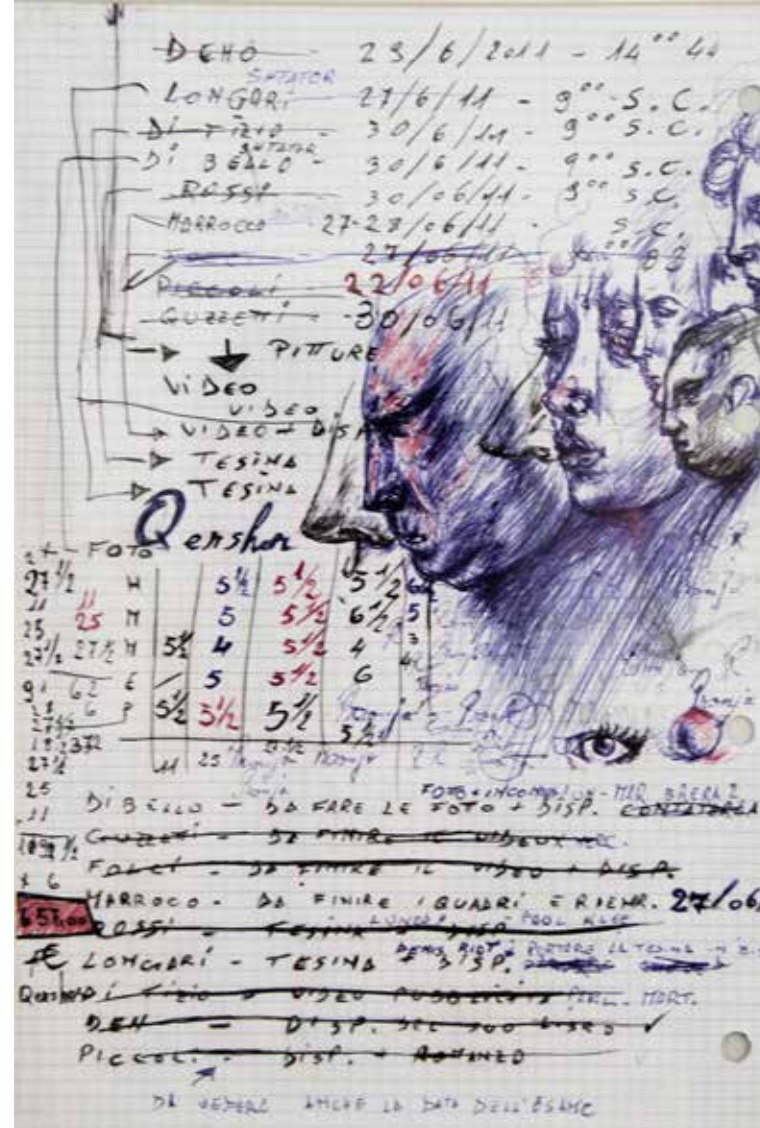


REMIJON  
**PRONJA**  
P O R T F O L I O

[www.remijonpronja.net](http://www.remijonpronja.net)



## IL VUOTO NELLO SPAZIO<sup>2</sup>

20 Drawing, 21 x 29.7 cm, 2004 - 2010

To see more... <http://remijonpronja.net/il-vuoto-nello-spazio.html>

The works of Remijon Pronja frequently speak about the existential condition of the artist, coming to grips with everyday struggles and with insecurities stemming from the economic precariousness and the lack of social recognition. *Il vuoto nello spazio<sup>2</sup>* is a series of drawings created during Pronja's time as a student at Brera Fine Arts Academy in Milan, time when he had to work in order to pay the rent and tuition fees. Thus, the artist was often forced to sacrifice university classes, which were in fact the reason why he kept on working. This was the contradictory condition - apparently a no-exit loop - which, however, testified the desire to take one more step further to reaching a goal. Half-way between a work and a journal, these drawings show the calculations needed to keep track of the household expenses, the daily working hours, the money to be

earned or that needs to be spent. But at the same time the sketches and notes of *Il vuoto nello spazio<sup>2</sup>* speak of a fleeting condition during which a person struggles to reach the artist status, to claim one's own freedom and the space for one's own expressive needs, freeing oneself from being a mere foreign student.

