

1 - NATIONAL MUSEUM SZCZECIN, POLAND >14.10.2009

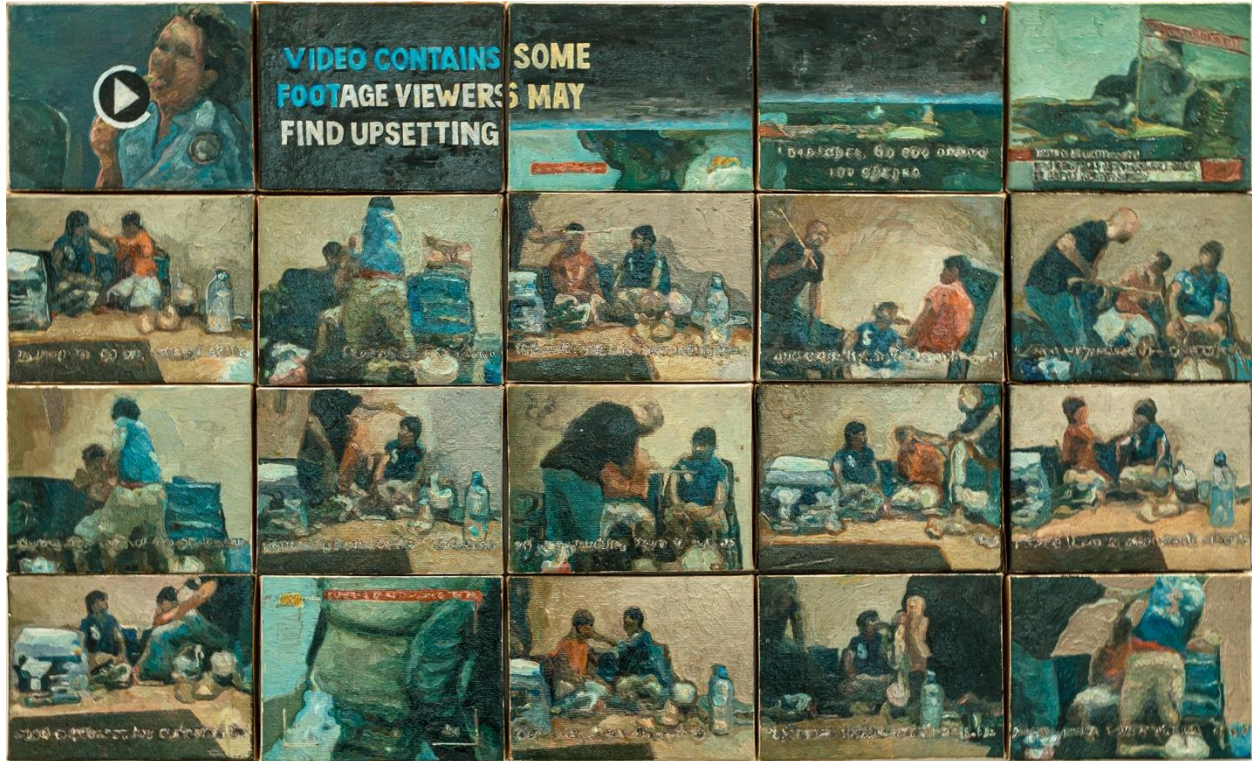
05/06/ 2009 / Crossing "Immaginodromo" Via Forte Marghera 30, Venezia Mestre 4 CHANNEL Video installation - oil on mobile& oil on canvas installation / Baltic Biennial 2009, 15th May, Poland..

ROBERT ALIAJ DRAGOT, AT THE 53RD INTERNATIONAL ART EXHIBITION, LA BIENNALE DI VENEZIA, June 7-September 30, 2009. A COLLATERAL EVENT. A new video installation "The "6080K310i" at the 53rd. Venice Biennale Official Collateral Events in Forte Marghera Crossing "Immaginodromo" Via Forte Marghera 30, Venezia Mestre. Curated by Andrea Bonifacio and Orsola Casagrande. The "6080K310i" installation is based in the reconstruction situations modeled from the videos posted on YouTube. The characters in the original videos were removed from their context and viewed in a new one. Through the mechanism of reconstruction of the violent situation, the abuses and human excesses are even more strengthened put into isolation. Thus, the original videos (if we return) may prove rather fiction instead of reality and the videos capture this dose of troubled reality.

