

An abstract painting featuring a central, textured form in shades of blue and green, set against a dark, almost black background. The form appears to be a stylized, elongated object, possibly a piece of fabric or a sculpture, with visible brushstrokes and a sense of depth. The colors transition from a deep, dark blue at the top to a lighter, more vibrant blue and green towards the bottom. The overall composition is vertical and focused on the central subject.

IVA LULASHI

2023

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Iva Lulashi (1988) was born in Tirana, Albania. In 2016 she graduated from the Academy of Fine Arts in Venice.

Her work starts from traces found, scene photos or frames that reflect the visual language of an Albanian story, which has never been consciously lived where it begins to incorporate erotic movies, confusing the border between the communist propaganda stills in the movies, scenes of sex, and healthy outdoor activities.

She lives and works in Milan.

# ITALIAN PAINTING TODAY

2023

TRIENNALE, Milano

Curated by Damiano Gulli

For more info [click here](#)



Ma come disarmarti, anima cara

2023, oil on canvas, 152 x 188 cm



# PREY TO SOME BEAST

2023

SWIVEL GALLERY, New York

Two personal exhibition with Christine Rebhuhn

For more info [click here](#)

Exhibition views

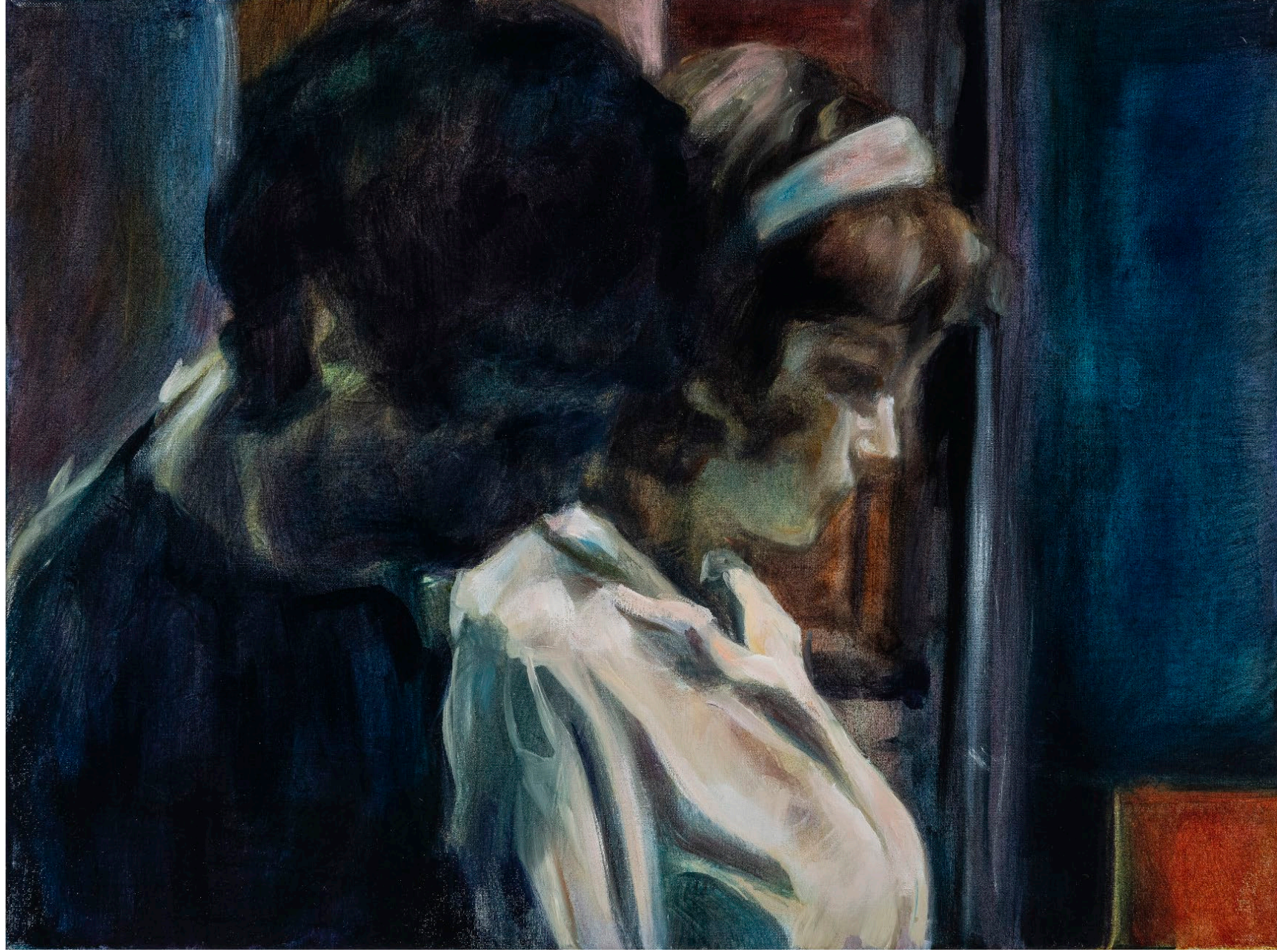






After dinner

2023, oil on canvas, 30 x 40 cm





Wash my stains!

2023, oil on canvas, 23,5 x 27,5 cm





What do you feed on?

2023, oil on canvas, 19,5 x 27,5 cm



# SOTTOPALCO

2023

CAMPO TEATRALE, Milano (IT)

Group Show

Views of the exhibition and details of the works on display on the following pages

Independent exhibition organised by the artists Iva Lulashi, Ludovica Anversa, Matteo Pizzolante, Michela De Mattei, Francesca Flora, Guildor, Nicola Lorini, Silvia Capuzzo, Rebecca Moccia and The Cool Couple, accompanied by a text by Giulia Gelmini.

Exhibition views







# WHERE I END AND YOU BEGIN

2023

PROMETEOGALLERY di Ida Pisani, Milano (IT)

Solo Show

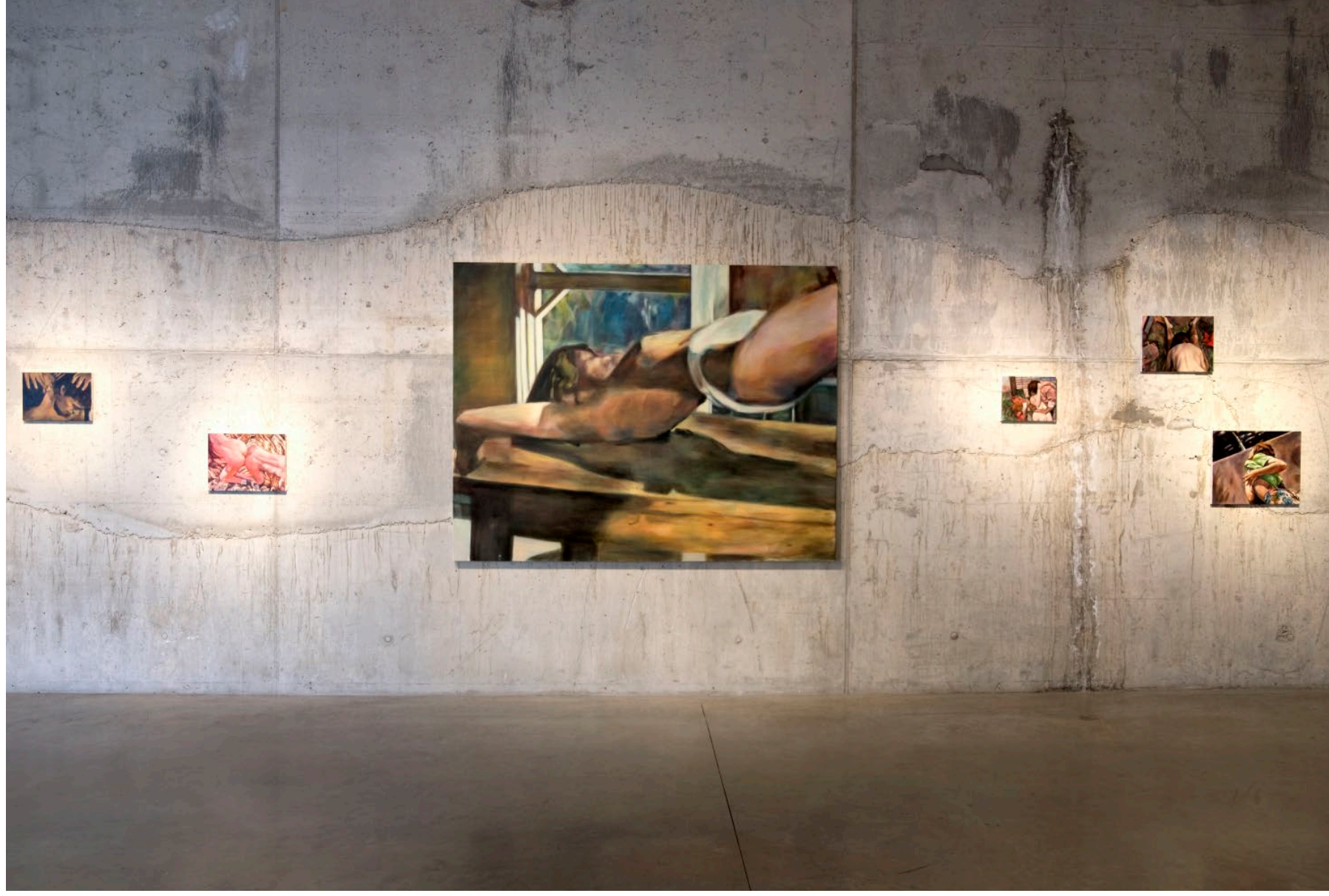
For more info [click here](#)

