

MAGAZZINO



MAGAZZINO



Sisley Xhafa

Guillotine, 2011

school blackboard; 170cm x h 130cm x h 50cm x 1 cm.

Courtesy the artist and Magazzino, Roma

© sisley xhafa

MAGAZZINO



Sislej Xhafa

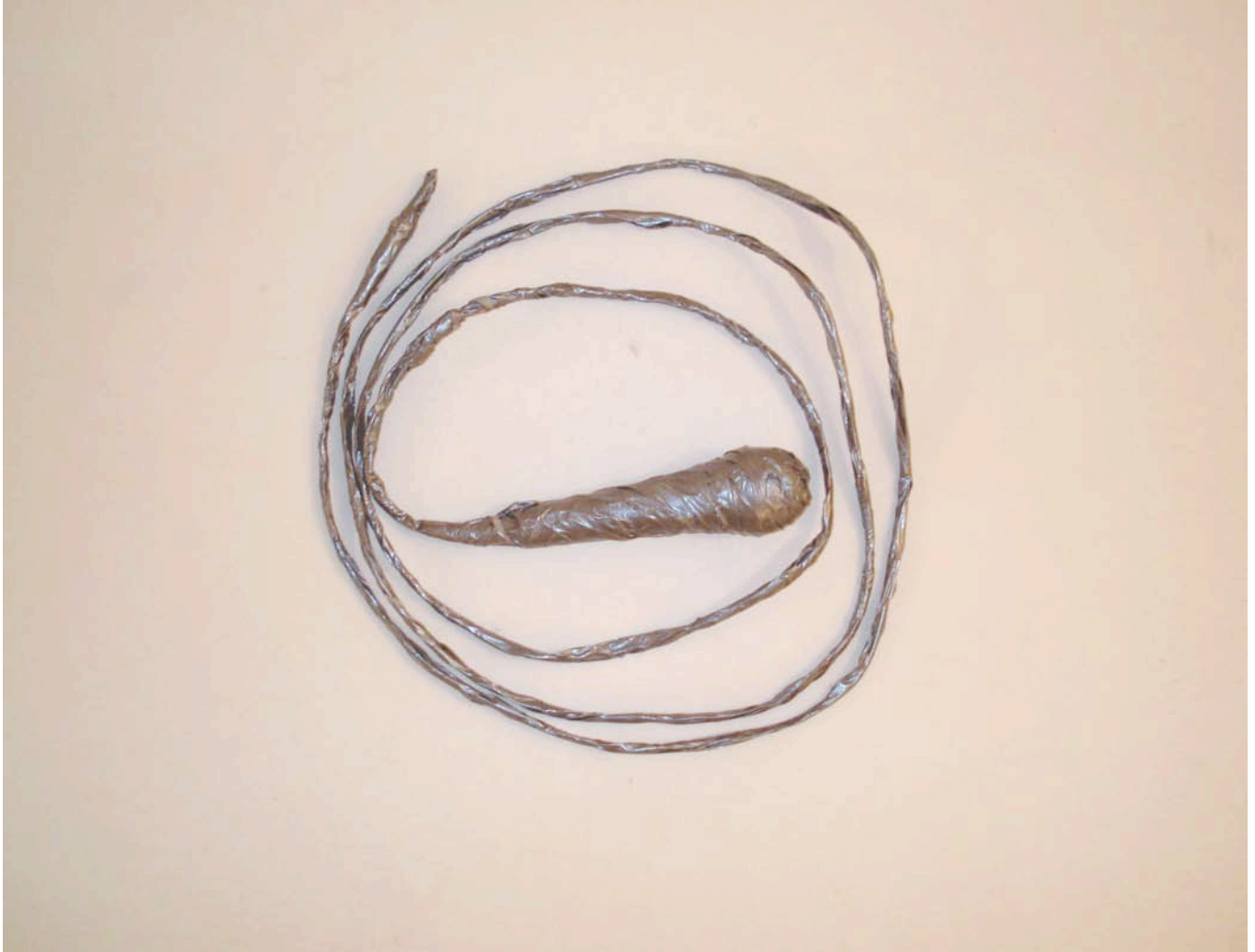
Barka, 2011

shoes, glue; 600cm x 130cm x h 100cm

Courtesy the artist and Magazzino, Roma

© sislej xhafa

MAGAZZINO



Sislej Xhafa

Dressed tone, 2007

tape, microphone; approx. 1m

Courtesy the artist and Magazzino, Roma

© sislej xhafa

MAGAZZINO



Sislej Xhafa
My garden
2011
garbage
dimension variable

courtesy the artist and Magazzino, Roma

MAGAZZINO



Sislej Xhafa

Still Untitled, 2003

cement bag from Israel ; 69.85 x 34.93 cm

Courtesy the artist

© sislej xhafa

MAGAZZINO



Sislej Xhafa
Stock Exchange, 2000
DVD 3' 40"
Collection of Museum of Contemporary Art Kanazawa, Kanazawa
© sislej xhafa



