

ANILA RUBIKU





“Hope” is the thing with feathers” 2022

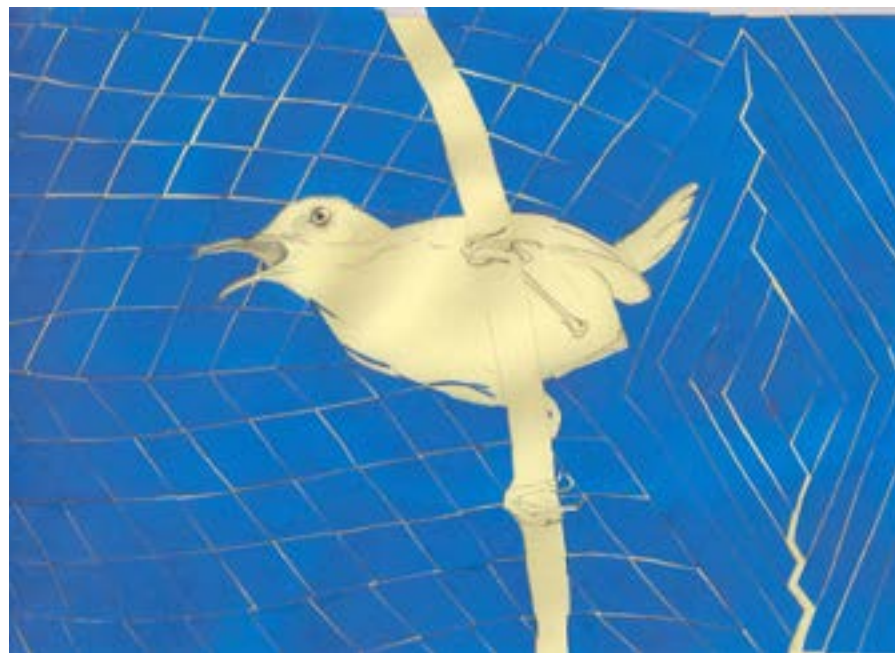
Let’s look at birds again

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







"The Swing of Injustice" 2021 Dimensions: cm.205 x 276 x 192,8 Powder coated steel, painted wood and ropes. Installation view Vierzon Biennale ArtChitecture "Infinite Liberté" 2022
Organized by Frac Centre-Val de Loire di Orleans, France.



“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.

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"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.



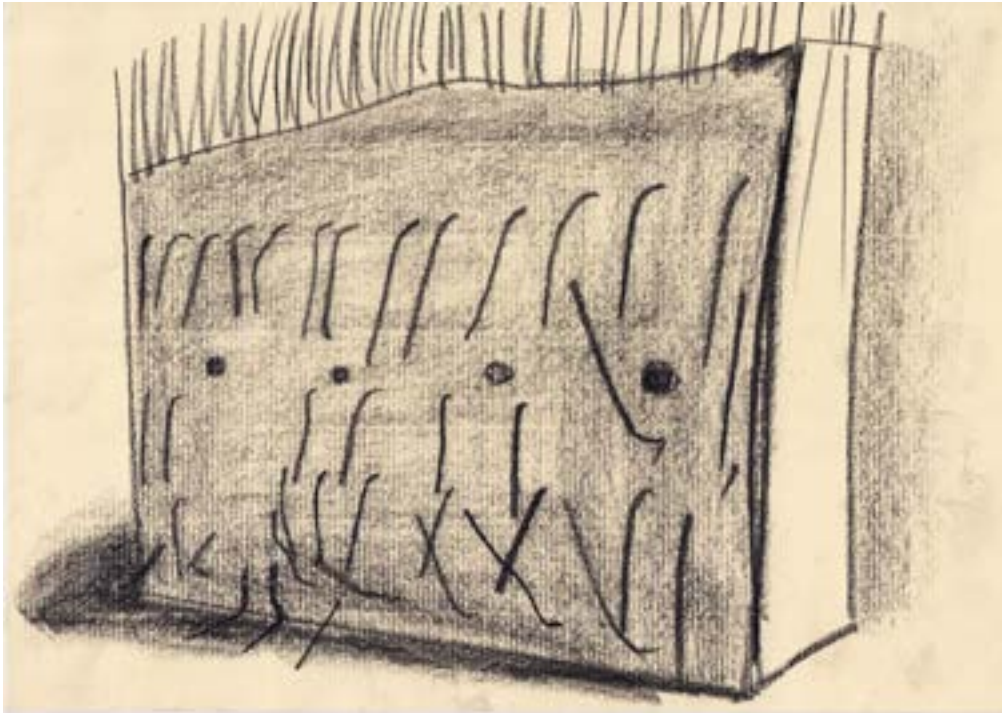
"Forsaken Garden, 2021 Dimensions: cm. 36 Embroidery on silk , film, 2 drawing charcoal on A4 paper
Installation view exhibition "La Tendresse Subversive" 2022 at Frac Centre-Val de Loire di Orleans, France.



"Forsaken garden" 2021

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.



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



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





Watercolors and Leather on Arches Paper
cm. 76 x 56



"I'm Still Standing" #12 -14, 2019

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.