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 "gloria della Bellezza"  
 Umberto Eco  
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HORNO

516 €

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28+2+28+9

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 R Remon Poma

20 Drawing, 21 x 29.7 cm, 2004 - 2010

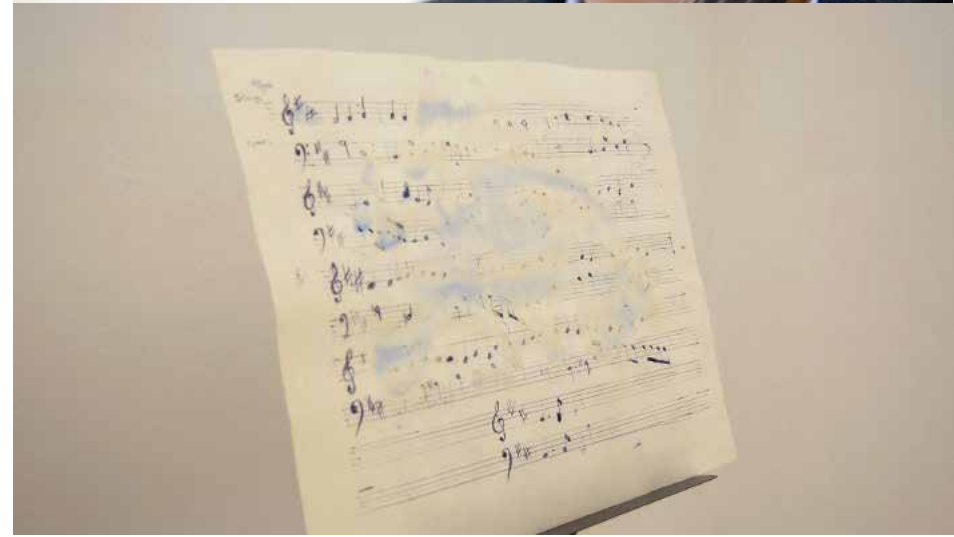
## UNTITLED IN ALLEGRO MODERATO

Video HD, 4:41 min. 2015

<https://vimeo.com/159647419>

Pass: remijonpronja

An illegible, scrambled up and erased music sheet for first and second cello, where it is almost impossible to follow the melody of the ninth symphony of Ludwig van Beethoven composed in 1824. Its last part is the Ode to Joy, which the European Union has adopted as its anthem. In an effort to paint the EU map on the music sheet only with water, the musical score is altered, re-dimensioned by constructing and deconstructing the anthem as an expression of European identity. The notes get lost in the white sheet resembling to old traces. The music sheet is thus transformed into an unidentifiable score. In the video, the cellist tries to play the music in Allegro Mod-erato, but the result is an out of tune melody and often incomplete, which tries to find an appropriate tuning in order to be recreated in a new score-identity.



## THE GAME OF EVIDENCE

Video 2.51 min, 2011

<https://vimeo.com/43214171>  
pass; remijonpronja

The Game of Evidence is a dual-channel video, mysteriously confronting two crows cawing with what looks like a home interior. The camera is static on the birds, while the image is intermittent on the inside, where it progressively zooms in on a window. Such movement seems to lead back - rhythmic to the birds' voice - to the outside, connecting thus - only seemingly - the internal and the external. But the work turns out to be nonsense, a video in which Pronja likes to lead the observer to false conclusions, towards deductions that can neither be confirmed nor denied. The observer is held in check, thus forced to be made fun of.



## FIBONACCI RECEIPT

Sliding catalog, 30 page, 2011

To see more... <http://remijonpronja.net/fibonacci-receipt.html>

Is a little catalogue without any difference from page to page except for the numeric value growing based on the Fibonacci sequence. Leonardo Fibonacci built a sequence where one number is the result of the sum of the two numbers before it. In fact the growing value of the book itself is in progress in every page. What happens with this book is in fact what happens with every article today, the progressive growth like a sequence of prizes of the very life value.



