

# artist portfolio

YLLKA GJOLLESHA

# ABOUT

Yllka Gjollësja - is a contemporary video artist.

Her focus includes moving images, film installations, video, performance.

Yllka is mainly focused on mixed media art, and has produced numerous pieces, often combining several techniques or materials.

Her works are emotional, poetic. She uses her artwork as an instrument to make people go back in imagination and forward in time with their dreams.

Yllka is based in Tirana.

She is Ass. Pedagog at Faculty of Architecture and Urban planning.

## Artist statement:

There are moments when our imagination is inspired from simple moves.

There are moments and fragments of times where space gives an image, where it is very hard to find a point of reference.

There are moments in eternity that you can go back in time and in the past.

The movements on space are very similar to the movement of life, warnings, happiness, sadness, emotional fillings and even the future.

Are images that make you stop and invite to be involved in what are trying to express with their magic.

They are always there, even when you are not alert.

The elements who accompany us during the day, are very simple but for many people is not noticed, even for someone are disturbing as images...

I've tried to discover the art within these ordinary moments...

Tired of the noise, movement and dynamics that usually offers a big city, I raised my head up to find silence, poetry...



# Biography

## Yllka Gjolleha

(b.1985, Dibra, Albania) is a Tirana based contemporary video artist that investigates the emotional effects conveyed by the image and the sound. Her works are emotional, poetic and take the public far away in time because of their nostalgic elements and love for the forgotten things.

She works as an adjunct professor at the Faculty of Architecture and Urban Planning, Tirana

## Selected exhibitions

Albanian Contemporary Artist Salon , MuCEM Marseille, France (2016)

ACAS, Albanian Contemporary Artist Salon, National Museum, Tirana, Albania 2015

A Live Art Channel, Savina Gallery, Moscow, Russia

Parallel Vienna 2015, Vienna , Austria

Imago Mundi, Benetton Foundation Project, Albania (2015)

"Music Talks" Galerie Im Tralkhaus, Salzburg, Austria (2015)

"Synthesis" Museo Pino Paskali, Italy (2015)

"POPup Apen" Manhattan, New York, USA (2013)

"A day like any other" Zeta Gallery, Albania (2015)

"Tirana Open 1" Piramyd, Tirana, Albania (2015)

"Post New Albania Artist" Museo Pino Paskali, Italy (2014)

Solo Show "TIME" solo exhibition FAB Gallery, Tirana, Alb (2014)

"Young Albanian Filmmakers Festival" NY, USA (2013)

"Perchange to dream" Onufri, National Art Gallery, (2012)

"For those who cannot enter" Zeta Gallery, Tirana, Alb (2008)

## Documentary

Director of "The Architect of sound"

Director of "Light" Elegy about Gjon Mili (2016)

Producer of "Dasaria" (2014)

Script and director of documentaries for Human Rights Day (2011-2013)

# “Mute”

Medium: video

Format: 4:3 standard

Year: 2013

Duration: 7 min 26 sec

Monitor

“Mute” is a simple option that technology brings in a remote control button. Its function is complete removal of the audio. This simple gesture separates the voice from image and clearly reveals a complete salient.

This image comes for audience with another status, changing both the perception of the viewer towards what happening.

In this video, symphony orchestra of Albanian Public TV is playing one of the most important works of Bach and the viewer (of this video) surprisingly found it self just before the action happens, gestures and visual dynamics of this “truncated” scene.

So the normal emotion experienced for a symphonic work appears alienated in their eyes . Conductor and musicians are alone...just outside is another world! This world with its “audio” which is completely different and random (noise common to a showroom in this case ) travels in the same direction with the “ dumb” of the dynamic image of this orchestra, creating a spontaneous game which can not be determined accurately if the image is in the audio function or is the opposite, and thus, enables the creation of a personal relationship of public with image.

Text / Yllka Gjollasha

Link VIMEO: <https://vimeo.com/93978891>

## Instalation TIME solo exhibition





MUTE

## The columns

Title: The columns

Year: 2014

Medium: Instalation

Columns taken from a common situation in road construction of Tirana become part of a new structure built inside a room.

A new environment which leads to the ancient image contained .

A situation that lives between two times and at the same time is not a part of any of them.

The concept is separation of the sacred from the secular space.

The opposites that creates this space with what lies on the other side of the columns is iexactly what the public feels and ignores in the same moment.















