

VASJA NAGY

MONOGRAFIJA

GANI LLALLOSHI

MONOGRAFIJA GANI LLALLOSHI

ZALOŽNIK IN IZDAJATELJ GANI LLALLOSHI, PIRAN IN INTERSERVICE D.O.O., LJUBLJANA

BESEDILO VASJA NAGY

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FOTOGRAFIJE ARHIV UMETNIKA, BORINA MIŠICA, DR. BOGO ZUPANČIČ, BORUT KRAJNC, IGOR PUSTOVRH,

JAKOB JERAŠA, STUDIO EMF' CREATIVE, TOMAŽ LUNDER IN VASJA NAGY

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Knjiga, ki je pred nami, odstira pogled na ekskluzivno slikarsko prizorišče Ganija Llallosija, umetnika, ki misli, čuti in vstopa v razmerja z družbo, ekonomijo in politiko v slikarskem mediju. Ta ostaja že od prvih začetkov njegova ustvarjalna determinanta. Zavezanost mediju z dolgo tradicijo pa ga ne omejuje, da si ne bi nenehno postavljaval novih vprašanj, pomembnih za sodobno umetnost. Zanima ga, kakšna je vloga slikarstva v sodobni družbi, kaj je slika danes, kakšno je razmerje med sodobnimi tehnološkimi praksami in klasičnimi slikarskimi postopki, kako se je spremenila identiteta prostorov za prikazovanje slikarskih umetnin in kakšne so možnosti slikarstva, da naveže stik z občinstvom. Zato se njegovo delovanje ne ustavi ob mejah medijske avtonomije, pri slikarskih temah, kot so slikovna površina, ploskovitost, dvodimenzionalnost, oblike, barve, poteze, temveč se premika na presečišče, kjer se slikarstvo srečuje z drugimi sodobnimi umetniškimi mediji, fotografijo, videom, digitalnimi podobami, televizijsko kulturo, filmom, ki jim je v zadnjem času dodal celo anahronistične elemente iz ljudske umetnosti. V tej dinamizirani, v sodobnem ritmu utripajoči medijski kompoziciji pa se dosledno oglašajo spomin na umetnikove zgodnje slikarske raziskave, na osamosvojene barve, predvsem rdečo, sivo in črno, kot so jo čutno izžarevale njegove slike z začetka devetdesetih let. Ali na dramatičnost zaporedno nanizanih slikarskih potez, oblikovanih v boju s čopičem, s katerimi je v zgodnjem obdobju členil slikovno polje, denimo pri nagrajenem triptihu *Krik mraka* iz leta 1991.

Ko listamo po razstavnih katalogih njegovih preteklih slikarskih projektov, smo presenečeni, kako konsistenten opus ima ta umetnik, ki uporablja slikarski jezik in razume, da danes z njim ne moremo govoriti o včerajšnjem svetu. Vdor aktualne politike v njegovo delo se je prvič zgodil na prikrit način v ciklu *History* iz leta 1999, ko je za prvo plast slik, ki so po velikosti spominjale na velikanske oglaševalske panoje, uporabil črno-bele printe slikarskih mojstevin,

The book before us lays open the exclusive world of paintings by Gani Llallosi, an artist who thinks, feels and interacts with society, economy and politics through the medium of painting, which has been a determining influence on his creative work from his very beginnings. However, his loyalty to this traditional medium doesn't hinder him from continually asking new questions, vital to contemporary art. He is interested in the role of painting in contemporary society, in what is painting today, in relationship between modern technologies and classical painting techniques, in new ways for painting to establish contact with the public. His creativity therefore doesn't stop with the limits of the medium's autonomy, with the painterly topics like pictorial surface, flatness, two-dimensionality, form, colour, brushwork, but rather moves to the crossroads of painting and other contemporary artistic media, photography, video, digital imaging, television culture, film, to which he has recently added even anachronistic folk-art elements. Yet these dynamic media compositions, pulsating with the rhythm of modern life, continually recall the artist's first explorations in painting, the liberated colours, particularly the red, the grey and the black, sensuously radiating from his early 90s paintings, or the dramatic nature of evenly spaced brushstrokes, forged through struggle with the brush, with which he dissected the pictorial field in his early period, as for example in his award-winning triptych *The Scream of the Darkness* from 1991.

Browsing through the exhibition catalogues of his previous projects, one is surprised by the consistency of this artist's body of work. He uses the language of painting yet understands that it cannot be used today to talk of yesteryear. Current political situation first began to impinge on his work covertly, in the 1999 *History* series, when he used black-and-white prints of old masterworks, romantic depictions of dramatic

nekaj romantičnih s prizori dramatičnih političnih prevratov in nekaj prelomnih modernističnih del. Reprodukcijske, na katere je naplaval slikarske sledi, odtise vojaških škornjev, kot kri rdeče makove cvetove, ali je celo zarezal vanje, so postale ploskovite pregrade, ki so simbolno blokirale tako slikarsko kot humanistično iluzijo ob umetnikovem tragičnem spoznanju o jalovosti evropske politike ob zaostrovanju kosovskega konflikta. Prelomnica v njegovem ustvarjanju je bilo leto 2003. Takrat je pripravil kar tri samostojne razstave, in sicer *Sweet & Beauty* v ljubljanski Galeriji ZDSLU, *FreeMarket* v Mestni galeriji v Piranu in tretjo pred koncem leta, na kateri je slikarska dela kot blagovne fetiše soočil z avtomobili v avtomobilskem salonu Subarujevih vozil Interservice v Ljubljani. Oživljanje realizmov, ki ga je leta 2003 sprožila priprava na projekt *Sweet & Beauty*, ko je veličastne sladoleadne kupe in rastrske podobe Marilyn Monroe soočil s portreti šestih prijateljic, ki so pred njim pozirale v drži Mone Lise, se je še utrdil po poletnem obisku Prištine tistega leta. Po vrnitvi v Piran je začel nastajati slikarski cikel *FreeMarket* s prizori s prištinske tržnice, ki so bili naslikani v fotorealistični maniri, a na surov, nezglajen in bolj oseben način. Prištinska tržnica, kjer se mešajo kulturni vpivi zahodnega in orientalskega sveta, je v Llaloshijevi interpretaciji postala globalna metafora za trgovanje, kjer je lahko predmet menjave kar koli od kmetijskih proizvodov do industrijskih ponaredkov, uporabna vrednost predmeta pa zbledi pred lažno simbolno vrednostjo, ki kupcu prinaša še občutek, da se z nakupom dokoplje do sreče, ki jo obljublja življenje v zahodni družbi porabništva. Slikar nam je s tem ciklom na prefinjen način postavil vprašanje, ali svobodni trg res ustvarja tudi svobodnega posameznika. Od koketiranja z ameriškim popartom na razstavi *Sweet & Beauty* se je poudarek na razstavi *FreeMarket* premaknil k drugačnemu, bolj družbenokritičnemu odnosu do uniformiranosti zahodne porabniške kulture in se s tem približal tradiciji evropskega (britanskega) poparta. Preobrat v realizem, ki se je takrat zgodil,

upheavals and a few modernist works as the first layer of huge billboard-like paintings. The reproductions, which he layered by painting over, army boot prints or blood-red poppy blossom for example, or which he actually slashed through, thus became flat barriers, symbolically blocking all artistic and humanist illusions as the artist came to realize the futility of European politics during the escalating Kosovo conflict. He reached a turning point in his creative work in 2003, when he prepared no less than three solo exhibitions: *Sweet & Beauty* at Galerija ZDSLU (Fine Artists Society Gallery), *FreeMarket* at Mestna galerija in Piran and a third exhibition before the end of the year, which juxtaposed his paintings, represented as commodity fetishes, with the vehicles at the Subaru car dealership Interservice in Ljubljana. The revival of realisms was set off by preparations for the project *Sweet & Beauty* in 2003, when majestic ice-cream sundaes and raster Marilyn Monroe images were set face to face with six portraits of the artist's friends, posing for him as Mona Lisas, and was strengthened even further by a visit to Pristina in the summer of the same year. After his return to Piran, he started working on a cycle of paintings titled *FreeMarket*, depicting scenes from the Pristina street market, painted in a photorealist, yet raw, unpolished and more personal manner. In Llaloshi's interpretation, the Pristina market, a melting pot of western and oriental cultures, becomes a global metaphor for trade, where the object of trade can be anything from farm produce to industrial knockoffs. As any practical value of the object fades in comparison with its false symbolic value, the buyer believes the act of buying will bring him happiness, as promised by western consumerist society. With this series, the painter subtly questions whether a free market can really create a free individual. From flirting with American popart at the exhibition *Sweet & Beauty*, the emphasis at the exhibition *FreeMarket* shifts to a different, more critical attitude to the uniformity of western consumerist society, moving closer to the tradition of European (British) popart. The switch to realism which thus occurred

sodi med značilne postmodernistične menjave sloga, saj predstavlja postopek, inverzen modernističnemu, ko so se slikarji do abstraktne podobe dokopali z redukcijo vidnega sveta ali pesniškim videnjem resničnosti. Llalloshi je abstrakten slikovni model, ki ga je razvijal v zgodnjem obdobju, zamenjal z realističnim. Z razstavo *Sweet & Beauty* je izvedel še en pomemben preobrat, ko je Galerijo ZDSLU preobrazil v slaščičarno, s čimer je opozoril na družbeno zaznavo priseljencev v slovenski družbi, ki praviloma zapada v stereotipe, kot je ta, da imamo vse, ki prihajajo s Kosova, za slaščičarje.

Družbena kritika in ekonomija, ki sta takrat vstopili v njegovo umetnost, sta s slikarskim projektom *This is not tv* dobili partnerstvo še v politiki nadzorovanja. V tem črno-belem ciklu, ki ga je razstavil leta 2009 v koprski galeriji Loža in Galeriji A + A v Benetkah, je medijsko zgodovino slikarstva soočil z močjo, ki jo ima v sodobni kulturi televizija, in pokazal na ideološko moč medijev v zgodovini, pa naj so to slikarstvo, film ali televizija. Ko je slikal le z odtenki sive, od bele do črne barve in se odrekel vsem barvam z barvne lestvice, nas je spomnil na Picassa, ki je na takšen način ustvaril nekaj najmonumentalnejših del, prepričan, da se v takšnem načinu slikanja odraža pravo slikarjevo mojstrstvo. Vrnitev k barvi je bila pri Llalloshiju silovita. Najprej se je sicer še vedno zadrževal v dramaturgiji svetlo-temnega kontrasta, denimo na razstavi vsebinsko temnačno intoniranih slik *Unter Balkans Himmel* leta 2010 v ljubljanski Galeriji Kresija, potem pa izbruhnil v ognjemetu barv na najnovejših slikah, ki so bile razstavljene v Kazematah ljubljanskega gradu leta 2012 pod skupnim naslovom *Nostalgie*. Tu bogati kolorizem spominja na barvno žarenje van Goghovih slik, na izraznost barve v ekspresionizmu in neoekspresionizmu pa tudi na živopisno barvitost, h kateri so nagnjene vse ljudske umetnosti sveta. Bordura z značilno ornamentiko z balkanskih čilimov pa še vedno nezmotljivo sidra fantastični prizor v naš geografski prostor in kaže, da

is typical of postmodernist changing of style; it represents a process, the inverse of modernism, whereby painters achieve an abstract image through reduction of the seen world or a poetic vision of reality. Llalloshi exchanged the abstract pictorial model he had developed in his early period for a realist one. He introduced another important change by transforming Galerija ZDSLU at the exhibition *Sweet & Beauty* into a sweetshop, thus drawing attention to the common perception of immigrants in Slovenian society, where stereotypes, such as the notion that anybody from Kosovo must surely be a confectioner, are as a rule still perpetuated.

Social critique and economy then entered his art, to which the project titled *This is not tv* later added the theme of politics of control. In this black-and-white series, exhibited in 2009 at Galerija Loža in Koper and at Galleria A + A in Venice, he confronted the media art history with the dominance of television in contemporary culture, and pointed out the ideological influences of media, be it painting, film or television, throughout history. By painting only in shades of gray from white to black and abstaining from all the colours of the spectrum, he reminded us of how Picasso, who was convinced that this painting style was a true reflection of a painter's mastery, had created some of his most monumental works. For Llalloshi, return to colour came with vehemence. Though he initially restrained it to dramatic use of contrast between light and darkness, as seen in the paintings *Unter Balkans Himmel*, with their dark tonality and subject matter, at the 2010 exhibition at Galerija Kresija in Ljubljana, a riot of colour burst forth in his most recent work, exhibited at Kazemate at the Ljubljana Castle under the common title *Nostalgie*. Their rich colour scheme recalls the radiance of van Gogh's paintings and expressiveness of colour in expressionism and neo-expressionism, as well as a tendency towards bright and vivid colours, common of folk art from all parts of the world. The bordure with the ornaments typical

se je slikar razbremenil družbenih in političnih tem ter se postopoma vrača k estetskim vprašanjem.

Gani Llallosi je umetnik z izrazito razvito slikarsko inteligenco, ki na presečišču medijskih poti, tam, kjer se dogaja sodobna umetnost, raziskuje in nas nenehno preseneča z novimi možnostmi, ki jih ima slikarstvo danes.

Nadja Zgonik

of Balkan kilim rugs unmistakably places the fantastical scene in our geographical region, indicating that the painter, no longer burdened by social and political topics, has returned to questions of aesthetics.

At the media crossroads, where contemporary art is actually happening, Gani Llallosi, an artist of an exceptionally developed pictorial intelligence, continues to explore and surprise us with new possibilities for painting today.

Nadja Zgonik



Portret, 1972. Gani Llalloschi

Bilo je nekega septembrskega jutra leta 1989, ko je Ganija Llalloshija starejši brat po neprespani noči iz rodne Prištine na Kosovu pripeljal na dvorišče Akademije likovne umetnosti v Ljubljani. V takratni Jugoslaviji je Ljubljana slovela po Mednarodnem grafičnem bienalu, ljubljanska akademija pa po sodobnih pristopih v slikarstvu in grafiki, kar je tudi Llalloshija spodbudilo, da po diplomi na akademiji v Prištini poišče specializirana znanja v slikarstvu v Sloveniji. Prostor in čas, iz katerega je takrat odšel, je njegovo izraznost zaznamoval s svojo politično in ekonomsko specifiko. Umetnik mora znati ločevati svoje umetniško raziskovanje od zunanjih vsakodnevnih vplivov, hkrati pa se pri ustvarjanju ne oddaljuje od resničnosti, v kateri živi. Llalloshi že od takrat živi in dela po teh načelih. Njegov izraz je oblikoval kleni, pozni modernizem, ki se ga je navzel tudi pri svojem profesorju Nusretu Salihamenxhiqiju, razvijal pa se je tudi v duhu upornika in zagovornika osebne in družbene emancipacije. Od takrat pa vse do danes je njegovo slikarstvo zavezano slikarskim vprašanjem, po formalni in konceptualni plati pa vedno ohranja čisto slikarsko jedro. Poteza, barva, kompozicija in pogled so temelji, na katerih gradi vsako sliko in tudi vsako skupino slik. Hkrati pa umetnost, ki jo dojema kot zavestno aktivnost, uporablja kot medij, prek katerega v družbi sproža avtorefleksijo in soočenje z nekaterimi ključnimi vprašanji konkretnega družbenega konteksta, v katerem se pojavljajo njegove slike.

Čeprav je bil Llalloshi dolgo in relativno daleč od svojih domačih krajev, ali pa mogoče ravno zato, se je v slikarstvu nenehno vračal k podobam iz svojih spominov. Ni namreč nepomembno, da je poleti leta 1991 v Jugoslaviji izbruhnila vojna, Kosovo pa so že pred tem pretresali nemiri in upori proti vrhovni jugoslovanski oblasti. Vojna na Hrvaškem ter kasneje v Bosni in Hercegovini je za več let pomenila praktično neprehodno oviro za nekoga, ki bi želel brez tveganja

On a september morning in 1989, after a sleepless night and a long drive from his home town Pristina in Kosovo, Gani Llalloshi was deposited by his elder brother at the front yard in front of the Academy of Fine Arts in Ljubljana. At the time, Ljubljana was renowned throughout Yugoslavia for the International Biennial of Graphic Arts and for the academy's contemporary approach to painting and graphic arts. Perhaps this is why Llalloshi, in his quest for knowledge, decided to specialise in painting in Slovenia after graduating from the academy in Pristina. The time and space he left behind and its economic and political specificity had left a deep imprint on his creative expression. In his work, an artist must be able to separate his artistic endeavours from external everyday influences without cutting himself off from the reality he inhabits. Llalloshi has always lived and worked by this maxim. His creative expression was formed by the robust late modernism he imbibed from his mentor Nusret Salihamenxhiqi, but he also developed his own spirit of rebellion and personal and social emancipation. Now as then, his work has been dedicated to painting and remains in its essence purely pictorial, both formally and conceptually. Brushwork, colour, composition and perspective are the basis for every painting, individually or as part of a group. At the same time, he uses art, which he perceives as a wholly conscious activity, to provoke society to self-reflection and confrontation with some key issues that arise in the larger social context in which his paintings are created.

Though Llalloshi has long been living relatively far away from his homeland, or perhaps because of that, his painting constantly returns to his earlier memories. It is not irrelevant that while the war in Yugoslavia broke out in the summer of 1991, Kosovo was already in the grip of ethnic unrest and revolt against Yugoslavian authority. The war in Croatia and later in Bosnia made it impossible

potovati na jug Balkana. Tako je ohranil v svojem spominu pokrajino, predvsem gorovje Prokletije (Bjeshket e Nemuna v albanskem jeziku), ki je pogosto našlo zavetje v Llalloshijevih slikah oziroma, ravno obratno, pogled je njemu nudil čustveno zavetje. Na slikah iz zgodnjih 90. let je pogosto upodobljena dolina z mostom, vendar je zaradi formalnega sloga težko razpoznavna. Poteze in barve, s katerimi je Llalloshi takrat obvladoval slikovno površino, so večinoma segale daleč v svet abstrakcije. Ni dovolj pozornost gledalca, da v sliki opazi pokrajino, iz katere izvirajo kompozicije. Prizor je preveč transformiran, čeprav nesploščen. Vpliv mentorjev, prof. Andreja Jemca pri slikarstvu in še posebno prof. Lojzeta Logarja pri grafiki, je mogoče zaznati predvsem v pristopu, medtem ko je v formalnem smislu mogoče opaziti vpliv tudi drugih profesorjev. Še posebno v slikah *Sveti Most* (Ura e shejt), *Soteska* (Gryka), *Gorovje Prokletije* (Bjeshket e Nemuna) je mogoče čutiti, kako je Llalloshijeve slike včasih pokomentiral tudi Emerik Bernard in tako vplival na gradnjo teles in prostora v njegovih slikah. A če primerjamo te slike s tistimi iz obdobja študija na akademiji v Prištini, si lahko predstavljamo, da mu je bil tudi Bernardov pristop osebno bližji.

to travel with any degree of safety to the south of the Balkans. He preserved the memory of the landscape, especially the Prokletije Mountains, Bjeshket e Nemuna in Albanian, to which he often gave refuge in his paintings and in the contemplation of which he himself found emotional refuge. The paintings from the early nineties often depict a valley with a bridge, rendered barely recognizable by a highly formal style. The brushwork and colours with which Llalloshi then worked the pictorial field were profoundly abstract, to the extent that even close scrutiny cannot discern the landscape in the painting whence the composition originates. The scene, albeit not planar, is too radically transformed. The influence of his mentors, Prof Andrej Jemec for painting and specially Prof Lojze Logar for graphics, is especially evident in his technique, while the influence of his other professors can be felt in terms of formality. The paintings *The Holy Bridge* (Ura e shejt), *The Ravine* (Gryka), *Prokletije Mountains* (Bjeshket e Nemuna) are a clear indication that Emerik Bernard sometimes commented on his work, influencing the construction and space in his paintings. By comparing these paintings with those from the time he spent at the Pristina academy, it isn't hard to imagine that he personally felt closer to Bernard's approach.



