

EDMOND GJIKOPULLI

portfolio



ABOUT

Born 1967 in Vlora, Albania, Edmond Gjikopulli is an albanian artist working between painting and photography. He explores the connection points of both mediums, focusing on contemporary subjects of albanian society. His works are a passionate contemplation of signs, images and everyday topics, performed with a great attention and professional commitment.

Ass. Professor at University of Arts in Tirana and head of Painting Atelier on this University.

SELECTED EXHIBITIONS

"WisArt", International Aquarelle Biennale, NHM, Tirana (2015)

"Art Market", Budapest, Hungary (2015)

"Identities", Shkodra Gallery (2015)

Solo Exhibition, "Juxtaposition" - "Return to the museum of gods", FAP Gallery, Zeta Gallery, Tirana (2014)

Supermarket ArtFair Stockholm, Sweden (2014)

NordArt, Kunstwerk Carlshutte, Budelsdorf, Germany (2014)

"The Ways III", FAP Gallery, Tirana (2013)

"The Ways II", FAP Gallery, Tirana (2012)

"The Ways", FAP Gallery, Tirana (2011)

"Onufri", NGA, Tirana (2010)

Solo exhibition "Synopsis 2003 – 2008", Zeta Gallery, Tirana (2008)

"Onufri", NGA, Tirana (2007)

"Colors of innocence", Athens, Greece (2007)

"Rassegna d'estate", "La Pergola" Florence, Italy (2007)

Florence Biennale, Fortezza da Basso, Florence, Italy (2007)

"November 9", NGA, Tirana (2006)

Tiranabiennale3, Tirana (2005)

Solo Exhibition, Gallery "IMAGE", Athens, Greece (2003)

Biennale Of Art, Athens, Greece (2001)

Solo Exhibition, NGA, Tirana (1993)

"Spring '92", NCC, Tirana (1992)

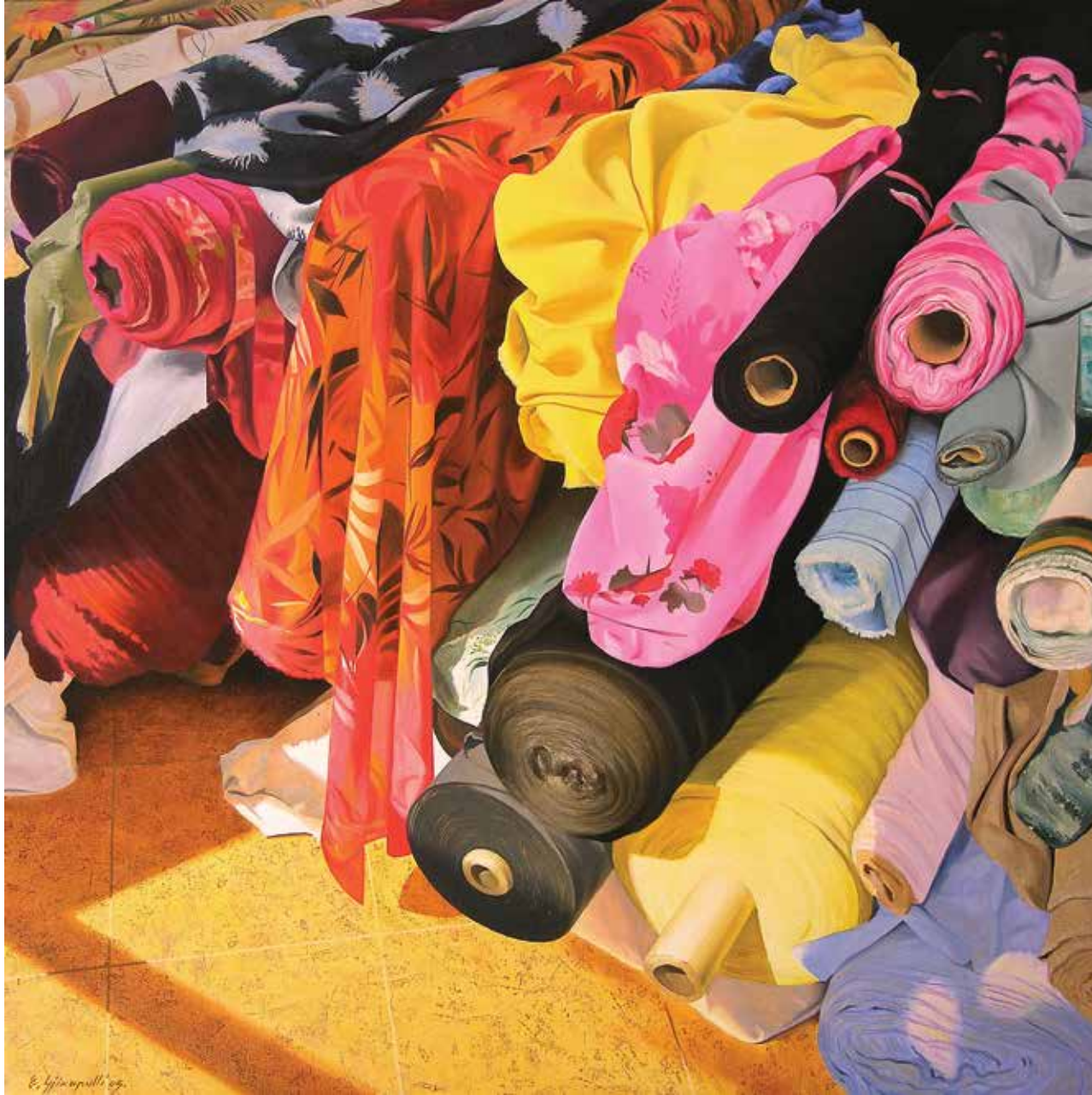
What catches the viewer's eyes in this cycle of Edmond Gjipopulli's paintings are two elements: 1) all his paintings are always of rectangular or square size and shape; and, 2) irrespective of the diversity of "event" or "subject", all his works have a meta-subject: CONSUMPTION. Viewed from this standpoint, I think that, before they endeavor to grasp any (hyperrealist or non-hyperrealist) linguistic definition, Gjipopulli's paintings seek to operate on another, somewhat more philosophical, paradigm, the relationship between "repetition" and "event" as a method to assess and confirm a truth, a certain reality. Repetition of formats, tonalities and colors, as well as subjects in his various appearances can be easily recognized. Consequently, this focus on repetition creates an Event, which is not generated by the story it embodies in the various paintings of the cycle (description of certain situations), but is shaped in the very process of work that the artist has chosen as his artistic action: investigation of phenomena and certain fragments of reality (the real) and their reflection through the painting (the process). It is this very "(re)appearance of reality" that constitutes the Event, that comprises the violent interruption of normal flow of states identifiable in Gjipopulli's paintings.