Sislej Xhafa

Again and Again, 2000

photograph; 90 x 220 cm

in collaboration with Royal Philharmonica of Antwerp

Collection of Paolo and Alessandra Barillari, Roma

© sislej xhafa



Sislej Xhafa

Padiglione Clandestino, 1997

Photograph; 160 x 110 cm

Unauthorized performance during the Venice Biennial 1997

Collection My Private, Milano

© sislej xhafa

MAGAZZINO



Sislej Xhafa

Khaleen, 2004-2008

carpet hand knotted; made in Afghanistan: 6m x 2m

Collection UBI - Banca Popolare di Bergamo

© sislej xhafa

MAGAZZINO



Sislej Xhafa
Zemra, 2007
asphalt sculpture; 170x140 x10cm
Courtesy the artist
© sislej xhafa

MAGAZZINO



Sislej Xhafa

Employers of the month, 2011

Charcoal on paper

53 port. 42 cm x 29.5 cm h 450

Courtesy the artist

© sislej xhafa

MAGAZZINO



Sislej Xhafa

Ceremonial Crying System PV, 2004

iron , PVC, water; height 440 cm and Ø 150 cm

Collection Faruffini, Roma

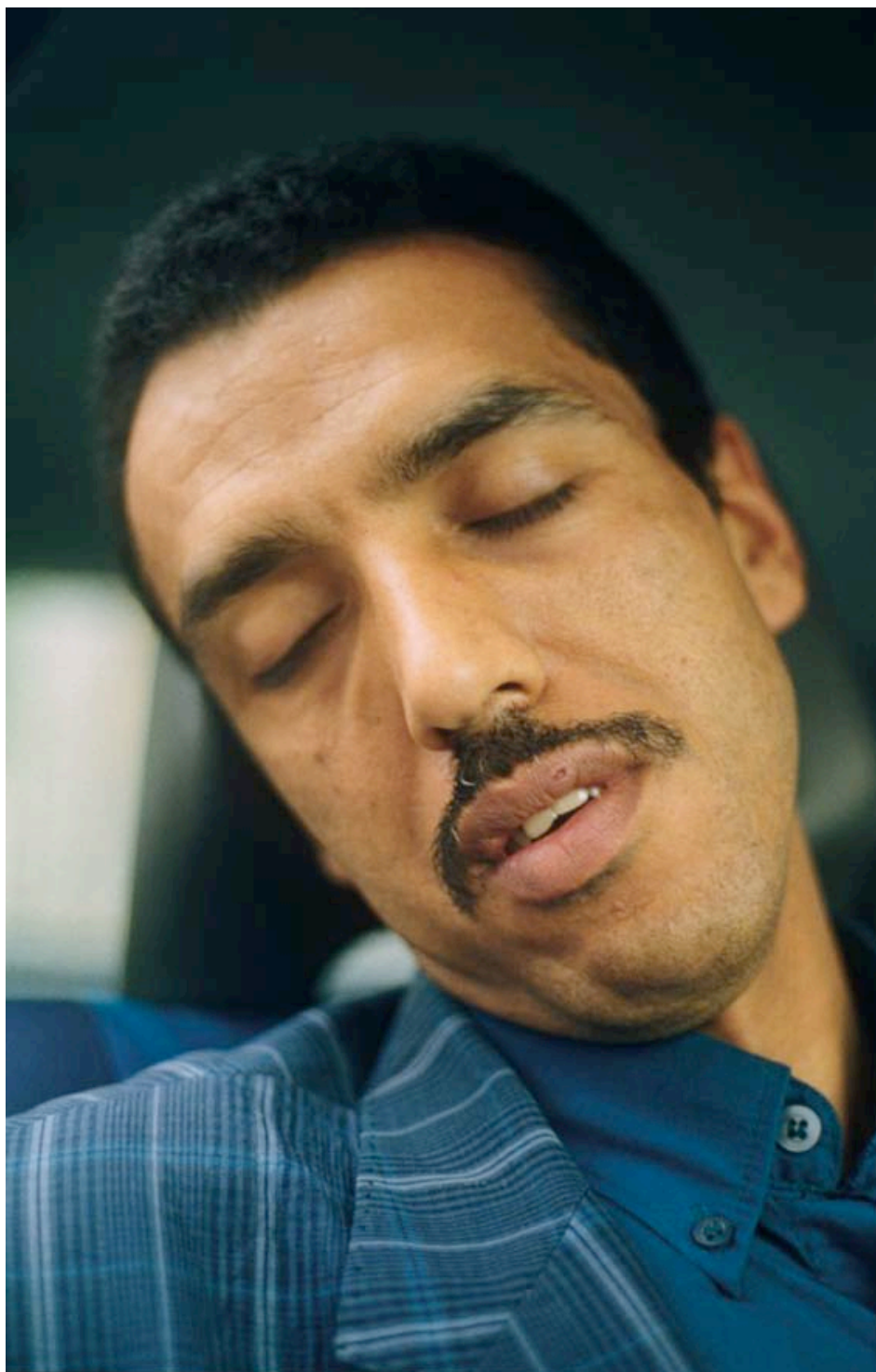
© sislej xhafa

MAGAZZINO



Sislej Xhafa
Molla, 2011
Oil on canvas; 38 x 55 cm
Courtesy the artist
© sislej xhafa

MAGAZZINO



Sislej Xhafa

Future of Old, 2001

photograph, golden frame; 70 x 35 cm

Private Collection, Torino

© sislej xhafa

MAGAZZINO



Sislej Xhafa
Sunshade, 2011
clothes, umbrella
dimension variable
Courtesy of artist
© sislej xhafa