"A", 1988 - 89. olje / platno, 130 x 100 cm



Smeu, 1988 - 89. olje / platno, 130 x 130 cm



Portret, 1988 - 89. olje / platno, 130 x 100 cm



Portret, 1988 - 89. olje / platno, 130 x 100 cm



Bela zastava, 1989. olje / platno, 130 x 130 cm



Pokrajina, 1989. olje / platno, 130 x 130 cm



Kralj, 1993. litografija, 100 x 70 cm



A,E, 1993. litografija, 100 x 70 cm



Igra, 1995. litografija, 100 x 70 cm



Sonce, 1995. litografija, 100 x 70 cm



Igra, 1995. litografija, 100 x 70 cm

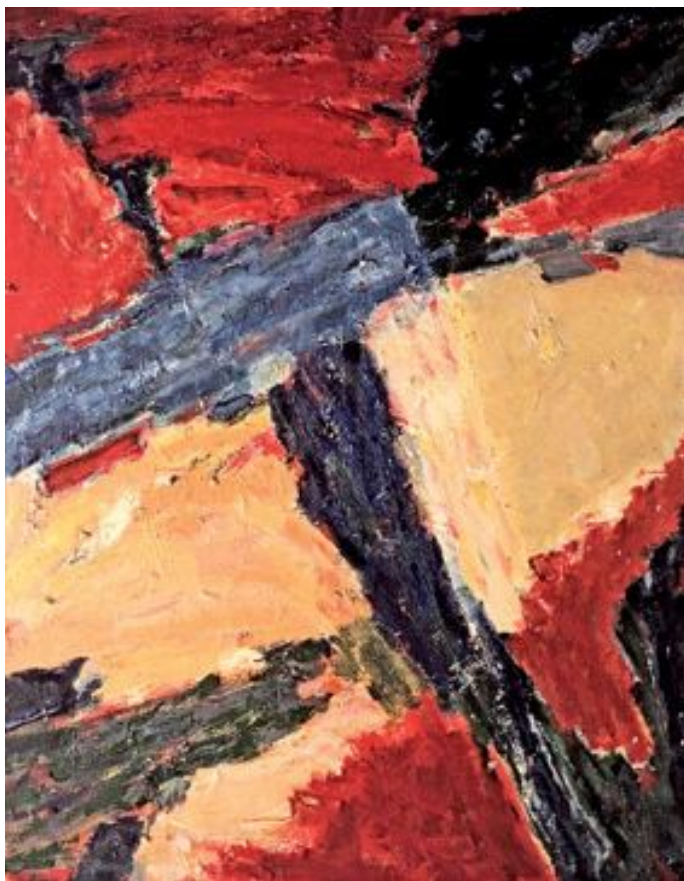


Igra, 1995. litografija, 100 x 70 cm





Soteska, 1991. kolaž / papir, 180 x 180 cm



Gora, 1991. olje / platno, 180 x 140 cm



Most, 1991. olje / platno, 130 x 130 cm



Most, 1991. olje / platno, 200 x 150 cm



Soteska, 1991. kolaž / tkanina, 170 x 150 cm

RAZSTAVA SLIK, KUD FRANCE PREŠEREN IN ROJSTNI DAN METULJEV

Začetek samostojnega razstavljanja sega v leto 1991 z razstavo v mariborski galeriji Media nox, vendar je pomembnejša prelomnica razstava, ki je bila naslednje leto v KUD France Prešeren v Ljubljani. Poleg slik, ki jih povezuje reduciran kolorit na modre in sive odtenke ter belo, kjer so bile kompozicije grajene kot krajine v značilnem slogu figurativno-abstraktnega hibrida, je prostor obvladovala nenavadna posebnost. Kompozicijsko izhajajoč iz pogleda na dolino v Prokletijah je umetnik ustvaril sliko iz živo rdečih, papirnatih vrtnic. Vendar slike ni omejil le na uokvirjen oziroma podokvirjen format, temveč je papirnate cvetove raztresel po celotnem galerijskem prostoru, kakor bi se same vsule iz slike in za seboj pustile vrzel gorske doline. S tem je ustvaril eno odmevnejših umetniških instalacij v Sloveniji v tistem času, ki jo je poimenoval **Rojstni dan metuljev**. Vendar sam takrat ni razmišljal o instalaciji kot formalni rešitvi pri izpeljavi umetniškega dela, temveč je želel sliko raztegniti v realni tridimenzionalni prostor oziroma, kot je takrat povedal v intervjuju za Tribuno, je »želel postaviti ljudi v sliko.«^{1*} Ob tej izjavi se v misli lahko prikrade rek o Mohamedu in gori in lahko si predstavljamo, kakšna nadrealistična težnja je gnala umetnika v njegovo slikarsko gesto. Nadrealistična ne toliko zaradi neposrednega vpliva podzavesti, temveč zaradi same predstave, kako lahko gledalec fizično vstopi v prostor slike. Z domišljijo so takšni sprehodi praktično vsakdanja stvar, toda navezava na fizično telo, ki potuje po izmišljenem prostoru, je bolj stvar gledališča, v prenesenem pomenu pa lahko to poslanstvo opravi fotografija ali film. Prav pri filmu, katerega velik ljubitelj je Gani Llallosi, lahko iz tistega časa najdemo referenco v filmu Sanje Akire Kurosava, kjer avtor kot mladenič vstopi v sliko Vincenta van Gogha.

Rojstni dan metuljev kot slika in hkrati prostorska postavitvev narejena iz papirnatih cvetov se pojavi v Llallosijevih delih še dvakrat. Prvič

^{1*} Nives Klinc, Metamorfoze – Intervju z Ganim Llallosijem, Tribuna, 9. marec 1992, Ljubljana, p. 43

EXHIBITION OF PAINTINGS, KUD FRANCE PREŠEREN & THE BIRTHDAY OF BUTTERFLIES

His first solo exhibition was held in 1991 at the gallery Media nox in Maribor, but his first important breakthrough came next year at KUD France Prešeren in Ljubljana. In addition to the paintings, whose colour scheme was reduced to whites, blues and greys and whose compositions were constructed as landscapes characteristic of a hybrid mix of the abstract and figurative style, a strikingly odd feature dominated the gallery space. Structuring his composition on a view of a valley in Prokletije, the artist used bright red paper roses to complete his painting. He let the painting spill out of the picture frame, or rather the picture mount, by scattering the paper flowers across the entire gallery, as if they had tumbled out of the painting of their own accord, leaving behind them a gap in the form of a mountain valley. He thus created one of the most memorable Slovenian art installations of the time, titled **The Birthday of Butterflies**. At the time, he hadn't yet begun to consider installation as a formal solution to logical conclusion for a work of art, preferring as a painter to extend the painting into a concrete three-dimensional space, or »to bring people inside a painting«^{1*}, as he said in an interview for the Tribuna magazine. This statement may bring to mind a playful comparison to Mohammed and the mountain and we can easily conceive what surrealist tendencies may have driven the painter towards this artistic gesture. However, this surrealism arises from the mere image of the viewer entering the painting rather than any direct influence of the subconscious. Such perambulations are practically an everyday occurrence in one's imagination, in one's mind, but the notion of a physical body travelling through an imagined space belongs in the domain of theatre. In a metaphorical sense, such mission is best accomplished in photography or film. Indeed, an image of the artist as a young man entering a van Gogh painting can be seen in a film from that same period, Akira Kurosawa's *Dreams*, which Gani Llallosi greatly admires.

^{1*} Nives Klinc, Metamorphoses – interview with Gani Llallosi, Tribuna, 9 March 1992, Ljubljana, p. 43

leta 1998 v atriju univerze Humbolt v Berlinu, kjer jo kot v prostor občinstva segajočo kuliso uporabi pri performansu z naslovom *Nevesta* (Nusja). V performansu sam ni izpostavljaj svojega telesa, temveč je k sodelovanju povabil študentko iz Berlina, ki je odigrala vlogo ženske. Ženske kot telesa, ženske kot ikone in tudi ženske kot brezspolnega bitja, angela, ki s krvi podobno tekočino posreduje občutenje dveh najmočnejših gonov, erosa in tanatosa, življenja/rojstva in smrti. Medtem ko je pri prvi postavitvi instalacija zelo neposredno obravnavala dojemanje slike kot podobe v dveh dimenzijah in tako vplivala tudi na druga dela, ki so bila prisotna v galerijskem prostoru, je bila v Berlinu bliže gledališču, zato tudi ni tako neposredno vpletla občinstva. Ko jo je leta 2004 v piranski cerkvi Sv. Marije zdravja postavil tretjič, je z istim motivom prepletel spet nove asociacije. Sanjski svet je bil zgrajen iz umetnega materiala, ročno izdelanimi rdečimi cvetovi in ne pravimi, ki bi sijali z avro živega bitja, tako kot jo, seveda v čisto drugem kontekstu, izrablja Jan Fabre. Sakralni prostor baročne arhitekture in okrasja je naravnost klical po intervenciji v monumentalnih razmerjih. *Rojstni dan metuljev* je tam še toliko bolj deloval kot žrtvovanje, prepore in transfiguracija. Vsaka podobnost z verskim izročilom, ki ga obhajajo v tej cerkvi, je lahko naključna ali ne, a v tem primeru ta povezava ni pomembna. Pomembnejše je, da je govorica dovolj univerzalna, dovolj arhetipska, da deluje z več zornih kotov z enako močjo. Hkrati pa postavlja v položaj religioznosti samo slikarstvo in umetnost na splošno.

The Birthday of Butterflies, in the double role of painting and spatial installation composed of paper flowers, appears in Llalloschi's work two more times. First in 1998, in the atrium of Humbolt university in Berlin, where it was used as scenery, extended into audience space, for a performance piece titled *The Bride* (Nusja). Instead of exposing his own body in the piece, he cooperated with a student from Berlin who acted the part of the woman. Woman as a body, woman as an icon, and, last but not least, woman as a sexless being, an angel, using a liquid reminiscent of blood to channel the two most powerful instincts, Eros and Thanatos, life/birth and death. When it was first set up, the installation dealt directly with the perception of painting as a two-dimensional image and accordingly affected all works in the gallery space, whereas the installation in Berlin, performed in conjunction with theatre, didn't involve the audience so directly. When he displayed it for the third time in the church of Our Lady of Health in Piran in 2004, he interwove the same motifs with entirely new associations. The dream world was constructed of artificial materials, using hand-made flowers and not real ones, which would glow with the aura of living beings. Jan Fabre too made use of this in his own work, again in an entirely different context. The sacral space of baroque architecture and ornaments simply called for an intervention of monumental proportions. More than ever, *Birthday of Butterflies* left an impression of sacrifice, rebirth and transfiguration. Any resemblance to religious traditions observed in this church can be coincidental, or not, in which case this association loses its meaning. It is more important that its language is so universal and so archetypal as to retain its intensity regardless of a point of view, while placing art and painting itself in the position of religion.



Rojstni dan metuljev, 1992. prostorska postavitev, KUD France Prešeren, Ljubljana





Rojstni dan metuljev, 2004. prostorska postavitev cerkev Marije zdravla, Piran





Koncert za metulje, 1991. olje / platno, 145 x 280 cm



Nora ženska, 1991. olje / platno, 130 x 130 cm



Gospodične, 1991. olje / platno, 180 x 140 cm

Rdeča barva in rdeči cvetovi, vrtnice in mak, se kasneje še večkrat pojavijo v Llalloshijevih slikah, a se bomo k temu vrnili nekoliko kasneje. Za njegovo ustvarjanje je značilno, da se dogaja v sklopih, ki so v nekem času formalno, konceptualno in tematsko zaključene enote. V današnjem času, ko imajo uradniki veliko moči v svojih rokah, bi temu lahko rekli projekti. Tu ni pravo mesto za polemiziranje s to temo, zato naj bo dovolj, če zatrdim, da tu ne gre za to. Llalloshi je slikar in ne projektant. Nikdar ne naredi načrta in si zamisli dokončanega dela vnaprej. Po naravi je preveč impulziven in intuitiven, da bi se zadovoljil z racionalizirano prvo zamisljo. Ker pa je slikar, hoče slikati, in slike tudi postavlja v jedro svojega ustvarjanja, čeprav jih v skupine vedno združuje po konceptu in znotraj nekega točno določenega konteksta. Nekatere teme in motive srečamo v njegovem ustvarjanju tudi po večletnem presledku ali v različnih kombinacijah, ko privrejo na dan kot nadaljevanje prejšnjega srečanja, ponovitev ali transformacija v neko drugo obliko. Toda zaradi jasnejše sktrukture zgodbe je mogoče bolje, da ostanemo čim bliže časovnemu sosledju, zato se vrnimo v sredino 90. let. Na samo umetniškovo ustvarjanje dogodki v njegovem življenju od vedno odločujoče vplivajo, saj ustvarja v intimnem doživljanju okolja in odzivanju nanj. Lahko si predstavljamo, da se je Llalloshi po nekaj letih navadil na življenje v Sloveniji. Njegova umetnost je bila dobro sprejeta, saj je razstavljal na pomembnejših selekcioniranih razstavah, kot je ljubljanski Mednarodni grafični bienale. Sprejel ga je tudi umetnostni trg, saj je leta 1996 prejel odkupno nagrado celo od Muzeja Albertina na Dunaju. Vsem uspehom navkljub pa je v tem okolju nepreklicno ostajal tujec. Zaradi svojega porekla in oddaljenosti od doma je vojno na Balkanu doživljal močnejše in globlje kot večina domačinov. Tako se je tudi vojna tematika znašla v njegovih slikah. Med starimi mojstri je nekoliko več pozornosti posvečal Picassu, v povezavi z grozotami vojne je bila v ospredju Guernica. Picassova velika mojstrovina je na Llalloshija tako vplivala, da je leta

The colour red, red flowers, roses and poppies continue to appear in Llalloshi's work and we shall return to them later. His creative work typically progresses in stages, which are formally, conceptually and thematically complete entities within a given time frame. Today, when so much power is centred in the hands of bureaucrats, they may even be described as projects. As this is no place for discussion on this subject, suffice it to say this is not the case. Llalloshi is a painter and not a project designer. He never makes a plan and never pictures the completed work in advance. He is too impulsive and intuitive by nature to be satisfied with a rationalised first idea. Nevertheless, because he is a painter, he wants to paint and always places the paintings at the core of his creativity, though they can be always grouped according to concept and within a precisely defined context. Some of the themes and motives in his creative work recur at intervals of several years or in different combinations, when they resurface as a continuation of the previous encounter, a repetition or a transformation into a new form. However, for clarity's sake, let's follow the chronological sequence and return to the mid nineties. The artist's private life has always been a decisive influence on his work, given that he creates within an intimate experience of his surroundings and his reaction to it. We can imagine that after a few years, Llalloshi became used to life in Slovenia. His work was well accepted, he participated at the more important group exhibitions like the International Biennial of Graphic Arts in Ljubljana, he was embraced by the art market and he was even awarded a purchase prize by the Albertina museum in Vienna. Yet, despite all this success, he irrevocably remained a stranger. Because of his descent and the distance from his homeland he experienced the war at the Balkans on a deeper level than most locals and the theme of war began to appear in his paintings. Among the old masters, he always took special interest in Picasso, whose Guernica has always been foremost in connection to the horrors of war. Llalloshi was so



Krik mraka, 1992. olje / platno 180 x 400 cm

1991 naslikal štiri metre dolgo sliko, ki jo je poimenoval *Krik mraka*. Kompozicijo slavne slike je povzel zvesto, sledil je tudi črno-belo sivinski barvni redukciji, vendar je s svojim takrat značilnim rokopisom, občutenjem teles in prostora ustvaril interpretacijo originalne ideje in ne zgolj replike slike. Znova lahko spomnimo na japonskega režiserja, ki je predeloval Shakespearovo dramo ter pri tem ustvaril novo mojstrovino. Na prvi pogled se zdi, da je med dramo, ki je bila izvirno namenjena gledališču, in filmom, ki ga je posnel Kurosava, razlika samo v mediju. V resnici pa sta oba zgolj izkoristila tehnologije svojega časa za uprizoritev podobne ideje. Krik mraka je slika, ki je bila naslikana dobrega pol stoletja po Guernici, v tem času pa se je tudi slikarstvo oziroma pogled na sliko precej spremenil, kar je primerljivo z razkorakom med Shakespearom in Kurosavo. Ta slika ne predstavlja nekega modernistično revolucionarnega teoretskega diskurza, jo pa zagotovo lahko štejemo kot izvirno in samozavestno postmodernistično umetniško delo. Pri tem beseda izvirno ne pomeni novosti, temveč da je avtor črpal iz izvira same ideje, njegov eklekticizem pa ima zgolj vlogo tehnike pri izpeljavi in je skladen z duhom njegovega časa.

affected by this masterpiece that he made a painting *The scream of the darkness*, which was four metres in length. He faithfully reproduced the composition of the famous original and preserved the black, white and gray colour reduction, but his distinct personal style and his feel for body and space contributed to create an interpretation of the original concept and not only a replica of the painting. Once again, we are reminded of the Japanese film director who adapted Shakespeare's play and created a new work of art. At first glance the main difference between a play originally meant for the stage and Kurosawa's film seems to lie in medium. However, the fact is that both authors merely took advantage of contemporary technologies. *The scream of the darkness* was painted more than fifty years after Guernica, during which time fine arts and the notion of painting underwent a change comparable to the difference between Kurosawa and Shakespeare. The painting, though not a revolutionary modernist theoretic discourse, is nevertheless an original and self-confident postmodernist work of art. The word originality here doesn't imply novelty, but the fact that the author drew on the original idea, while his eclecticism, according to the spirit of his time, served him only as an execution technique.

Dualistični ples erosa in tanatosa srečamo že pred berlinskim performanskom, a je prepleten s še eno dualistično simboliko – moškega in ženske. Figuro je Llallosi v 90. letih konstruiral podobno kot krajino in prostor. Telo je enkrat oblikovano na elementaren način z otroško risbo, drugič je sestavljal barvne ploskve, kot bi se igral z lesenimi ploščicami. Figura je pogosto le kot slutnja, čeprav telesno prisotna, vendar skoraj konstruktivistično razstavljena. Moški in ženska večinoma nastopata v paru in praviloma nosita krono na glavi, slike pa so naslovljene s Kraljem in Kraljico. Prav nenavadno se zdi to poudarjanje plemstva, aristokracije, še posebno, ko najdemo med slikami tudi kompozicijo z naslovom *Sedem vitezov*. Ikonografija tako števil kot oseb močno spominja na pravljice, zato hitro postane jasno, da se v slikah skrivajo arhetipi, ki jim sledimo iz aktualnega časa v izročila o življenju iz davnine. Posebna pozornost je namenjena predvsem kraljem in kraljicam, ki poosebljajo moško in žensko energijo, jin in jang, vendar z aristokratsko ikonografijo učinkujejo bolj dramatično, bolj teatralno. Črno-belo simbolno izhodišče je tu že davno preraslo v mnogoterost. Plodnost svetega plesa je že obrodila sadove; barve, predvsem živo rdeča, ki se je spomnimo iz *Rojstnega dneva metuljev* in ekspresivna, ostra poteza pričata o nadaljevanju zgodbe življena. In o smrti. Poseganje na področje rituala, ki je vedno povezan z arhetipi in mitologijo, se kaže tudi v upodobitvah plesalcev. Ples para in posameznika v tem primeru zamenja ples skupnosti. Zaradi črpanja iz tradicije in ljudskega izročila se v teh slikah pojavljajo prizori albanskih moških plesov. Večinoma gre za neke vrste kola ali Shota, ki je posvečen predvsem naravi in sončevemu ciklu. Prav s sliko *Štirje letni časi* je umetnik sklenil razstavo v galeriji Equrna v Ljubljani leta 1996. Posebnost pa, ki zaznamuje to sliko, je mreža, s katero prekrije vse štiri figure. To ni kompozicijska mreža, ki bi pomagala uravnoteženo postaviti elemente po slikovni površini, temveč bi prej lahko bila konstrukcijski material, ki pomaga

The dualistic dance of Eros and Thanatos makes its first appearance before the Berlin performance, though interlaced by a different dualist symbolism, that between a man and a woman. In the 90s, Llallosi constructed the human figure in the same way as he constructed landscape and space. The body is formed with the aid of elementary children's drawings or by combining coloured surfaces, as if doing jigsaws. Often, the figure is merely hinted at, physically present yet dismantled in an almost constructivist style. In the paintings titled King and Queen, a man and a woman mostly appear in pairs, both crowned. This emphasis on noble blood and aristocracy becomes specially striking as we come upon a composition titled *Seven Knights*. Both iconography and the number of figures are reminiscent of fairy tales and it quickly becomes clear that the painting contains archetypes that can be traced from prehistory to our time. Special attention is given to kings and queens who personify male and female energy, yin and yang, and whose aristocratic iconography gives them a more dramatic, theatrical effect. Their symbolic black and white origins have multiplied into a variety of colours. The holy fertility dance has borne fruit, and colours, especially the bright red remembered from *The Birthday of the Butterflies*, as well as sharp, expressive brushwork, bear witness to the ongoing saga of life. And death. The influence of ritualism, which has always been associated with archetypes and mythology, is also evident in the depiction of dancers. Drawing from tradition and folklore, these painting mainly depict Albanian male dancers dancing Shota, a round dance celebrating, among others, nature and the solar cycle. One such painting is *The Four Seasons*, the key thematic link of the exhibition at the gallery Equrna in 1996. One particularity of this painting is a grid, laid across all four figures. This is not a compositional grid that would balance the elements across pictorial field, but rather a kind of construction material whereby objects can be fortified. Reinforced concrete structures are strengthened thus

nekemu telesu k večji trdnosti. Tako kot to počne v železo-betonskih strukturah. To arhitekonsko paradigmo pa je mogoče prenesti tudi na podobotvorne medije. To je lahko materialna slika z oljnimi barvami na platnu ali sijanje televizijskega ekrana. Ni pomembno, ali imamo v mislih stare katodne cevi z elektronskim topom ali sodobne, ki delujejo na principu tekočih kristalov, struktura slike vedno temelji na mreži tribarvnih točk. Mrežna struktura je konstrukcijski element, ki daje sliki konsistenco, hkrati pa je, ko jo zaznamo, identiteta medija in pregrada, ki ločuje svet slike in svet gledalca.