SYNOPSIS 2003 - 2008, ZETA GALLERY, TIRANA



WEDDING / 2003 / oil on canvas / 250 x 75 cm

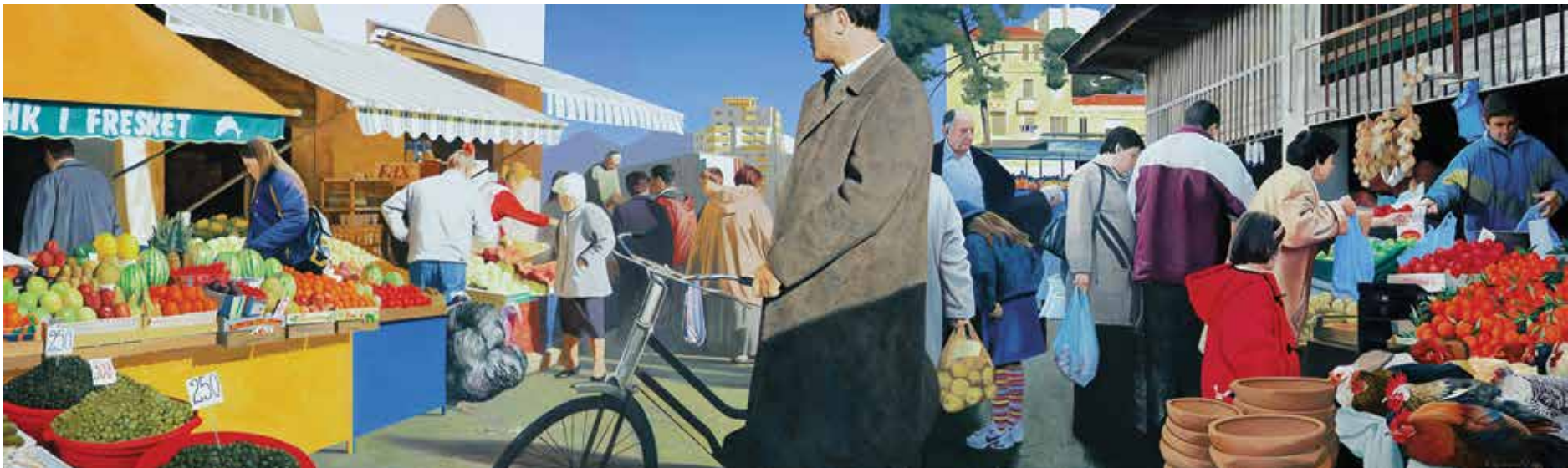




STRAPS IN KG / 2005 / oil on canvas / 75 x 75 cm



BEERS AND RABITS / 2004 / oil on canvas / 75 x 75 cm



THE MARKET / 2004 / oil on canvas / 250 x 75 cm



I FRESKET

Wax

250

500

250

Supermarket
Supermarket
Supermarket



AT THE BEACH / 2005 / oil on canvas / 100 x 100 cm



MANEQUINS / 2005 / oil on canvas / 100 x 100 cm



DISCONCERTING IDENTITY 1 / 2008 / oil on canvas / 75 x 75 cm



DISCONCERTING IDENTITY 2 / 2014 / oil on canvas / 75 x 75 cm

"I endeavor, to the best of my ability, to make a good painting, not just a decorative and technically enjoyable piece to hang on a wall. What worries me most is the invisible and eternal relationship that it should establish with the viewer. In addition to accepted values, such as harmony and balance of colors, composition, liveliness, transparency, light, and fragility of touch, I would love my paintings to have the aura and charm of the perfect byzantine icons, even though apparently distant and unlike in my work. The many hours spent in making each and every one of them will hopefully succeed in making the viewers' gaze at them longer and in establishing a more profound and prolonged collaboration with the visitors. I strive to "conceal" the technicality of making art in a photographic semblance, going deeper in its exploration in order to gradually lay bare its pictorial values to the viewer. On the other hand, I do not pretend to be a professional photographer. I search painting on my pictures, creating this way a funny game (at least for me) between these two mediums of visual arts, which on their very beginning, were born to be "enemies " of each other".

