

ANILA RUBIKU



"Hope" is the thing with feathers" 2022

Let's look at birds again

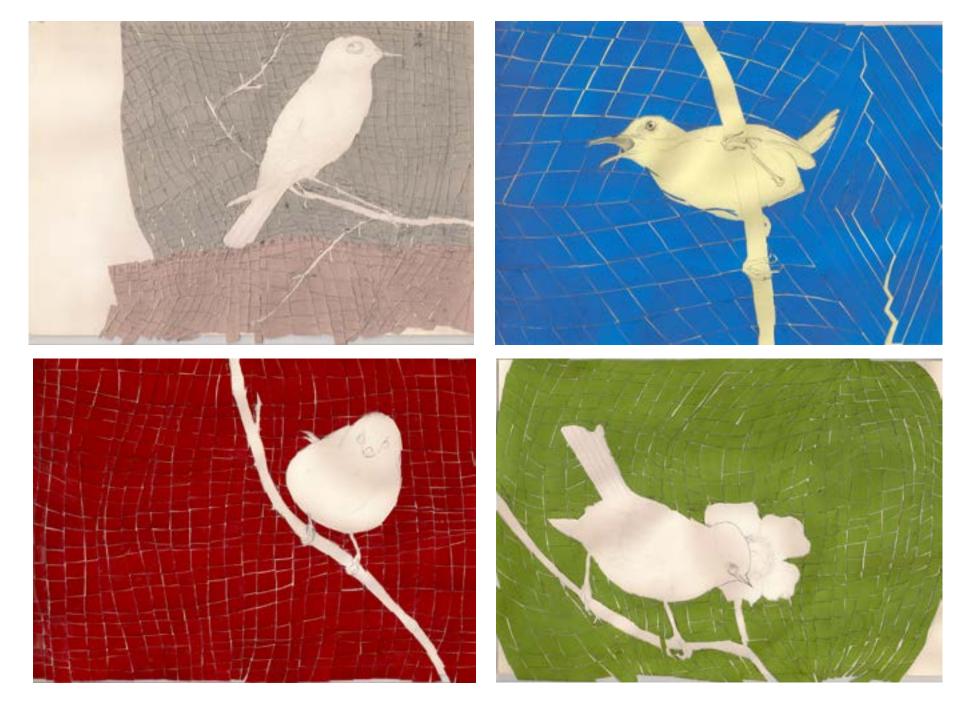
We don't look at birds. We take them for granted as we get on with our lives. We might say to a friend, "look at that bird". But we both soon move on. But birds play a magical part in our collective unconscious: the eagle, the national bird, the dove, the cuckoo, the ostrich....they are heavy with universal significance for humans. For the Poet, Emily Dickinson, "Hope is the thing with feathers" for Edgar Allen Poe a prophet of doom; Mournful and Never-ending Remembrance.

My birds bring birds back to awareness, consciousness to where these noble creatures belong, too long buried. They are freedom, independence, survival and above all beauty.



"Hope" is the thing with feathers, 2022 Installation view exhibition "La Tendresse Subversive" 2022 at Frac Centre-Val de Loire di Orleans, France.

101 drawings & collage on 101 Vintage Pantone A4 paper, metal filaments, magnets, led light. Cm. 500 x 500 x 270



4

"Hope" is the thing with feathers, 2022 101 Drawings & Collage on 101 A4 Vintage Pantone paper, Metal Filaments, magnets, led light. Cm. 21 x 29,7



"The Swing of Injustice" 20212 Dimensions: cm.205 x 276 x 192,8 Powder coated steel, painted wood and ropes. Installation view Vierzon Biennale ArtChitecture "Infinite Liberte'" 2022 Organized by Frac Centre-Val de Loire di Orleans, France.



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"I talk to the birds but they don't listen to me" 2021

These works are a testament to many things. First the loneliness many felt when isolated by the plague. Many people were driven to distraction. Even, I started talking to birds.

Birds are genuinely beautiful products of nature. Perfect gems, like the eyes of a cat watching them. Fragile, momentary and pure. Birds are timeless as well. It's hard to imagine these creature are the descendants of dinosaurs.