Medij je potrebno razumeti kot komunikacijski posrednik med odsotnim in prisotnim. Medtem ko je denimo slika na platnu medij, ki poveže gledalčevo telo z idejo, telekomunikacijski mediji, kot sta telefon in televizor, povezujejo dve oddaljeni telesi. Če pogledamo natančneje, je resnični medij podoba, najsí bo vizualna, zvočna ali konceptualna, ves material, ki omogoča njen pojav, pa so tehnološki pripomočki. Zbližanje oddaljenih entitet s pomočjo podobe se vedno zgodi v duhu in šele ko nosilca in podobo dojamemo kot avtonomno entiteto, lahko začnemo govoriti o prisotnosti, bližini in telesnem stiku. Takrat postane tudi struktura nosilca podobe njen neizogibni del in v sodobni umetnosti tudi del njene vsebine. Malo prej omenjena pripomočka za telekomunikacijo sta Llallosiija zaznamovala že v otroštvu. Najprej je šlo za fascinacijo, ki jo je najbrž čutila večina otrok, fotografiranih v prvem razredu osnovne šole. Ti so nato dobili fotografijo, na kateri sedijo za pisalno mizo, pred njimi je telefon, vse skupaj pa je ujetó v okvir televizijskega sprejemnika. Seveda je ključni podatek, da so bila to zgodnja 70. leta, ko niti telefoni niti televizorji še niso bili oprema vsakega sodobnega doma. Po fascinaciji je prišel premislek o napravah, ki so sposobne generirati ali reproducirati podobe in Llallosi še leta 1994 v intervjuju z nekakšno otroško naivno nonšalanco prizna, da je za njega »televizija le škatla z barvicami«.^{1*}

^{1*} Jošt P. Rotar, *Otrok, ki slika* – Pogovor s slikarjem Ganimem Llallosijem, Primorski dnevnik, 8. april 1994, Trst, p. 17

and this architectural paradigm can be also applied to visual media, whether it be a material oil painting or the phosphorescence shining from a TV screen. Image structure is based on a triad pixel grid both in old-fashioned electron-gun CRTs and LCD screens. Grid structure is the construction element that gives image its consistency, but, once perceived as such, it also functions as the medium's identity and the barrier that separates the image from the viewer.

Medium should be perceived as an intermediary between those present and those absent. Painting on canvas connects the observer's physical body to an idea, whereas telecommunications media, like the telephone and television, connect two remote bodies. If we investigate more closely, we find that true medium is the image, visual, sonic or conceptual, whereas any material by which it is transmitted serves only as a technological aid. Two remote entities must always be brought together in mind's eye and only when we perceive both the medium and the image as an autonomous entity can we talk of a genuine connection. Then, the structure of the medium becomes an integral part of the image and, in contemporary art, a part of its content. In his childhood, Llallosi was deeply impressed by the before mentioned telecommunication devices. This started as the fascination felt by most children that have been photographed at first class of primary school and have then received the photo of themselves sitting at a writing desk with a phone, a with the whole scene captured within the frame of the TV monitor. The key information, of course, is that this happened in the early seventies, when neither phones nor televisions were a part of every home. This initial fascination led to reflection on these devices, capable of generating or reproducing images, and in a 1994 interview Llallosi admitted, with a childlike naive nonchalance, that for him the television monitor was nothing more than "a box of crayons".¹

^{1*} Jošt P. Rotar, *A child painting* – interview with painter Gani Llallosi, Primorski dnevnik, 8 April 1994, Trst, p. 17



Skica, 1992. akril / karton, 60 x 100 cm



Kraljica, 1996. olje / platno, 200 x 180 cm



Kralj, 1996. olje / platno, 180 x 180 cm



Kralj in kraljica, 1993. olje / platno, 170 x 110 cm



Skralni ples, 1996. olje / lesenit, 380 x 1050 cm







Sedem vitezev, 1996. olje / platno, 145 x 200 cm



Po študijskem izpopolnjevanju v Parizu leta 1995 je Llallosi leta 1997 postal štipendist nemške vlade (DAAD) in tako dobil priložnost za izpopolnjevanje na berlinski Hochschule der Kunst pri profesorju K. Maravanu. Berlin je bil v tistem času brbotajoči kotel, v katerem so delovali in se srečevali umetniki iz vse Evrope. Padec zidu je bil že daleč, neposredno mešanje med vzhodom in zahodom pa je bila že samoumevna dejanskost. Polično ekonomske spremembe so za seboj pustile ogromno praznega prostora, ki so ga umetniki pri svojem ustvarjanju s pridom izkoriščali. Koncentracija umetnikov je povzročila neposredne vplive različnih kultur ter živ umetniški aktivizem s poudarkom na etičnih vrednotah ter kritiki nepravničnemu ustroju družbe v nastajajoči novi Evropi. Berlin je bil v 90. letih še precej neobremenjen z neoliberalnim kapitalizmom, zaradi česar je predstavljal alternativno in svobodno umetniško sceno. Umetniki so tja bolj potovali zaradi možnosti ustvarjanja in osebne ustvarjalne rasti kot zaradi ekonomskih in simbolnih uspehov na umetnostnem trgu. Hkrati je nemška kulturna politika v Berlinu pospešeno vlagala v umetnost, srečevanje velikih imen sodobne umetnosti pa je tako postalo pravilo. To je mesto naredilo še toliko bolj navdihujoče za radovedne in raziskujoče duhove mladih umetnikov, med katere lahko Ganija Llallosija, ki je imel takrat 32 let, še vedno štejemo. Poleg navdihujočega okolja, ki je umetniku nudilo tudi refleksijo lastnega dela, so na njegovo ustvarjanje močno vplivali tudi dogodki v domovini. V tem času se je ravno odvijalo zadnje poglavje jugoslovanske državljanske vojne in Kosovo je postalo zadnje žarišče spopadov. Že z instalacijo oziroma performansom *Nevesta* (Nusja) na univerzi Humbolt v Berlinu leta 1998 je na eni strani nadaljeval zgodbo o prepletanju življenja in smrti, na drugi pa poudarjal kruto resničnost krvnega davka v vojnah. Čeprav je bil tokrat v posledice vojne osebno še bolj vpleten, njegovi odzivi niso bili omejeni na določeno okolje, temveč vedno usmerjeni v zlo, ki pripelje do morije.

After further studies in Paris in 1995, Llallosi was awarded a fellowship by German government, enabling him to study with Prof K. Maravan at Hochschule der Kunst in Berlin. At the time, Berlin was a bubbling cauldron where artists from all parts of Europe could work and meet. The fall of the Berlin Wall was already far behind, the constant influx of people from the west and east had become commonplace. Huge political and economic change left enormous amounts of empty space in its wake that artists quickly put to good use in their work. So many artists in one place and the ensuing culture clash gave impetus to highly-engaged art activism, emphasising positive ethical values and criticism of unjust social systems in newly emerging Europe. Berlin in the nineties, still relatively unburdened by neoliberal capitalism, represented an alternative, free arts scene which drew artists because of opportunities for creative work and artistic growth, rather than economic and symbolic success on the art market. At the same time, German cultural politics invested heavily into arts. The chance to meet up with well-known names of modern art made the city even more attractive to the intellectually curious young artists, among whom Gani Llallosi, at the age of 32, could still be ranked. The artist drew inspiration from his new surroundings, which also allowed him new insight into his own work. Moreover, he was also strongly influenced by the course of events in his homeland which had by then become the centre of unrest in what was to be the last stage of the civil war in Yugoslavia. The installation-performance *Bride* (Nusja) at Humbolt University in Berlin in 1998, in some aspects a continuation of his tale about the intertwining of life and death, also drove home the cruel reality of the blood toll exacted by war. At the time he was involved in the war on an even more personal level, yet his response to it was never limited to a certain space, but always directed against the evil that leads to butchery. The *History* series was conceived in Berlin as a response to the Yugoslav wars and society's attitude to the numerous, yet unavailing

Cikel *History* je začel nastajati v Berlinu kot odziv na vojno na Balkanu in odnos družbe do lekcij, ki jih ponuja zgodovina, a se zdi, da ne pomagajo prav dosti. Dvanajstim slikam iz cikla so osnova slike mojstrov iz preteklih stoletij. Razen treh, ki so bolj povezane z avtorjevim intimnim čustvenim svetom, so bile izbrane tiste, ki so skozi zgodovino postale ikone in simboli. V njih je mogoče prepoznati konkretne zgodbe iz preteklosti evropske družbe in duh časa, v katerem so bile naslikane. Vendar tokrat ni šlo za parafraziranje stare umetnine, kot jo srečamo pri sliki *Krik mraka*. Berlinska izkušnja je Llaloshija nekoliko odmaknila od neposrednega ekspresivnega sloga divjih zamahov in čiste akcije na slikovno površino. Kot pravi v intervjuju iz leta 1999, so ga tam »naučili dvakrat ali trikrat razmisliti in šele potem nekaj narediti^{1*}. Vstop racionalizma in distance se je zgodil na dva načina. Prvi je na simbolni ravni, ko se v sliki pojavi citat, drugi je tehnološki, ko slika ni več grajena zgolj s slikarskimi sredstvi. Reprodukcijska slika iz zgodovine umetnosti je bila za potrebe nove slike z digitalnimi tehnologijami povečana in natisnjena ter kasneje kaširana na platno, da je prekrila celotno površino. Velikost platen se giblje od 150 do 300 centimetrov, kar obljublja zelo neposredno razmerje s telesom gledalca. Prva plast, formalno reducirana citat originalne slike iz preteklosti, ki je tako postala osnova za nadaljnje aplikacije in intervencije, je bila zaščitena z nanosom prozornega laka, saj je bil njen namen, da ostane vidna in prisotna kot neločljiv del končne slike. Nanjo so bile nanešene nove barvne plasti z razpoznavnimi oblikami iz narave, s simboli, z abstraktnimi potezami, dripping efekti in odtisi podplatov vojaških škornjev. Da, slikar je po slikah tudi hodil. Vsaka posamezna plast je bila prevlečena z lazurnim nanosom brezbarvnega laka in je bila tako ločena od drugih, individualizirana kot posamezen spomin iz preteklosti. Spoj plasti pa je tvoril celotno sliko, podobo, ki izvira iz

1* Barbara Sterle, Pustimo preteklost, kjer je – Pogovor s slikarjem Ganimem Llaloshijem ob njegovi razstavi *History* v galeriji Equina, Dnevnik, 20. 8. 1999, Ljubljana, pp. 18, 19

lessons of history to mankind. The group of twelve paintings is based on works by master painters from the past. All of them, with the exception of three paintings which are more closely tied to the author's intimate emotional world, were chosen because of they have with time acquired the status of a symbol or an icon. Consequently, they are all recognisable as concrete stories from European history and capture the spirit of their times. However, unlike the painting *The scream of the darkness*, this group is not a paraphrasing of an old masterpiece. During his time in Berlin, Llaloshi distanced himself from the overly expressionist style with its wild brush strokes and purity of action in pictorial field. As he said himself, he was "taught to think a few times before doing anything"¹. The introduction of rationalism and distance is twofold: on a symbolic level, quotations appears in the painting, and on a technical level, the painting is no longer constructed exclusively through the medium of painting. To create a new painting, a reproduction of a classic painting is digitally enlarged, printed and then transferred over the entire surface of the canvas. Canvas size ranges from 150 to 300 centimetres, which has the effect of establishing a very face-to-face relation to the viewer's body. The first layer, a formally reduced quotation of the original masterpiece, which is to be used as the basis for further applications and interventions, is protected by a thin veneer of transparent varnish, since it is meant to remain discernible and present as an irreducible part of the painting. It is then coated with additional layers of colour, depicting recognisable natural shapes, symbols, abstract forms, paint drippings and army boot prints. Indeed, the artist went so far as to walk over his paintings. Every individual layer was coated with transparent glossy veneer which keeps it separate from the other layers, individuated as a distinguishable memory from the past. The blending of layers forms

1 Barbara Sterle, Let's leave the past where it is – interview with painter Gani Llaloshi at his exhibition *History* at Equina gallery, Dnevnik, 20 August 1999, Ljubljana, p. 18, 19

ozaveščanja preteklosti, vendar jo hkrati pušča v globini. Preteklost je na eni strani zapuščina, ki jo je treba varovati kot spomin in zgodbo časa, ki ga več ni, po drugi pa vrednota, ki jo moramo negovati in razvijati z razumevanjem. Rjavkasti ton, ki prekriva celo sliko, deluje kot patina, ki jo je čas pustil za seboj. Preteklost ostaja v preteklosti in samo s kritično distanco, brez romantičnega oziranja nazaj, iz aktualnega trenutka zremo v prihodnost. Gani Lalloshi je skozi vsa 90. leta pod površjem hranil reko ljubezni in idealizma. Zadnja leta desetletja je bilo posebno obdobje, ko je bil aktivist sedanjosti na hudi preizkušnji. Na točki, kjer čustva hitro vzkopijo, je mogoče imel srečo, da ga je hladila severnjaška racionalnost. Skozi cikel *History* mu je v dveh letih uspelo hkrati izraziti spoštovanje do človeštva in kritiko sodobni družbi, ljubezen do človeka in divji boj proti okovom fašizmov. Ta cikel je bil tudi miljski kamen, ki je v kriklu zaključil neko obdobje, po katerem je prišlo desetletje z enako držo, vendar precej mirnejšim izrazom.

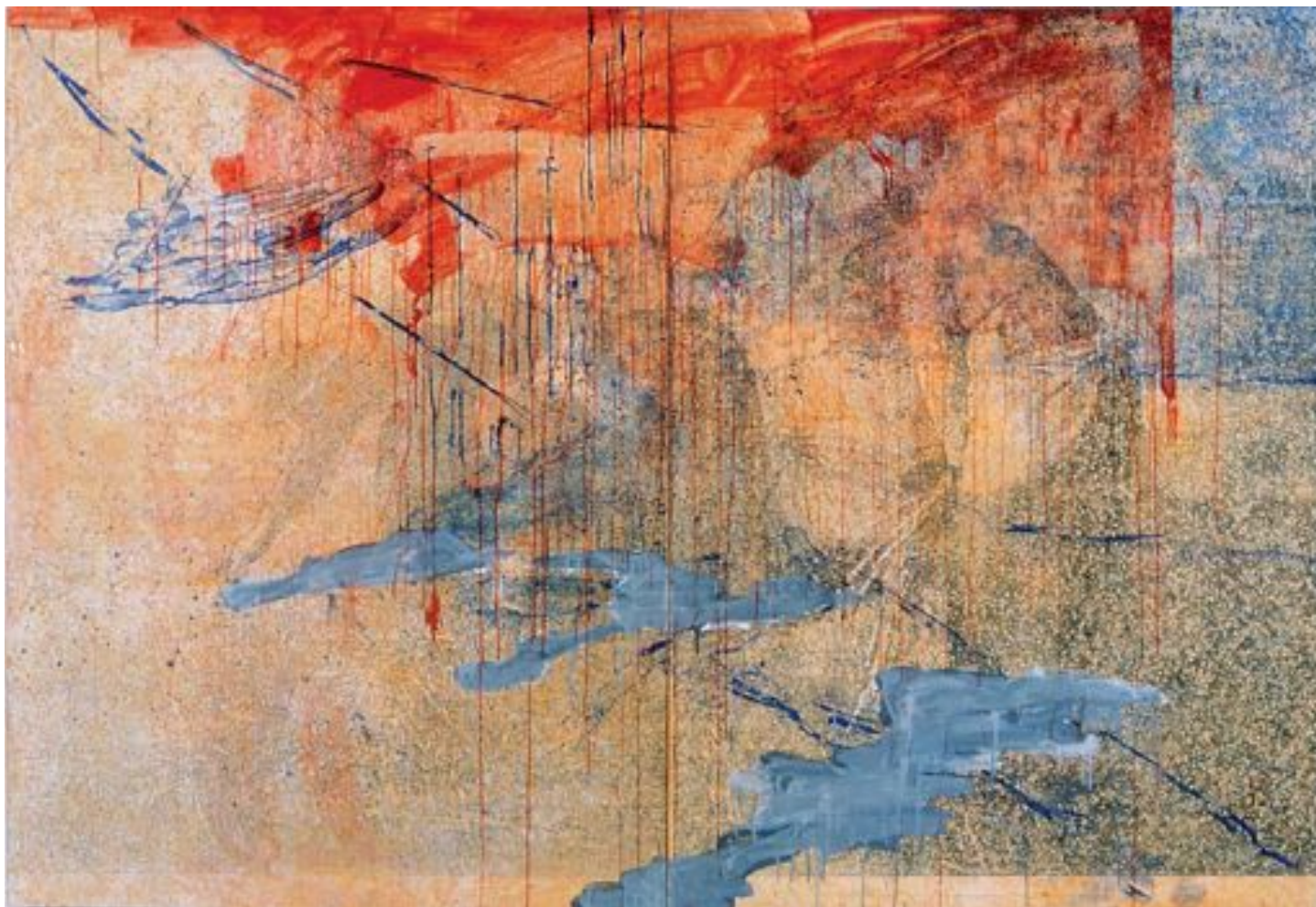
the painting as a whole, an image based on sensitization of the past, which has been preserved in the deeper layers. On the one side, the past is seen as a heritage to be preserved as a memory and a story of a bygone era and on the other, it is presented as a value that should be rationally fostered and developed. The brownish hues across the entire painting give the impression of patina left by the passing of time. The past remains in the past, and only by maintaining a critical distance, by refraining from the romantic looking back, will we be able to face the future from the present. Throughout the nineties, Gani has preserved a stream of love and idealism at his core. The last years of the decade were a very hard test for the activist for the present. At the time when blood ran hot he was perhaps fortunate to be cooled by a northerner's rationality. Through this group of paintings, he succeeded, for two years, to express both respect for humanity and criticism of contemporary society, both love for his fellow man and an unrelenting fight against the bonds of different forms of fascism. This group was also a milestone, an era ending in a scream, only to be followed by a decade marked by the same unflinching attitude, but a much more tranquil self-expression.





