

Iva Lulashi
Portfolio

Introduction to my work

The images that underlie my paintings are extracted from analog films (films, documentaries and commercials) poured in digital and loaded into low resolution on YouTube or other similar sites, with very noticeable pixel, where many distinctions have already disappeared. The definition of the images is low due to the quality of the material available on the network, while its development is driven by the desire to reappropriate the images belonging to a collective cultural memory. Images are integrated and customized by adding foreign elements, removing logos and subtitles and deleting direct references. Addressing myself to a history not only personal, but also collective and social, I place the artwork between reproduction of reality and its interpretation. It is a testimony of the process of my growth and is the result of both a reflection during a precise research and randomness and uncertainty of the material that I Examine.

From this balance between intentional research and unexpected encounter it is possible to create an opening to unexpected discoveries in relations with the public.



Drita, 2013, oil on canvas, 30x25 cm



L'anno avverso, 2014, oil on canvas, 25x30 cm



Private life, 2014, oil on board, 19x25 cm



Qui Stalin piace ancora,
2014, oil on board, 35x40 cm



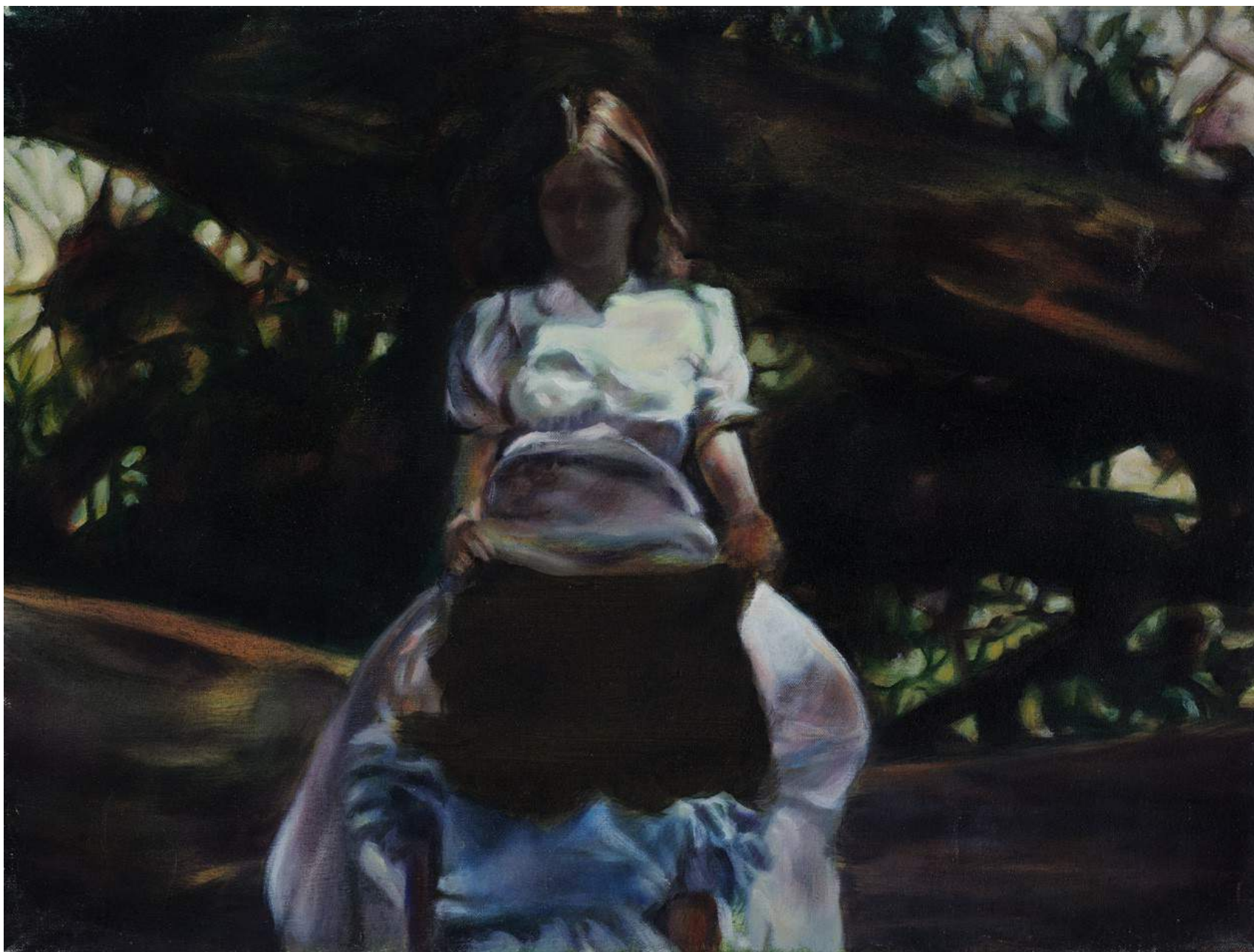
Fishes, 2016, oil on board, 20x20 cm



L'inverno della solitudine, 2015, oil on canvas, 100x150 cm



Proka, 2015, oil on board, 4x 20x30 cm



WIEDBI, 2016, oil on canvas, 30x40 cm



WIEDBI (2), 2016, oil on canvas, 30x30 cm



Untitled, 2016, oil on canvas, 50x70 cm



elusive eyes 1, 2016, oil on canvas, 15x20 cm



elusive eyes 2, 2017, oil on canvas, 15x20 cm



Eroticommunism, 2016, oil on canvas, 100x120 cm

Text of Eroticommunism

Eroticommunism is a composition of ten paintings which has films, documentaries, or home movies, made in the sixties and eighties of the twentieth century as iconic model frames.

The chosen audiovisual documents reflect the social climate of the last and crudest phase of the system introduced in Albania by the Communist leader Enver Halil Hoxha. In one of the paintings appear three male figures featured by their dress, which turn their dark look down to follow the "atheistic religion" of political power; vice versa in another canvas, there are two young sisters who naively smile to the passage of Enver Hoxha in their city. This apparently pleased climate breaks in the work in which two girls - also dressed in a similar way because cradled in the myth of equality - see metaphorically failing their certainties: altering the image of the original frame, have set their shapes over an unspecified area of water that makes the slightly dreamlike scene, eliminating the reassuring paternalistic certainty who owned the original movie.

A similar reversal sense also occurs in the painting taken from a documentary source which speaks a moment of collective gymnastics, embodying the new man myth forged from sports, to take a large common visual grammar in many totalitarian regimes of the twentieth century.

Through the reworking of the pictorial image I try to create a short circuit of meanings, dissecting the anatomy and eliminating all rhetorical aspects of the scene, which rises thereby to "concrete" of body fragments on the ridiculous (showing, for example, the characters' buttocks).