Like all animals' birds are in a continual struggle to stay alive. They are busy all the time. They are tireless, alert, super alive and on guard. They are a metaphor for endurance, beauty and resilience. A lesson for us all. But they are very bad listeners. They didn't listen to me.



"I talk to the birds but they don't listen to me" 2021
Dimensions: cm.50 Graphite & Embroidery on silk, cardboard, feather filling, thread.



"I talk to the birds but they don't listen to me" 2021

Dimensions: cm.50 Graphite & Embroidery on silk, cardboard, cotton filling, thread.

Installation view exhibition "La Tendresse Subversive" 2022 at Frac Centre-Val de Loire di Orleans, France.

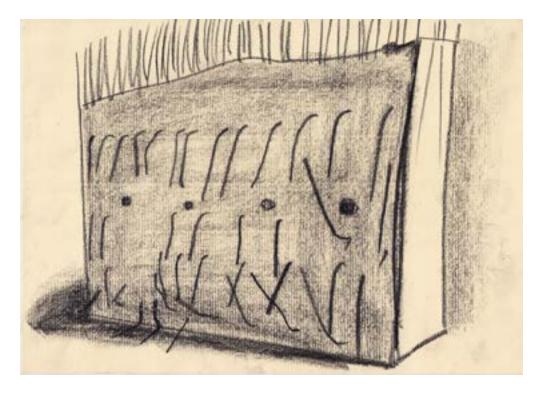


"Forsaken Garden, 2021 Dimensions: cm. 36 Embroidery on silk, film, 2 drawing charcoal on A4 paper Installation view exhibition "La Tendresse Subversive" 2022 at Frac Centre-Val de Loire di Orleans, France.



The poet Swinburne wrote a poem titled "A forsaken garden by the sea". In it he describes the emotional emptiness he sees and wonders what happened there, what dreams and promises were made and broken there and what pleasure it must have given before it was abandoned.

In Turkey, Greece, Albania where I was by the sea, there exists half-finished dreams as uncompleted dwellings. These were either illegal or the owner ran out of money. But mostly illegal and built with greed in mind. They are just greying, sea wind beaten cement now with rusty reinforcing steel jutting out at grotesque angles. Abandoned, like Swinburne's Garden. Forsaken dreams, hopes, wishes, aspirations gone. No chance for love to be admitted, be pledged or even to be made, no children, no life. All snuffed out by coincidence.





"Forsaken Garden, 2021 Dimensions: cm. 36 A4 Charcoal on paper, Embroidery on silk, cardboard, cotton filling, thread. leather.





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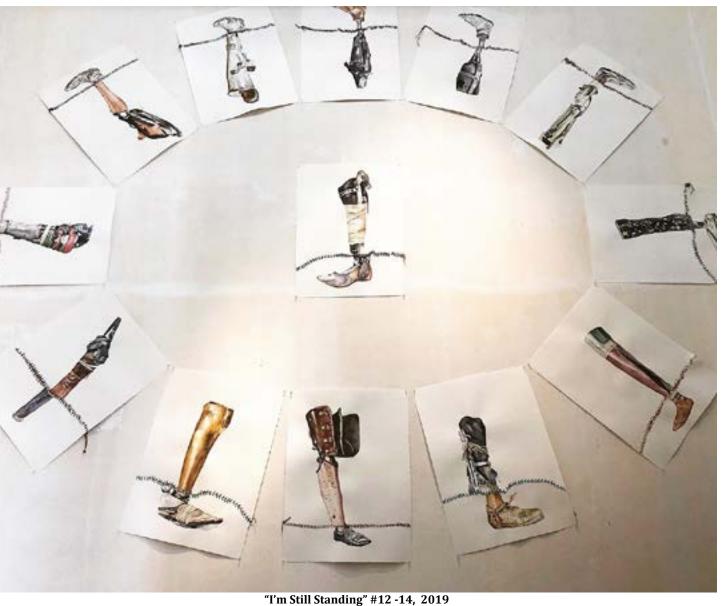
"Forsaken Garden, 2021 Dimensions: cm. 36 Embroidery on silk, cotton filling, leather, thread.