Reconstruction (fiction by the artist), and reality (video posted on YouTube) are thus in this way blurred. The fiction and reality start to uncover the strategies often very subtle to construct and deconstruct a "truth" and often hide or in the most striking case, justify the violence. How to deal with violence and where to place? Often the

video or "evidences" of violence and injustice posted on YouTube are anonymous and try to share and abuse, which construct a kind of theater of public execution where the spectator becomes a silent witness. The testimonials are everywhere, the camera has become increasingly nomadic and hidden, which makes the abuses almost always public almost real time or some time after a while Videos of sexual abuse, humiliation (in the police offices, for example), ootages of a tortured young man, brutality in detention centers in the video clips filmed by the mobile phones of the cops themselves , (and therefore considered as kinds of trophies) are the result of this powerful mixture of the mobile technology and the digital distribution. Technology that does not take any side, because it can now turn in the moment against those who manipulated it The paintings on the other hand, tends to fix in the image the people who films these situations with the mobiles. therefore we are final witnesses of the end of a contemporary drama already repressed in a dark past and uncomfortable, a perspective of guiltiness

and a testimony fixed in itself... The painting which are recreated based on digital images (taken with a mobile phone) are "inflated" receive a "macro" treatment, almost surgical .. thus in the limit of the unsupportable.



"6080K310i" Installation of 20 mini paintings, 7 X 10 cm, oil on canvas





"6080K310i" 3 paintings 200 X 300 cm, oil on canvas

2 - PERFORMED IN NATIONAL GALLERY TIRANA ALBANIA 14/12 - 29/01/2010 .

HYENA & RATS - Robert Aliaj DRAGOT A CERTAIN DEGREE OF FICTION.

'Schematic' is the key-word for the new pieces Dragot proposes in his participation of the most recent edition of Onufri show in the Museum of Tirana. By 'schematic' ,one has to understand the essential outcome of an information, the reduction to the purest single element , the 'graphical' outlines of an image or the retransformation of the specific into a prototype form of decrypting in order to be more easily read by a larger group of people. More easily read and looked at or the way comics or cartoons function. Not only does Dragot turns his attention to a larger group of people by using the technique of cartoon but in this specific case to the most fragile part of it:the children. Dragot ,once again, deals with the daily information which reaches us in succeeding "waves" of images, good and bad news(preferably bad because it does better feed our voracious appetite for sensation and thriller-like kicks , camouflaged banalities or one-hour scandals which often tend to disappear before they really destroy reputations





3 – "LA TULIP DE GERDEC" at the 53 Venice Biennale.

INTERVENTION IN VENICE, THE WAY OF THE PAINTINGS ON THE SIDEWALKS OF SIXTIES.