MAGAZZINO



Sislej Xhafa

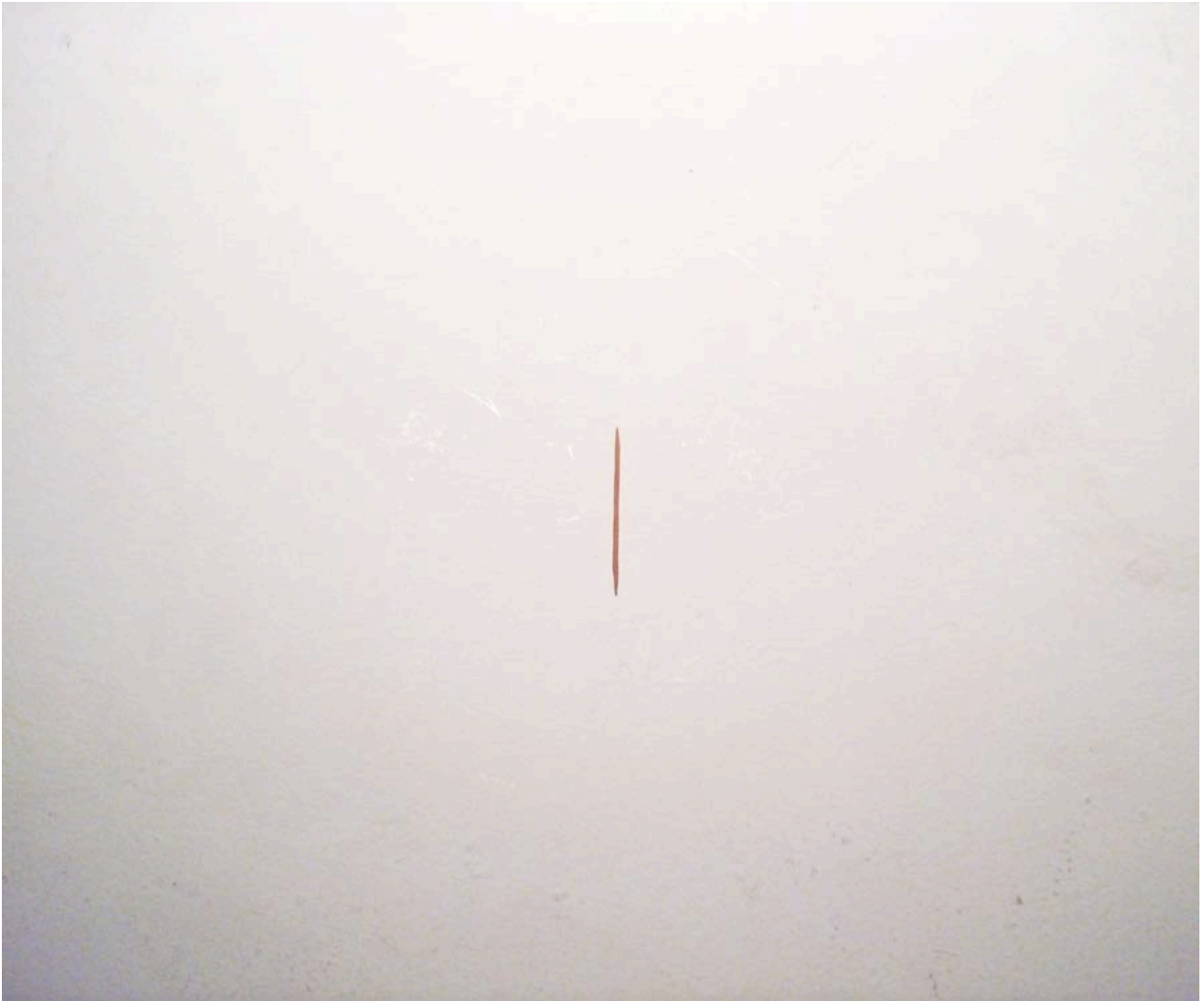
Abbracciarmi forte, 1999

lambda print; 130 x 100 cm

Collection Mariano Pichler, Milano

© sislej xhaf

MAGAZZINO



Sislej Xhafa

Toothpick, 2006

terracotta; dim: 7cm x 3mm

Collection Museo Carlo Zauli, Faenza

© sislej xhafa

MAGAZZINO



Sislej Xhafa
Beh rang, 2004
DVD length 4min.
Collection Giovanni Giuliani, Roma
© sislej xhafa