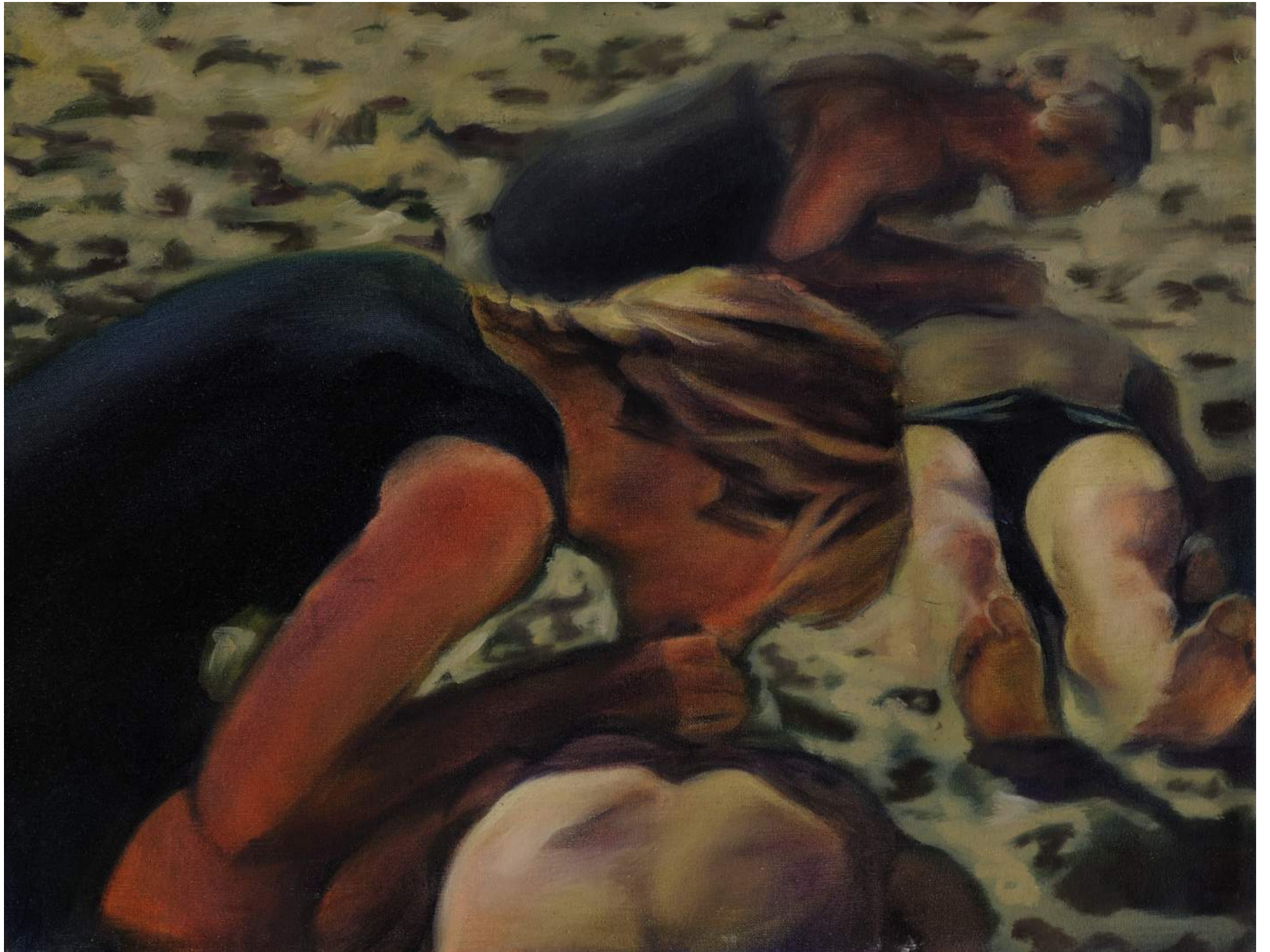
A further sense reversal is found within the framework in which the recovery of another collective moment, in this case the teaching of artificiale-breathing practices creates a sly and allusive climate. In the painting coexist two opposing narrative perspectives: on the one hand the public dimension of the "correct" socialist life and the other the private sphere, which is part of the sexual desire, the subject certainly too frivolous and alien to the ideological vision that governed the realism of official representations of the time. It is therefore not a purely formal or content of habit, but a kind of vindication of free will, individuality connected to the choice to use the erotic film frames to accomplish the installation presented.

Through the citation of propaganda materials of erotic ones, I try to make clear that for the construction of my authorial identity, it is essential to deal with the recent history of Albania, a past full of events that have influenced my own existence.