Michaela Bell, 1999. digitalna fotokopija, akril / papir in platno 200 x 300 cm





Shadows, 1999. digitalna fotokopija, akril / papir in platno 200 x 300 cm



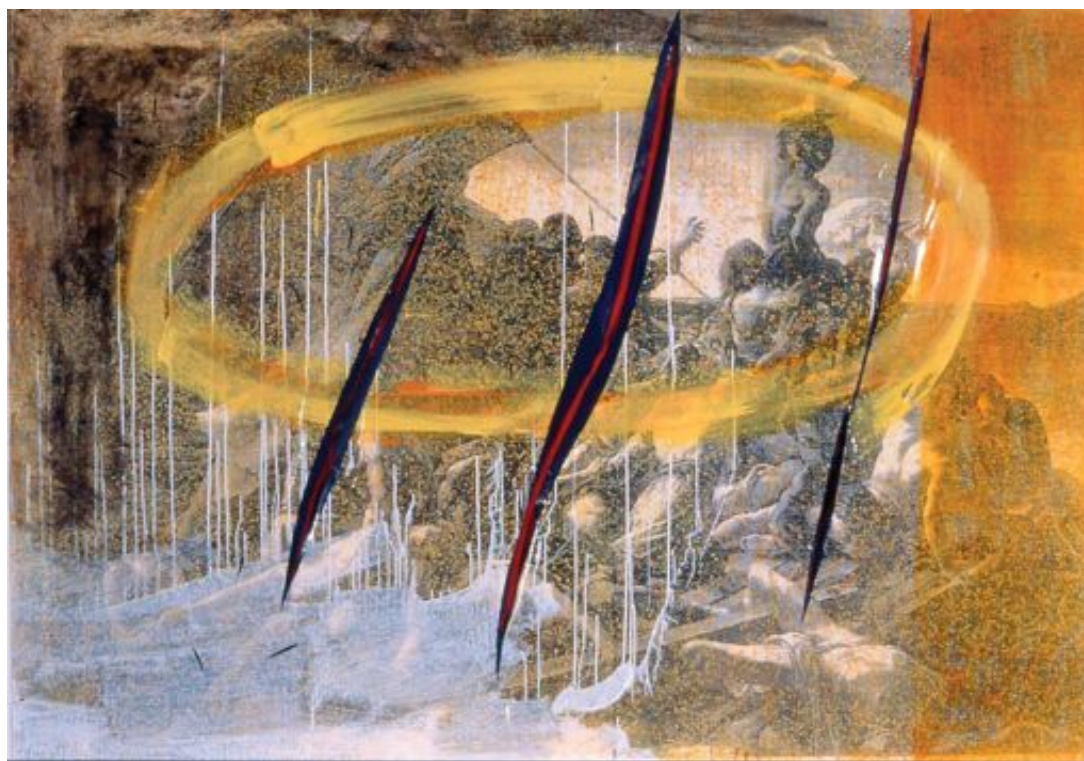


Auto portret, 1999. digitalna fotokopija, akril / papir in platno 120 x 150 cm





The Dors, 1999. digitalna fotokopija, akril / papir in platno 200 x 300 cm





Dancing around the fire , 1999. digitalna fotokopija, akril / papir in platno 150 x 200 cm



Po avtorjevih besedah sta med berlinskim obdobjem nanj močan vtis naredila Sigmar Polke in Anselm Kiefer, kar je čutili celo v slikarskem ciklu *History*. V novem obdobju pa v ospredje prihajajo vplivi poparta. Andy Warhol, ki v zgodovini umetnosti velja za najpomembnejšega umetnika tega sloga moderne umetnosti, s svojimi deli ni slavil popularne kulture (kulture ljudi, kulture mase), temveč je ironiziral njene vrednote. V duhu časa, spomnimo denimo na Pietra Manzoni, so njegova dela poskušala vzpostaviti kritičen odnos do vrednosti umetniškega dela na trgu in do potrošniške družbe na sploh. Posebnost v popartu je bila prevzemanje podob iz vsakdanjega življenja potrošništva, kjer niso imele ozaveščene simbolne vrednosti, in njihovo reproduciranje ali repliciranje v kontekstu umetnosti. Na ta način se je poudarjala ravno simbolika teh podob in ozaveščal učinek, ki ga imajo na družbo. Dekontekstualiziran citat ne izgublja svoje izvirne simbolike, seveda za tistega, ki njegov izvirni kontekst pozna. Včasih deluje tudi zgolj po načelu vzorca, saj ga oblikovna rešitev družbi s podobnimi v nekem drugem okolju. Med pločevinkama Campbell's juhe in Podravkinega govejega golaža ni bistvene oblikovne razlike, saj uporabljata govorico, ki v podobnih družbah zveni univerzalno. Kot smo videli v ciklu *History*, Llalloshi uporaba citatov ni bila tuja in že tam je posegal po podobah, ki so splošno izobraženemu zahodnjaku poznane. Težko bi bilo reči, da je Delacroixova *Svoboda, ki vodi ljudstvo*, ki jo je uporabil za sliko *Michelle ma belle*, evropska pop ikona, ne nazadnje se tudi ne gre čuditi, zakaj ne, medtem ko Picassove *Avignonske gospodične* ter Michelangelovi *Delfska Sibila* in predvsem *Stvarjenje Adama* iz Sikstinske kapele niso prav daleč od tega.

Prva razstava, ki jo je Llalloshi pripravil v tem duhu, je bila »A silver dream about Andy« v berlinski Galerie 35 leta 2001. V času, ko so gramofonske plošče začele doživljati svoj »revival« med audiofili in

According to the author, he was deeply impressed by Sigmar Polke and Anselm Kiefer during his Berlin period. Their influence can indeed be felt in the *History* series. In his next period, however, popart influences come to the foreground. Andy Warhol, considered by art history as the most important representative of this contemporary art style, didn't use his artworks to glorify popular culture, i.e. culture of the people, culture of the masses, but to parody its values. In the spirit of his age, his work, like Pietro Manzoni's for example, attempted to establish a critical attitude towards market value of art works and towards consumerist society as a whole. Popart's main distinguishing feature was the appropriation of images from everyday consumerist life, where their symbolic value couldn't be conceptualised. By reproducing and replicating these images in the context of art, their symbolic nature is emphasised and their effect on society can be conceptualised. Though de-contextualised, a quotation doesn't lose its original symbolism, at least not for those who know its original context. Sometimes it can function merely as part of a pattern, as it can be ranked, by virtue of its form, with its counterparts from a different environment. There is no major difference in form between a can of Campbell's soup and Podravka beef goulash, because they both use a lingua franca that remains mutually comprehensive in similar cultures. As seen in the *History* series, Llalloshi doesn't shrink from using quotations and had already made use of images familiar to any well-educated westerner. Delacroix's *Liberty Leading the People*, which he used in the painting *Michelle ma belle*, cannot be quite considered as a European pop icon, which is perhaps not altogether surprising, but Picasso's *The Young Ladies of Avignon* and Michelangelo's *Delphic Sibyl* and *The Creation of Adam* from the Sistine Chapel have almost achieved that status.

The first exhibition that Llalloshi prepared in this spirit was »A silver dream about Andy« at Galerie 35 in Berlin in 2001. At the time when

tudi bolj ljudskimi hi-fi navdušenci, se tu pojavijo kot podlaga in okvir za ikonično sliko – citat iz Warholove *Cow Wallpaper* iz leta 1966. Postavitev se je navezovala tudi na »srebrne oblake«, ki jih je Warhol prvič predstavil v galeriji Leo Castelli kot *Silver floatations*. Stene galerije so bile poslikane, da so ustvarjale iluzijo oblakov, na eni pa je bila napeta svetleča folija srebrne barve. Tam so bile postavljene plošče z naslikanimi Warholovimi »kravami« in v šestih vrstah tvorile pravokotnik, ki je spominjal na vzorec s tapete. Pop ikona ni samo slika v citatu in serija, ki se pokloni mojstru iz prejšnjega stoletja, ampak je ikona tudi gramofonska plošča, ki predstavlja najbolj razširjen medij serijske distribucije glasbe preddigitalne dobe.

Mreža je tehnološki pripomoček, ki so ga pri tvorjenju podobe uporabljali že davno. Poleg ogrodja ima tudi funkcijo sita, in prav slednje je bilo priljubljeno tudi Warholu. Toda njegovi časi so bili drugi. Pogled človeka na začetku novega stoletja naseljujejo podobe, ki nastajajo na drugačnih mrežah. Ne samo televizija, temveč predvsem njen »vizor« je postal vedno bolj priljubljena podlaga za sliko. Slikarjevo telo se z njim še bolj oddalji, digitalni zapis pa omogoči nedoločeno število ponovitev v zelo kratkem času. Avtorski, obrtniški in industrijski (sito)tiski so vedno nadzorovani, medtem ko je v digitalnem svetu nadzor omejen na matrico. Tako šifriran zapis ostane popolnoma enak pri vsaki podvojitvi. Po eni strani je enak po vsem svetu, po drugi pa že vsak zaslon s pretvorniškim sistemom v ozadju prikaže čisto svojo sliko. Najbolj drzne transformacije omogočajo programi za obdelavo slik v digitalnem zapisu. Gani Llallosi je, odgovoril nepričakovano. Kot slikar je še naprej slikal slike, vendar je bila mogoče berlinska izkušnja odločujoča, da se v enakovrednem deležu pojavi še konceptualistična plat. Skupino slik iz prvega obdobja po letu 2000 je poimenoval po najbolj razširjenem računalniškem programu za obdelavo slik, katerega ime je postalo tekstualna ikona, ki jo lahko primerjamo z logotipom marsikatere blagovne znamke.

gramophone records were undergoing a revival among audiophiles, as well as the more plebeian hi-fi enthusiasts, they were used as support and frame for the iconic painting – quotation from Warhol's *Cow Wallpaper* from 1996. The installation also referred to the »silver clouds«, first exhibited by Warhol in the Leo Castelli gallery under the title *Silver floatations*. The walls of the gallery were painted with a trompe l'oeil of clouds and one side was draped with shiny silver foil, where the painted plates of »Warhol's cows« were arranged in six lines, which together formed a rectangle, a wallpaper. Here, the pop icon is not only the painting in the quotation and the series as an homage to a master painter from the previous century, but also the gramophone record, the most popular medium of serial music distribution of the pre-digital age.

Grid as a technological tool to generate images has been used for a very long time. It can be used as a frame or, as favoured by Warhol himself, as a screen. However, his were different times. At the beginning of the new century, human vision is filled with images generated by very different grids. Both television and, to a greater extent, the television screen itself have become an increasingly popular basis for painting. As the painter's body recedes even further into the distance, the use of digital recording allows for an infinite number of repetitions in a very short time. Original, handmade and industrial (screen) prints are still being controlled, but in a digital world, everything beyond the matrix is beyond control. The ciphered code stays exactly the same every time it's duplicated. Though it remains identical anywhere in the world, every computer screen, with the transformer working in the background, presents its own unique image. The most daring transformations, however, can be achieved with digital image editing software. Gani Llallosi reacted to this unexpectedly, just as he may be expected to. In his capacity as a painter, he continues to paint paintings. Nevertheless, perhaps because of his Berlin experience,

Ne nazadnje je iz imena, in to celo v različnih jezikih, nastal glagol, ki označuje računalniško obdelavo slik. Photoshop je bil navdih, ki povezuje obdobje od stenske slike Warholove »krave« na razstavi v berlinski Galerie 35 in razstavo *Sweet & Beauty* v Ljubljani. Medtem ko berlinska slika vibrira v izmenjevanju slikanih in neslikanih (v belo pobarvanih) navpičnih trakov, se prek različnih variant razvije do dvojne slike.

the conceptualist aspect of his work now gained equal prominence. A group of paintings produced during the first few years of the millennium is titled after the most widely used image editing software, the name of which has become a textual icon, comparable to most trademark logos. Indeed, a verb denoting digital image editing was coined from its brand name, and in different languages at that. Photoshop was the inspiration that bridged the gap between the mural of Warhol's cow at Galerie 35 in Berlin and the *Sweet & beauty* exhibition in Ljubljana. The Berlin paintings, which seem to vibrate with alternating painted and unpainted (white-painted) vertical strips, evolved through different variations into a kind of two-in-one painting.



»A silver dream about Andy«, 2001. postavitev, Galerie 35, Berlin





Photoshop, 2001. akril / platno 200 x 200 cm



Photoshop Picasso, 2002. akril / platno 145 x 200 cm



Photoshop, 2002. akril / platno 145 x 200 cm

Junija 2003 je Zveza društev slovenskih likovnih umetnikov in prek nje tudi vsi njeni člani prejela dopis, v katerem ji konzorcij uglednih svetovnih poslovnih ponuja rešitev za težave s financiranjem dejavnosti in produkcije, v katerih se je znašla. Predlagali so združevanje interesov umetnikov in javnosti ter zasebnega kapitala. Z naložbo v takratni dvojni vrednosti obstoječega premoženja ZDSLUI naj bi rešili trenutno finančno krizo, z nadaljnim sodelovanjem pa omogočili nemoteno delovanje v prihodnosti. Zahteva konzorcija, ki naj bi zadovoljila interese zasebnega kapitala, je bila, da galerijo ZDSLUI spremenijo v slaščičarno, kjer naj bi tudi v prihodnje redno gostovale razstave članov. Na prvi pogled mamljiva ponudba je vseeno jasno kazala na surovo privatiziranje ustanove javnega interesa, kar je odsevalo tudi takratno dogajanje v slovenski politiki na sploh. Na dnu dopisa so bili podpisani trije fiktivni predstavniki konzorcija z imeni, ki so spominjala na v tistem trenutku zelo znane osebnosti iz poslovnega in političnega sveta in so bile povezane s kulturno politiko. Gani Llalloshi je v programu galerije za leto 2003 dobil termin za osebno razstavo, vendar mu očitno ni bilo dovolj zgolj razstaviti svoja dela, ki so obravnavala likovne in konceptualne probleme, s katerimi se je ukvarjal že dlje časa. Ukvarjanje s popartom ga je od ekspresivne slike pripeljalo na spolzko področje igre z vrednostjo umetniškega dela ter tako k hoji po nevarni meji med umetnostjo in kičem. Razstavo je poimenoval Sweet & Beauty, s čimer je še bolj poudaril odnos do umetnosti v sodobni potrošniški družbi. Umetnost v 20. stoletju namreč vedno bolj postaja svet prestiža, udobja in ugodja. Seveda ne izginja živ odnos do nje, vendar se izobraževalni in izkustveni vidik v splošnem pomika v ozadje. Poleg tega je dogajanje v slovenski politiki kazalo, da temu trendu sledita tudi oblast in tisti, ki bi za kulturo in umetnost morali skrbeti, a ju prepuščajo neizprosni trgu. Pomen zamisli, da bi društveno galerijo spremenil v slaščičarno, kar je v likovnem smislu tudi storil, je določala že njegova narodnost,

In June 2003, a letter was addressed to the Union of Slovene Fine Arts Associations, and thus to all its members, in which a consortium of respected international businessmen offered the aforementioned institution a solution for their current difficulties in financing their activities. The artists were advised to unite their interests with those of the public and of private capital. An investment twice exceeding the association's assets at the time would solve the current financial crisis and further cooperation would ensure the association's smooth functioning in the future. To satisfy the private capital interests, the consortium demanded that the association's gallery be converted into a sweetshop where the society's regular exhibitions would be held in the future. This offer, though tempting at first glance, was a clear manifestation of the brutal privatisation of public institutions and a reflection of the general state of affairs in Slovenian politics at the time. The letter was signed by three fictitious representatives of the consortium, whose names were very suggestive of well-known public figures in Slovenian politics and economy that were closely linked to cultural politics. Gani Llalloshi was included in the gallery's 2003 programme, but it obviously didn't suffice him to merely put up a display of his artworks, which dealt with visual and conceptual issues he had been working on for some time. His preoccupation with popart had led him from expressionism to the slippery slope of playing with value of an artwork and the tightrope between art and kitsch. He titled the exhibition Sweet & beauty to emphasise this attitude to art in contemporary consumerist society. Throughout the twentieth century, art came to be regarded as the province of prestige, comfort and pleasure. Of course genuine appreciation of art hadn't vanished, but its educational and empirical aspects tended to recede into the background. Moreover, the events in Slovenian politics clearly showed that the authorities followed this trend and that the people who were to protect culture and the arts actually left them to fend for themselves on the ruthless marketplace. The concept of transforming a

ki ga povezuje s stereotipom albanskega slaščičarja še iz časov Jugoslavije. Naslikal je reprodukcije ilustracij sladoledne ponudbe iz slaščičarn, na otvoritev pa je pripeljal celo hladilnik s sladoledom in poklicnega slaščičarja. Njegov namen je bil seveda spodbuditi umetnike in javnost k razmisleku o takratnih razmerah na področju kulturne politike in predvsem o skupnih interesih, zaradi katerih so bila društva likovnih umetnikov sploh ustanovljena.

V slikarskem smislu se razstava v veliki meri še vedno navezuje na Warholovo izročilo, a tokrat s portreti. Kot slavospev ženski lepoti je bila na steno nanizana serija ženskih portretov po vzor(c)u Leonardove

gallery into a sweetshop, which he realised symbolically, was given another dimension by the fact of his nationality, which links him to the stereotype of an Albanian confectionary from the time of ex Yugoslavia. He painted reproductions of ice-cream parlour illustrations and even brought an ice-cream stall and a professional ice-cream man to the opening. His purpose was of course to encourage artists and the public to give some thought to the current situation in cultural politics, especially the common interests for which arts associations were established in the first place.

In terms of technique, the exhibition still follows in Warhol's tradition,



Mona Lize, ki so jih okvirjale rdeče, papirnate vrtnice. V prostoru pa je dominirala stena s šestnajstkrat ponovljenim portretom Marilyn Monroe, ki so sestavljeni skupaj na celotni površini gradili še en njen obraz. Posebnost teh slik je refleksija na elektronski zaslon, o katerem

especially in regard to portraits. In praise of female beauty a series of female portraits in frames of red paper roses, patterned on Leonardo's Mona Lisa, were lined on one wall, while the whole of the gallery space was dominated by a wall across whose entire surface sixteen

je bilo govora že v zvezi s sliko Štirje letni časi iz leta 1995, kjer je bila v ospredju struktura medijske slike. Llallosi je tudi v ciklu History uporabljal podobo, ki je bila transformirana z reproduciranjem, vendar so lastnosti vmesnikov, najprej fotoaparata, potem digitalizacije in na koncu črno-belega tiska na papir, s številnimi motnjami povzročile deformacije. Kasneje je sliko za razstavo »A silver dream about Andy« naslikal v navpičnih pasovih, ki so se v približno enaki širini izmenjevali z ozadjem. Kompozitna slika Marilyn Monroe z razstave Sweet & Beauty je na podoben način, torej izmenjujoč pasove, sestavljala dve ločeni podobi, ki sta se v celotni kompoziciji sestavili v eno sliko, vendar dvojno sliko. Tehnično je to za slikarstvo zelo samosvoja rešitev, kako ustvariti prekrivanje dveh slik na eni površini, po učinku pa zelo spominja na prekrivanje slik z učinkom prosojnosti pri videu in fotografiji.

reproductions of a portrait of Marilyn Monroe were arranged so as to compose another image of her face. These paintings are characterized by a reflection on the electronic screen already mentioned in connection to the 1995 painting *Four Seasons*, which emphasised the structure of media image. As in the History series, the artist used an image transformed by reproduction, but the nature of the intermediaries, photography, digitalisation and black-and-white paper printing respectively, caused distortion that deformed the painting. For the exhibition »A silver dream about Andy« he made paintings composed of evenly spaced vertical strips with the background showing through the gaps. A composite painting of Marilyn Monroe from the Sweet & beauty similarly created two discrete images by alternating strips which formed a kind of two-in-one painting. This is a very original technical solution to the problem of creating two paintings superimposed on one surface, which gives an effect of transparency similar to the overlaying of images in video and photography.

ZVEZA DRUŠTEV SLOVENSKEH UMETNIKOV
UMETNIKOV
Komenskega 8
1000 LJUBLJANA

Zadeva: ponudba za sodelovanje

Spodaj podpisani predstavniki konzorcija, smo analizirali možnost opremlenosti kapitula v srednji EVROPI in ugotovili, da je LJUBLJANA, glede na lokacijo valuga, izjemno ugodnega in svetovno znanega združenja, zato primerna za realizacijo naših poslovnih načrtov, predstava sodelovanje kapitula in umetnosti zagotavlja poslovni uspeh obema področjema.

Spodaj podpisani smo svetovno uveljavljeni poslovneži z močnim kapitalnim zaledjem. Podpirajo nas pretežno vse svetovno znane poslovne banke in tudi druge finančne institucije.

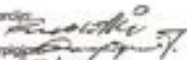
V projekt, katerega smo vam že podrobno predstavili na preteklih srečanjih, bomo dostavili na vaš način v več izvodih, da ga boste lahko podrobno in izčrpno predstavili vašim članom. Iz njega izhajajo naslednje:

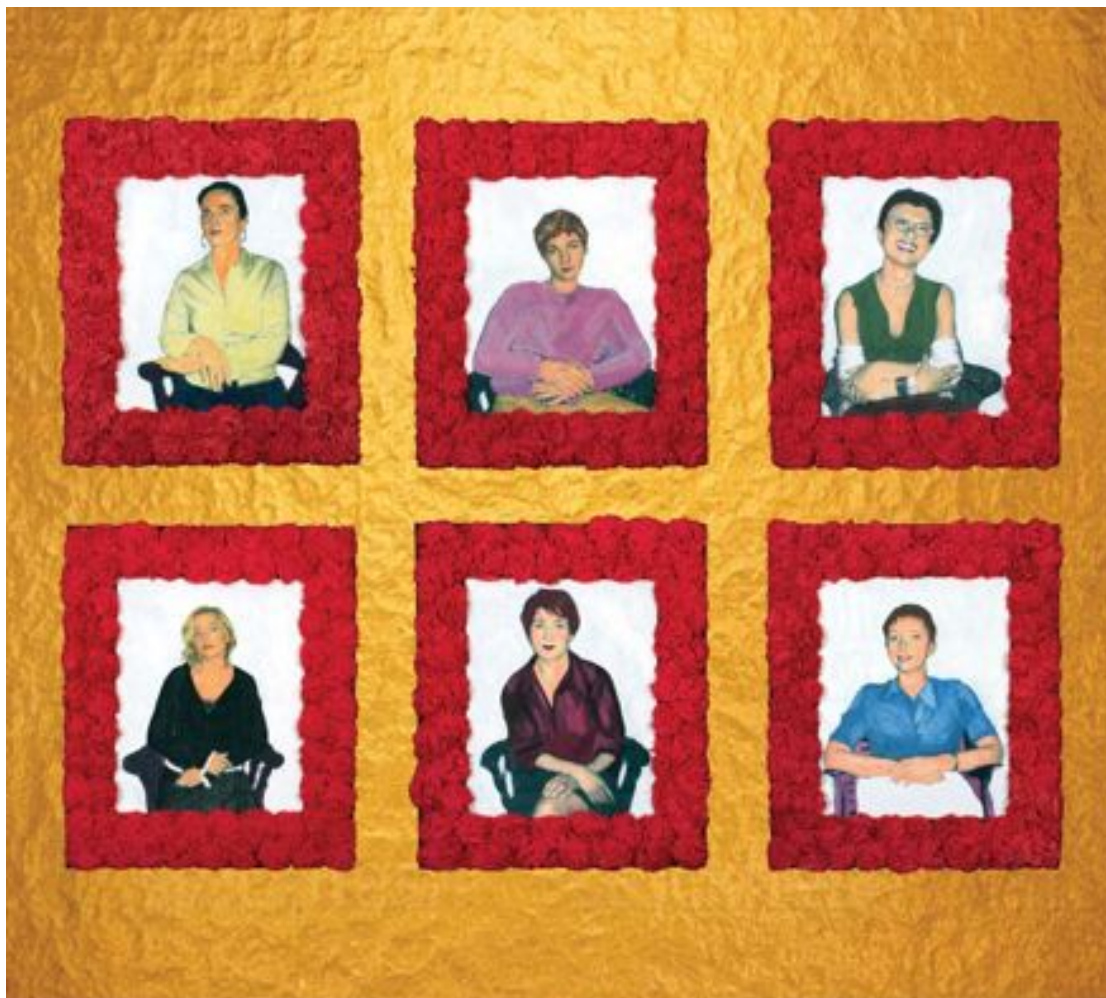
- Ustanovitev mednarodnega konzorcija
- Realizacija in obogatitev galerijske dejavnosti
- Ustanovitev stalnega salona
- Pridobitev 51% lastniškega deleža spodaj podpisanih
- Vplačilo lastniškega deleža na konzorcijski transakcijski račun v vrednosti 1.018.000 EURO
- Zagotovitev 49% deleža ZDSU v vrednosti 980.000 EURO (ta znesek predstavljajo vrednost obstoječega premoženja in prihodek ZDSU po zadnji uradni ceni)
- Delitev dobička v razmerju 51%:49%

Pa tudi, ko nas boste pisno obvestili, da zvešujete sprejemate našo ponudbo, vas bomo povratno obvestili, kdaj bo pogodba v imenu konzorcija in za njegov račun podpisal gospod Rinaldo III.