MAGAZZINO



Sisley Xhafa

Whispering ink, 2009

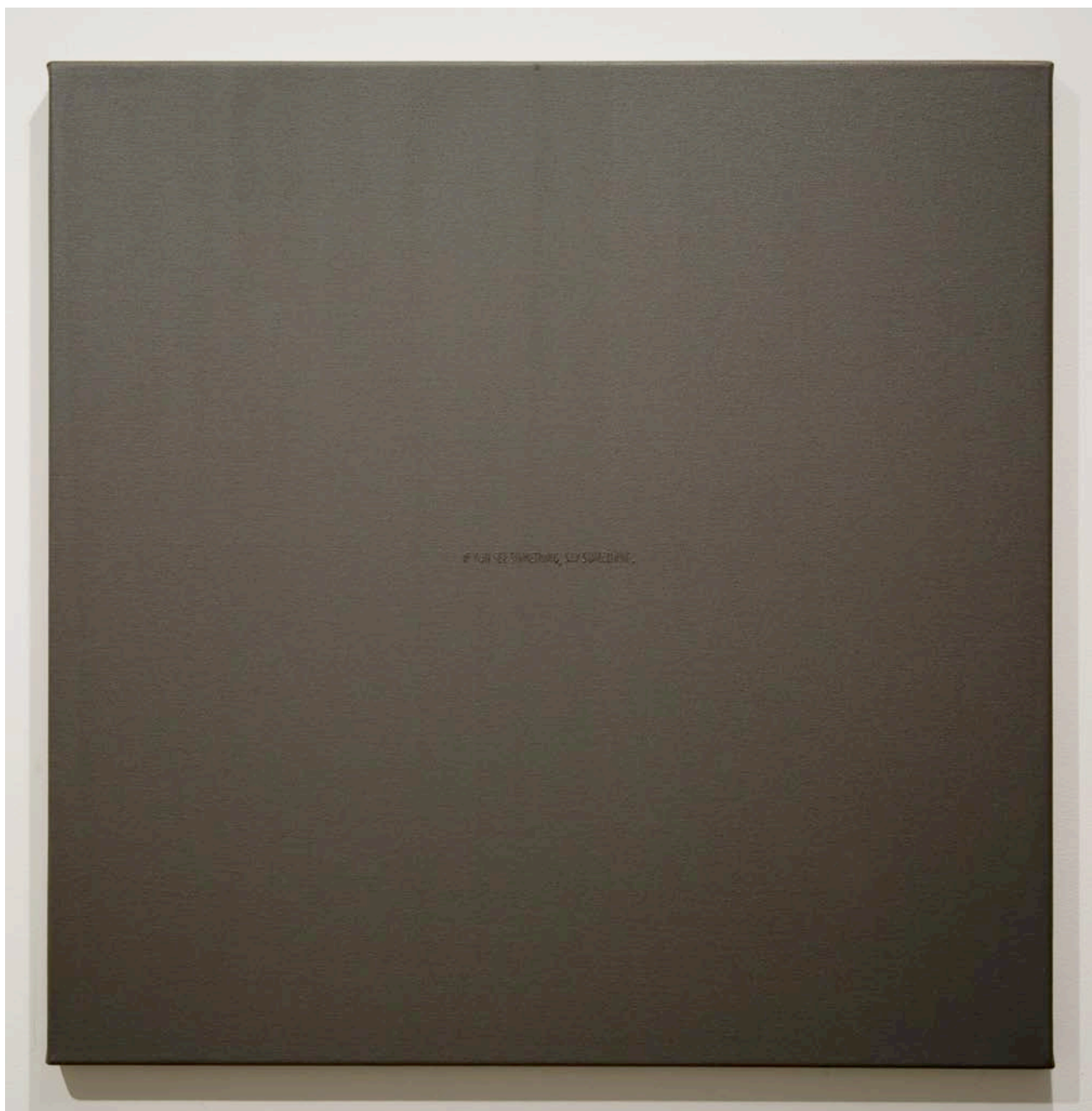
photocopy machine, wax mould

85 x 125 x 59 cm

Courtesy the artist and Magazzino, Roma

© sisley xhafa

MAGAZZINO



Sislej Xhafa

If you see something, say something. 2006

acrylic on canvas, gray ; 100cm x 100cm

APT Collection

© sislej xhafa

MAGAZZINO



Sislej Xhafa

Selfportrait, 2003

watermelon (weight variable)

Collection Stefano e Raffaella Sciarretta, Roma

© sislej xhafa

MAGAZZINO



Sislej Xhafa

Bronzo

2011

bra, nail

approx. 55cm x 15cm

courtesy the artist and Magazzino, Roma

MAGAZZINO

SISLEJ XHAFA – STILL UNTITLED WORK LIST

Barka

2011

Shoes and glue

Stefano and Raffaella Sciarretta Collection, Rome

The work, consisting of a bulk of old shoes forming the carcass of a boat, refers to the recent, dramatic news related the emergency of illegal immigration, again significant, caused by the turbulent political situation in Northern Africa.

Still Untitled

2003

Israeli cement bag

Courtesy the artist

Dramatically real, *Still Untitled*, beloved title by the artist, which serves to highlight a work in constant progress that is exactly what is perceived: a bag of cement that looks abandoned in a corner. The building materials coming from Israel become an ambiguous symbol of progress and construction: building a country *ex-novo* and, at the same time, raising arbitrary barriers.

My Garden

2011

Mixed media

Courtesy the artist

The garden, *topos* of Western culture, has undergone different shades of meaning and symbolic/aesthetic values all throughout eras and historical contexts, maintaining substantially a common intersection which points to an ancient age, prior to history and pertaining to myth. A symbolic vast, brutally reversed by Xhafa in a merciless image of Naples' demoted context, in particular, the daily waste produced by the Museum officials.