Watercolors and Leather on Arches Paper cm. 76×56



Installation view -XIII Havana Biennial, 2019, Cuba. Dimension: 500 x 500 cm.

Part of the project Outrageous Fortune, These works are a testament to human ingenuity and the will to survive. Make-shift prosthetics, as the result of war injuries on third world battlefields, have a certain beauty all of their own no matter how tragic the circumstances. The work is a series of watercolors on arches paper of this prosthetics torn and reshown to represent the ripped up lives of these soldiers who must now endure forever the pain of not being whole.



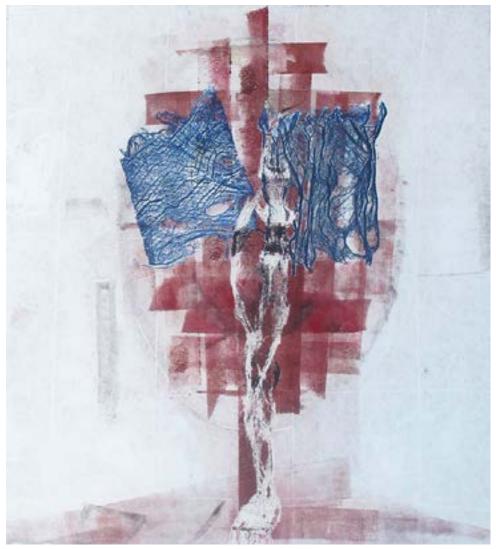


"I'm Still Standing" #12 -14, 2019 Watercolors and Leather on Arches Paper cm. 76 x 56



"This is the end my friend" 2016 Installation view, Gaze off , 2022, Lugano, Switzerland. Monotypes on Arches paper, cm. Unframed 33 x 30, cm/ Framed cm. 50 x 50, Unique





"This is the end my friend" 2016 Monotype on Arches Paper, cm. 50×50



"Under Construction" 2013

 $Installation\ view\ - Gaze\ off\ 2022, Lugano,\ Switzerland.$ Cm. $70\times105\times50$, Drawing, Embroidery and Perforation on paper,\ coloured\ pencils,\ plexiglass.\ Unique















Defiant's Portraits #1-12" 2014,

Installation view. *Between the Pessimism of the Intellect and the Optimism of the Will,* The 5th Thessaloniki Biennial, Greece, Curated by Katerina Gregos cm. 300 x 600, Iron sculpture, embroidey on linen cloth, watercolour on Arches paper.

Albania: Women, Justice and Law

In October 2013, Anila Rubiku and a psycolosit Dr. Jeffrey Adams, worked with the women prisoners at prison 325 in Tirana, Albania. during an Artist Residency.

These women were in prison for murdering their husbands after years of physical and mental abuse. The artist asked the women to draw their experience of law, justice, their husbands and women in modern Albania Society. What you see here are the artist's portrait of these women: in watercolor, embroidery and iron grills.

The project was publicized in Tirana and some of the women were freed as a result. These freed women are represented by the embroidered portrait.

Effacing Memory

In this work, my research showed that almost all violent dictators also collected fine art. They all seemed to need to show that they had artistic sensibilities and weren't simply murdering psychopaths. Hitler, Stalin, Hoxha the list of dictatorial collectors is endless.

My conclusion was that collecting great art - usually stealing it - was an attempt by these men to present their softer, cultivated and sensitive side to their people. The message was that "I'm not a murdering psychopath but someone with fine taste".

The work is an attempt for art to fight back; to erase and efface these madmen and their vile actions by rubbing them out. I chose to erase etchings because it is so hard to get rid of them - etchings are made to last - showing that the madness will remain with us forever as will the memory of them for the survivors but not, it seems, the lessons that we ought to have drawn. The residue of the eraser rests at the bottom of the work





"Effacing Memory, 2011-2014

Dimensions: 66 x 47 cm. Etching and erasure on Arches paper , shaving dust collected at the bottom of the frame, Film 8' https://www.guernicamag.com/effacing-memory/





Dimensions: 66 x 47 cm. Erased etching on Arches Paper



Effacing Memory 2013, Video Installation view , exhibition Under Erasure at Tel Aviv Museum, Israel, 2014 - 2015.