## AN DIE FREUDE' Nushid AlFarah

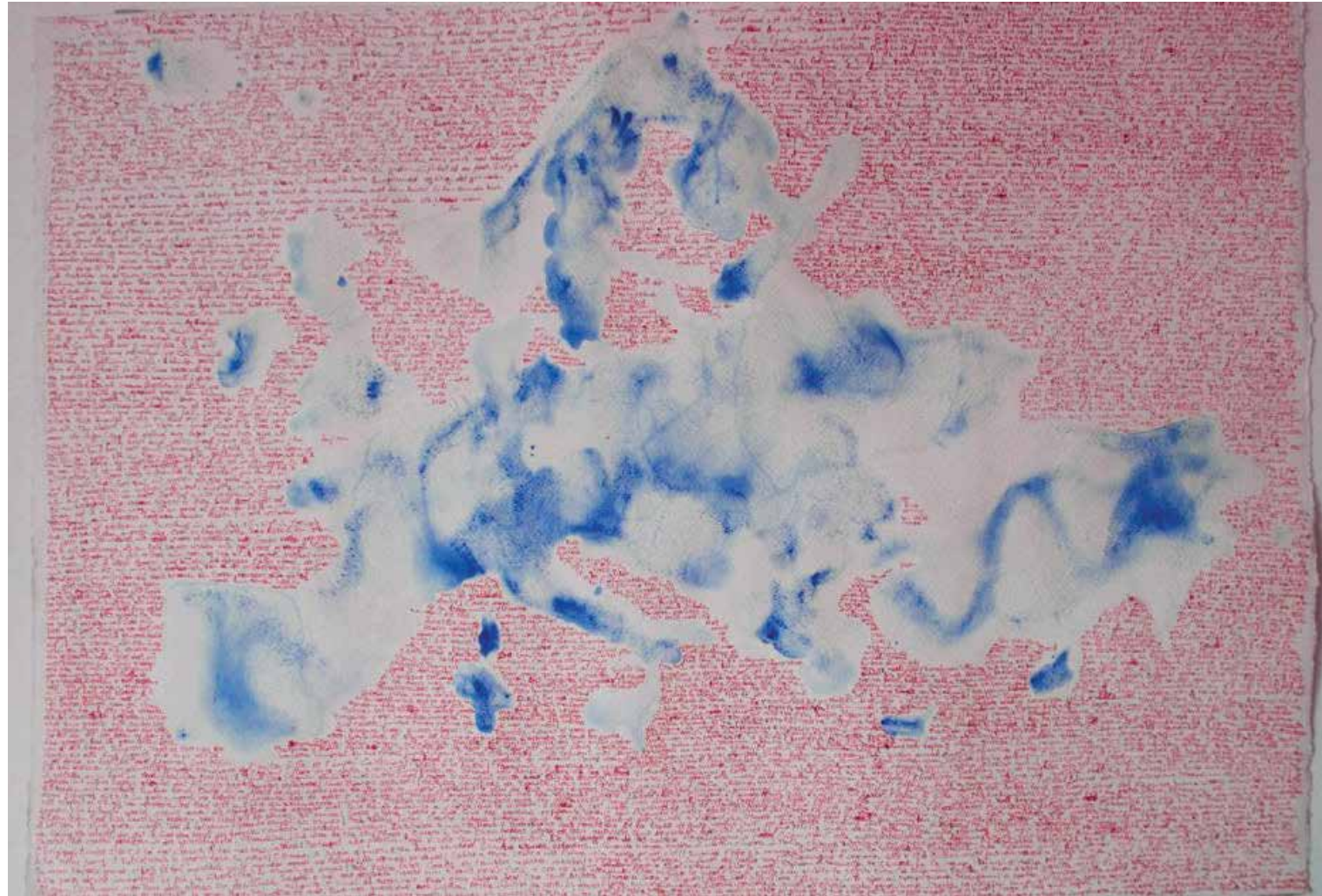
Video HD, 3.08 min. 2016

<https://vimeo.com/159866564>

Pass: remijonpronja

A classroom in Tirana's Madrasa (Medreseja e Tiranës): under direction of their music teacher, female pupils are singing a song – the anthem of Europe – in Arabic, a language stereotyped as hostile to the Western world. In the mid-nineties, this anthem, in its Albanian version, officially became part of elementary school curricula across the country. Based on his own school years' experience and memory of this period, Remijon Pronja conceived a video-work to examine cultural and political overlaps while revealing mixed and contradictory forms of alignment that his homeland has been going through over the last decades: on the one hand, as a Muslim-majority country and, on the other hand, as a country aiming towards closer connections with and, eventually, within the European Union. Being an Albanian institution, the Madrasa follows and respects official educational programs of the state; however, given its function of a religious school, it also has a duty to adapt the curriculum to the Arabic (non-Albanian) language. Pronja's video portrays this complicated situation, in which Beethoven's Symphony No. 9 (or "Ode to Joy", or "An die Freude", or "Nushid AlFarah", etc.) discloses pupils themselves as the main protagonists of ongoing ideological overlaps in Southeastern Europe.