Khaleen

2004-2008

Hand knotted carpet made in Afghanistan

Courtesy the artist

Fed with a language of symbols and references, the artist creates disorientation through paradoxical short circuits, as in the case of *Khaleen* (carpet), a monumental reproduction of a USD 100 bill commissioned by the artist to local wool-manufacturers in Afghanistan. The goal: to live a relation of mutual growth and continuous human and artistic, beyond the horrors of war.

Padiglione Clandestino

1997

Photograph

Unauthorized performance during the 1997 Venice Biennale

My Private Collection, Milan

This work has brought the artist to the forefront of the international art scene. *Padiglione Clandestino* is the performance that Xhafa did during the 1997 Venice Biennale. The issue of illegal immigration, central in the artist's practice, becomes perfectly tautological: as an underground artist from a country not represented officially, Xhafa presents himself to the public of the opening, as a "human and itinerant pavilion", nomad by his origins.

Again and Again

2000

Photograph

In collaboration with Royal Philharmonica of Antwerp

Paolo and Alessandra Barillari Collection, Rome

History repeats itself, and always will. Music, and culture at large, are the spokesmen of universal messages. On this occasion Xhafa involves a whole orchestra, the "Royal Philharmonic of Antwerp", asked to play some pieces of classical music while wearing a threatening balaclava, a symbol often related to terrorism, but also to liberation guerrilla movements.

Stock Exchange

2000

Video 3' 40"

Collection of 21st Century Museum of Contemporary Art, Kanazawa

The video is the record of a performance that the artist did for Manifesta 3 in Ljubiana (2000). Like a Wall Street broker, Xhafa declaims the arrival and departure times of the trains in the middle of the city's railway station, giving indications to the astonished passengers, treated in the same way of stock exchange prices, mere symbols deprived of any individuality, like simple commodity goods.

Ceremonial Crying System PV

2004

Iron, PVC, water

Faruffini Collection, Rome

Ceremonial Crying System PV is the reproduction of Sislej Xhafa's installation placed at the entrance of The Biennale Gardens in 2005, as testimony of the Albanian Pavilion at its official debut. The artwork consists of a monumental hood of the Ku Klux Klan (KKK) and its peculiarity emerges through a close view: tears spill out from the eyeholes of the white hood, to simulate a weeping. The artist wants to humanize a universal symbol of racism and social intolerance.

Future of Old

2001

Photograph

Courtesy the artist

Future of Old is a *tranche de vie*: the simple photographic blow up of a sleeping Moroccan, portrayed in his intimacy, defenceless. This photograph represents the intrusion of art into the private of a person, seized in his being desperately human. The artwork is barely visible in a dark room, where it assumes the appearance of a holy epiphany.

Dressed Tone

2007

Tape and microphone

Courtesy the artist

The artwork that opens the expositive route, is emblematic of the artist's *modus operandi*: a simple element, a microphone covered with tape, refers to a whole series of meanings: democracy, resistance, freedom of expression. An artwork that also includes further meanings if we consider the links to the current affairs that troubles the Italian policy.

Beh Rang

2004

Video 4'

Giuliani Collection, Rome

Once again a reflection on the *other*: the video renders a slow image of a burning bicycle, shot in black and white (*beh rang* in Afghan language), "because violence is without colour" (Xhafa) and often leads into silence. This artwork is also a reflection on the concept of time that flows inexorable, through the constant repeating of the action.

Abbracciami Forte

1999

Lambda print

Mariano Pichler Collection, Milan

Toothpick

2006

Terracotta

Carlo Zauli Museum Collection, Faenza

Even in his more polemical and provocative works, Xhafa does not lose the trust in the liberating value of poetry and the dignity of all human beings. *Abbracciami Forte* is the portrait of a young police officer (an Italian *carabiniere*), a tribute to a strong institution of a western country that the artist intends to soften and humanize. In contrast, *Toothpick* is a minimal sculpture: a toothpick made in clay, over which the policeman seems ironically to face guard.

Zemra

2007

Asphalt

Courtesy the artist

Semantic and symbolic contrasts as reality/simulation, culture/popular, poetic/vulgar, always present in the artist's poetics, are clearly noticeable in *Zemra* ("heart" in Albanian language): an heart-shaped piece of asphalt that bears the evident signs of the pigeon's passage, a *tranche de vie*, contextualised in the abstract space of the museum.

If you see something, say something

2006

Acrylic on canvas (gray)

APT Collection

If you see something, say something is the message spread for months in the streets of New York after the events of 9/11. In this case, it becomes a mimetic painting, seen as an universal statement of freedom, that invites to go over indifference and carelessness. In turn, we can consider the sentence as an authoritarian injunction to informing and delation, about anything that could appear considerable and dangerous, just because outside the boundaries of what we consider as normal.

MAGAZZINO

Whispering ink

2009

Photocopy machine and wax mould

Courtesy l'Artista e Magazzino, Roma

Themes as human rights, clandestineness and migration, strictly personal but also universal, are treated by the artist with wit and irony, as in *Whispering Ink*, that refers to the process of fingerprints taken to file the immigrants, which is mocked by Xhafa by taking the wax mould of an immigrant's buttocks and placing it over a photocopy machine.