"Effacing Memory" 2016 Dimensions: 66×47 cm. Etching and erasure on Arches paper , shaving dust collected at the bottom of the frame.







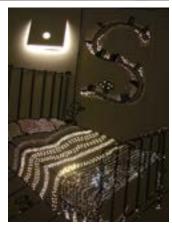


Bunker Mentality/Lanscape Legacy, 2012 Instalation view, The Best of Times, The Worst of Times. 1st Kiev International Biennial of Contemporary Art 2012. Curated by David Elliott.

Dimensions: $700 \times 500 \times 50$ cm, Composed of 25 concrete bunkers 25 industrial wax and one in neon.



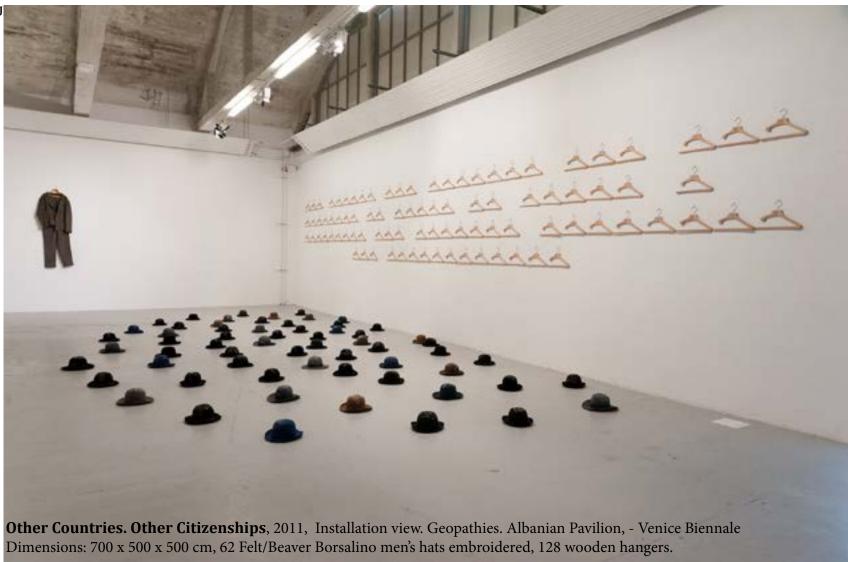






Casa all'Italiana- Superleggera, 2009 Installation view. Exhibition Magic Lantern: Recent Acquisitions in Contemporary Art at Israel Museum, Jerusalem. 2009

Dimensions: 120 x 110 x 100 cm, Stitched White Cardboard, Silk thread, Light implant.













The 16 ways, 2009 Installation view, Triennale Design Museum, Milan. Italy 2009

Dimensions: 60 x 400 x 30 cm. 16 boxes made of cotton paper, stitched inside with silk thread and Aretino's verses stitched on cotton cloth.

CURRICULUM VITAE

Anila Rubiku, was born in Durres, Albania in 1970 She lives and works in Milan, Toronto and Tirana.

SOLO EXHIBITIONS

- 2018 The consequences of Love, Kyro Art Gallery, Pietrasanta (Italy). (Curated by G. Marziani)
- 2016 T'Ain't Nobody's Business if I Do, Zygote Press Gallery, Cleveland (OH). USA.
- 2014 Fearful Intentions, Josza Gallery, Brussels. Belgium.
- 2011 About translation, Galerie IG Bildende Kunst, Vienna. Austria. (Curated by Karin Perggener)
- 2010 Laws, Lies, Traditions & Convictions, Josza Gallery, Brussels. Belgium.
- 2009 Imagine the possibilities, Gallery Alessandro Bagnai. Florence, Italy. (Curated by James Putnam
- 2008 Panoramic Landscapes, Herzliya Museum Israel The 16 Ways, Gallery Braverman By Art Projects. Tel Aviv, Israel
- 2006 Something in common Gallery Anita Beckers, Frankfurt, Germany Getting lost in Venice it's wonderful Gallery Traghetto. Venice, Italy
- 2005 Object of Desire, Gallery The Flat Massimo Carasi, Milan, Italy, (Curated by Gabi Scardi
- 2004 Viaggio/Trip Studioventicinque, Milan, Italy