Views of the exhibition and details of the works on display on the following pages

[...] In a sort of mosaic of smaller scale works we encounter various scenes: two long-haired heads seemingly kissing in a bathtub... three figures revealing their behinds while facing the sea... an exposed vagina of a person hanging upside down... two figures dressed in white by the pool with a feeling of expectancy filling the distance between them... the naked body of a boy... But a new use of the close ups has come along. A figure has its face immersed in what could be somebody's crotch, deliberately painted as an unclear ruffled drapery of clothes... a head rests (or is it being pushed against?) on a wicker hanging chair... One would expect that the close ups could help to make the reality of the painted scenes more intelligible. But the opposite happens because they continue to remain unintegrated and unarticulated in any straight out narrative that Lulashi is keen to avoid at any cost. [...]

Text by Edi Muca (extract from the text)

Exhibition views





Exhibition views



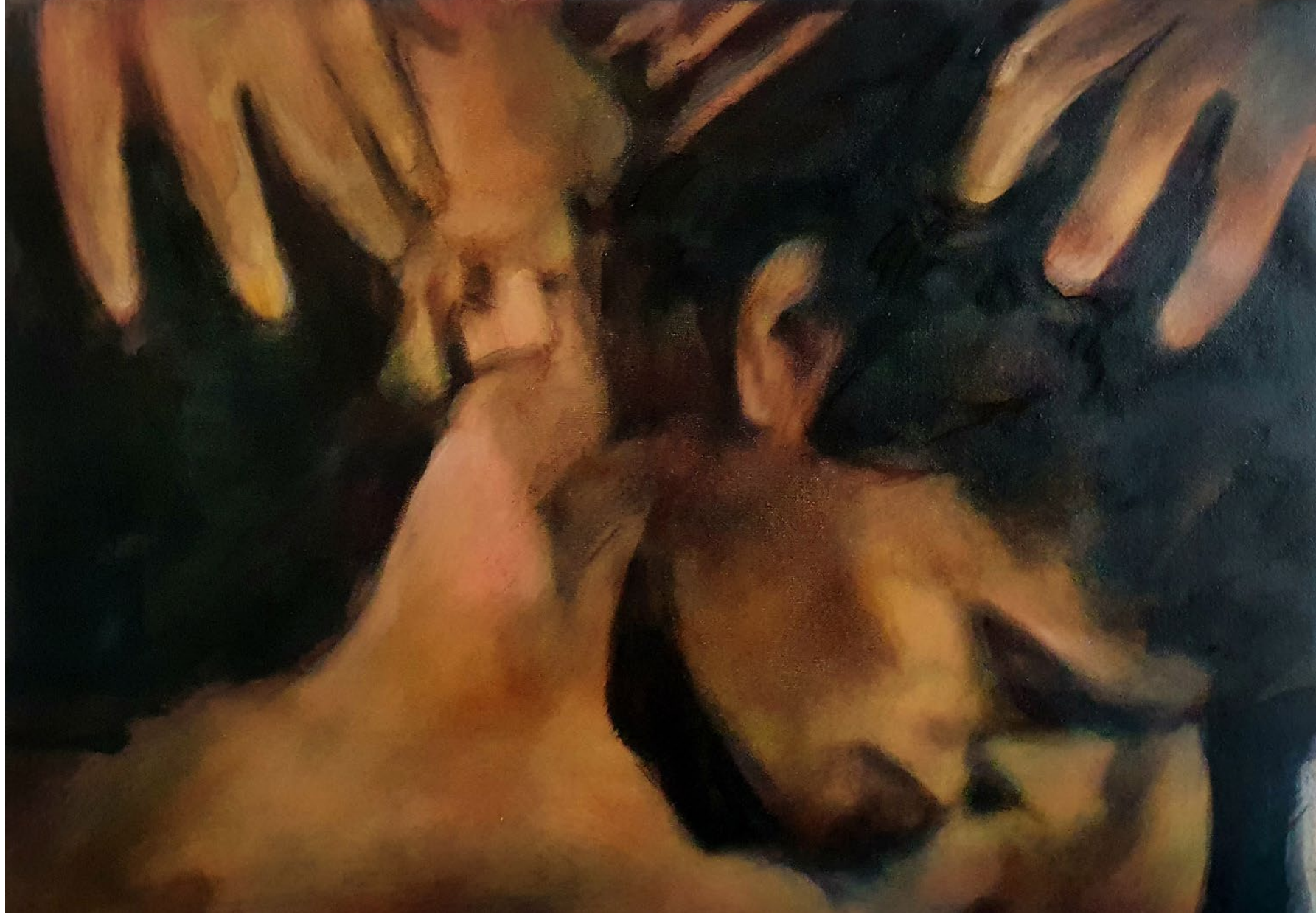
Hai ancora tempo!  
2023, oil on canvas, 50 x 70 cm





# Colloqui

2023, oil on canvas, 25 x 30 cm



*A volte si usciva*

2023, oil on canvas, 50 x 50 cm





# COLLEZIONE IMPERMANENTE 3.0

2022

GAMEC, Bergamo (IT)

Curated by Sara Fumagalli & Valentina Ghervasoni

For more info:

[Web Link 1](#)

[Web Link 2](#)

Views of the exhibition and details of the works on display on the following pages

«The Impermanent 3.0 Collection»

From March 11, 2022 to January 8, 2023, the rooms of the GAMEC will host the third project in the cycle La Collezione Impermanente (The Impermanent Collection): the research, exhibitivite and curatorial platform that has valorized the multifaceted nature of the museum's collection of works since 2018, reflecting on its dynamic and sometimes contradictory character, and endeavoring to use it as tool for triggering memories and engaging the public through the use of innovative exhibition formats.

Iva Lulashi's works suggest situations suspended in time, evoking something that happens but that remains indefinite. The intimate ambivalence of a desire that is shown but not focused and nudity, not provocatively exhibited, short-circuit in the pictorial stroke itself which is equally mysterious and elusive.







Exhibition views



Exhibition views





# Obbedire all'appuntamento

2022, oil on canvas, 65 x 50 cm





Piccola fonderia della carne

2022, oil on canvas, 100 x 90 cm



Lo dici anche a Irene?