Employers of the month

2011

Carboncino su carta e legno/ Charcoal on paper and wood

Courtesy l'Artista

In this work, Xhafa has produced portraits of the entire Museum staff, from the director to the guards, and then stuck them upon signs, such as the ones used in demonstrations. This work refers ironically to transcendence: placed close to light, the faces are almost sanctified and, at the same time, they recall the recent history of the Museum.

Selfportrait

2003

Anguria/Watermelon

Collezione Stefano e Raffaella Sciarretta, Roma

A large watermelon, as a classic *ready-made*, is made absolute and ennobled on an impressive stand. Xhafa christens it as a *Selfportrait*, a subject present in the research of any artist, an impermanent self portrait that the owner has to eat, in some kind of para-cannibalistic act, or change it every two months.

Guillotine

2011

Lavagna/School blackboard

Courtesy l'Artista e Magazzino, Roma

Sislej Xhafa's research questions the complexity of modern society within the social, economic and political areas. His work is minimalist, ironic and subversive at the same time. *Guillotine* is an emblematic work of his *modus operandi*: a symbol, linked to violence and here de-functionalised as a spectacle, seems to challenge the viewer into recognizing symptoms and contradictions of contemporary global society.

Molla

2011

Olio su tela / Oil on canvas

Courtesy l'Artista

Molla ("apple" in Albanian language) is a still life, barely perceptible picture that emerges from the refined draft obtained black on black. The absolute color evokes conceptually "black paintings" of the Quinta del Sordo, refers to feelings that cast our gaze beyond the limits of representation, and brings up to date the anguish and despair that leaked from the hallucinatory Goya works.

MAGAZZINO

Sunshade

2011

Abiti e ombrellone / Clothes and umbrella

Courtesy l'Artista

A sun umbrella, symbol of cheap holidays, wellness and relax for middle-class people, is installed in an incongruous manner, stuck in a wall, as the banner of a supposedly promised land from which some clothes (taken by the artist in Lampedusa) are hanging.

Bronzo

2011

tecnica mista / mixed media

Courtesy l'artista

The artist explores the social and economic reality in a language that aims to unpredictably shock, in order to generate a reflection upon the inconsistencies and flaws of contemporary global society. *Bronzo* is the final trace of a process, is once again a symbol of ambiguity: a bra is pinned to the wall like a abandoned and dismantled wish, but also exposed as a commodity, an icon of sexual economic exchange. Any reference to recent political events is purely coincidental.

Monochrome

2011

acrilico su tela / acrylic on canvas

Courtesy l'artista

Dealing with universal themes like human rights, clandestineness, migration, Xhafa's work is highly political and light at the same time, straightforward and some time impalpable. *Monochrome* is a work in progress that will take shape with the help of visitors of the exhibition called to sign their active participation, leaving a fingerprint, trace of identity in transit that will eventually get lost in the layers of signs.

MAGAZZINO

SISLEJ XHAFA

Born 1970 in Peja, Kosova
Lives and works in New York

Solo Exhibitions

2011

Stadtpark Hardau, Y, Zurich, Switzerland (upcoming)

[illegible]

2010

Röda Sten 2705 *Baci...*, curated by Edi Muka, Göteborg, Sweden

2009

Magazzino *Moulin Rouge*. Roma

NEONS in collaboration with Contemporary Art Fund of the City and Canton of Geneva, Switzerland
(Fmac and FCAC) Plaine de Plainpalais (project of public art), Geneva, Switzerland

2008

Christine König Galerie *sadnesssurge* (two artist show with Adel Abdessemed), Vienna, Austria

2007

GAMEC Galleria d'Arte Moderna di Bergamo *Giuseppe* a curated by Giacinto Di Pietrantonio, Italy

L'appartement 22 *Passion Fruit* Rabbat, Morocco

Van Tendeloo Residence 'Salon' *Retrospective* + 'L.R.B.' Kortrijk, Belgium

Yvon Lambert *vallée verticale* Paris, France

2006

Museo Carlo Zauli *stuztespia* Faenza curated by Daniela Lotta, Italy

Galerie Michael Neff *MN Unplugged* Frankfurt, Germany

SKUC galerija *Opportunistisch Naturalistisch* Ljubljana

Liebaert Projects *livelihood rainbow on broel* Kortrijk, Belgium

Yvon Lambert *when Mac goes black* New York

Quarter, *Four Movements* Firenze, curated by Sergio Risaliti, Italy

51° Venice Biennial / Albanian Pavilion/ Venice

Magazzino, *Skinheads Swimming*, Roma

HOET BEKAERT Gallery, *Mere/y*, Gent

2004

Fundació 'la Caixa' la Sala Montcada, *Miedo Total*, xhafabdessemed (two-person show with

Adel Abdessemed) Barcelona, curated by Teresa Macrì, Italy

MART of Trento "*Giuseppe*" travelling exhibition, curated by Giorgio Verzotti, Italy

2003

Istituto Nazionale per la Grafica, *Vetrine della Calcografia: See no evil / hear no evil / speak no evil*, Roma, curated by Luigi Ficacci

Magazzino, *Twice Upon a Time*, Roma

W 139, *Nivea*, Amsterdam, curated by Ann Demeester

PM Zagreb, Croatia, curated by Radmila Iva Jankovic

Galerie Drantmann, Bruxelles

2002

Deitch Projects *Motion in Paradise* New York

Galleria Laura Pecci *Skinheads Swimming* Milano

GAMEC Galleria d'Arte Moderna di Bergamo *Heavy Metal* Bergamo, curated by Giacinto Di

