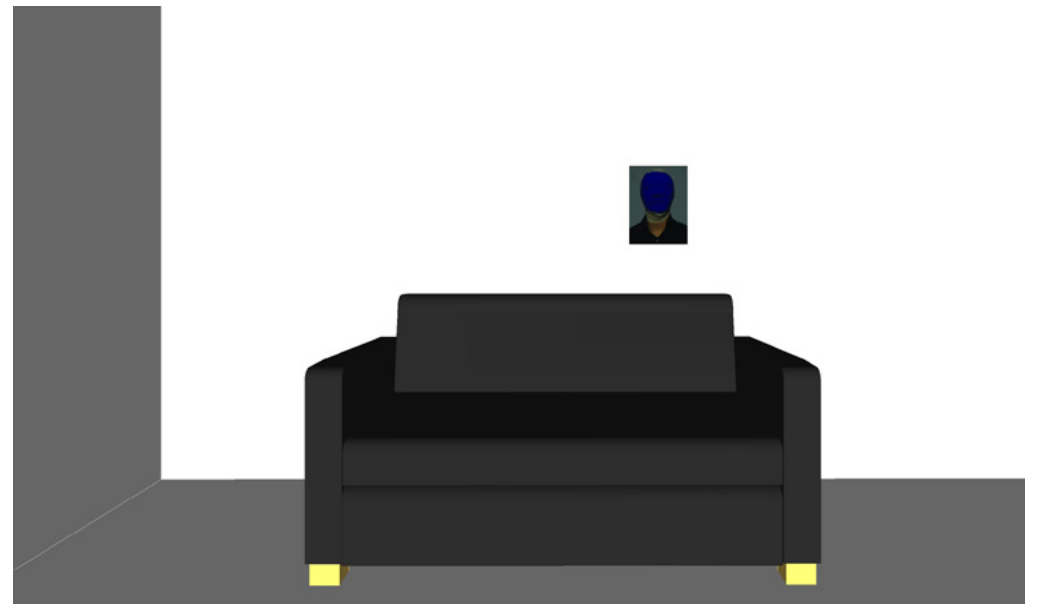
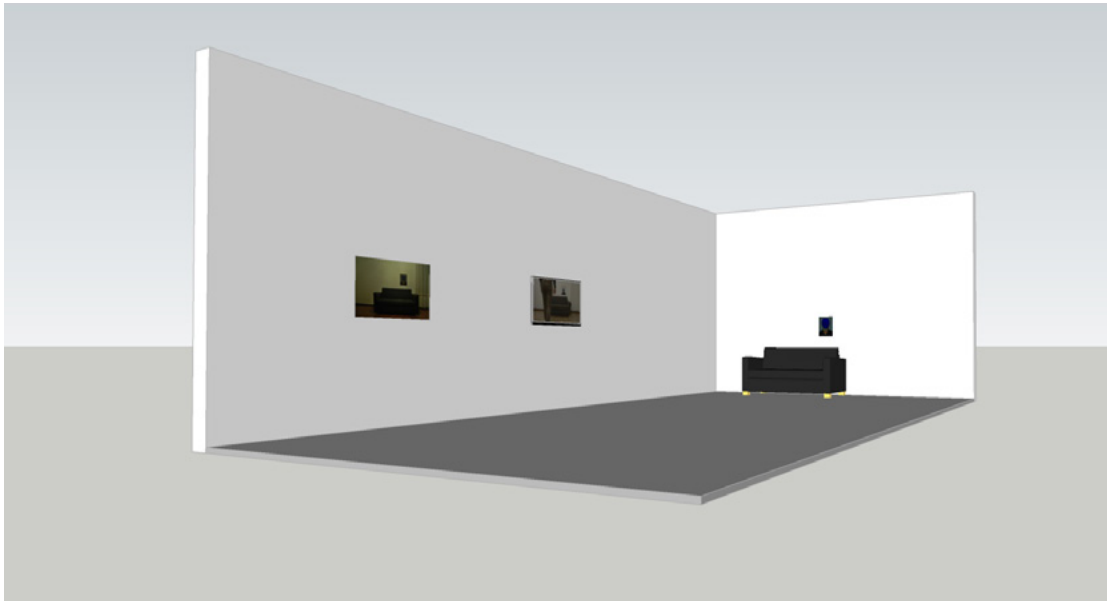
Multimedia - interactive installation

Reinventing utopia #3 is the third and final part of the project realized two years after the second one.

The new invented space becomes a three dimensional and interactive space. In the final installation the viewer becomes participator.

The portrait moves away when the individual approaches the sofa. This is made possible through a distance sensor connected to a software which moves the portrait backwards and forwards depending on the position of the individual regarding the sofa.





What is man?, 2014

Milan, Italy. Video, no color, sound. 6 min 55 sec.

This is a documentary composed of interviews in the city of Milan in 2014. The participants are chosen randomly by accepting to take part in an anonymous interview where they have to give their opinion on only one question: What is man?

The nature of the question itself is very intimate but together with the photography of the video creates a geo-cultural landscape where the answers represent the deep influence of the culture thus revealing the outdated notions and basis on how we perceive ourselves as a species in a globalized and technologically advanced society compared to the current scientific achievements.









A vicious ring, 2013

Video, b/w, silent, 22 min 35 sec

With the camera mounted on the right side of the car, I drive a full circle, the most important street of a city in which the story is written in different forms, where I take the role of the observer entering within its own rhythm and complexity.

The effect produced by dispositif on the social body is already inscribed in words, images, bodies, thoughts and affections. A dispositif thus appear when the relationship between heterogeneous elements (declarative, architectural, technological, institutional, etc.) produces an effect of subjectivity in the social body, whether it is a normalizing effect or a deviation. The dispositif is nothing more than a heterogeneous collection of speeches, architectural forms, proposals and strategies of knowledge and power, subjective dispositions and cultural inclinations where the nature of the connection that brings these heterogeneous elements together reveals itself.







The Unsanity of a Personality, 2012

Installazione fotografica, c-print su alluminio, 50 x 75 cm, 22 x 33 cm

The Unsanity of a Personality is a story that describes the change in the personality of a man during a part of his life when "individuality" starts to form by the great influence of the social system in which he was born and raised.

Personality is represented by colors that derive from a psychoanalytical analysis of the color itself where the sensory perception of color is objective and universally shared by all, while chromatic preferences are subjective.