## European and Hymns Integration

Pen and watercolor on paper,  
142 x 181 cm 2010

To see more... <http://remijonpronja.net/european-and-hymns-integration.html>

The integration stereotype is a common situation in the countries of Eastern Europe, being used massively by the politicians in their electoral campaigns, making globalization part of a collective dream in the hands of the leaders. The technique is: watercolor and ink. The map of Europe in watercolor is not very clear, always changing like the union itself. The anthems are in ink. Watercolor is a material which does not have a limiting definition and the shapes that are created lose clarity, as Europe is sensitive to the cultural crisis that characterizes the culture of a geopolitical area. The anthems are all in their original languages and they are lost into one-another, simulating a grammatical war on the global culture being proposed to the local one.





## HOME

Installation, neon lights, 120x300 cm,  
2013

Home sweet home, There is no place like home. The rhetoric of home as the best place to be, feeling safe and protected is immense. Remijon Pronja's work - a parody of all this - is created with red led lights, similar to the ones used as Christmas decorations or during local food fairs. But Home is also an ironic statement that confirms - with its blazing and kitsch taste - that every place can be a homely space suitable to our needs; you just need to move the sign to another house in order to reject the false emotional and relational distinctiveness that it seeks to highlight. In Home Pronja shows that the words- and their connotative meanings - are often empty containers that can be used according to our needs, in no particular fashion. The artist seems to prefer the playful and Socratic substance of the unmasking to the glossy sheen of the words.

## SOMEONE MADE A CHOICE

Installation.

dress, fat, plastic & mix materials. 40 x 40 x 60

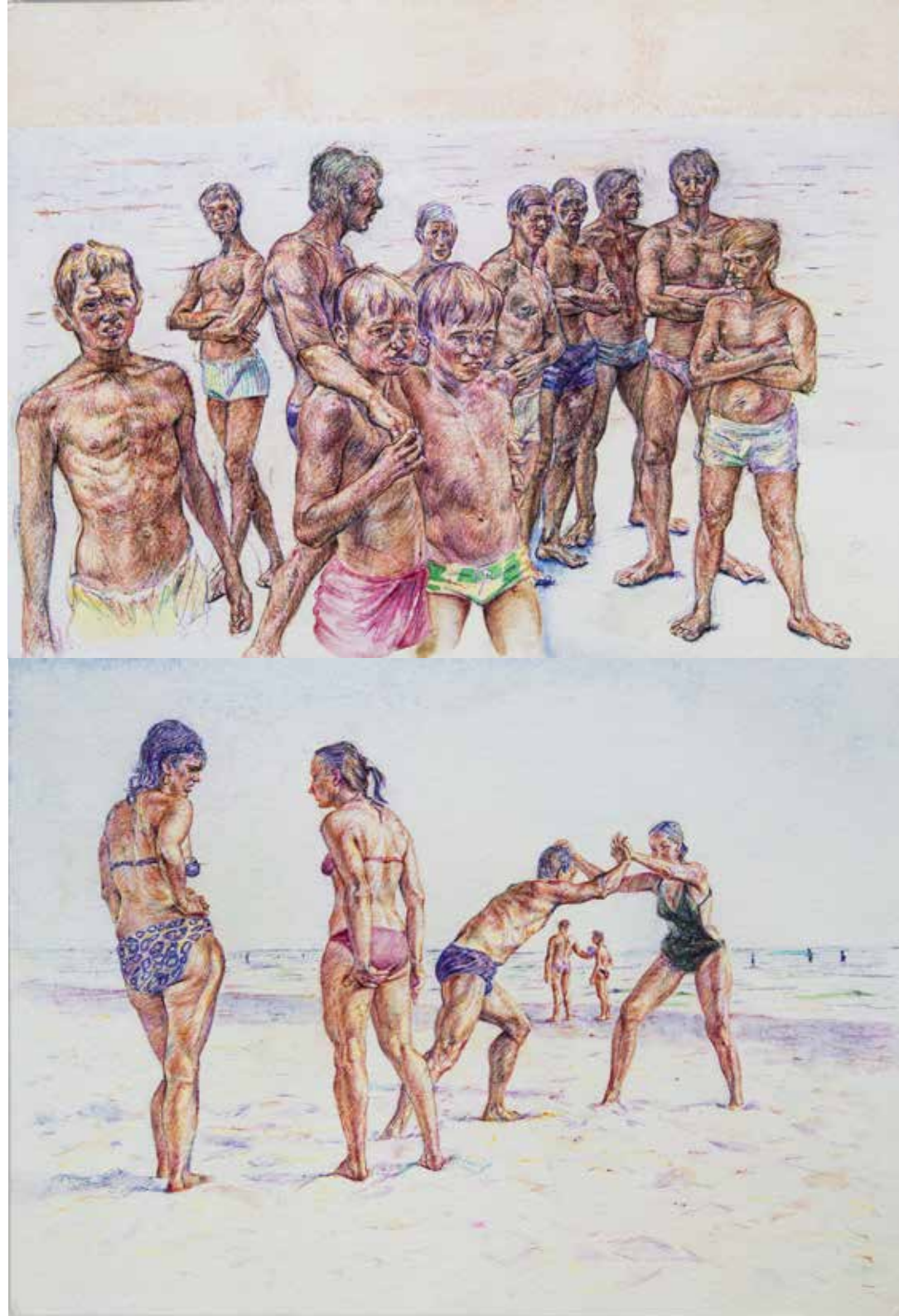
Drawings.