Details of Eroticism









Untitled, 2017, oil on board, 6x7x10cm



L'altra metà, Frames,
Solo exhibition, Villa Rondinelli, Fiesole



L'altra metà, 2016, oil on canvas, 20 x 15 cm



Addio colomba, Addio!, 2017, oil on canvas, 50x70 cm



I've been gone too long,
2017,
Oil on plate



Per chi conosce
il tuo vero colore,
2017,
Oil on plate



On water or land,
2017.
Oil on plate



Sano godimento, 2016, oil on plate and cloth, 30 x 25 cm



La linfa è uno champagne che dà alla testa, 2016, oil on canvas, 46 x 66 cm



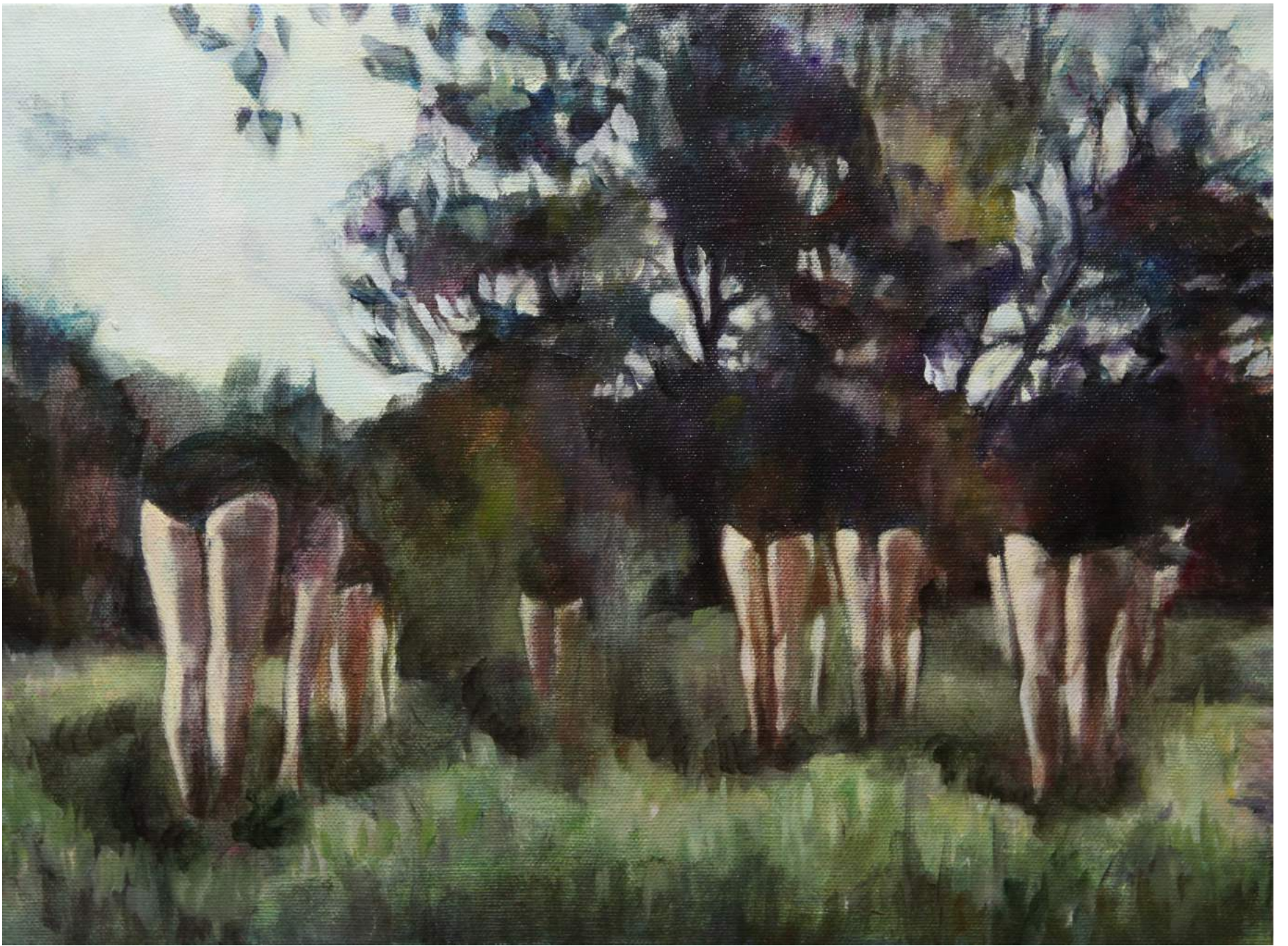
They were all torn
and cover'd with
the boy's
Blood, 2017, oil on board