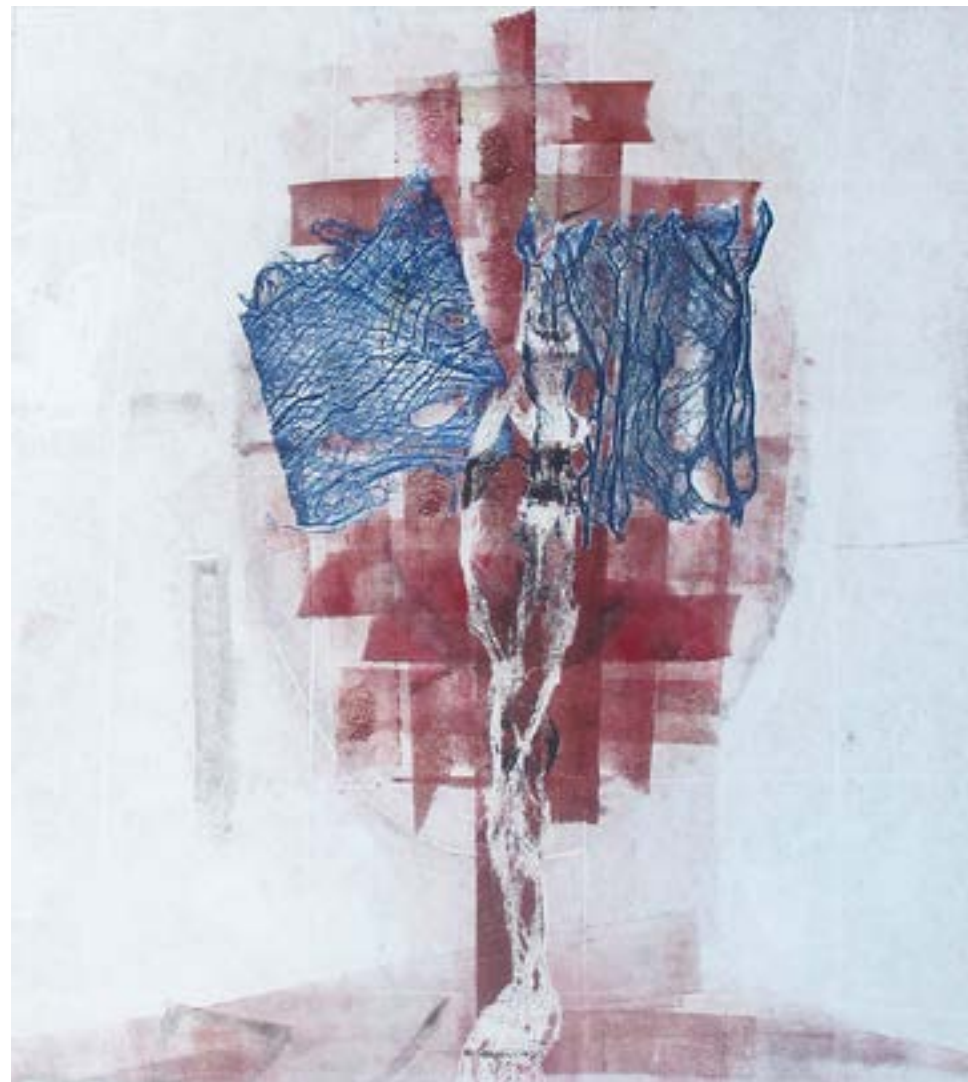
But they are: STILL STANDING



"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 x 50



"Under Construction" 2013

Installation view -Gaze off 2022, Lugano, Switzerland.

Cm. 70 x 105 x 50, Drawing, Embroidery and Perforation on paper, coloured pencils, plexiglass. Unique



The consequences of Love, view of the exhibition "The Pleasure of Love", 56th October Salon, Belgrade 2016. Curated by David Elliott



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, embroidery on linen cloth, watercolour on Arches paper.

Albania : Women, Justice and Law

In October 2013, Anila Rubiku and a psychologist 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

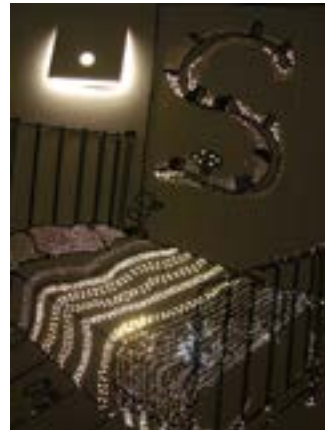
Dimensions: 66 x 47 cm.

Etching and erasure on Arches paper , shaving dust collected at the bottom of the frame.



Bunker Mentality/Landscape 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 x 500 x 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.



Other Countries. Other Citizenships, 2011, Installation view. Geopathies. Albanian Pavilion, - Venice Biennale
Dimensions: 700 x 500 x 500 cm, 62 Felt/Beaver Borsalino men's hats embroidered, 128 wooden hangers.





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

SOLO EXHIBITIONS

- ### SELECTED GROUP EXHIBITIONS

- 22

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 Comunale 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, Suermond – Ludwig Museum, Aachen/Postdam/Kulturhaus Altes Rathaus, Karlsruhe, Badischer Kunstverein. (Curated by Dr. Ulrich Schneider)
Host Home Gallery 5020 Salzburg, Austria. (Curated by Peter Weiermaier and Amnon Barzel)

SPECIAL PROJECTS

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| 2013 | Artist-Led workshops in collaboration with psychologist Jeffrey Adams held at the Women 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 Hammersmith 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

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| 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 Recolets, 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. |
| 2006 | Targeted Light Art Award 2005 @ Arterfiera 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.