# “When the copy leads to the original”

Oil on Kanavac

Dimension: 40cm x 40cm

## When the copy leads to the original

Being inspired by the Moon, as one of the planets and natural phenomenon most loaded with symbolism and poetry, in all traditions and cultures means simply to bringing to the attention, to remember others with and for it, to divest and liberate from astronomy and knowledge, as it is, or rather it had been before falling under their domain, without the need for any customization or alienation on behalf of art, which could be the same thing, though vice versa. I simply chose to paint the moon in a small format, exactly as it is when we stare it, located in a dark room, where behind the canvas is set a bulb that gives the effect of light it radiates.

Well, so simple is the painting and the way that I intervene in a given environment to propose it as an integrality, as a status.

Regarding the message, namely in terms of the content, it is enough to see and experienced it and this is more or less the issue, because there is something really significant and exceptional to bring so closely a representative particle of the sky: the full moon and the dark background where it stands “hanging”.

The unbearable convenience of the copy

Thus, the question arises that “Is the mere reality being superseded by the simulacrum, a copy of reality created by the reproduction technology of the image (photography, film, television, internet, computer, video, or mass media as we call it)? Shortly, if we use Baudrillard’s metaphor: we are living in reality or in its map (simulacrum), while the reality is shrinking from abstinence? Or perhaps, with the rapid development of the mass media, we are creating a map of reality, similar to what Borges mentions, that is expanding rapidly and is threatening in a near time to cover all territory of the physical reality? It is worth noting that the relationship of image and reality is much more complex than the discourses of some scatty philosophers, who make intentionally “naive question”, to direct our attention to the fundamental problem of our existence, confronting the realities and how we “see” them.”





## “The Family”

This observation, this time is addressed to three people. She has chosen to place three monitors facing each other inside of which is the image of three human beings who form a family. In real life they are a couple and their daughter. In the videos the process is followed with close plans.

In the first video the man realizes various regulation processes, while in the end, the tuning of a pianoforte. This process unfolds bringing to mind the Kandinsky similitude for piano and artist elements, which seeks to aggravate the important hierarchy of elements. Performing without a public is not made by an artist and this process tuner forms a casual ‘melody’ without a score.

At the other video we discover the craft of the old and noble woman embroidering, where hand by hand we discover that she outlines her husband’s working object.

The third video is their daughter. She is playing a piece from classical music piano of Frederic Chopin and in her room is hanged a giant poster of “La Scala” opera house in Milan, Italy.

It is understood that not only their legal documents makes them be a family, but also belonging to the same family background entity: people working for the surface but focusing more on the inside of the object.

One such positioning behind scenes and appearances, is intimate and unites both of them in lifestyle and action. Against fluctuations of the everyday life and their varied shades of daily life takes a poignant and poetic nuance.

Curator: Zef Paci

The family1:

<https://vimeo.com/129219358>

<https://vimeo.com/129219359>







# Space

Medium: Video 16:9

Duration: 6 min 28 sec

Year: 2013

The sea, is the space in which Kaltrin a 9 years old girl is running and it's free in its movements. Just as the sea, are also not defined the action spaces of the girl. This space some times is occupied by the girl's presence and some other times remains empty. Three cameras are in "record" at the same time and follow any moment, even the remaining spaces "empty" of her. There where Kaltrin is not shown, are still again occurrence, air, wave, movement ... thus created a video triptych, where the redeemed character moves and passes from one "scene" to another without any fixed rule. The public's eye tends to follow its movements closely, but cold cameras follow equally empty spaces left by the movement of the girl.

<https://vimeo.com/93987178>





## “Good luck”

Medium: video

Format: 16:9 HD

Year: 2013

Duration: 15 min 18 sec

Projection

Is not quite casual the fact that I decided to name this video “good luck”. This is the name of pilgrimage to Mount Tommorrit, named so by Albanian citizens during these 5 days. In this scene I have focused the camera for a long time when this action happens in moments. Is very similar to what happen in a theater scene, where actress knows in detail them roles... Focusing the cold eyes to the camera for them is out of any interest, I am suppressed...they even waves.... Only thing that I can do facing this fact is just looking.... I find myself sometimes experiencing reality, sometimes spectator...!!!

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Focusing the cold eyes to the camera for them

Text / Yllka Gjollesha

<https://vimeo.com/user15819554/videos>





“Good luck”





## Contemplation

Medium: Video

Duration: 25 min

year 2012

There are moments where imagination contemplation bullied even by a movement.

There are moments and times when space provides an image in which you have to impossible to find a point of reference.

Eternal moments that make you go back in time and as much ahead of time.