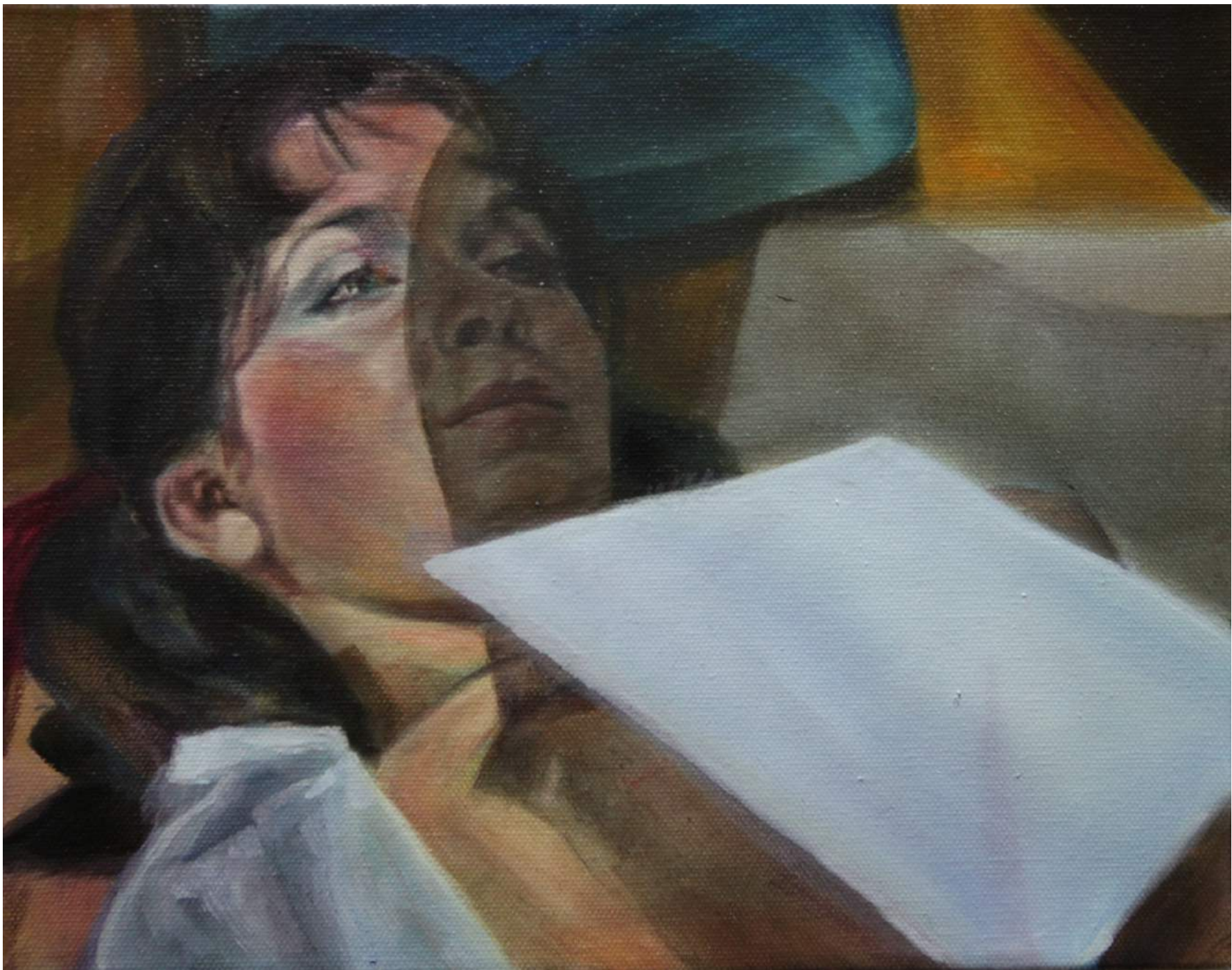
Tea Time, 2016, oil on canvas, 25 x 30 cm