JUXTAPOSITION, ZETA GALLERY, FAB GALLERY, 2014



DOLLS CONFUSION / 2010 / oil on canvas / 75 x 75 cm



MARKET CARRIAGE / 2010 / oil on canvas / 75 x 75 cm



STILL LIFE WITH MY DAUGHTER AROUND / 2011 / oil on canvas / 250 x 75 cm





DON BOSCO STREET / 2015 / oil on canvas / 125 x 37,5 cm



ÜLKER

SHINA

TRP



PENDING / 2012 / oil on canvas / 105 x 105 cm



CLOSED FOR CHRISTMAS / 2013 / oil on canvas / 105 x 105 cm



BUILDING 31 / 2017 / oil on canvas / 105 x 105 cm



RAING NIGHT / 2016 / oil on canvas / 75 x 75 cm



ADORATION (*Eptaptique*) / 2014 / mixed technique / 50 x 50 cm each





THE FIRE-PAN / 2015 / oil on canvas / 75 x 75 cm

PHOTOS

The cycle of photographs presented in the subsequent pages are placed in a crossroad of paintings and photography, presented as "photo-tableau", and witness the today's frequently intimate and indistinguishable relations as combined between these two media. They are conveyed in a format similar to paintings, introducing the same demand to "freeze" and create a typical and iconic images of the time, but they also travel to the opposite direction. While the painting's long process of photographic realization succeeds in becoming an "event" per se, in these photos it is the photography that "selects" and reveals the "painting".



From the cycle ALBANIAN FAIRYTALE / c print



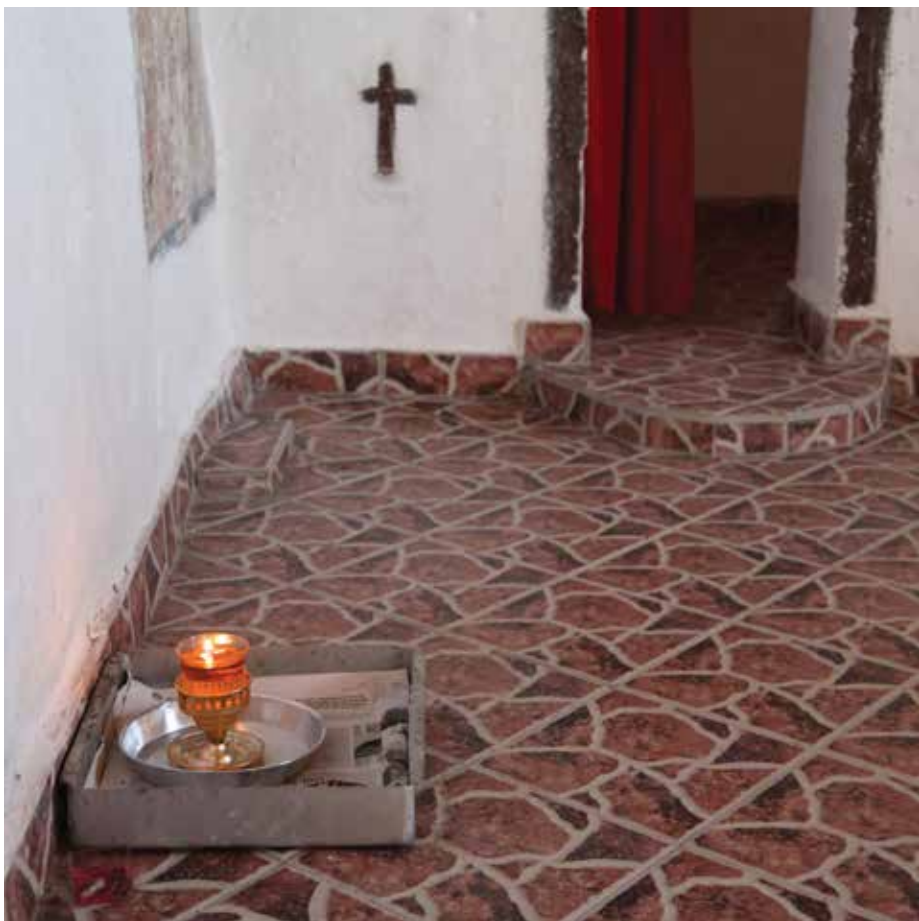


From the series ABSTRACT SITUATIONS / c print





From the series NOSTALGIES / c print





From the series OLD MUSIC / c print





From the series ABSTRACT SITUATIONS / c print