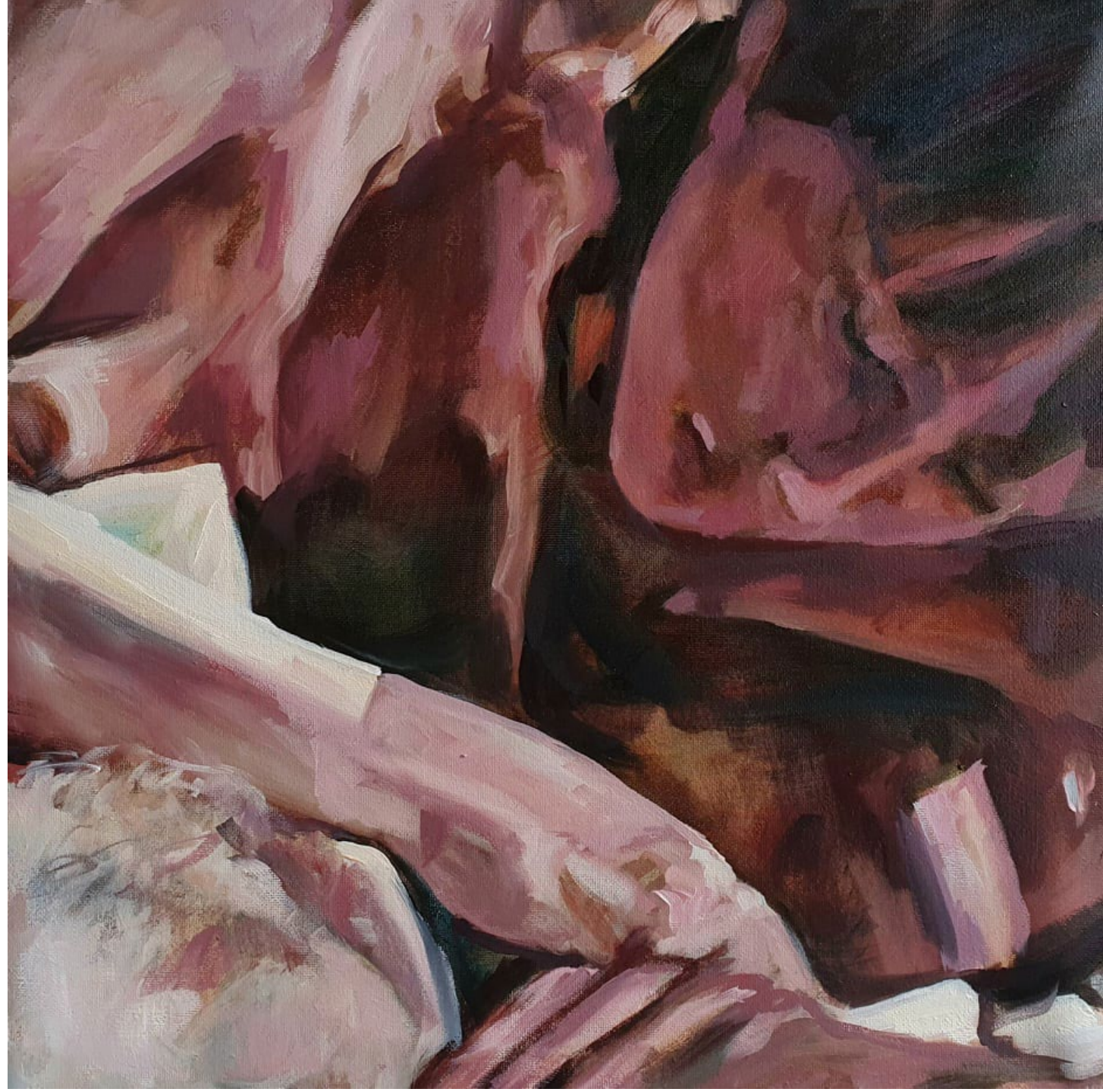
2020, oil on canvas, 30 x 40 cm





# Il cassetto delle calze

2022, oil on canvas, 30 x 30 cm



# GIARDINO ALL'ITALIANA

2022

GALERIJA VZIGALICA, Ljubljana (SI)

Group show curated by Antonio Grulli

For more info [click here](#)



L'osso, la mano, il bosco  
2022, oil on canvas, 120 x 90 cm





# SEGNI DI ME: IL CORPO, UN PALCOSCENICO

2022

CASA TESTORI, Milano (IT)

Group show curated by Rischa Paterlini e Giuseppe Frangi

For more info: [click here](#)

Views of the exhibition and details of the works on display on the following pages