SELECTED GROUP EXHIBITIONS

- 2022 La tendresse Subversive, Frac Centre Val de Loire, France. Biennale d'Art et Architecture 2022 - Permanent Public Sculpture Frac Centre - Val de Loire, Vierzon. France. (Curated by Abdelkader Damani)
- 2021 The Sowers, Fondation Thalie, Brussels, Belgium. (Curated by Nathalie Guiot & Julien Amicel)

Synime/Ambitions, National Gallery of Albania, Tirana, Albania. (Curated by Adela Demetja & Eemire Krasniqi)

Synime/Ambitions, National Gallery of Kosovo, Prishtina, Kosovo. (Curated by Adela Demetja & Eremire Krasniqi)

2019 A moment before the world, International Biennale of Rabat, Morocco. (Curated by Abdelkader Damani)

Chants D'amour, Galerie Dix9 Paris, France.

Dentro il Disegno, Castiglia di Saluzzo, Cuneo, Italy. (Curated by Lorand Hegyi) Ad Infinitum, 13th Havana Biennale, Arsenal Habana, Havana. Cuba. (Curated by Magda Gonzales Mora).

Il Disegno Politico Italiano, A+A Gallery, Venice, Italy. (Curated by Aurora Fonda & Sandro Pignotti)

Motive/Motif: artists commemorate the Suffragettes. Vestry House Museum, London UK. Living in the Mediterranean. IVAM – Istitut Valencia d'Art Modern, Valencia. Spain. (Curated by Pedro Azara & Miguel G. Cortes).

- 2018 Living in the Mediterranean. Ivam Istitut Valencia d'Art Modern, Valencia. Spain. (Curated by Pedro Azara & Miguel G. Cortes) Motive/Motif: artists commemorate the Suffragettes. London College of Fashion. UK. No Place like Home. Museu Coleção Berardo, Lisbona. Portugal. (Curated by Adina
- Kamen-Kazhdan)

 2017 Dix Ans. Galerie Dix9, Paris, France. (Curated by Hélène Lacharmoise)

 Art for Excellence 2017. Palazzo Carignano, Museo Nazionale del Risorgimento Italiano.

 Torino, Italy. (Curated by Riccardo Costantini & Michele Bramante)

 No Place like Home. Israeli Museum, Jerusalem. Israel. (Curated by Adina Kamien-Kazh
 - Chost: Memory Desire Power And Los. Rossmut Galleria d'Arte Contemporanea. Rome, Italy. (Curated by Elisa Fulco & Antonio Leone)

Eccentric spaces. Riccardo Costantini Contemporary. Torino, Italy. (Curated by Elena Inchingolo & Paola Stroppina)

Drawing Biennale 2017. Drawing Room, London, England.

2016 The Pleasure of Love. The 56th October Salon, Belgrade, Serbia. Yugoslavia. (Curated by

The Consequences of Love. Georgia Scherman gallery, Toronto, Canada. (Curated by Magda Gonzales-Mora)

- 2015 Between the Pessimism of the Intellect and the Optimism of the Will. The 5th Thessalon iki Biennial, Thessaloniki, Greece. (Curated by Katerina Gregos)
 Drawing Biennial 2015. The Drawing Room, London. England.
- 2014 Under Erasure. Tel Aviv Museum of Art, Tel Aviv, Israel. (Curated by Irith Hadar) Histoires de je.(Part1) Galerie Dix9, Paris, France. (Curated by Azad Asifovich &Hélène Lacharmoise) ART IN PORT – Coexistence: for a new Adriatic koinè. Piramida, Tirana, Albania./

National Art Gallery Cetinje, Montenegro/. Muzej Moderne, Rijeka, Croatia/ Magazzino del Sale, Venice/ Pino Pascali Foundation, Polignano a Mare, Italy. Transmutation. Gallery Catherine lozsa. Brussels, Belgium.