Veselite se sodelovanja z vašim društvom in vašimi cenjenimi člani in vse lepo posredujemo.

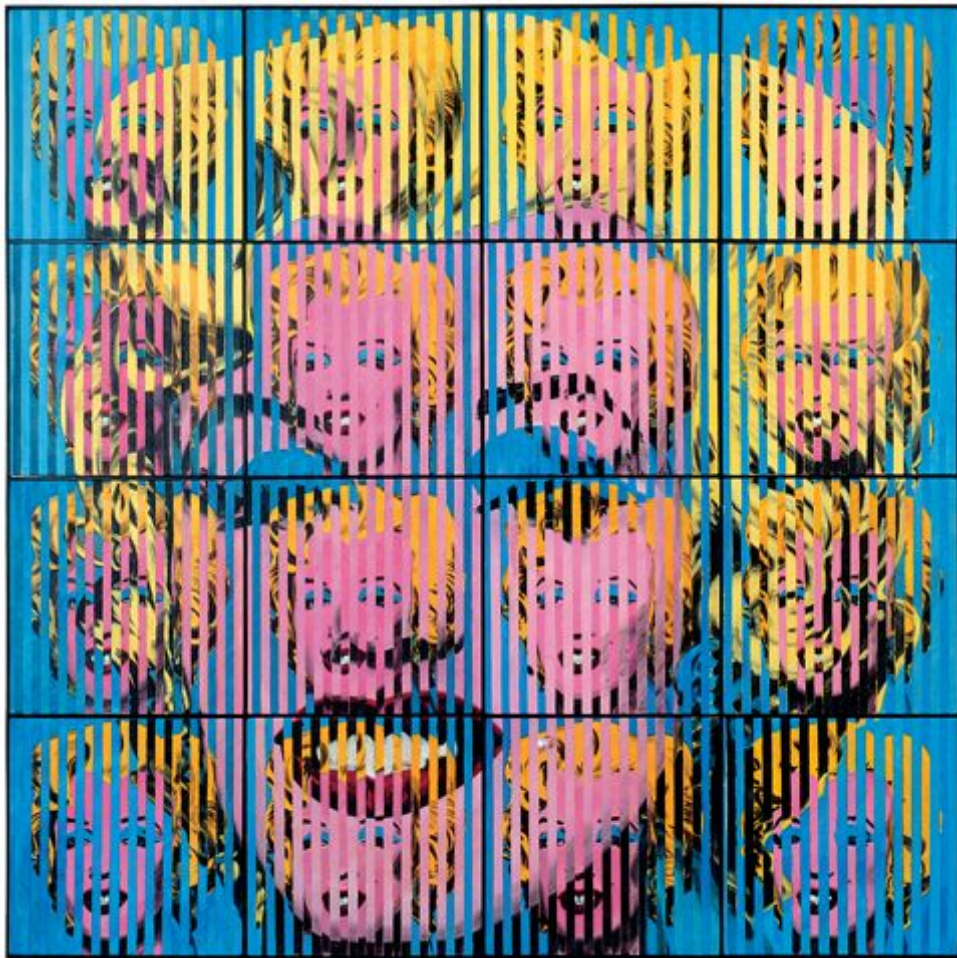
19. 06. 2003

Člani Konzorcija:
Rinaldo III. 
Teodor Corpi 
Abdi Septi 
Gabe Sorek 





Portret, 2003



MM, 2002. akril / platno 165 x 165 cm

Na Llalloshijevo potegavščino s konzorcijem sta se odzvala Italijanski inštitut in Mestna občina Ljubljana z izjavama, da nimata nič opraviti s tem projektom, ter slovenska ministrica za kulturo, ki je takratno predsednico ZDSLU poklicala na zagovor. Od članov je, poleg nekaj ogorčenih telefonskih klicev na zvezo društev, prispelo eno protestno pismo, drugih odzivov pa ni bilo. Izmišljeni konzorcij je na koncu poslal še obvestilo o odstopu od projekta. Pet let kasneje je v podobne finančne težave zašlo društvo umetnikov v Izoli. Spomin na ljubljansko razstavo je zbledel in čas je bil pravi, da se v društveni galeriji Insula pripravi razstava z enakim konceptom, vendar drugo temo. Namesto slaščičarne se je tokrat obljubljal čistilni salon, karkoli naj že to pomeni, kar je bil neposredni odziv na spremembe v lokalni politiki, ki je povzročila stisko društva. Osnovni motiv je bilo pranje perila, ki ga je spodbudil način sušenja perila, ki je običajen za jedra starih beneških mest. Čez dvorišče pred galerijo so v zgornjih nadstropjih napeljene sušilne vrvi in pogosto se obisk razstave v galeriji začne z ogledom razstavljenih ruh in spodnjega perila. Llalloshi je tej »naravni« instalaciji dodal umetn(išk)o. Pod naslov *Surrealistic suggestion* je napel vrvi v pritličju ter po vsem dvorišču obesil brisače z motivi sončnih zahodov, tigrove glave, znakov priljubljenih avtomobilskih znamk itd. Znova je posegel v najbolj rudimentaren svet množične kulture. V notranjosti galerije je z grafično oblikovano sliko sugeriral prihodnjo identiteto prostora, ki bo skrbela za povezavo čistoče in umetnosti. Za razliko od izvedbe v Ljubljani je bil poleg kustosa galerije, ki je imel svoj otvoritveni nagovor, povabljen še neodvisni kurator, ki je odigral vlogo fiktivnega najemnika s strani konzorcija, ki bo v prihodnje v njegovem imenu sestavljal program. Za kratek čas se je tisti večer zdelo, da društvo čisto zares izgublja svoj prostor v korist zasebnih interesov. Fikcijo v tem kontekstu lahko razumemo kot vzpostavljanje razmer, ki delujejo v polju mogočega. Občinstvo, kateremu je fiktivno okolje namenjeno, mora izmišljotini verjeti kot resnici. Fiktivnost, ki v umetnosti

The municipal office in Ljubljana and the Italian institute responded to Llalloshi's consortium prank by stating they had nothing to do with the project, and the association's president was called to defend herself before the Slovenian culture secretary. Apart from a few indignant phone calls and a protest letter from the association members there was no post festum response. The fictitious consortium finally sent a letter of resignation from the project. Five years later the fine arts association in Izola found itself in similar financial straits. The Ljubljana exhibition by now forgotten, the time had come to organise an exhibition on the same principle, but with a different theme. Instead of an ice-cream parlour he promised to stage a "cleaning salon", whatever that may be. This was a direct response to the changes in local politics that had led to the association's difficulties. The basic motif of laundry was inspired by the way washing is hung in the old town centres in Venetia. Above the courtyard in front of the gallery, clothes lines were strung up from the upper storeys on which sheets and underwear of residents of the adjacent buildings were hung up. Visits to the exhibition in the gallery were often preceded by a viewing of this display. To this "natural" installation, Llalloshi added an art(ificial) one. Under the title *Surrealistic suggestion* he strung up clothes lines on the ground floor and hang beach towels displaying sunsets, tiger heads, automobile logos etc. Once more he turned to the most rudimentary world of mass culture. A graphically designed image inside the gallery pointed out the future purpose of the premises where cleanliness and art would be united. Unlike in Ljubljana, an independent curator was invited in addition to the gallery's permanent curator, who gave a speech, to perform the role of a fictitious leaseholder sent by the consortium to run the gallery on its behalf in the future. For a short time, it really seemed that the association had lost its premises to private capital. Fiction in this context can be interpreted as a creation of an environment within the realms of possibility. The audience for whom this fictional

običajno zapeljuje in napaja domišljijo ter gradi svet, v katerega se bralec ali gledalec zateče, kakor v vzporedno resničnost vsakdanjemu življenju. V tem primeru gre za ustvarjanje dejstev, ki so sama po sebi še vedno vzporedni svet, a se z vsakdanjikom toliko prepleta, da je mnogo pomembneje ohranjati dvom in mejo, kot se prepuščati iluziji. Moment laži, pretvarjanja, tudi mimikrije, če želite, ki bo svoj vrhunec dosegel z zgodbo o jutrišnjem dnevu, ko bo galerijski prostor postal čistilni salon, je imel tudi svoj kontrapunkt. Na eni strani imamo torej proces s pošiljanjem pisma, obveščanje medijev, performans, ki oponaša otvoritveni nagovor in tematsko ambientalno postavitve, na drugi pa je dovolj ena sama slika, ki vse skupaj pokrije z dvomom. *This is not Caravaggio* je replika znamenite Caravaggieve Košare s sadjem na zlatem ozadju iz leta 1595. Motiv je identičen, vendar so upodobitve namenoma bolj ploskovite in gledalcu takoj postane



Galerija Insula, 2008. Izola

environment is intended must believe in the fictional construct. Fictitiousness in art captivates and fuels the imagination and builds a world of parallel reality where the reader or viewer can find refuge. In this case, however, the facts or factoids in and of themselves fictional were interlaced with everyday reality to a degree that precludes the suspension of disbelief. Yet there is a counterpoint to the momentum of lies, pretence or (if you insist) mimicry which reached its climax in a story about a tomorrow when a gallery would be converted into a "cleaning salon". On the one side, we have the process of letter writing, notifying the media, a performance imitating an opening speech, thematic ambience setting, and on the other, a single painting that can call all this into doubt. *This is not Caravaggio* is a replica of the famous Caravaggio's *Basket of fruit* on golden background from 1595. The subject is identical, but the images are intentionally



Galerija Insula, 2008. Izola

jasno, da gre za oddaljevanje od pretvarjanja. Ob pogledu na sliko jo prva misel skoraj gotovo poveže z referenčno podobo iz spomina, saj je prizor tako zelo znan, da človek pri sebi vzlikne: »Glej, saj to je Caravaggio!« Toda naslov slike sunkovito postavi tla spet pod noge z iskreno trditvijo, parafrazo mojstra analize resničnosti, Reneja Magrita. In ni vrag, da se človek potem ne vpraša, ali potemtakem, če to ni Caravaggio, mogoče tudi vse ostalo ni čistilni salon.

flattened and the viewer immediately notices the distancing from pretence. The first thought that comes to mind almost certainly makes the connection to the referential image in our mind, given that the scene is so well known that one cannot help remarking: »Oh, look, it's Caravaggio!« , but the painting's title roughly sets us on solid ground with its honest statement, a paraphrase of the master of reality analysis, Rene Magritte. And taking one thing with another, since this is not Caravaggio, perhaps everything else is not a »cleaning salon« either



Galerija Insula, 2008. Izola



Galerija Insula, 2008. Izola



Brisače, kakršne so bile uporabljene na razstavi v Izoli leta 2008, je Llalloshi opazil na odprti tržnici v Prištini leta 2003. Nanj so naredile vtis kot ikone nekega stanja duha. Da, včasih se zdi, da so stvari naključne, vendar je v resnici vse prepleteno med seboj in ustvarja kompleksno mrežo povezav. Še pred razstavo *Sweet & Beauty* je v aprilu potoval v Prištino, da bi za prvi maj, praznik dela, izvedel performans v čast svoji deželi in kot kritiko njene politike ter politike mednarodne skupnosti. Kosovo je po kosovski vojni leta 1999 Varnostni svet Združenih narodov z Resolucijo 1244 določil kot ozemlje pod oblastjo začasne upravne misije Združenih narodov na Kosovu, katerega varnost zagotavlja Kosovska sila (KFOR) pod poveljstvom Nata. Splošno ekonomsko stanje ljudi je bilo slabo in brezposelnost 65-odstotna. Ko je izvedel, da se v deželi s takšnimi razmerami delavski praznik praznuje z dela prostnim dnevom, se je odločil za performans, ki ga je izpeljal iz slike Muslima Mulliqija. Ta je leta 1969 naslikal sliko z naslovom *Hamalli*, na kateri je naslikana človeška figura, obrnjena s hrbtom proti gledalcu. *Hamalliji* so bili revni ljudje, ki so se preživljali kot nosači, slika pa je Llalloshiju predstavljala človeka, ki nosi svojo usodo kot breme. Po tem vzoru se je dal fotografirati; na hrbtu je imel napisano številko resolucije Varnostnega sveta, zadaj na pobrili glavi pa ostanke las v obliki peterokrake zvezde, ki je simbol Evrope. Za praznik dela se je oblekel v modro delavsko obleko in se s kot gejša naličeno Rudino Xhaferi, ki je provokativno kazala dele svojega telesa, sprehodil po glavnem mestu do znane kavarne Hani i dy Robertve. Mlada kosovska umetnika Jakup Ferri in Dren Maliqi sta v kavarni sprejemala goste, ki so vstopali po rdeči preprogi, ter jim okoli roke nalepila moder trak z rumeno zvezdo. Podobnost z nacističnim označevanjem Židov ni bila naključje. V kavarni se je glasno slišala evropska himna in vzdušje je v barvah evropske zastave oponašalo proslavo socialdemokratov.

Llalloshi first noticed the towels he later used at the exhibition in Izola in 2008 on an open market in Pristina in 2003 when they struck him as icons of a certain state of mind. Indeed, though events sometimes seem coincidental, they are in fact interwoven in a complex associative web. Previous to *Sweet & beauty* he travelled to Pristina in April to stage a performance piece on the first of May, the labour day, both in honour of his homeland and as criticism of the politics of Kosovo and of the international community. After the war in Kosovo in 1999, the UN Security Council Resolution 1224 declared Kosovo a territory under the authority of the United Nations Interim Administration Mission, where security was to be maintained by the Nato-led Kosovo Force (KFOR). The general economic conditions in the country were very bad, with the unemployment peaking at 65 per cent. After learning that in a country in such conditions labour day was to be observed by a non-working day, he determined on a performance piece inspired by the work of Muslim Mulliqi and his 1969 painting titled *Hamalli* depicting a human figure with its back turned against the viewer. *Hamalli* were the very poor who made their living working as porters and Llalloshi saw the painting as a personification of man weighed down by fate. Using the painting as a model, Llalloshi had himself photographed with the number of the UN resolution written on his back and a star-shaped patch of hair on his otherwise shaven head as a symbol of Europe. On labour day, in a blue working man's clothing, accompanied by Rudina Xhaferi, who provocatively displayed various parts of her body, he took a walk through the capital to the famous coffee shop Hani i dy Robertve. Young Kosovo artists Jakup Ferri and Dren Maliqi welcomed guests entering the coffee shop on a red carpet by wrapping a blue ribbon with a yellow star around their hand. Resemblance to the Nazi labelling of the Jews was not coincidental. The European anthem was played in the coffee shop where the colours of the EU flag created an ambience of a Social Democrat celebration.





Hamalli, 2003. fotografija

Razmere na Kosovu, ki se kažejo v vsakdanjem življenju in jih je srečati na vsakem koraku, so na nekoga, ki živi zahodnejše in severneje, naredile še toliko močnejši vtis. Prizori z ulic, obogateni z zgodbami ljudi, so tako novicam s televizije dodali neposredno, osebno izkušnjo. Priština, čeprav Llaloshijev rojstni kraj, je delno zavzel položaj mesta z nekakšnega turističnega potovanja, s katerega se domov prinesejo spomini na fotografijah. Prav te fotografije, ki so spremljale doživetja, so bile podlaga za naslednji slikarski cikel. Tržnica predstavlja eno pomembnejših informacijskih vozlišč ter odseva družbene in ekonomske razmere v mestu. Dežela, ki je na presečišču različnih kultur, je pravzaprav dežela na robu. To je periferija, v katero se stekajo vplivi z vzhoda in zahoda, severa in juga, hkrati pa je zaradi slabo urejenih uradnih pravil in nizke kupne moči prebivalstva na tržnici specifično vzdušje in tudi ponudba.

Slike iz cikla *FreeMarket* so naslikane po fotografijah, ki jih je avtor posnel na sprehodih po Prištini okoli 1. maja istega leta. To je bilo takrat, ko je izvedel performans *Hamalli*. Ob tej povezavi se zdi, da v slikah nadaljuje s kritiko politike, ki ni sposobna izboljšati življenjskih razmer, vendar se je zadeve lotil mnogo širše. Slike večinoma kažejo prodajalce na bolj ali manj improviziranih stojnicah. Prizori vzbujajo občutek, da je blago ceneno in nejasnega izvora. Osebni računalniki, mobilni telefoni in drugo tehnično blago bi lahko bili rabljeni artikli, ki so bili pretihotapljeni z razvitejšega severozahoda, medtem ko bi lahko bile majice in brisače z znaki razvpih zahodnih blagovnih znamk ter tekstil nasploh, galanterija reprodukcije znanih umetnin z vzhoda. Pozornost zbudijo tudi velike škafle s tobaknimi izdelki, ki še jasneje nakazujejo prisotnost sive ekonomije, ponaredkov blagovnih znamk in tihotapstva. Pri tem se moramo spomniti, da je Kosovo v tem času posebna in umetna politična tvorba pod tujim nadzorom, ki bolj spominja na zgodbe o neki deželi v oddaljeni Afriki ali na Bližnjem vzhodu, čeprav je praktično sredi Evrope.

The state of affairs in Kosovo, reflected in every aspect of everyday life, left an even stronger impression on somebody living farther west and north. The street scenes, brought to life by people's stories, thus added a more immediate, personal dimension to television news. Although Pristina is Llaloshi's home town, it has been partly reduced to status of a town visited during a tourist trip, from which one is to bring home snapshots as souvenirs. Just such photographs were the basis for the next cycle of paintings. The marketplace represents one of the town's most important information hubs and reflects the social and economic conditions. A country at the crossroads of cultures is in fact a country on the edge. Though pushed to the periphery, it remains a melting pot of influences from the east and west, from the north and south. Nevertheless, a very specific atmosphere pervades the marketplace, which, due to insufficient rules and regulations and low purchasing power of the local population, caters to very specific needs.