Movement in space is like the movement of life, concerns, joys, sorrows, emotional moments, with unexpected and stops.

Images that make you stop and be involved in their rates. They are always there when you're oblivious.

Text / Yllka Gjollasha

<https://vimeo.com/user15819554/videos>







## "THE FLAG"

Medium: Video

Duration: 10 min

Year: 2012

The national flag is one of the most important symbols of a country and everyone of us sees it as something sacred and holy . This automatically creates an official aura, almost a tabu commonly used in stamps and emblems institutions , ceremonies and important national events . Being aware that this choice is one of the many others who have treated it over the years , in many different ways , but always as part of additional historical thumbnail, my purpose in the video is to give to this beloved symbol more poetic and vitalic elements, caring enough not to fall into the trap of an ethnical and inadequate deification. Offering to the public to stay with its continuous movement of the red and black flag , which is very quietness and relaxing to the eye . In front of this image during the "waving" of the symbol under the spontaneous choreography of the wind, simple and mixed with no other elements , it brings to the viewers a different feeling that becomes more lovely to them, as it usually happens with beautiful pictures that attract us so much as we find difficult to separate from them.

Text / Yllka Gjollasha

Vimeo: <https://vimeo.com/94640821>





## “CYCLE”

Title: CYCLE

Medium: Video

Duration: 5.12 min

Format: 16:9 MP4 HD

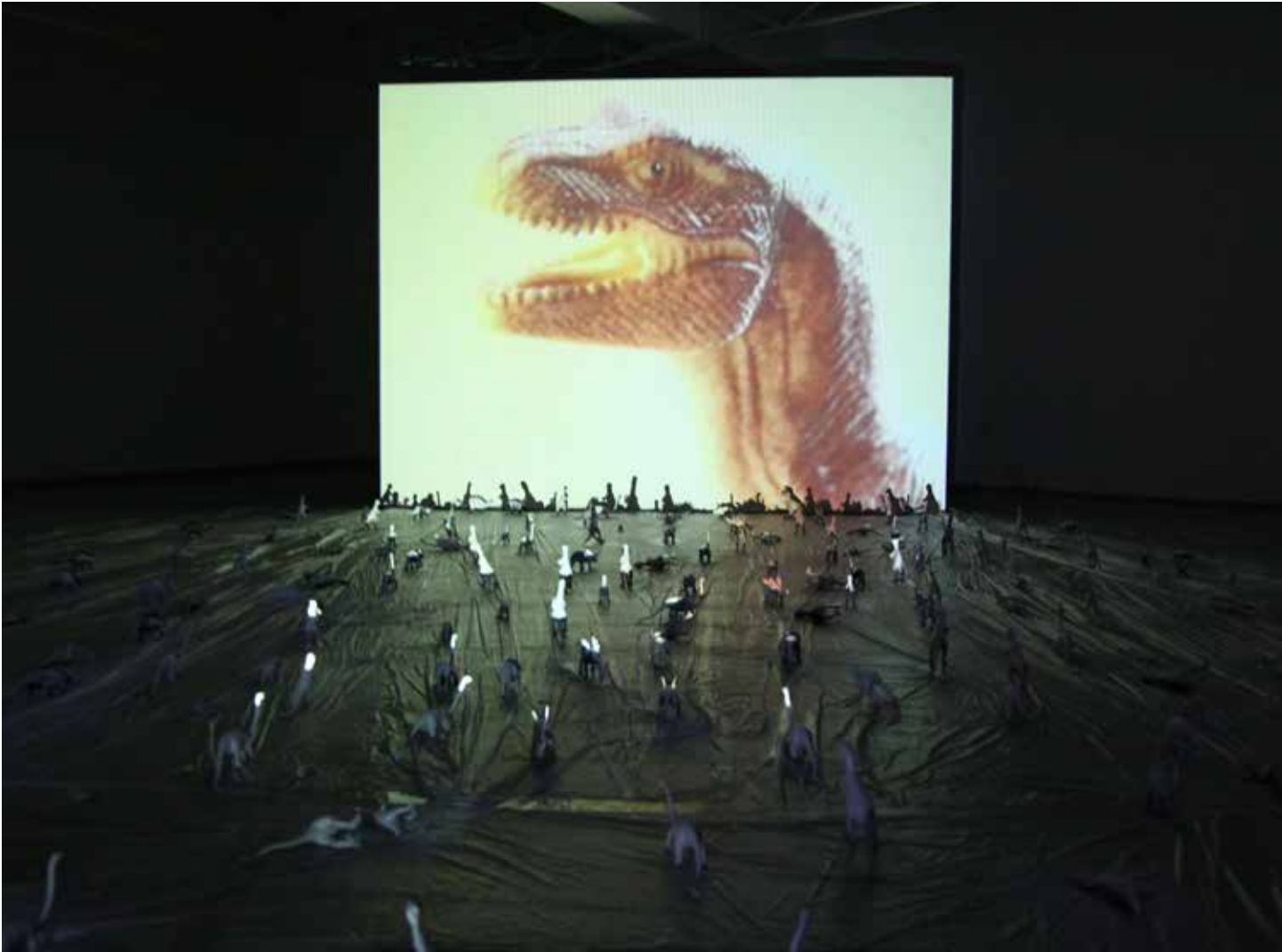
My characters are creatures of millions years ago. They belong to an era that humanity has already turned on in a tale and sometimes sound not realistic that they have really existed. Each of us has created a certain image about these creatures but this perception is closely connected with the past. Now their dimensions are defined by man.