L'oeuvre au noir. Opus magnum. Gallery Catherine Jozsa. Brussels, Belgium. Effacing Memory. Online Gallery The Drawing Center. NY, USA.

2013 What do you make of this? Gallery FAB Tirana. Albania.

- Human Nature. Gallery Braverman. Tel Aviv, Israel.

 2012 KAMA. Sesso e Design. Triennale Design Museum, Milano, Italy. (Curated by Silvana
- Annicchiarico).

 The best of times, the worst of times. Rebirth and apocalypse in contemporary art. The

1st Kiev International Biennale of Contemporary Art. Kiev, Ukraine. (Curated by David Elliott).

The language of the self/ le language de moi, Centre D'Art Passerelle, Brest. France. (Curated by Ulrike Kremeier).

2011 Magic Lantern: Recent Acquisitions in Contemporary Art at Israel Museum, Jerusalem. 7th Triennial of Contemporary Art, Tournai, Belgium.

Kunst-Stoff. Textilien in der Kunst seit 1960 at Städtische Galerie Karlsruhe, Germany. Das Textile als Medium der zeitgenössischen Kunst at Kunst Archiv Darmstadt, Germany. Geopathies, 54th International Art Exhibition Venice Biennale - Albanian Pavilion. The five continents, International Triennial of Contemporary textile Arts of Tournai,

Nach Strich und Faden, Fruehsorge Contemporary Drawing Gallery, Berlin. Germany. Explore the potential of new technologies and alternative sourses @ Bloomberg, London. UK (Curated by Sigrid Wilkinson) Arts Co and commissioned by Bloomberg.

2010 Nove artisti per "Napoli milionaria" al Palazzo Ducale Martina Franca (TA) (a cura di Lia De Venere e Fabrizio Vona).

Edition 5 Erstfeld at the Haus für Kunst, Altdorf, Switzerland.

Säen und Jäten –Volkskultur in der zeitgenössischen Kunst. Städtische Galerie B etigheim -Bissingen, Germany.

Non totalmente immemori, né completamente nudi, Galleria Communale d'Arte Contemporanea di Monfalcone. Italy. (Curated by Andrea Bruciati, Eva Comuzzi)

 $2009 \quad \mbox{ Fragile, fields of empathy, Daejeon Museum of Art, Daejeon. South Korea.}$

Marvellous Reality Gallery Espace, New Delhi, India.

The Symbolic Efficiency of the Frame, 4th Tirana International Biennial, Albania. (Curat ed by Ioa Liundberg & Edi Muka)

Säen und Jäten –Volkskultur in der zeitgenössischen Kunst. Städtische Galerie Ravensburg, Germany. (Curated by Dr. Nicole Fritz)

Threads, National Queer Arts Festival 2009, at SOMARTS Gallery, San Francisco, California, USA (Curated by Pamela Peniston & Courtney Dailey)

Fragile, fields of empathy, Museum of Sant Etiene. France.

Windows onto the Sea, Strasbourg. France

Fuorisalone 2009, Plusdesign Gallery, Milan, Italy.

Dritto Rovescio, Triennale Museum, Milan, Italy.

2008 One Night Only at Taliesin West – Frank Lloyd Wright's Foundation, Scottsdale – in collaboration with ASU Art Museum, Arizona, U.S.A. (Curated by John Spiak) Micro narratives, Museum of Sant Etiene. France (Curated by Lorand Hegyi) Mediations Biennale. Un voyage sentimentale 1st Poznan Biennial, Poland The Bearable Lightness of being. The metaphor of the space, Palazzo Pesaro Papafava. 11th International Architecture Biennale Venice, Italy

Emergenze Creative MAR Museo d'Arte della Città di Ravenna, Italy. (Curated by Silvia

The thread as the line: Contemporary sewn art, Ellipse Arts Centre, Arlington, Virginia, USA (Curated by Cynthia Connolly)

Women's Images/Frauenbilder, Kunsthalle Lingen, Germany.(Curated by Dr. Heiner Schepers)

48th October Art Salon Belgrade, Serbia. Yugoslavia Just in Time, Gallery Riccardo Crespi, Milan. Italy

2006 L'immagine sottile, Galleria Communale d'Arte Contemporanea di Monfalcone. Monfalcone. Italy.

Echigo-Tsumari Art Triennial 2006, Japan

Das Pferd erzählen, Kunsthalle, Göppingen. Germany

Travelling Light. Nothing to lose, Chelsea Art Museum, New York, USA (Curated by Julia Draganovic).