paper, pen, watercolour. 30 x 40

2016 – 2018

To see more... <http://remijonpronja.net/someone-made-a-choice.html>

The installation consists of (five) sculpture-like sacks along with a series of drawings. While the sacks are a replica of a fat-covered plastic bag filled with self-survival belongings, which were used by migrants escaping Albania in the 1970s and 80s, the drawings represent another aspect of the coastline from which fugitives would run away. The installation recalls the beaches along the Adriatic Sea, which were the settings of both of people's getaways and their summer holidays. From either perspective, this long stretch of land used to represent a springboard to a better future over the horizon at the time of the communist dictatorship. Back then, many Albanians attempted to escape their country in secret, by swimming, being more likely to drown or even be caught by the government beforehand. Regardless of whether they were successful or not in their risky venture, anyone from their family or who was linked to the deserters would be punished harshly. The price of human freedom was high to the the extent it would push lots of Albanians to set out on their long journeys. Alongside the sacks, the series of six drawings complete the other side of the same coin. Inspired by old archival photos, those natural settings are brought to life using watercolor painting and ink-pen, appearing as suspended snapshots and postcards of that time.



Installation.

dress, fat, plastic & mix materials. 40 x 40 x 60

Drawings.

paper, pen, watercolour. 30 x 40

2016 – 2018



Installation.  
dress, fat, plastic & mix materials. 40 x 40 x 60

Drawings.  
paper, pen, watercolour. 30 x 40  
2016 – 2018





## TELL ME

Tell me, video, 3 min, Tirana 2013

<https://vimeo.com/131036460>

Pass; Pass: remijonpronja

The video installation "Tell me" consists of eight projections synchronized to each-other creating a cacophony, making the listener doubtful about what they are hearing. What happens from the moment when the word is being spoken, until the sound reaches the ear? Do we choose or wish not to make contact with the darkest side of ourselves, fearful of what we may find in there? Why are there mechanisms of refusal in everyone's unconscious? Is it because the human beings feel that they might not be able to control these emotions? This work is centred on the individual and the word as a communicating tunnel guiding towards the other side and then leaving space for subjective interpretations about what it might generate. Maybe for just about a moment or very often, fast or slow, once or thousands of times we find ourselves in a monologue. The choice of love and attraction as universal feelings that penetrate our imagination are used in this work, to shake the foundations imposed on the individual taking him on a new unknown territory, never walked before.

## Biography

Remijon Pronja (b. Albania, 1984, he lives in Tirana).

Pronja's artwork is about human condition. He has always been drawn toward the way whereby different cultures have struggled to describe the attempts of human beings to become the owners of their existences. His MA in Fine Arts at the University of Milan led him to investigate cultural appropriation adopting an interdisciplinary method.

His installations, paintings, and drawings encompass recurring themes taken from human existence and phobias. An interdisciplinary method, homesickness, migration and sense of loss are among the topics Pronja brings to life to shed light on social issues.