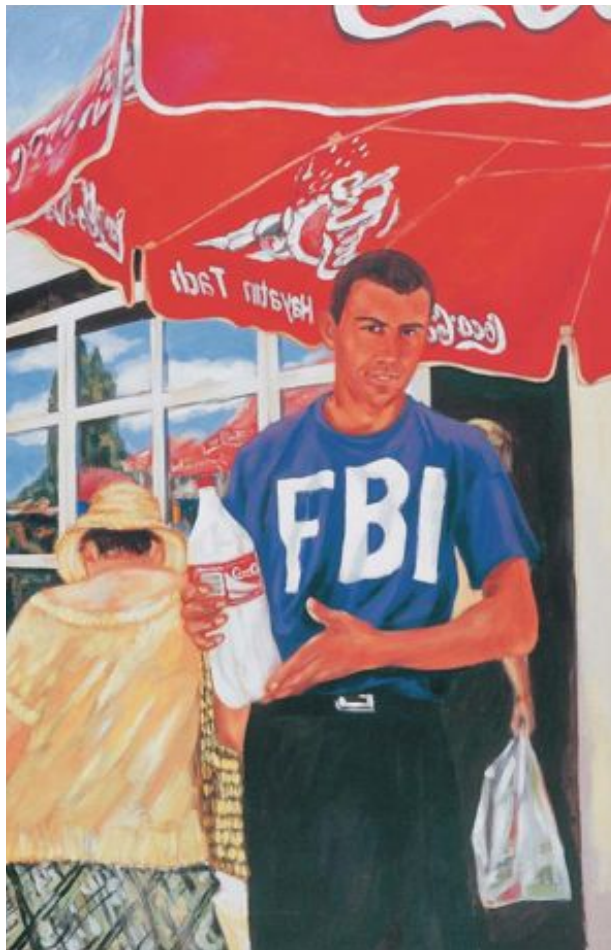
The *Free Market* series is based on the photographs the author took during his walks in Pristina around the first of May of the same year, when he staged his performance piece *Hamali*. While this connection seems to indicate that the paintings deepen his critique of the politics' failure to improve living conditions in Kosovo, he actually approaches the subject from a much wider angle. The paintings mostly depict street vendors at more or less improvised stalls. The scenes suggest cheap goods of uncertain provenance. Computers, cell phones and other technical goods are probably second hand items, smuggled in from the more prosperous northwest, whereas T-shirts and towels bearing the brand logos of ubiquitous western trademarks, as well as other textiles, trinkets and reproductions of famous paintings may have been brought in from the east. Large boxes of tobacco products are most conspicuous, clearly indicating the spread of grey economy, trademark knockoffs and smuggling. Let's not forget that at the time, Kosovo was a separate, artificial political entity under foreign control, which, though

Posamezne slike ne nosijo posebnih naslovov. Vse so *FreeMarket* - svobodni trg, kar je samo bolj demokratično, bolj na evropski način povedano, da se na tem prostoru trguje na črno. In mogoče je še najbolj zgovorna slika, kjer na levi strani na pločniku nekdo na kartonskih škatlah ponuja cigarete razvpitih zahodnih znamk, poleg pa je pred ponudbo prevozov v zahodne kraje parkirano terensko vozilo KFOR, ki nosi turško zastavo. Tako kot ta so tudi druge slike, na katerih v prvem planu nastopajo prodajalci, osebe, ki pozirajo, gledajo v opazovalca, čustveno nevtralne. V njih ni patetike, ki bi kazala na avtorjevo vpletenost v prostor. Zaznati je le, da mu portretiranci do neke mere zaupajo, da jim je domač in kljub fotoaparatu ostajajo sproščeni. Nam, gledalcem slik, pa je jasno, da so naslikane po fotografijah zaradi specifične perspektive. To znova kaže na Llalloshijevo zanimanje za podobo, ki jo posreduje in transformira tehnološki pripomoček, ki nastane prek posrednika, prek medija.

Na razstavi v Mestni galeriji v Piranu oktobra 2003 niso bile razstavljene samo slike, temveč je umetnik pripravil instalacijo v podobi replike stojnice iz Prištine. Na prodaj so bili mobilni telefoni, prenosni računalniki, kičaste brisače s sončnimi zahodi, majice z napisi in ostali predmeti, ki jih je mogoče zaslediti tudi na slikah. Za popolno doživetje je poskrbela zvočna kulisa, ki je napolnjevala ambient. Blagovne znamke, potrošniško blago kot dobrina in nevtralnno, a ne pretirano racionalno stališče do motivike kažejo na močno navezavo na tradicijo poparta. Citate, čeprav nekoliko predelane, ki so še pred kratkim gradili celotne postavitve, je zdaj nadomestila slika z zaslona, slika, ki smo je vajeni z lastnega računalniškega ali televizijskega zaslona oziroma tudi zgolj z zaslona digitalnega fotoaparata. Gre namreč za slikarstvo, ki popolnoma sodi v kategorijo, ki jo je po Rosalindi Kraus tudi Peter Weibel označil kot postmedijsko stanje (postmedia condition).

located almost at the heart of Europe, seemed more like a country in far-off Africa or the Middle East. Individual paintings are not titled, but rather grouped under the common title *FreeMarket*, which is only a more democratic, more European expression for the black market. In the most telling painting, boxes of cigarettes of a western brand are being peddled on the pavement, where we can also see a KFOR Jeep bearing a Turkish flag parked in front of the agency offering rides to the west. The painting is emotionally neutral, like all the other paintings in which street vendors pose in the foreground, observing the viewer. There is no pathos showing the author's connection to this space. We can only sense that his models trust him, that they feel at home around him and remain relaxed, though he walks around taking photos. However, to us, the viewers, it is obvious that the paintings are based on photography because of its specific perspective. This is another sign of Llalloshi's fascination with an image that is transmitted and transformed by technological means and comes into being by means of intermediary, by means of medium.

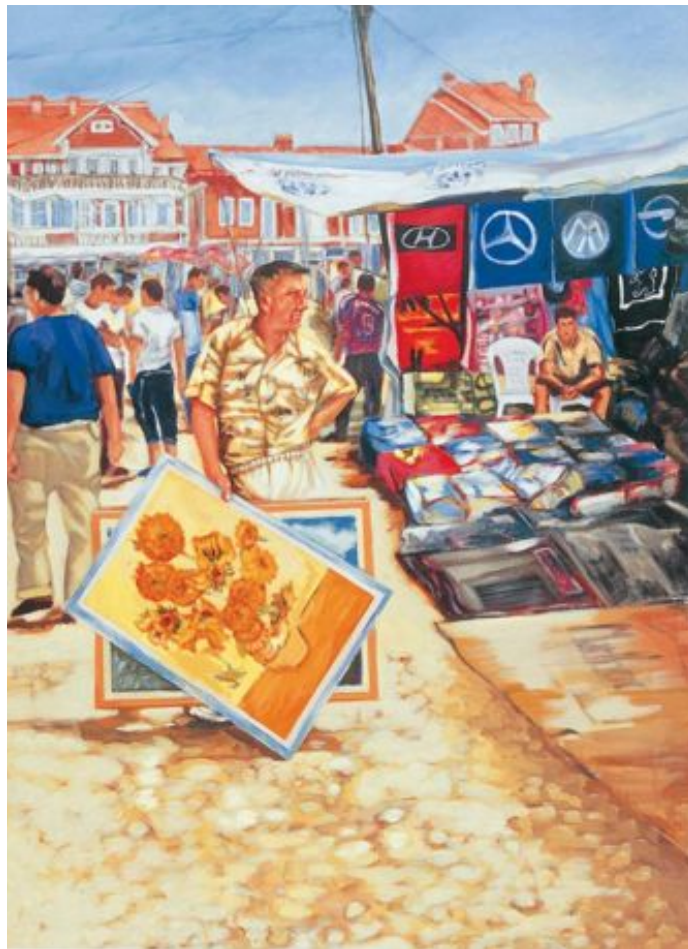
The exhibition at Mestna galerija in Piran in 2003 did not consist exclusively of paintings. The artist also set up an installation which seemed an exact replica of a Pristina market stall. It sold cell phones, laptops, tacky beach towels with a sunset motif, printed t-shirts and other goods, all depicted in the paintings. To complete the picture, a recording of ambient street sounds filled the gallery space. Depiction of brand logos, consumer goods as basic commodities and a neutral, though not overly rational attitude to subject matter are all very characteristic of popart. Quotations from other works, until recently a main component of his installations, have now been replaced by screen images, such as we are accustomed to see on television or computer screens, or even on our digital camera displays, an artistic style categorized first by Rosalind Kraus and then by Peter Weibel as postmedia condition.





FreeMarket, 2003. akril / platno, 250 X 145 cm





FreeMarket, 2003. akril / platno, 200 X 130 cm





FreeMarket, 2003. akril / platno, 200 X 145 cm





FreeMarket, 2003. akril / platno, 130 X 200 cm





FreeMarket, 2003. akril / platno, 100 X 80 cm



Razstavo *FreeMarket* lahko razumemo tudi kot fiktivno uprizoritev tržnice na slikarski razstavi, ki obravnava popolnoma slikarske probleme v slogu le nekaj mesecev prej izpeljane *Sweet & Beauty*. Naslednji korak se je zgodil pol leta kasneje v organizaciji MMC Luka, in sicer postavitve v izložbi v eni od ulic v Pulju, kjer je bila simulirana razprodaja prav artiklov s piranske razstave, vendar brez slik. Ceneno blago je vabilo mimoidoče tudi z napisi »Saldi«, ki so tako zelo znani kupcem na razprodajah z znižanimi cenami v Trstu. Poleg teh napisov na izložbi velja omeniti še eno podrobnost. Brisače s kičastimi motivi so bile potiskane z napisom »CONTEMPORARY ART«, kar se na prvi pogled zdi kot satirična pripomba na cenenost okusa masovne kulture ali kot trditev in hkrati zagotovilo občinstvu, da je to, kar gledajo, sodobna umetnost. Toda v tej izjavi zasledimo tudi, mogoče čisto po naključju in ne zavestno, da je kontekst v sodobni umetnosti ključni moment za razumevanje nečesa kot umetnosti. Zato je sodobno umetnost mogoče dojemati kot zgodovinski umetnostni slog, ki se razlikuje od vseh slogov pred njo. Nobena umetnost pred tem namreč ni bila Sodobna umetnost. Seveda je vsaka stvar sodobna drugim stvarjem iz istega časa, vendar je bila vsa umetnost prej namenjena večnosti in ne le bežnemu trenutku in točno konkretnemu kontekstu. Nobena umetnost prej ni bila začasna. Kar v izrazu v slovenskem in v nemškem jeziku ni tako jasno, je toliko bolj v angleškem, italijanskem, francoskem... Besedo »contemporary« zlahka razdelimo na »con« in »temporary«, pri čemer drugi del pomeni ravno to – začasno.

The *Free Market* exhibition can be interpreted as a fictitious depiction of a marketplace at a painting exhibition and as such dealing with exclusively painterly issues, similar to the *Sweet & beauty* exhibition held a few months earlier. Six months later came the next step, when a window display on a street in Pula, organised by MMC Luka, was set up as a simulated sale of the items exhibited in Piran, minus the paintings. As an additional temptation to passers-by, the low-priced goods were accompanied by signs of "Saldi" (Sale), so very familiar to all who've ever shopped at sales in Trieste. In addition to the signs in the window, another detail is worth mentioning, namely the towels decorated with various kitschy motifs and printed with the logo »CONTEMPORARY ART«. At first glance, this seems to be a satirical comment on massive culture's liking for kitsch, as well as a guarantee to the audience that what they see is contemporary art. But this statement also implies, perhaps wholly accidentally and unconsciously, that in modern art, context is key to understanding something as art. Consequently, contemporary art can be seen as different from any historical artistic style that preceded it. Namely, no other artistic style before was Contemporary Art. Of course, all art within a given time period is considered contemporary by its contemporaries, but in the past, all art was to be preserved for posterity and was not meant to exist briefly in a specific context, i.e., to be temporary. This distinction, while not immediately apparent in Slovene or German, becomes obvious in English, Italian, French, where the word »contemporary« can be easily split into two parts, the latter meaning just that – »temporary«.



Tovrstno Llalloshijevo uprizorjanje ambientov, ki v ključni komunikacijski točki nagovarjajo občinstvo in naključne mimoidoče z mimikrijo, se v letu 2007 nadaljuje z razstavo v galeriji Marin v Umagu. Srednjeveško istrsko mesto je s svojim morskim obrežjem in plažami že dolgo priljubljena destinacija, ki vsako leto pritegne številne turiste s severa. Turistična infrastruktura se nenehno prenavlja in podobno kot marsikje drugje tudi tam poskuša slediti trendom brezosebnega instant turizma, ki goste večinoma zadržuje na območjih, ki so pripravljeni posebej zanje, ter vodi na posebej označene točke s pomembnejšimi zanimivostmi. Tema potrošniškega turizma se pri Llalloshiju začne z delno uprizoritvijo motiva z Manetove slike *Zajtrk na travi*, ki jo je skupaj z lastnico umaške galerije in fotografom Tomažem Lundrom izpeljal na peščeni plaži v Portorožu, ki je vedno veljal kot hiperturističen kraj na slovenski obali. Po tem prizoru je bila posneta fotografija, ki je postala osnovni motiv razstave v Umagu. V pritličnem prostoru je bila postavljena slika z njim, ki je v eno podobo povezovala odmev Maneta, sodobno sliko, fotografijo in velik reklamni plakat na svetlobni škatli (jumbo light box). V gornjem nadstropju je bila instalacija z izložbeno lutko v bikiniju in razstresenimi potiskanimi listki, ki so spominjali na bankovce za 20 evrov. Vabilo na razstavo je bil okrogel znak modre barve, na katerem je pisalo »*Truistic zone*«. Znak, ki bi v turističnem kraju jasno označeval prostor za turiste, je na tem mestu z besedno zvijačo nagovarjal prav njih, hkrati pa postavljaj v ospredje spraševanje o resnici. Beseda truizem namreč izhaja iz angleške besede za resnično, »*true*«, in se v tem primeru nanaša na izpostavljanje iluzije, ki jo ustvarja turistična industrija.

Llalloshi's staging of ambiance, in which mimicry is used at key communication points to address both the viewers and random passers-by, continues in 2007 with the exhibition at the gallery Marin in Umag. This medieval Istrian town with its beaches has long been a popular destination for tourists from the north. The tourist infrastructure is constantly being renovated to keep up with current trends of impersonal instant tourism, where guests are mostly lodged in areas chosen for them and then guided around specifically designated attractions. Llalloshi, in cooperation with Slavica Marin from the gallery in Umag and photographer Tomaž Lunder, introduces the theme of consumerist tourism by partly staging the motif of Manet's *The Luncheon on the Grass* on a sandy beach in Portorož, a mass tourist resort at Slovenian seaside. A photograph of this scene was used as the central motif of the exhibition in Umag. In the ground floor gallery, a single image was created by combining the homage to Manet, contemporary painting, photography and a jumbo light box. On the upper floor, an installation consisting of a female mannequin in a bikini and scattered bits of paper printed to look like 20 euro notes was put up. The invitation to the exhibition was a round blue sign with the words "*Truistic zone*". With this play on words, the sign, which in a resort would clearly designate an area reserved for tourists, addresses the tourists themselves, while emphasising the question of what is really true. Namely, the word truism, a derivative of "true", here refers to the illusions created by the tourist industry.



»Truistic zone«, 2007. galerija Marin, Umag



»Truistic zone«, 2007. galerija Marin, Umag



»Truistic zone«, 2007. galerija Marin, Umag



»Truistic zone«, 2007. galerija Marin, Umag

Iluzije v vsakdanjem življenju niso namenjene trajni zadovoljitvi, saj tega po svoji naravi ne zdržijo. Njihov prostor je v časovnih mehurčkih, kjer se človek prepusti ugodju in udobju. Tistemu, kar iluzija kaže, verjame, ker hoče verjeti. Pogosto se tudi zaveda, da gre zgolj za iluzijo, vendar se ji ni pripravljen odreči. Llaloshijev iluzionizem je še bolj kratkotrajen. Opazovalca zavede le v prvem pogledu, a ga v ugodju nevednosti ne pušča dolgo. Že naslednji trenutek se razgali in s tenkočutno satiro spodbuja k spoznavanju podobnih paradigem v vsakdanjem življenju, družbi, politiki, ekonomiji. Potiskani listi na razstavi v Umagu so le spominjali na evrske bankovce. To so bili serijski in nesignirani, obojestransko potiskani grafični listi. Na eni strani je s fotografijo, ki je bila posneta po slavni Manetovi sliki, parodija na pravi denar, na drugi pa znak z naslovom razstave. Raztreseni po galerijskem prostoru so nagovarjali obiskovalčev pohlep in prepuščanje iluziji, kako je vse lepo, ko se kopaš v denarju. »...bit će lova, važna je lova...lova do krova« poje Drago Mlinarec v svoji pesmi iz 70. let prejšnjega stoletja, ta milni mehurček pa je je v resnici duhovna razprodaja. Podobno kot je v turističnem marketingu namesto destinacije blago postal človek, se na trgu umetnosti pogosto prodaja občinstvo in ne umetniško delo. Bankovec se poleg tega navezuje na monetarne politike bank in drugih institucij, ki trgujejo z denarjem, ter na vrednosti, ki se skrivajo za potiskanim papirjem. Na sprednji strani sta lepa slika in številka, toda znak na drugi strani neagresivno, a odločno opozarja na področje resničnostnega šova. (Umag, Pula)

Drugo varianto evrskega bankovca je znova spodbudilo dogajanje v umetnikovi domovini. Potem ko se je Kosovo razglasilo za samostojno državo, je še vedno ostalo pod nadzorom mednarodne skupnosti, saj država ni bila sposobna zagotoviti nekaterih državnih institucij, med katere sodi tudi lasten denar. Namesto tega se je uveljavilo kar trgovanje z evropsko valuto. Llaloshi se je odločil za rešitev in natisnil bankovce za 101 evro, na katerih piše, da jih je izdala Banka države Kosova, ki

Illusion, by its very nature, cannot be permanently sustained in everyday life. It can only exist in a time bubble, when a person can let themselves be overwhelmed by pleasure and well-being. They believe in the illusion because they want to believe. Llaloshi's illusionism is even more temporary and doesn't allow the viewer, only briefly taken in, to remain in the comfortable state of ignorance for long. In the very next moment, the illusion is shattered. This subtle satire invites exploration of similar paradigms in everyday life, society, politics, and economy. The paper notes at the Umag exhibition were two-sided graphics sheets and only an imitation of money. In fact, they were a parody of real bank notes, with the photograph inspired by the famous Manet painting printed on one side and the exhibition sign on the other. Scattered across the gallery space, they challenged the viewer's notion of greed and created the illusion of actually rolling in cash. Nevertheless, this vision is just another soap bubble, a thinly veneered spiritual sell-out. In the same way that people have replaced tourist destinations as the basic commodity of tourist marketing, it's the audience and not art works that are being sold on the art market. The 21 euro bank note also relates to monetary policy of banks and other money-trading institutions, as well as values hidden behind printed paper. The recto still shows a pretty picture and a number, while the sign on the verso unobtrusively but definitively indicates the arena of reality shows.

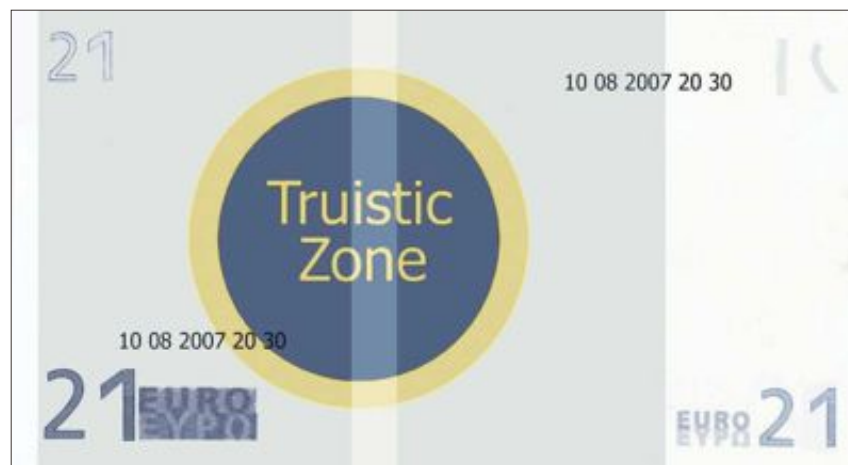
The conditions in the artist's homeland inspired another version of the euro note. After Kosovo's declaration of independence, the country remained under the control of the international community, owing to the government's inability to establish state institutions such as national currency. European money has been used for trading in its stead. Llaloshi decided to solve this by printing a series of 101 euro notes, claiming to be issued by the Kosovo State Bank, which of course does not exist. On the obverse side, the author depicted himself as Lord

seveda ne obstaja. Na sprednji strani je avtor samega sebe upodobil kot Lorda Byrona v albanski aristokratski opravi s slike Thomasa Phillipsa iz leta 1809. Mardin.

Byron in the garb of an Albanian aristocrat as painted by Thomas Phillips in 1809.



101 Euro, 2011. performans, Benetke





21 Euro, 2009. prostorska postavitev, Polis Adriatic Europa, Pula





101 Euro, 2009. performans, Mardin bienale, Mardin



101 Euro, 2009. performans, Mardin bienale, Mardin

Vprašanja množične kulture je odpirala tudi serija dvanajstih grafik iz leta 2004, ki so bile oblikovane z računalniškim programom. Podobe so videti kot naslovnice revije, vendar ne kot brezhrebna imitacija katere od priljubljenih in distribuiranih po vsem svetu. Njihova estetika je toga in preprosta, brez blišča in prestiža. Vsakdanja tipografija in oblikovanje prostora sicer nekoliko spominjata na naslovnice revij iz 70. ali 80. let 20. stoletja, vendar jasno kažeta na postopek izdelave s preprostimi računalniškimi orodji. Pri tej seriji ne gre za poskus imitacije resničnih revij in komentar popularne estetike. Revija ima namreč naslov *Balkania* in v podnaslovu piše, da je namenjena samo Evropski uniji. V satiričnem duhu je Balkan na podobah opisan kot eksotična dežela, o kateri Evropa ne ve prav veliko, vseeno pa na njej izvaja oblast. Slikovno gradivo, ki je vizualna podlaga za grafike, izvira s svetovnega spleta in je spremenjeno le z blažimi posegi. Podobno kot pri denarju je Llalloshi tudi tu izpostavil splošne družbene vrednote skozi asociativno mrežo, ki se zbudi ob vizualnih podobah.