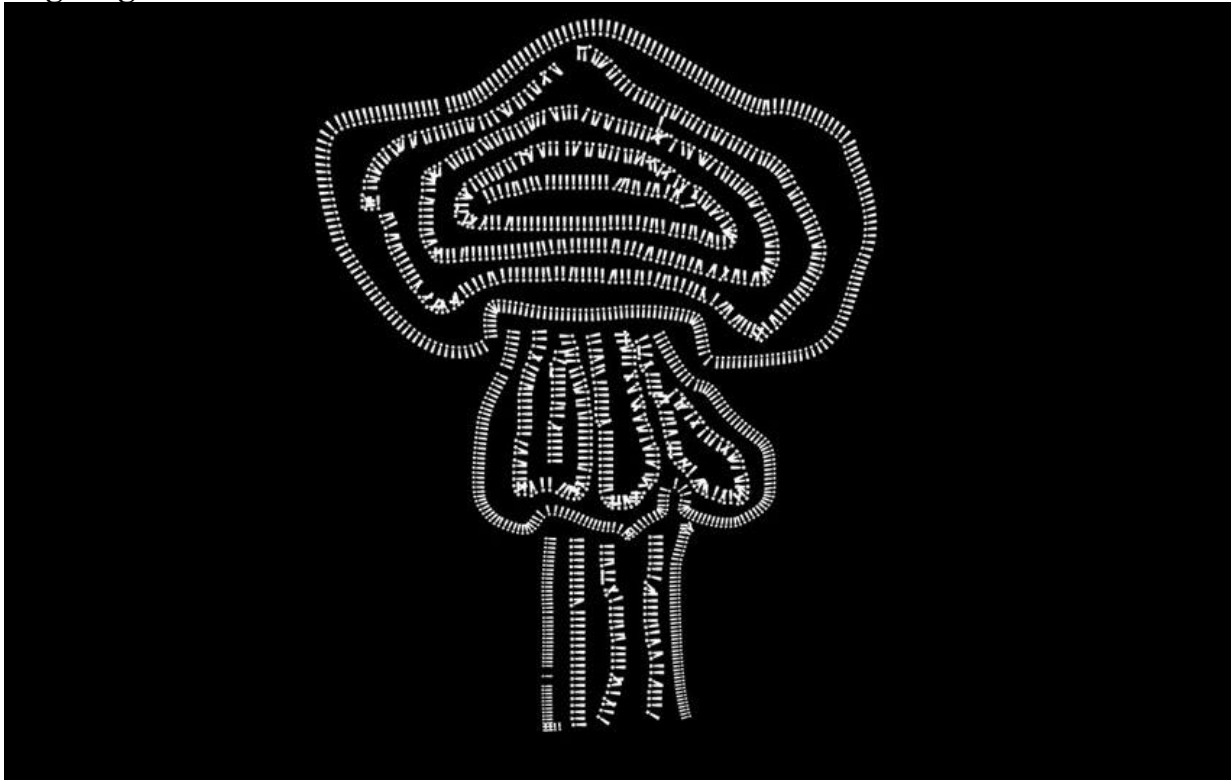
Robert Aliaj DRAGOT "LA TULIP DE GERDEC" at the 53 Venice Biennale, from June 7th - Nov 22nd 2009 Dessins à la craie dans les « Corte » petites places de Venise. Commissaire : Lino Pologato Co-commissaire : Francesca Colasante Organisation: Flux News, revue d'art contemporain belge. Avec la collaboration : Galleria A+A, Venezia (Centre d'exposition Slovène) Typologie: interventions in situ dans la ville de Venise. Inauguration: 3 juin 2009 e titre de ce projet, organisé par Flux News en collaboration avec la Galerie A+A, se réfère directement à l'aspect labyrinthique de la cité des Doges. Venise nous offre naturellement une scénographie originale pour une exposition « al aperto » comme disent les Vénitiens. Dans cette exposition se réuniront une vingtaine d'artistes, des grands noms et des jeunes artistes émergents sur la scène internationale, avec un dessin original qui sera ensuite reproduit à la craie par un jeune artiste italien local. Les artistes émergeant travailleront in situ en dessinant sur place et en choisissant eux-mêmes les endroits les plus appropriés pour une création qui tissera un lien intime entre le lieu et les habitants qui y vivent. CUL-DE-SAC est une exposition à parcourir dans la ville de Venise, à l'écart des flux touristiques et des circuits balisés pour amateurs d'art pressés. Les lieux de présentation des interventions s'ancreront au sein des Corte. Les Corte sont ces petites cours intérieures qui fleurissent un peu partout dans la Ville de Venise et qui fonctionnent comme des véritables culs-de-sac dans le labyrinthe vénitien..

Dimensions varies

Performance, Video installation, Drawings

At approximately noon local time on Saturday 15 March 2008, at an ex-military ammunition depot in the village of Gërdec in the Vorë Municipality, Albania (14 kilometers from Tirana, the nation's capital), U.S and Albanian munitions experts were preparing to destroy stockpiles of obsolete ammunition. The methodical destruction of the old ammo was supposed to occur with a series of small, controlled explosions, but a chain of events led to the entire stockpile going up at once. The main explosion, involving more than 400 tons of propellant in containers, destroyed hundreds of houses within a few kilometers from the depot and broke windows in cars on the Tirana-Durrës highway. A large fire caused a series of smaller but powerful explosions that continued until 2 a.m. on

Sunday. The explosions could be heard as far away as the Macedonian capital of Skopje, 170 km (110 mi) away.[1] Thousands of artillery shells, most of them unexploded, littered the area. The blast shattered all the windows of the terminal building at the country's only international airport, and all flights were suspended for some 40 minutes. Some 4,000 inhabitants of the zone were evacuated and offered shelter in state-owned resorts. The Government declared the zone a disaster area. According to subsequent investigations, a privately managed ammo dismantling process was ongoing in the area