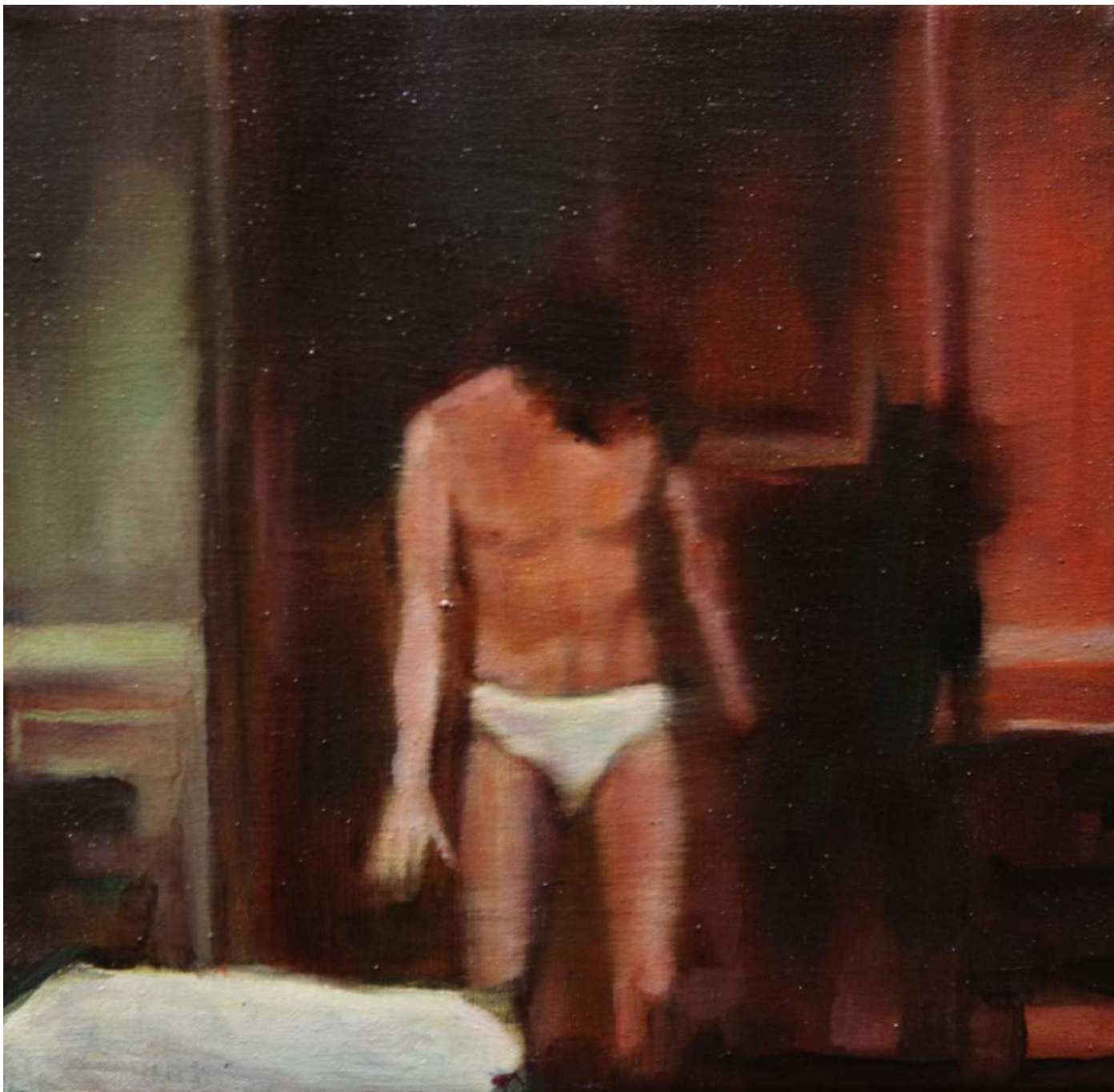
Le vesti al vento, 2016, oil on canvas, 25 x 30 cm