Pietrantonio

Foundation of Teseco Pisa, curated by Gail Cochrane

2001

Aarhus Kunstmuseum, *Siyum*, Aarhus (DK)

MAGAZZINO

by Joa Ljungberg and Edi Muka

White Box *Theater of Cruelty* New York, curated Raul Zamudio

Mori Art Museum *All About Laughter Humor in Contemporary art* Tokyo curated by Kataoka Mami

The Garage, Mechelen / Cultural Centre Strombeek *Commitment* curated by Koen Leemans & Luk Lambrecht

Museum of Kortrijk, Kortrijk curated by Veerle Van Durme e Lievan Vandenabeele

PAN / Palazzo delle Arti Napoli *Eroi! come noi...?* Napoli, curated by Julia Draganovic

Kunsthalle Exergasse, *A forest and a tree* Vienna, curated by Pelin Uran

2006

Kunstmuseum Thun *Choosing my Religion*, Switzerland curated by Madeleine Schuppli

Westport Museum, *Allegories of Displacement*, Connecticut curated by Michele Cone

Stadtkino Basel *Art Film* Basel, Switzerland curated by Benjamin Weil the Kitchen *New Video, New Europe* New York (travelling exhibition) curated by Hamza Walker

videoREPORT ITALIA 04_05, Galleria Comunale d'Arte Contemporanea di Monfalcone curated by Andrea Bruciati

Double Happiness l'ex fabbrica "Italcementi" Trento, Italy curated by Fabio Cavallucci

Palazzo di Primavera, Center of Contemporary Art di Terni, Italy *Capolavoro* curated by Angelo Capasso

ECCO UOMO spazio Oberdan, Milano curated by Gemma De Angelis Testa and Sergio Risaliti

2005

PERFORMA05 New York, curated by Defne Ayas / Chief Curator: Roselee Goldberg

INTRAMOENIA-EXTRA ART, Castel Del Monte (Andria) curated by Achile Bonito Oliva and Giusy Caroppo

SculptureCenter *This May Be What Parallel Play Looks Like*, New York, curated by Defne Ayas

WAR IS OVER 1945 – 2005 la Libertà dell'arte GAMEC Galleria d'Arte Moderna e Contemporanea e di Bergamo, Italy curated by Giacinto Di Pietrantonio e M. Cristina Rodeschini Galati

SHUGOARTS, *Summer Show*, Tokyo

ARTE ALL'ARTE 10, Art Architecture Landscape, Montalcino (SI) curated by Achille Bonito Oliva, Laura Cherubini, Emanuela De Cecco, Elio Grazioli, Jan Hoet, Hou Hanru, Florian Matzner, Giacinto Di Pietrantonio, Roberto Pinto, James Putnam, Jerome Sans, Pier Luigi Tazzi, Vicente Todoli, Angela Vettese and Gilda Williams

Museum of Contemporary Art KIASMA, URB Visuals *"First We Take Museums"* Helsinki curated by Jari-Pekka Vanhala

Whitebox *Democracy is Fun?* New York curated by Defne Ayas and Michele Thursz

Macedonian Museum Of Contemporary Art, Thessaloniki, Greece and Quarter

Centro Produzione Arte, Florence, Italy *The gesture*, curated by Marina Fokidis, Sergio Risaliti, Daphne Vitali

Due progetti, Arte a dimensione urbana, GAMEC Galleria d'Arte Moderna e Contemporanea di Bergamo curated by Giacinto Di Pietrantonio

Videodrome, ELETTRIO +, Firenze curated by Matteo Chini

Delicieuse... Sint. Truiden, Belgium, curated by Luk Lambrecht

A Forest and a Tree, Yellow Bird Gallery, Bard College Center for Curatorial Studies, Annandale-on-Hudson, curated by Pelin Uran

Palazzo delle Papesse, *Identity and Nomadism*, Siena, Italy

Magazzino, *Double Vision*, Rome

Skuc Gallery *On Sale*, Ljubljana curated by Alenka Gregoric and Natasha Petreshin

2004

I Bienal de Arte Contemporáneo de Sevilla, Fundación BIACS, *La alegría de mis sueños*, Monasterio la Cartuja de Santa María de las Cuervas, Sevilla, curated by Harald Szeemann

The Renaissance Society, *New Video, New Europe*, Chicago, curated by Hamza Walker / travelling to the Museum of Contemporary Art, St.Louis and Tate Modern, London, Stedelijk Museum, Amsterdam, North Dakota Museum of Art, Grand Forks

MUSEION *Seven Sins*, Bolzano, curated by Letizia Ragaglia

Le Opere e i Giorni, *Vanitas*, Certosa di San Lorenzo, Padula (Salerno) curated by Achille Bonito Oliva

Museum of Fine Arts Bishkek, *Contemporaneity*, Kyrgystan, curated by Leeza Ahmady

Se/ Bashku/ Juntos/ Tillsammans, Upssala Art Museum, Stockholm, curated by Rodrigo