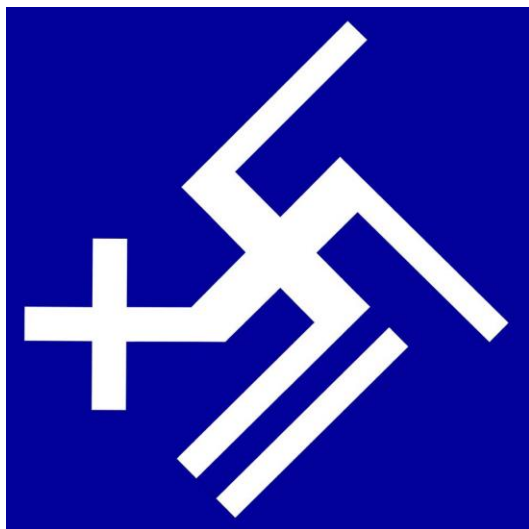
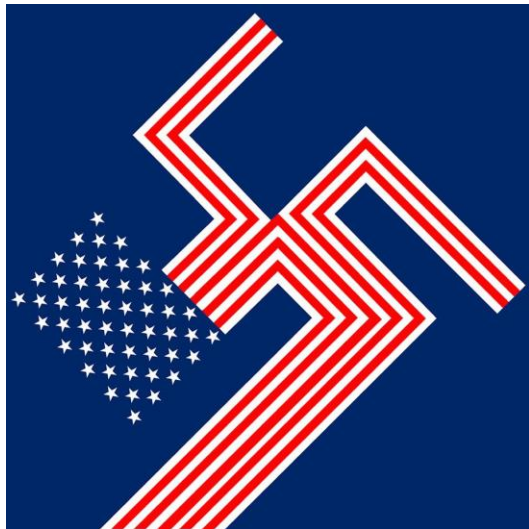
In situ interventions in the city of Venice

INTERVENTION IN VENICE, THE WAY OF THE PAINTINGS ON THE SIDEWALKS OF SIXTIES.

4 – FLAGS / INSTANT PATRIOTISM 2012

Against the phenomenon of Instant Patriotism and pseudonationalism.

Pseudo Patriotism is a moral weakness that hinders us to express what we think, it is just as dangerous as irresponsible action, worse than fascism. This project has been developed since 2014. All the pieces of this series, have been realized with different techniques, from the lightbox, traditional tapestry to the iPad installation.



5 – DISCRETE ELEMENTS

Silkscreen on canvas. 2008 - The Action Field Kodra exhibition (Thessaloniki, Greece / 2008 - "Restaging the Past", National Museum Szczecin, Poland / 2006 - "Discrete Elements" Chelsea Art Museum, Home of the Miotte Foundation, New York / 2005 "Discrete Elements" Chiesa di San Paolo Modena, Italy, (Catalogue) / 2005 "Discrete Elements" National Gallery Tirana, Albania.

DE is not meant to be labeled as a documentary sort of project. It does not intend to take a critical approach on its urban milieu. DE is simply a materialization of all feelings impregnated by a series of doubts and disputes inherent of the surrounding reality. The bud of contemplation, within genesis of these compositions, derives from a thorough examination of impact caused by an isolated image which in itself is a conversion serving as a symbolic reference to its original source of life. Video-frames, vibrant components of chronography, are chosen as the best route plunging into exploration of nature and logic implemented in any transition cycle. I am conscious of video-frames' exalting character that thrives in all complex assemblages of interpretations trying to explain even the vaguest and most obscure questions. Chronography, as a whole, is a technique that

resembles a pleasurable struggle aiming to present tribal images belonging to the same sequence with synonymous time frames and areas of manifestation. Such technique, representing symptomatic images within their own life span, is a mixture of painting and a fabricating, impersonal and neutral adeptness created by silkscreen. It is this technique that generates the notion of a system, of a principle, of a method and that of a prefabricated structure. The structure itself represents the timeframe in which we live. Here, in this structure, I see my own city and grasp the configuration of a social order. Ultimately, simplicity, captivated in a rendezvous of images, flows from an attempt to rehabilitate a coupling of art with reality. Also, it is this kind of simplicity that serves as the interconnecting point where artistic ambition probably coincides with the daily flavor. And, if we were to consider these images with the perspective of an aesthetic invention, we would conceive the impression of an iconography for the ordinary life. Nevertheless, Discrete Elements does not reflect upon and does not correspond solely to the essence of a confined season. Instead, Discrete Elements is a compilation expressing the phenomenon of an epoch that surpasses its preset borders. Similar

to the epoch itself, DE is being transformed into a model of absolute for the modes in which one lives and thinks. Discrete Elements endeavor agonizing its viewers about our general outlook we tend to create as a response to these actualities. Discrete Elements is practice of painting with the intention of denouncing, with the ultimate goal of destroying, the vulgar aspect of an almost photographic reality. The content of their truthfulness does not playact an intensely honest transcript of feelings. After all, does a work of art - pretentious of depicting solely sincere emotions – succeed in coming through as candid or does it bear the aftertaste of a hidden pursuit under its dubious veil?



6 PAINTINGS SILKSCREEN & MIXED MEDIA ON CANVAS. 67 X 90 cm each.

6 – "INEVITABLE"