Tako prenos podob iz različnih medijev kot razni načini uporabe citatov iz drugih umetniških del, filma in blagovnih znamk so v Llalloshijevem delu postali stalnica, ki ji sledimo vse tja od cikla *History* iz leta 1997. Na začetku so to bili nekakšni pokloni avtorjem referenčnih podob, saj je naš umetnik poskušal pri slikanju podoživeti vzdušje, razpoloženje, ki je ovijalo stare mojstre. S sodobnimi prijemi je ustvaril nove umetnine, ki nosijo podobna sporočila, izražena na način, primeren času, a hkrati še vedno v relativno univerzalni govorici. Kasneje je ta ekspresionistični prijem zamenjala distanca medijske slike. Slikar se najbrž zelo težko odpove potezi, vendar je medijski realizem, lizanje televizijskega in računalniškega zaslona ter plavanje v prividu tehnološkega izvora, pristop, ki vzpostavlja dovolj oddaljenosti od fizične prisotnosti objekta upodobitve za ustvarjanje izrazne hladnosti v sliki.

Konceptualni pristop in ustvarjanje ambienta v galerijskem prostoru sta se s ciklom *This is not tv* nekoliko zrahljala. Slikar se je znova vrnil k slikarstvu. Toda njegov odnos do podobe je ostal enak in nadaljevalo se je raziskovanje v sliki. Vrsta citatov iz zgodovine umetnosti in filma je našla prostor na barvno zelo reduciranih podobah. Tu so spet Kurosava, Manet in Michelangelo, ki se jim pridružita še van Gogh in Hitchcock in še kdo. Slike delujejo, kot bi bile obrnjene narobe, z glavo navzol, vendar gre pri tem za drugačen pogled na znane podobe. Ti so živa izkušnja v srečanju z znanimi podobami, ki gredo skozi navidezno nenavadno transformacijo. Mogoče je predvidevati, da se je gledalec Llalloshijevih slik že srečal z van Goghovo *Vazo s sončnicami*, Michelangelovim *Svarjenjem Adama* in Manetovim *Zajtrkom na travi*. Zato jih lahko dojemamo kot podobe iz pop kulture, saj so prepoznavne na enak način kot znaki blagovnih znamk, gledalca pa spodbujajo k brskanju po podobah v lastnem spominu. Po drugi strani je slika *Big Brother* citat pet let starejše avtorjeve lastne slike, ki njega samega na provokativen način postavlja v ložo

The transferring of images from different media, as well as different ways of incorporating quotations from other works of art, film and trademark logos have become a constant of Llalloshi's work which can be traced back to the series *History* in 1997. At first these were a kind of homage to the authors of the referential paintings, as the artist attempted to recreate the ambiance and the atmosphere the old masters were steeped in. By using contemporary techniques he created new works of art with similar messages, expressed in a manner that is relevant to our times, yet still universally comprehensive. This expressionist approach was later replaced by the distancing effect of media images. It must be very difficult for a painter to give up the brush stroke, but media realism, the licking of television and computer screen and the sense of floating in a technologically generated illusion can sufficiently convey a sense of distance from the object's physical presence to create expressive coldness in the painting.

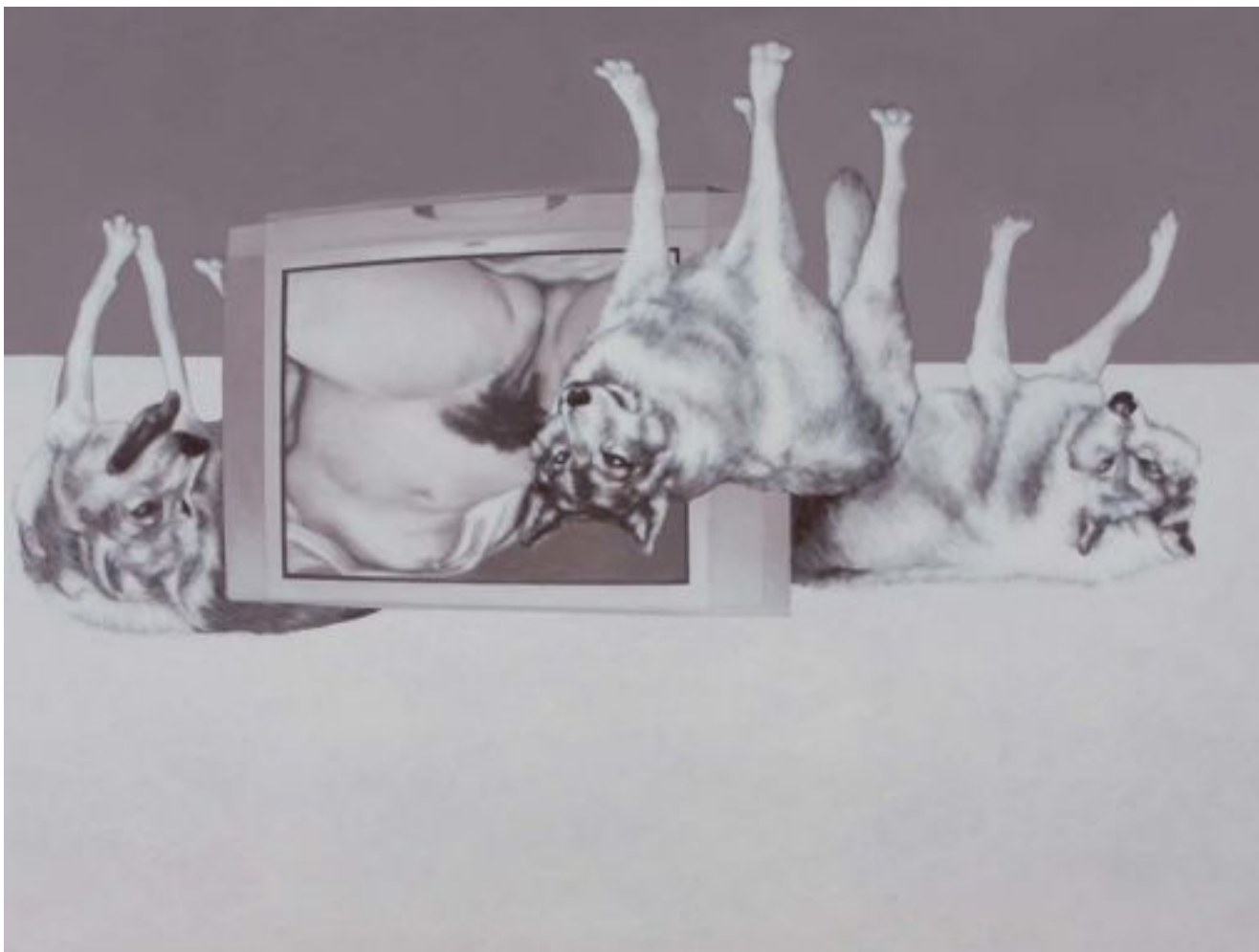
Conceptualist approach and the creating of ambience in gallery space became less pronounced in the cycle *This is not tv*. The painter once more returned to painting. Nonetheless, his attitude to image hadn't changed and the exploration within the painting was continued. A string of quotations from art history and film were incorporated into images with highly reduced colour. Once more, we come across Kurosawa, Manet and Michelangelo, joined by van Gogh, Hitchcock and others. The paintings seem to be hung upside down, but this is merely a different way of looking at familiar images. It's a living experience of meeting familiar images undergoing a seemingly unusual transformation. One can assume that the viewers of Llalloshi's paintings have already seen van Gogh's *Sunflowers*, Michelangelo's *The Creation of Adam* and Manet's *The Luncheon on the Grass*. These can therefore be perceived as pop culture images, as recognisable as trademarks. Viewers are thus invited to rummage through images stored in their own memories. The painting *Big Brother*, however, is a

slavnih. Z vsem tem se je mogoče zelo hitro sprijazniti ter sprejeti interpretacije in kombinacije starih mojstrov brez večjih zadreg. Toda slike se zdijo postavljene narobe, kar razpira rano umetnikovega koncepta. Majda Božeglav Japelj je v besedilu v katalogu razstave omenila dva znana umetnika – Vasilija Kandinskega in Georga Baselitza, ki sta tudi že obračala slike. Prvi je ugotovil, da je za objekt popolnoma vseeno, kako je slika obrnjena, drugi pa, da postane objekt nerelevanten, ker postane slika bolj formalistična. Abstrakcija pri njima nadvlada figurativnost, v čemer se Llallosijev prijem od njunega bistveno razlikuje. Poleg citata znane podobe gre pri teh slikah za podobe, ki spominjajo na perspektivo kamere obskure, in realistično reproduciranje fizičnega telesa, hkrati pa za visoko stopnjo barvne redukcije, ki povečuje formalno jasnost oblik in prostora. Znane podobe prevzemajo vlogo znakov, zato pri gledanju ni težko potegniti vzporednic s pisavo. Enako kot je pisava čez nekaj časa zelo berljiva, tudi če je obrnjena na glavo, tudi prepoznavanje predmetov na teh slikah po nekaj minutah gledanja ne predstavljajo več težave. Zaradi formalističnih vzrokov, ki jih je raziskoval Baselitz, se sicer skrijejo podrobnosti, kot je nežnost med akterjema na sliki *Lovers*, a ostajajo motivi popolnoma razpoznavni. Mnogo bolj je presenetljivo, da pri teh slikah gravitacija izgubi vso moč. Objekti niso prilepljeni na strop in tudi ne težijo k tlom, temveč zelo breztežno lebdiijo na svojem mestu in ohranjajo vso telesnost. Toda človek se vpraša, kaj je avtorja napeljalo k tako drastičnemu prijemu, saj je jasno, da ne gre za naključje. Nekega dne, ko je v Sikstinski kapeli zrl v strop, se je vprašal, kaj določa gledanje katere koli vizualne podobe. Mar je nujno, da ta strop gledamo obrnjeni proti oltarju, ali nosijo slike enako sporočilo, ko se obrnemo proti vhodu? Ta kritični pogled na doživljanje podobe in magritovsko iskanje resnice skozi zanikanje na Llallosijevih slikah razgali resničnost. Zato moramo razumeti parafraziranje Stvarjenja Adama v *Replay & Stop* kot jedno

quotation of the author's own painting from five years back, where he provocatively ranks himself in the history's hall of fame. This approach, as well as the interpretations and combinations of old masterpieces, can be accepted without any awkwardness. However, the paintings' upside-down position lays bare the wound of the artist's concept. In the exhibition catalogue, Majda Božeglav Japelj mentioned two artists who also used to display their paintings in this way, Wassily Kandinsky and George Baselitz. The former came to the conclusion that it made no difference to the subject how the painting was hung, while the latter claimed that the object became irrelevant because the painting was made more formalistic. In their case, abstraction takes precedence over figuration, which makes their approach fundamentally different from Llallosi's. These paintings, quotations of familiar images, also recall the perspective of camera obscura, while their highly reduced colour enhances the formal clarity of form and space. Familiar images assume the role of signs, thus becoming comparable to writing. Like writing, which quickly becomes decipherable even if turned upside down, the objects in these paintings are easily recognisable after being looked at for a few minutes. Some details, like the tenderness between the two protagonists in *Lovers*, are lost for formalistic reasons, investigated by Baselitz, but the motifs remain completely recognisable. Much more surprising is the way in which gravity loses its force in the paintings. Objects neither stick to the ceiling nor gravitate to the ground, but stay suspended in zero gravity, while retaining all the corporeality. Nevertheless, one wonders what would induce the author to adopt this drastic approach, since it clearly didn't happen by coincidence. One day, while contemplating the ceiling of the Sistine Chapel, he asked himself what determines the way we look at any visual image. Is it necessary to look at this ceiling facing the altar or does the paintings' meaning stay the same if we turn towards the entrance? In Llallosi's paintings, reality is revealed through this

sliko cikla, ki izpostavlja priznanje, da življenje deluje drugače kot televizor, ki mu kanale spreminjamo z enim pritiskom na daljinski upravljalac. Gravitacija življenju vedno jemlje svoj davek.

critical view of our experiencing of images and through quest for truth through negation, as pioneered by Magritte. The paraphrasing of *The Creation of Adam* must therefore be considered as the central painting of the cycle which emphasises the fact that life doesn't work like television, where we can zap through channels by simply pressing a button. Gravity always takes its toll on life.



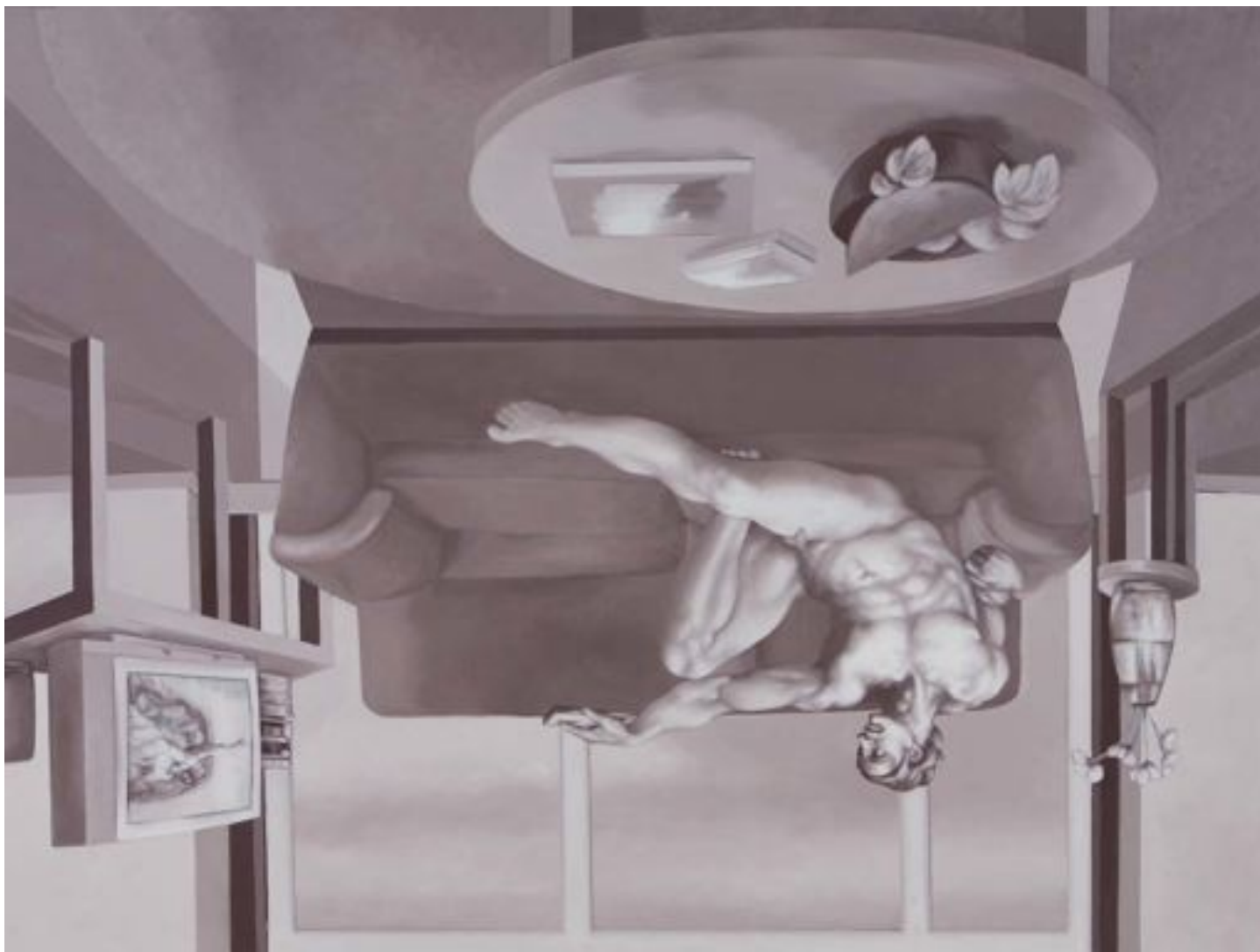
L'Origine du monde, 2008. akril / platno, 150 x 200 cm





Medusa, 2008. akril / platno, 199 x 149 cm





Replay & stop, 2008. akril / platno, 200 x 250 cm



UNTER BALKANS HIMMEL IN FLY, FLY WHITE BIRD

Unter Balkans Himmel je skupina štirih slik velikega formata, v katerih se Llallosi zopet vrača k temam o odnosih v družbi, ki jih doživlja skozi izkušnjo na relaciji med domovino in prostorom, kjer živi. Po eni strani kritično komentira vzdušje na konkretnih prostorih, kjer še vedno vztrajajo kaotične povojne razmere, po drugi pa slike paradigmatično razkrivajo čustveno-intelektualno doživljanje življenja v družbi. Pri tem družba predstavlja okolje, ki deluje po pravilih divjine. Število štiri, kolikor je platen, lahko gledalca hitro asociira na štiri elemente, verjetno pa lahko tudi po ikonografiji živali, ki so na njih upodobljene, določi, kateri element bi lahko pripadal kateri sliki. Toda verjetneje je, da je to število zgolj zaradi harmonije in simetrije v kompoziciji in so elementi le pripomoček za gledalčevo kategoriziranje. V notranji zgodbi slik ni ne simetrije ne harmonije. Volkovi na eni, kače na drugi in vrane na tretji sliki so zlovešče živali. Prihajajo v skupinah in so pripravljene na uboj in plenjenje. Ne dopuščajo niti kančka upanja in že od začetka je jasno, kdo je močnejši. Kažejo najbolj surove sile narave, ki brez usmiljenja ne prizanašajo nikomur in ničemur. Vendar same po sebi in zase niso destruktivne. Za njimi ne ostaja puščava, čeprav je nebo žareče. One samo sledijo svojim nagonom brez premisleka. Četrta slika z metulji v modrini se odpira kot pogled skozi razpoko v kruti resničnosti. Mogoče je to onostranstvo, mogoče notranjost duše vsakega človeka, mogoče upanje v svoji esenci. Lahko pa je le psihični pobeg iz krutega sveta družbenih sistemov, ki si prisvaja življenja posameznikov. Tako kot na koncu filma *Brazil* Terryja Gilliana Sam Lawry pobegne v svoj svet in postane za sistem izgubljen.

UNTER BALKANS HIMMEL IN FLY, FLY WHITE BIRD

Unter Balkans Himmel is a group of four large paintings, in which Llallosi returns to the theme of social relations, which he perceives both in relation to his homeland and the country where he now lives. On the one hand, he provides a scathing critique of chaotic post-war conditions which still persist in this specific geographic region and on the other hand, he paradigmatically explores emotional and intellectual experience of life in society, ruled by the laws of the jungle. The viewer may quickly associate the number of the canvasses, four, with the four elements and may even assign each painting its element, according to the iconography of the depicted animals. However, it is more probable that the number is chosen purely for reasons of compositional harmony and symmetry, and that the four elements are meant only to facilitate the viewer's own categorisation. There is certainly neither symmetry nor harmony in the paintings' narrative. Wolves, snakes and crows, depicted in the first, second and third painting respectively, are sinister animals. They arrive in groups, ready to kill and plunder. They destroy hope and leave no doubt as to who is stronger. They represent the most brutal forces of nature, sparing nothing and no one. Yet it is neither their nature nor their purpose to destroy. Though the sky is burning, they don't leave a wasteland behind them. They only thoughtlessly follow their instincts. The fourth painting, of butterflies on a blue background, however, opens up a crack in the cruel reality. Perhaps it offers a glimpse of the afterlife, or every man's innermost soul, or the very essence of hope. Or it may merely represent a psychological escape from the cruel world of social systems that have taken control over individuals. In such a way Sam Lowry escapes into his own world at the end of Terry Gilliam's *Brazil*, forever lost to the system.