Il tuo stile, 2018, oil on canvas, 30 x 40 cm



Inchiostro, 2018, oil on canvas, 25 x 30 cm



LEK, 2018, oil on canvas, 20 x 20 cm



Sono anni che guardi, 2018, oil on canvas, 40 x 40 cm



Nostalgia impotente, 2018,
oil on canvas, 35 x 25 cm

Iva Lulashi was born in 1988 Tirana, Albania

Lives and works between Pordenone and Venice

She's graduated at the Academy of Fine Arts of Venice

Workshop and residence

2017

Art house school, organized by Adrian Paci, Arthouse, Shkoder

Transparent Travel, group intervention at Giardini and Arsenale, Venice Biennale,

Round Table with Fondazione Malutta, curated by The Two Gullivers, Venice

2016

Fondazione Malutta Meets the Albanian Pavilion, workshop, Venice Biennale, Arsenale, Venice

Open studio, artist in residence Luana Diana Matei & Iva Lulashi, Het Entrepot, Bruges

Fleur du mal, residence curated by Elsa Martini, Werfenweng, Salisburgo

Solo exhibitons

2017

Frames, Villa Rondinelli, curated by Carlo Sala, Fiesole (FI)

2016

Where I feel there I am, Miza Gallery, Tirana

Sono là dove sento, Trart, curated by Federica Luser, Trieste

2014

Armonia imposta, Tulla Culture Center, Tirana

Group exhibitns

2018

Ex gratia, Collezione Iannaccone, Milano

In a search of lost aura, curated by Paolo Toffoluti, Regional Gallery of contemporary art Spazzapan, Gradisca d'Isonzo

2017

BJCEM, Mediterranea 18 Young Artists Biennale, Galeria Kombetare e arteve, curated by Maja Ciric, Tirana

Fondazione Malutta Black market, Monitor Gallery, Rome

2016

Premio Francesco Fabbri, final selection, curated by Carlo Sala, Villa Brandolini, Treviso

Combat Prize, second place, Museo G. Fattori, Livorno

2015

Imago Mundi Albania, Luciano Benetton Collection

Rob pruitt's flea market in Venice, with Fondazione Malutta, AplusA, Venice

2014

La verità dell'artificio, Villa Marini Rubelli, San Zenone degli Ezzelini, curated by Carlo Sala, Treviso

Uninspired Architetur: Public Space and Public Memory in Albania, Curated by Vincent W. J. van Gerven Oei and Marco Mazzi Sincretis Arte, Empoli

2013

Liveart, Galeria Kombtare e arteve, Organized by Artan Shabani, Tirana

Andata e ritorno, Fab e Miza gallery, cuaretd by Stefano Romano, Tiran