The camera is also another element to their image transformation, and again decided by us!

They come to our film in a way that restore their greatness. CYCLE is the video which comes in a peaceful form and some remnant of an already forgotten era. In front of the public this induce another dimension. Which we possess. Throwback, rotation, cycle, is what I bring with the video CYCLE









# “TIME”

Title: 'Time'

Medium: Video

Duration: 14 min 49 sec

Year: 2012

I have always liked romantic paintings with their quiet scenes , where the image of a lake that is interrupted by a hill , a woman with umbrella in sight , dreamer ... these works to create the impression of another world , a world of dream , often without any connection with the world in which we live . It seems like they come from there and we come from here ...

Video character is put in a situation and a completely ordinary day , but with the intent of sparking a thrill to return after time . But in this case the character communicates with the public as to remind viewers that the two worlds are alike here . He ignored the situation in which it is and asks viewers to become part of it . Invite him to speak, kindled a cigarette and continues to burn it ... character keeps the viewer anxious to end his ... is not defined its end , also there is Surface on which it is moving.

Viewer own conclusion whether the character issue belongs to a bygone era or the world in which he lives.

Text by

Yllka Gjollasha







Instalation, Solo exhibition "TIME"



## From the Solo exhibition "TIME"

Yllka Gjollësha is introduced as emergent artists in "contemplation of the image" with a pretext to show the world through some specialized mediations where "visual sense" is the initial physical condition which is the sub layer in memory of time. "In that point where the real world turned into simple images, the images comes real and simple, and efficient motivations of a hypnotic behavior." \*

The exhibition "TIME" starts as a commitment of the author to dialogue with the image where the missing voice (sound) eventuate with purpose. This happens not as a radical approach to "the sense listening", but as a new opportunity to hear frequencies of "emptiness". Any movement in time of "images" events are caused to find a "new sound", and therefore "unconscious movement of time becomes true on its historical consciousness." \*\*

Here, at the FAB Gallery, the video reinstallations are integrated as an organic part of the anatomy of space, trying to "flirt" with the audience in the labyrinths of art experience, which naturally becomes part of the proposed art works to transform the "viewer" as closing character of the event.

Video installation "Mute" according to the author "is a simple option that technology brings in a remote control button. Its function is complete removal of the audio. This simple gesture separates the voice from image and clearly reveals a complete salient. This image comes for audience with another status, changing both the perception of the viewer towards what happening. In this video, symphony orchestra of Albanian Public TV is playing one of the most important works of Bach and the viewer ( of this video ) surprisingly found it self just before the action happens, gestures and visual dynamics of this "truncated" scene. Recent experiments have shown that even in the "vacuum" spaces exist the driving and attractive forces, orienting sensory processes far away. So, the public is placed between the two opposite realities that "propel" each other, raising curiosity and imagination to a new reality audio-visual.

Video installation "TIME" is a contemplation of the water that gently reflects the usual movements of living creatures. In fact is nothing extraordinary happening there and here is the superb view, everything seems routine of individual character of creatures involved in it and nature. Despite the actions to "silent dialogue" from the character in the video with the public, essentially there is no "dating" or "labeling on time" and its development is proceeding "no were", where you can insert this time pieces where you want as do you want and the author gives us the opportunity to virtualizes with her and put it where appropriate in our memories.