Unter Balkans Himmel , 2010. akril / platno, 200 x 300 cm





Unter Balkans Himmel , 2010. akril / platno, 200 x 300 cm

V ciklu *Fly, fly white Bird* se zdi, da Llalloshi nadaljuje zgodbo o grožnji in rešitvi iz prejšnje kompozicije. Ne le, da je razvil dalje temo o osvobajanju, temveč je mogoče opaziti, da gre za trajnejši odmik od sloga iz prejšnjega obdobja. Konceptualistični pristop z realizmom medijske podobe so zamenjali bolj ekspresivna poteza, uporaba barv ter tudi občutenje telesnosti. Po dobrih desetih letih se je znova približal elementarnemu slikarstvu v podobi slikarja, ki pleše po platnu. Poetska izpoved je spet postala bolj osebna v telesnem in duševnem smislu. Obravnavanje družbe se ne odvija več skozi satiro, temveč z izpovedjo in organskim razgaljenjem. Na razstavi v galeriji Insula v Izoli je postavil več slik, na katerih je glavni motiv bel galeb v letu. Prisopodoba duhovne rasti iz pripovedi Jonathana Livingstona Galeb se pojavi kar sama od sebe. Gre za pripoved o galebu, ki leti višje in višje, ki zapusti svoje prijatelje in gre dalje proti višavam, kjer jadrajo samo najmočnejši in najpogumnejši, galebu, ki presliši svarila in premaga celo strah pred grožnjami o izobčenju in nadaljuje svoj let kot posameznik, kot nedvisen duh, ki razpira svoje okove in prehaja prek lastnih meja. Toda to na slikah ni let visoko v modrino neba in osvobajajoč na drugačen način. Težke kaplje in curki, ki se v slapovih zlivajo na krila, ptice poskušajo zbiti na tla. Tu je namesto dvigovanja onkraj vseh omejitev beg iz ujetosti, ki letenja sploh ne dopušča. To so krute ovire, katerih vzroka ne poznamo, saj se zlivajo iz onkraj roba slike. Tam enostavo so in ptica, če želi preživeti, mora preko njih. Drugače kot velja za metulja iz skupine *Unter dem Balkanshimmel*, ki se kaže kot duhovna osvoboditev, je ta galeb fizično prisoten in ne moremo vedeti, kaj ga čaka dalje v letu. Mogoče se bo po tem slapu osvobodil vseh spon in zajadral v svobodne višave. Mogoče pa ga čaka še težja preizkušnja. In če ga, ali bo zdržal napor in letel dalje, bo podlegel strahu in obupal, ali ga bo prehuda teža zbila na tla? Naslov razstave

In his next series, *Fly fly white Bird*, Llalloshi seems to pick up the narrative thread of danger and escape introduced in the previous cycle. Not only does he further develop the theme of liberation, he also more permanently distances himself from the style practiced in previous period. Conceptualist approach and realist images have been replaced by more expressive brushwork and use of colour, as well as a more pronounced awareness of corporeality. After more than a decade, he once more embraced elementary painting, as personified by the image of a painter dancing across canvass. Poetic self-expression became more personal, both physically and psychologically. He examines society by means of self expression and an organic baring of the self instead of satire. At the exhibition at Insula gallery in Izola he presented several pictures whose central motif is a white seagull in flight. The parable of personal growth from the tale of Jonathan Livingston Seagull immediately springs to mind. The book tells the story of a seagull that strives to fly higher and higher, leave its friends behind, soaring up and up, where only the bravest and the strongest dare sail, a seagull that ignores all warnings, overcomes even fear of banishment and continues its journey alone, a free spirit shaking off its fetters and transcending its own limitations. The paintings, however, don't depict this flight as a soaring into the blue sky, or a liberation through individuation. Heavy droplets and spouts cascade down the bird's wings, conspiring to bring it down. Here, instead of being lifted from all forms of confinement, it can only attempt to escape captivity that allows no possibility of flight in the first place. Barriers seem insurmountable; their origin is unknown, because they intrude upon the painting from without. They simply exist and the bird, if it wants to survive, has to get past them. Unlike the butterfly from the *Unter Balkans Himmel* group, which is only an allegory of spiritual liberation, the seagull is physically present and there is no way of knowing what awaits it. Perhaps it will free itself of all bonds once it

zveni kot besede, ki vzpodbujajo k nadaljevanju poti, naj ptica ne odneha ne glede na izziv, sicer se že vnaprej odreče izhodu.

gets past this cascade of colour. Perhaps it will face even more difficult trials. And if it perseveres and flies onwards, will it succumb to fear and give in, will it be brought down by forces of gravity? The title of exhibition sounds like an encouragement, exhorting the bird to either continue its journey despite all obstacles or lose all chance of escape.





Fly, fly white Bird, 2011. akril / platno, 120 x 100 cm in 120 X 80 cm



Nadaljevanje intimnega slikarstva Llalloshi nameni nostalgiji. Tako kot v začetku 90. let ponovno črpa iz kosovske tradicije, ki močno zaznamuje njegov čustveni in duhovni svet tudi po dvajsetih letih življenja v tujini. Na slikah ne razkriva svojih misli in čustev, kajti pomembna niso njegova konkretna doživetja, temveč namesto teh ponuja priložnost, da se gledalec sreča s svojimi. Skozi navezovanje na njegov čustveni svet v slike naseljuje nostalgijo kot stanje zavesti in ne zgolj kot intimni zapis avtorjevih občutkov.

Nostalgija je v 17. stoletju veljala za bolezen, ki povzroča fizično hiranje oseb in v skrajnih primerih vodi celo v smrt. V 19. in predvsem v 20. stoletju je začela vedno bolj zanimati psihiatre; po začetnem obdobju, ko so menili, da gre za ozdravljivo bolezen, je na koncu obveljalo, da je ta motnja predstavnosti neozdravljivo stanje duha. Pri nostalgiji namreč ne gre toliko za prostorsko vrnitev na kraj, kjer se počutimo (bolj) doma, temveč za vrnitev v čas, ki ga pomnimo kot srečnejšega. Prav narava časa, ki se ne more več vrniti, da torej preteklost ostane za vedno preteklost, nostalgiji daje moč. Vendar v domišljiji ne gre več za preteklost, kakršna je v resnici bila, temveč za idealizirano podobo, ki prekriva neposredni odnos do sedanjosti. Nostalgичni duh se prepusti tistemu, kar pogreša v sedanjosti ter preslika podobo v spomin na preteklost. S selektivnim spominjanjem in pozabljanjem se preteklost konstruira kot preprosta, harmonična in lepa, kot takšna pa se upira sedanjosti, ki je zapletena, težavna in grda.

Gani Llalloshi je iz spomina izbrskal čilim, tipično balkansko preprogo, kakršne je izdelovala njegova mati. Eno mu je ob koncu študija tudi podarila. Tako kot Proust, ki je vstopal v svoje spomine prek okusa piškotov, je tudi pogled na preprogo Llalloshiju predstavljal vrata, skozi katera je iz spominov stkana utopična slika vstopala v sedanjost. A vendar slike, s katerimi umetnik gledalca popelje v svet nostalgije, niso nostalgичne, temveč razgaljajo nostalgijo samo.

Llalloshi dedicated his recent, more intimate work to nostalgia. Though he has by now been living abroad for twenty years, he draws, as in early nineties, from the Kosovo traditions, which have left a strong imprint on him, both emotionally and spiritually. He doesn't show in the paintings what he thinks and feels about his home country. However, his experiences are of less importance to us than what he offers instead, a chance to meet with our own feelings. Llalloshi expresses his own emotional world, but the nostalgia which pervades the images is not so much an intimate record of his feelings as a state of mind.

In the 17th century nostalgia was considered an illness which caused physical decline and in extreme cases even death. In the 19th and particularly the 20th centuries psychiatrists took an increasing interest in it. Although they believed at first that it was a curable condition, the accepted wisdom after an initial period became that this mental disturbance of imagination was an incurable state of mind. The problem of nostalgia cannot be solved simply by going to where we feel (more) at home, as it revolves around going back to a time which we remember as a happier one. It is the very nature of time that it cannot unwind backwards and this makes the past forever past. This gives nostalgia its power. Yet in the imagination the past too is not shown in its true colours, but as an idealised image which overshadows the direct relation to the present. Nostalgic spirit surrenders to what it misses in the present and transfers the picture to the past. The past is being reshaped into something simple, harmonious and pretty by means of selective remembrance and forgetfulness, defying the present which is complicated, troubled and ugly.

Gani Llalloshi conjures up memories of a kilim rug, a typical Balkan carpet, like his mother used to make. When he completed his studies she gave him one and just as Proust used to enter his memories through the taste of biscuits, so for Llalloshi a glance at his carpet opens a doorway and lets into the present his utopian image, woven from his

Čilim kot formalni okvir se resnično pretvori v vrata, prehod, prisotni predmet, ki prepušča oddaljene podobe v sedanjost. S preproge je povzet vzorec iz albanske tradicije in upodobljen v bordurah slik. Tako je s tehniko mimikrije umetnik ustvaril iluzijo preproge na steni, a zgodba o preprogi se v tem okviru tudi konča. Zdaj pridejo na vrsto iluzije... V osrednjem predelu, kjer navadno dobijo prostor cvetlični in abstraktni vzorci, so tokrat domišljjski prizori, ki že na prvi pogled ustvarjajo občutek, da z resničnostjo niso neposredno povezani. Sam način prepleta dveh konceptov realnosti v eni podobi sicer spominja na Llaloshijeva starejša dela, ki obravnavajo razmerja med fizično navzočnostjo, sliko kot sliko ter medijskimi podobami. Slike iz serije *Nostalgie* vzpostavljajo napetost med resničnostjo, tudi haptičnostjo čilimske bordure ter prizori v osrednjem polju. Pokrajine, naslikane v izrazitih barvah, so kot intimna doživetja, vendar v tej formi nerealne ter le v slutnji navezane na nek prostor iz resničnosti. Za povrhu pa se v nekaterih primerih namesto neba pojavi šahovnica, ki kot strop v perspektivi zapre pokrajino. Mreža s črnimi in belimi polji je meja podobe oziroma v svoji racionalnosti mogoče celo generator fantazmične slike, ki iz nedoločljivega, kaotičnega spomina izbira točno določene asociacije ter jih spleta v idealizirano, urejeno doživetje.

memories. Yet these paintings with which the painter transports the viewer into the realm of nostalgia are not themselves nostalgic. They unmask nostalgia. Here, the kilim rug, a formal frame, transforms into a real doorway, a passage, an object which lets the distant images enter the present. A traditional Albanian rug ornament is replicated in the bordures of his paintings. With the help of mimicry the artist creates an illusion of a carpet on the wall. However, where the tale of the carpet ends, the illusions enter the picture... In the central part, which in a carpet would be decorated with floral or abstract ornaments, Llaloshi paints hallucinatory scenes which even at a first glance give the impression of a disconnection from reality. The manner in which the two concepts of reality are interwoven through a single image recalls Llaloshi's earlier works. These deal with relationship between physical presence, the painting per se, and media images. The paintings from the *Nostalgie* series create a tension between the realistic, almost three-dimensional effect of the kilim bordure and the picture in the central field. The landscapes painted in intense colours seem like intimate adventures but their form is unreal which gives only a vague notion of them being related to an actual place. Furthermore, in certain paintings a black-and-white chessboard pattern substitutes the sky and blocks the perspective of the landscape like a ceiling. This black-and-white grid presents the boundary of the image. And perhaps its rational presence helps to generate the phantasmagorical landscape where an idealised and orderly experience is interwoven from carefully chosen associations and an undefined, chaotic memory.



The Kiss, 2012. akril / juta, 200 X 200 cm





The dream of Rina, 2012. akril / juta, 150 X 200 cm





Nostalgie, 2012. akril / juta, 200 X 300 cm





Nostalgie, 2012. akril / juta, 200 X 300 cm





Nostalgie, 2012. akril / juta, 200 X 300 cm



ŽIVLJENJEPIS / BIOGRAPHY

Gani Llalloshi se je rodil 08. maja 1965 v Prištini (Kosovo). Leta 1989 je diplomiral iz slikarstva pri prof. Nusretu Salihamenxhiqiju na Akademiji za likovno umetnost v Prištini. Na Akademiji za likovno umetnost v Ljubljani je pri prof. Andreju Jemcu leta 1991 najprej zaključil slikarsko specialko, leta 1993 pa še grafično specialko pri prof. Lojzetu Logarju. Kot študent štipendist DAAD je v letih 1997/98 študiral na HDK v Berlinu. Od leta 1990 je član DSLU.

Gani Llalloshi was born on the 8 May, 1965 in Pristina in Kosovo. In 1989, he graduated in painting at the Academy of Fine Arts in Pristina under the tutelage of Prof. Nusret Salihamenxhiqi. At the Academy of Fine Arts in Ljubljana, he completed a postgraduate specialization in painting under the tutelage of Prof. Andrej Jemec in 1991 and a postgraduate specialization in graphic arts under the tutelage of Prof. Lojze Logar in 1993. In 1997 and 1998, he continued his studies at the The Universität der Künste in Berlin after being awarded the DAAS scholarship. He has been a member of the DSLU (Ljubljana Fine Artists Society) since 1990.

Samostojne razstave

1991

Galerija Medija Nox, Maribor

1992

Razstava slik, Galerija KUD France Prešeren, Ljubljana

Galerija Krka, Ljubljana

Galerija Ivana Groharja, Škofja Loka

1993

Kraljestvo metulja, Galerija Ars, Ljubljana

Galerija Insula, Ljubljana

1994

Galerija Labirint, Ljubljana

1995

Galerija Ars, Ljubljana

Litografije, Galerija Meduza 2, Obalne galerije Piran, Piran

1996

Mala Galerija, Kranj

Slike, Galerija EQURNA, Ljubljana

Galerija Kos, Ljubljana

Slike na papirju, Galerija Ilirija, Ljubljana

1997

Galerija Kos, Ljubljana

1999

History, Galerija EQURNA, Ljubljana

2000

Galerija Kos, Ljubljana

History, Galerija A. Trstenjak, Ljutomer

The Red Vayrus, Fulda (D)

2001

Silver dream about Andy, Galerija 35, Berlin, (D)

2002

Silver dream about Andy, Galerija Ivana Groharja, Škofja Loka

2003

Hamalli, performans, »Hani i dy Robertav«, Priština

Sweet & Beauty, Galerija ZDSLU, Ljubljana

FreeMarket, Obalne galerije, Piran

FreeMarket, Interservis, Ljubljana

2004

Saldi, MMC Luka, Pula (HR)

2007

Truistic Zone, Galerija Marin, Umag (HR)

Questo arte, performans, Marina di Ravenna (I)

Was ist Kunst, performans, Tartinijev trg, Piran

2008

Shine & Beauty, Galerija Insula, Izola

2009

This is not tv, Galerija Loža, Obalne galerije Piran, Koper

2010

Unter Balkans Himmel, Galerija Kresija, Ljubljana

2011

Fly, fly white Bird, Galerija Insula, Izola

101, performans, La Biennale, Venezia (I)

2012

Unter Balkans Himmel, Galerija Banka Koper, Koper

T'fala pej Kosove, Muzeu i Kosoves, Priština (Kosovo)

Nostalgie, Ljubljanski grad, Kazemate

Skupinske Razstave

Od leta 1987 je sodeloval na več skupinskih razstavah ZDKU.

1989

Salon mladih, Rijeka (HR)

Salon mladih, Priština (Kosovo)

Bienale crteža, Beograd (SRB)

1990

Zagrebački salon, Zagreb (HR)

1991

Majski Salon, Galerija Rihard Jakopič, ZDSLU, Ljubljana

Bienale Mladih, Rijeka(HR)

1992

Majski Salon, Galerija Rihard Jakopič, ZDSLU, Ljubljana

2. Bienale slovenske grafike Otočec, Dolenjski muzej, Novo mesto

Razstava ZDSLU, Udine (I)

Razstava ZDSLU, Pordenone (I)

1993

Majski Salon, Galerija Rihard Jakopič, ZDSLU, Ljubljana

Mednarodni Grafični Bienale, Mednarodni grafični likovni center, Ljubljana

Likovna kolonija Izlake, Izlake

1994

Majski Salon, Galerija Rihard Jakopič, ZDSLU, Ljubljana

Fiat Lux, Škofja Loka

1995

Mednarodni Grafični Bienale, Mednarodni grafični likovni center, Ljubljana

Majski Salon, Galerija Rihard Jakopič, ZDSLU, Ljubljana

1996

The 18th international exhibition of print, Kanagava (JP)

4. Bienale slovenske grafike Otočec, Dolenjski muzej, Novo mesto

1997

Cité Des Arts, Pariz (F)

1998

Humbolt University, Berlin, (D)

4. Bienale slovenske grafike Otočec, Dolenjski muzej, Novo mesto

1999

Mednarodni grafični Bienale, Mednarodni grafični likovni center, Ljubljana

2000

Razstava ZDSLU, Bon (D)

Majski Salon, Galerija Rihard Jakopič, ZDSLU, Ljubljana

2001

ART in Kosova, Turn Gallery, Istambul (TR)

Onufri, GAK, Tirana (AL)

NAW, Berlin (D)

2002

Likovna kolonija Talum, Ljubljana

MultiMeridijan, Galerija MC Luka & Anex Luka; Galerija Vincent od Kastva,

Galerija Diana, Augustov hram, Pula (HR)

Mednarodni slikarski Ex tempore Piran, Mestna galerija, Obalne galerije Piran,

Piran

2005

Teritoriji, identitete, mreže - slovenska umetnost 1995 - 2005, Moderna galerija,

Ljubljana

2007

Rassegna internazionale di Pittura Premio Marina di Ravenna, Marina di Ravenna

(I)

2008

Art exchange Rovinj, Multimedijiski center, Rovinj (HR)

2009

Art exchange Rovinj, Multimedijiski center, Rovinj (HR)

Polis-Adriatic-Europe, Pula (HR)

Risba v Sloveniji II, 1940-2009, Ljubljana

Risba v Sloveniji II, 1940-2009, Maribor

Price M. M., Priština (Kosovo)

Guncel Contemporary, Mardin, (TR)

Mardin Bienale, Mardin, (TR)

2010

Art in a Suitcase, kurator Vasja Nagy;

Schleifmühlgasse 12-14 Gallery, Wien (A)

Studio Gallery FKSE, Budapest (H)

m.odla Gallery Prague (Cz)

Runde Ecke, riesa efau, Dresden (D)

SinfutStudio, Berlin (D)

Associazione Culturale Mirada, Ravenna (I)

Castello Angiuno, Pangea S. N. C, Mola di Bari (I)

Depo Gallery, Istanbul (TR)

2011

Pogledi ó - Jaz, tukaj in zdaj;

Lamutov salon, Galerija Božidar Jakac, Kostanjevica na Krki

Galerija Murska Sobot

Galerija sodobne umetnosti, Celje
Galerija Velenje
Gorenjski muzej, Kranj
Koroška galerija likovnih umetnosti, Slovenj Gradec
Art in a Suitcase, kurator Vasja Nagy, Galerija Alkatraz, Ljubljana

2012

Pogledi 6 - Jaz, tukaj in zdaj;

Mestna galerija Nova Gorica
Obalne galerije Piran
Umetnostna galerija Maribor

Iz oči v oči, Obalne Galerije Piran

Tu smo, Museo Istra, Pula, (HR)

Nagrade

1989 - Salon Mladih ZDUK, Priština (Kosovo)

1991 - Majski Salon ZDSLU, Ljubljana

1992 - Velika nagrada, Mednarodni slikarski Ex tempore, Piran

1996 - Odkupna nagrada, Muzej Albertina, Dunaj (A)

2002 - Velika nagrada, Mednarodni slikarski Ex tempore, Piran

2012 - Grand Prix, Mednarodni slikarski Ex tempore, Piran

Pomembnejši odkupi v zbirke

Interservis, Muzej Albertina, MGLC Ljubljana, Obalne Galerije Piran, Občina
Piran, Likovna zbirka Riko, Galerija Velenje, Likovna kolonija Izlake, Talum

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1989

15. Bienale Mladih Rijeka, Moderna Galerija Rijeka

1991

16. Bienale Mladih Rijeka, Moderna Galerija Rijeka, št. kataloga 137, stran 68

ALU, Ljubljana, KUD France Prešern, Ljubljana

AAF, Ars Antiquitas-Flora, Ljubljana 1991, str. 56, 80

1992

2. Bienale Slovenske Grafike Otočec, Dolenjski muzej, str. 162, 163

(D. V.): *Ganijeva čustva*, Novice, 18. 1. 1992

Nives Klinc: *Razstavni kotliček*, Tribuna, Ljubljana, 20. 1. 1992, str. 27

Mojca Oblak: *Gani Llalloshi, Slike*, Galerija KUD France Prešeren, Ljubljana

Mira Grunčič-Kranjc: *Ujeti fragmenti življenja*, Razgledi po svetu, 24. 1. 1992

Alternativa, ShKSh« Migjeni» Ljubljana, str. 27, 28, 93, 95

Nives Klinc: *Metamorfoze, Intervju z Ganijem Llallosijem*, Tribuna, Ljubljana, 9. 3. 1992

Alma Stjepič: *Republika*, Ljubljana, leto III št.2, str. 14, 15, 16,

Polona Hafner: *Prishtina - Ljubljana*, Gorenjski glas, Kranj, 4. 9. 1992

1993

20. Mednarodni Grafični Bienale Ljubljana, MGLC, Ljubljana, str. 168

Jelka Šutej Adamič: *Llallosijeva »Kraljestvo« metulja*, Delo, Ljubljana, 26. 1. 1993

Metka Cotič: *Kraljestvo metulja*, Delo, Ljubljana, 30. 1. 1993

Polona Hafner: *Risbe*, Gani Llalloshi, Galerija Labirint Ljubljana

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