Mallea Lira, Edi Muka, Joa Ljungberg and Yuneikys Villalonga

MAGAZZINO

Our house on the move, Pavelhaus, Laafeld, Austria and Škuc Gallery, Ljubljana, curated by Nataša Petrešin

2003

G 2003, Vira/Ascona, curated by Harald Szeemann
San Lorenzo, *La Natura dell'Arte*, curated by Giacinto Di Pietrantonio
Accademia Belgica, *Luoghi di Affezione*, Roma, curated by Angelo Capasso
Tirana Biennial, Tirana
BEAULIEU ART-gallery, Gent
Haifa Museum of Contemporary Art, Haifa, curated by Daniela Talmor
Fondazione Bevilacqua la Masa, *Salon des Refusés*, Venezia, curated by Roberto Pinto
Galleria Civica d'Arte Contemporanea, Trento, curated by Fabio Cavallucci
Public Sampler – Projektion, Dresden, curated by Torsten Birne
Sammlung Essl, *Blut & Honig*, Klosterneuburg / Wien, curated by Harald Szeemann
Art Lab, *Sweet Bitter Harmony*, Holon, Tel Aviv, curated by Edi Muka
Palais de Tokyo, *Hardcore*, Paris, curated by Jérôme Sans

2002

Gwangju Biennial, *Pause*, Gwangju, curated by Hou Hanru
SHUGOARTS, *Emotional Site*, Tokyo
Casino Luxembourg, *Open House*, Luxembourg, curated by Evelyne Jouannou
Palais de Tokyo (*Opening Exhibition*), Paris, curated by Jérôme Sans and Nicholas Bourriaud
Fuorioso, Pescara, curated by Teresa Macri
EXTRAordinario – *Il valore dell'essere*, Catania
L'Arte di Domani, *Next* - Bari, curated by Giacinto Di Pietrantonio
SMK, Copenhagen
L'ultima cena, Napoli, curated by Massimo SgROI
Big Torino 2002, Torino, curated by Michelangelo Pistoletto and Giacinto Di Pietrantonio
MUSEION, Museo d'Arte Moderna, Bolzano, curated by Giacinto Di Pietrantonio

2001

Istanbul Biennial, *Egofugal*, Istanbul, curated by Yuko Hasegawa
S.M.A.K., *Casino 2001*, Gent, curated by Jean Greenberg
PS1, *Uniform*, New York, curated by Francesco Bonami
Biennial of Ceramic in Contemporary Art, Albisola, curated by Tiziana Casapietra and Roberto Constantino
Tirana Biennial, Tirana
Fondazione Pistoletto, Biella, Torino, curated by Giacinto Di Pietrantonio
Artline 5, Borken, Germany, curated by Jan Hoet
Palazzo delle Esposizioni, PS1, Roma
Fabbrica del Vapore, *Short Stories*, Milano, curated by Roberto Pinto
Galleria Comunale d'Arte Moderna e Contemporanea, Roma
Velodromo and Museo dell'Arengario, Milano SESC, Sao Paulo Genève; Queens
Museum of Art, New York, curated by Adelina von Fürstenberg
Grassy Knoll Productions, Belfast
Finale Di Partita - Endgame - Fin de partie, Florence, curated by Pierluigi Tazzi
Apex Art, *Chinese Whisper*, New York, curated by Branka Stipancic

2000

Manifesta III, Ljubljana, Slovenia, curated by Francesco Bonami, Maria Hlavajova and Ole Bouman,
S.M.A.K., *Over the Edges*, Gent, curated by Jan Hoet and Giacinto Di Pietrantonio
Arte all'Arte, 5th Edition, Colle Val d'Elsa, Italy, curated by Gilda Williams and Roberto Pinto
Trevi Flash Art Museum, *Ironic*, Trevi, Italy, curated by Lino Baldini
Galleria Laura Pecci, Milano
Fondazione Querini Stampalia, Premio Querini-Furla per l'Arte, Venezia
Fondazione Pistoletto, *ANNO ZERO*, Biella
Center-Storms, Zomer-Poezie, Watou, curated by Ann Demeester

1999

XLVII Biennale di Venezia, Venice, curated by Harald Szeemann
Galleria Marabini, Bologna, curated by Guido Molinari

1998

MACS, *Atlante*, Sassari
Care Off, Cusano Milanino, curated by Guido Molinari
Indicazioni, Depanis, Florence, curated by Matteo Chini

MAGAZZINO

Città Sant'Angelo, *Welcome*, Pescara, curated by Renato Bianchini

1997

Galleria d'Arte Moderna, G.A.M.E., Bologna

XLVII Venice Biennial, *Clandestine Albanian Pavilion*, Venice

Awards

First prize for Hardau City Park, Zürich; Y project (collaboration with Iso Asani and Frederic Levrat) Supported by City of Zürich, ZHDK and IFCAR, 2009

NEONS in collaboration with Contemporary Art Fund of the City and Canton of Geneva (Fmac and FCAC) *Plaine de Plainpalais*; Geneva, 2009

First Prize Fondazione Pistoletto, Biella, 2001

First Prize Artista Emergente Italiano/Fondazione Querini Stampalia, *Premio Querini- Furla per l'Arte*, Venice, 2000

First prize in "*Onufri*" National Gallery, Tirana, 1999