Video installation "CYCLE" contains according to dictionary nouns as: "cycle, stage, age, full range, period, spin, and street" that are adequate synonyms that give the pass to enter at metaphorical language of the image. The game of space (small - large) between dinosaur can deeply push the audience further in time and create a simultaneously situation between installation of objects/ dinosaur that look like a migratory traces in earliest times that comes as video images in white fabric, showing the facts/ enigmas of our origin. Everything in this situation is same as the "evolution process" in a close relationship to artistic and anthropological views as reminder that: "Any knowledge, limited in earliest memory, there is always transited by the humans."

\*\*\*

March 2014.

\*/ \*\*/ \*\*\*/ Guy Debord - NGO

**From the series: The skin of my City**









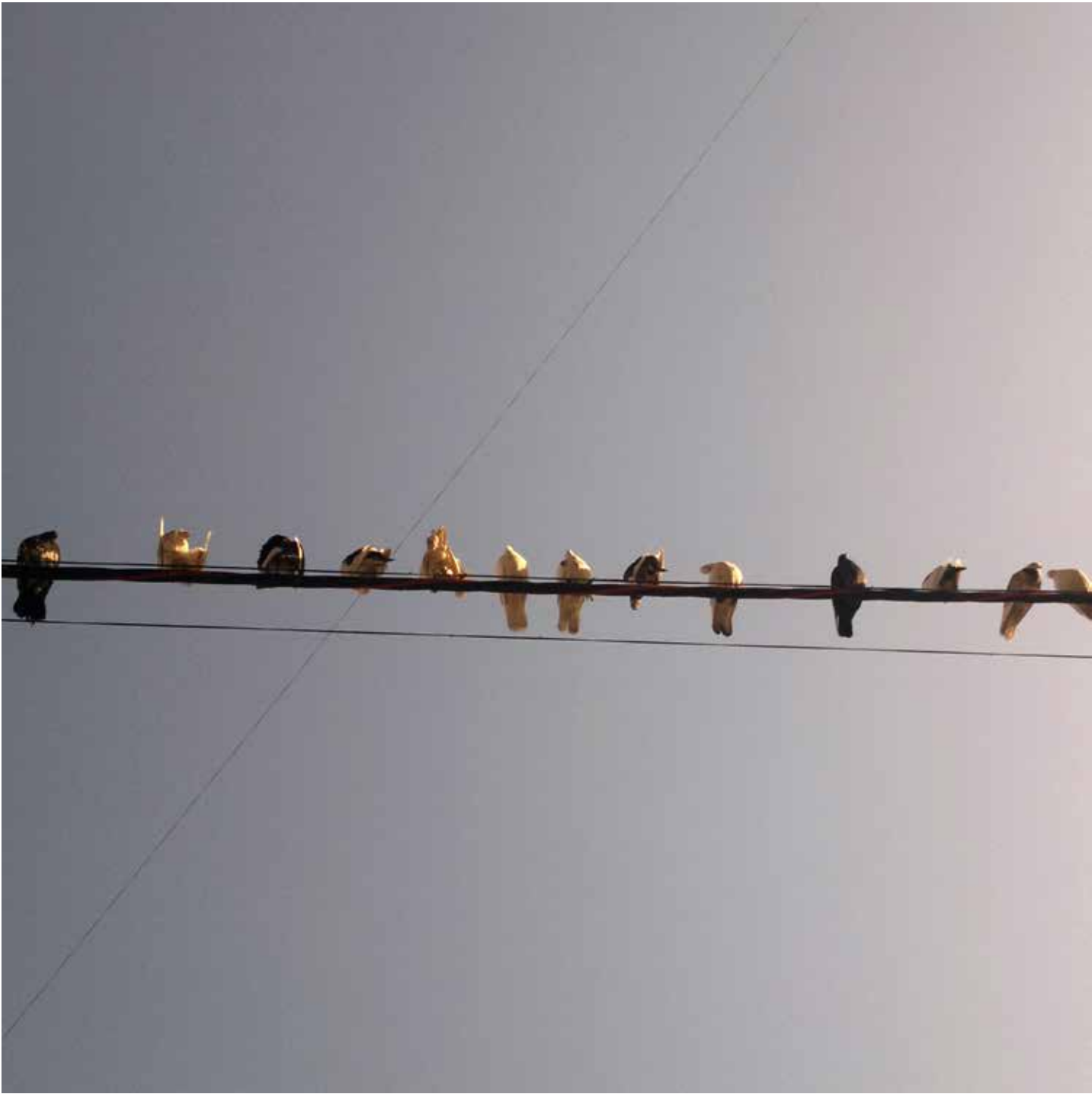


























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