He is also a co-founder of MIZA Galeri [[www.mizagaleri.com](http://www.mizagaleri.com)], an artist-run space in Tirana devoted (since 2012) to the promotion and support of emerging artists from Albania and abroad. He had three solo exhibitions so far: "Inno alla Gioia", Galleria Opere Scelte, Torino (2018), "Untitled in Allegro Moderato", Zeta Gallery, Tirana (2017), and "rex anonymous", Ku(rz)nthalle Bregenz, Austria (2014). He took part in numerous group exhibitions, among which: "Executive (Dis)Order: Art, Displacement & the Ban" Queens Museum, NYC (2018) "Exgratia", Collezione Giuseppe Iannaccone, Milan (2018). "Idromeno Award", Shkodër (2017); Mediterranea 18 Young Artists Biennale, Tirana (2017); "The Whale That Was a Submarine", Ludwig Museum, Budapest (2015); "Post Young Albanian Artists", Fondazione Museo Pino Pascali (2013); Onufri XIX: "Perchance to Dream", National Art Gallery, Tirana (2012). Remijon is the winner of the 2018 Ardhje Award.

## Residencies

2018

Residency Unlimited RU | Brooklyn, NY. (USA)

2017

Art House | Art House School | Shkodra (Albania)

2016

TICA Residency | Tirana (Albania)

## Selected Solo Show

2018

Inno alla Gioia e Il Prezzo della Liberta | Opere Scelte Gallery | Curated by Claudio Cravero. Turin (Italy)

2017

Untitled in Allegro Moderato | ZETA Gallery | Curated by Marko Stamenkovic. (Albania).

2014

REMIJON PRONJA rex anonymous | Curated by Lana & Rafet Jonuzi | critical texts by Daniele Capra | KU(RZ)NTHALLE – Temporary Contemporary Art and Architecture | Bregenz, (Austria).

## Selected Group Exhibition

2019

Reaching Into Trasformation, Curated by Xinchun Du. CP Project Space. NYC. USA

2018

Executive (Dis)Order: Art, Displacement & the Ban, Curated by Osman Can Yerebakan. Queens Museum. Queens, NY. USA.

Schermo a Schermo/Ekrane përballë. Projektione video artistesh Curated by Adela Demetja & Bruno Di Marino. University of Arts. Tirana, ALB

Muslim Mulliqi Prize 2018 / Are our Memories History? | The National Gallery of Kosovo | Curated by Iara Boubnova. Pristina, (Kosovo)

Ardhje Award 2018/ Yang Visual Artist Awards | Zeta Gallery | Curated by Alban Hajdinaj, Tirana (Albania)

Exgratia | Collezione Giuseppse Iannaccone | Curated by Adrian Paci and Rischia Paterlini. Milan (Italy)

2017

Idromeno Prize | Curated by Zef Paci & Artan Dracini, | Shkoder, (Albania)

Parallel Vienna 2017 - Parallel Vienna, Austria

Mediterranea 18 - Young Artists Biennale | Curated by Maja Ćirić & Driant Zeneli, (Albania)

2016

AIRLAB 2016 Exhibition/TICA Residency | Curated by Stefano Romano | Tirane, (Albania)

THE WHALE THAT WAS A SUBMARINE – Contemporary Positions from Albania and Kosovo | curator Julia Fabényi | Ludwig Museum | Budapest (Hungary)

2015

This is not a palm tree | Neurotitan Schwarzenberg | Curated by Annika Hirsekorn | Berlin (Germany)

SARA ART FAIR 2015 | Sarajevo (Bosnia Hercegovina)

SUPERMARKET 2015 Stockholm Independent Art Fair | Stockholm, (Sweden)

2014

LANGE NACHT DER MUSEEN | curated by Lana & Rafet Jonuzi | KU(RZ)NTHALLE – Temporary Contemporary Art and Architecture | Bregenz, (Austria)

Group Exhibition | Robert Kananaj Gallery | Toronto (Canada)

POST YOUNG ALBANIAN ARTISTS | curated by Antonio Frugis & Roberto Lacarbonara | Museo Pino Pascali | Polignano al Mare, BA (Italy)

2013

IDROMENO PRIZE | curated by Zef Paci | Art Gallery of Shkodra | Shkodra (Albania)

2012

ONUFRI PRIZE 2012. “PERCHANCE TO DREAM | curated by Daniele Capra | GKA, (National Art Gallery) | Tirana, (Albania)

Andata / ritorno | curated by Matilda Odo bashi | FAP Gallery | Tirana, (Albania).

2008

Collective exhibition | Albanian Consulate | curated by Frano Priska | Marriott Hotel | Milan, (Italy)

2007

ExpoBrera | Academy of Fine Arts of Brera | Milan, (Italy).

2006

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web [www.remijonpronja.net](http://www.remijonpronja.net)