- 2004 Place for the Self, Apexart, New York ,USA (Curated by Amnon Barzel)
 Colours of Albania, National Gallery, Tirana, Albania. (Curated by Edi Muka)
- 2000 Noi amiamo l'Italia, l'Italia ama noi Mostra a latere del 51° Premio Michetti Palazzo Arnese, Ortona, Italy. (Curated by Edi Muka) Travelling exhibition Junge Kunst Aus Italien: Kassel/ Documenta Halle, Magdeburg/ Johanneskirche, Suermondt -Ludwig Museum, AachenPostdam/Kulturhaus Altes Rathaus, Karlsruhe, Badischer Kunstverein. (Curated by Dr. Ulrich Schneider) Host Home Gallery 5020 Salzburg, Austria. (Curated by Peter Weiermaier and Amnon Parel).

SPECIAL PROJECTS

- 2013 Artist-Led workshops in collaboration with psychologist Jeffrey Adams held at the Wom en Prison 325, Ali Demi, in Tirana, Albania directed by curator Edi Muka. Artist-Led workshops held at the Hammer Museum, Los Angeles, California directed by Art Curator Ali Subotnik.
- 2010 Paper Therapy a community project held in London at Maggie's Centre in Hammer smith at Charing Cross Hospital & Bloomberg employs at their offices in London. UK, in collaboration with Arts Co and commissioned by Bloomberg, London. Directed by Sigrid Wilkinson - Arts Co.
- 2008 One Night Only the U.S. Taliesin West Frank Lloyd Wright's Foundation, Scottsdale in collaboration with ASU Art Museum, Arizona, U.S.A Directed by John Spiak.
- 2007 The Ethiopian Embroiderers workshop in collaboration with Jerusalem Centre for Visual Arts (JCVA), Tel Aviv, Israel. Directed by Nirith Nelson.
- 2006 Taipei Contemporary Ink Painting Biennial. Taipei, Taiwan. Echigo-Tsumari Art Triennial 2006, Two weeks workshop in Japan 2005. Yellow Stickers: Urban intervention project in simultaneously with the 51st Venice Biennale.

SELECTED AWARDS AND RESIDENCIES

- 2021 Italian Council Grant: International event.
- 2016 The Cleveland Foundation: Creative Fusion International Artist in Residence Program.
- 2013 Artist in Residence TICA Art LAB, Tirana, Albania.
- Artist in Residence Hammer Museum, Los Angeles. USA.
- 2011 Artist-in-Residence Krems, Austria.
- 2010 Residence International Aux Recollets, Paris, France.
- 2008 CEC ArtsLink Residency October- November 2008 NY, @ ASU Museum Arizona. (USA).
- 2007 Artist in residence at Jerusalem Center for the Visual Arts, Jerusalem, Israel.
- Targetti Light Art Award 2005 @ Artefiera 2006, Bologna, Italy.
- 1999 Mercedes Benz Prize Centro d'Arte la Loggia, Montefiridolfi, (FI). Italy.

PUBLIC & PRIVATE COLLECTIONS

Israeli Museum Collection, Jerusalem, IL.
National Gallery of Art, Washington, DC. USA
National Museum of Women in the Arts, Washington, DC. USA
Mint Museum Collection, Charlotte, NC. USA
Deutsche Bank Collection, London, UK.
Collezione La Gaia, Busca, IT.
Collezione Galila Barzilai-Hollander, Brussels, BE.
Collezione Thalie, Brussels, BE.
Collection of Peggy Scott and David Teplitzky, Asia.

Targetti Art Light Collection, Florence, Italy.