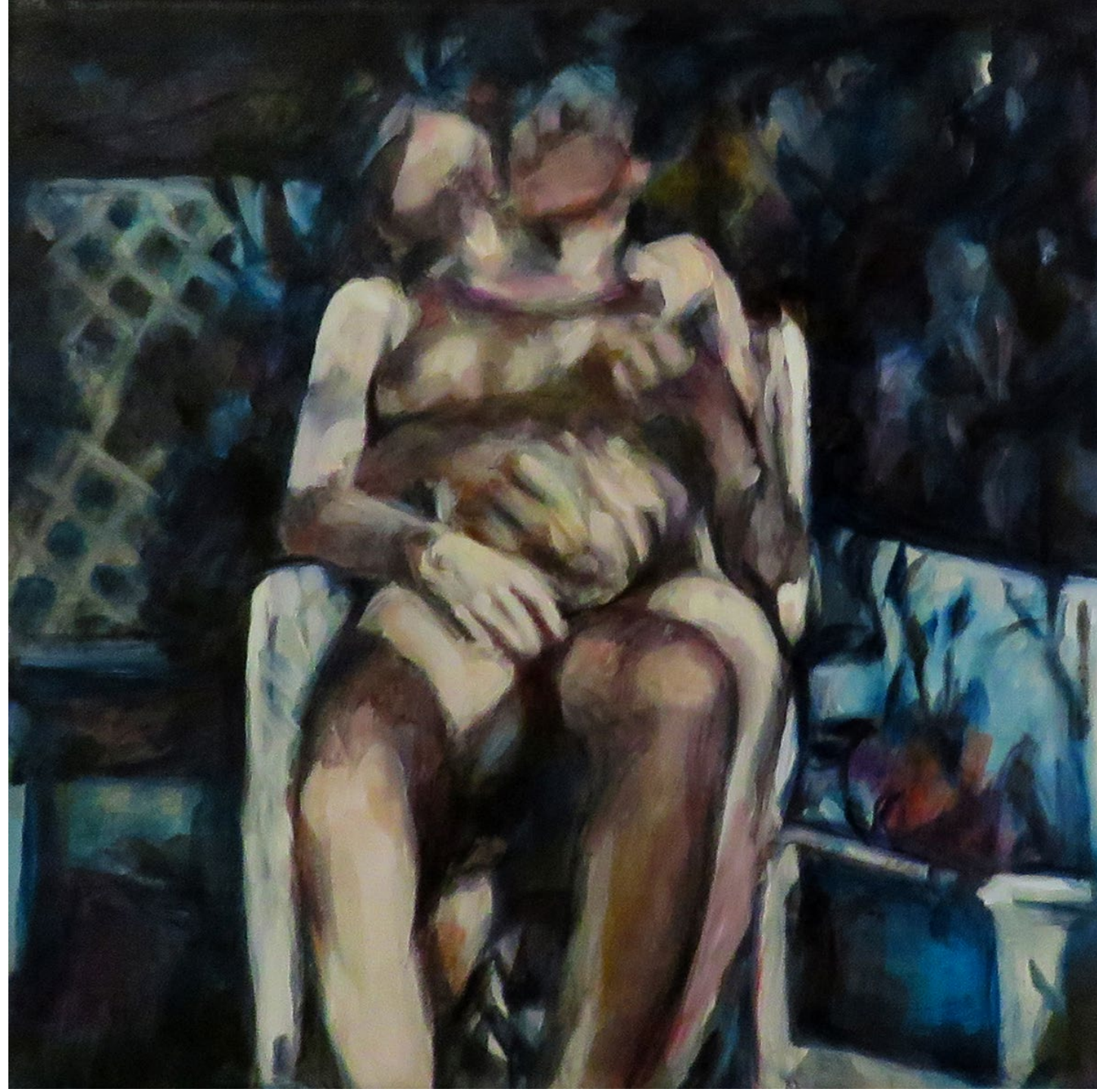
Intervalli profondi

2022, oil on canvas, 50 x 70 cm





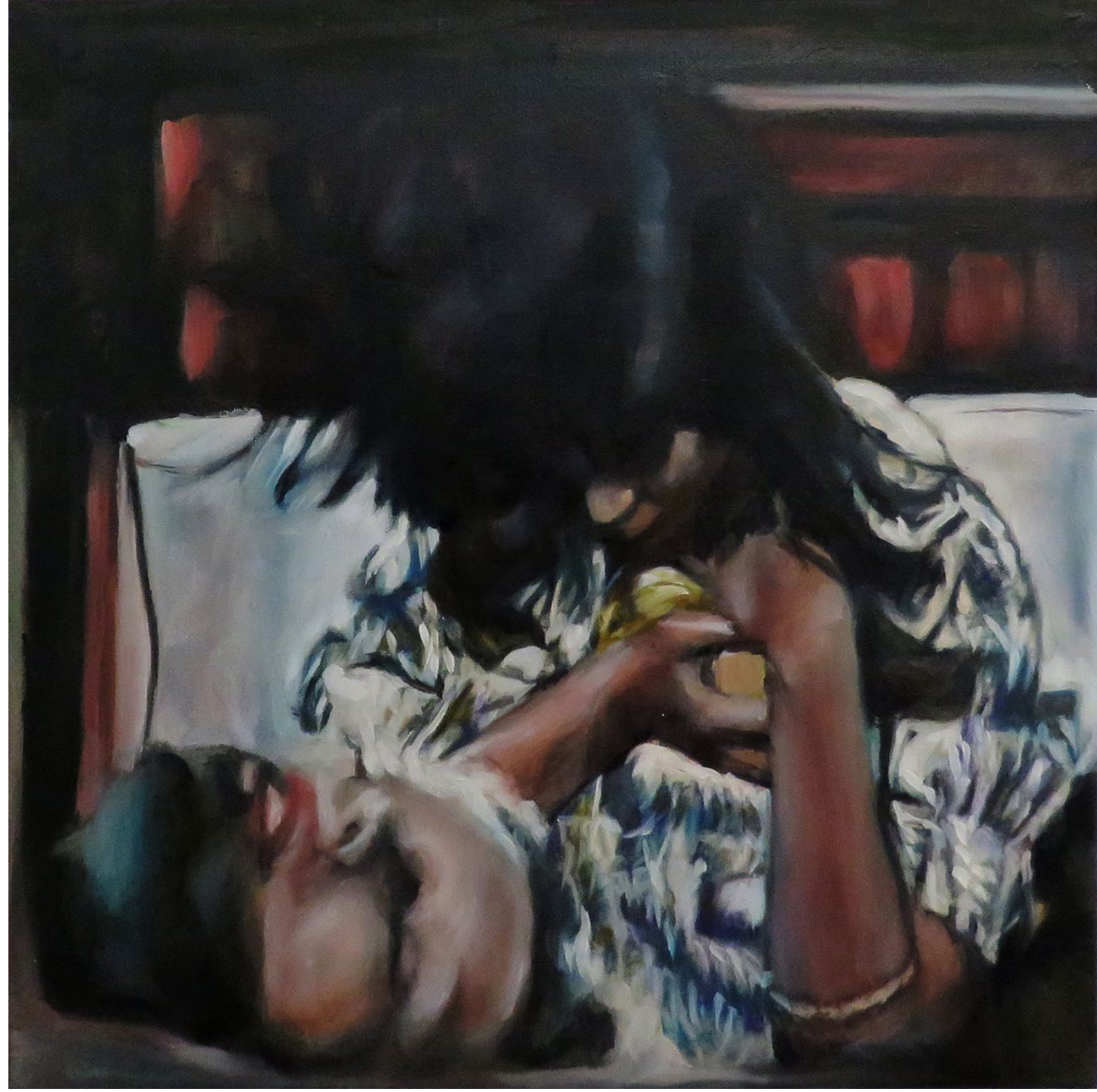
Tutto tranne il vento  
2022, oil on canvas, 20 x 20 cm





Fuga del pettirosso

2022, oil on canvas, 30 x 30 cm





# INTERACTION

2022

MADE IN CLOISTERS, Napoli (IT)

Curated by Demetrio Paparoni

For more info [click here](#)

Maschio angioino

2022, oil on canvas, 220 x 180 cm





# ART ENCOUNTERS

2021

CONTEMPORARY ART BIENNIAL OF TIMISOARA (RO)

Curated by Kasia Redzisz

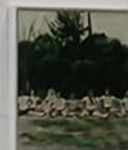
For more info [click here](#)

Views of the exhibition and details of the works on display on the following pages

«Iva Lulashi draws inspiration from the visual culture of communist era in her native Albania. She often uses propaganda images, such as photos of athletes and group sport activities as a starting point for her paintings. On the other hand, the interest in individual and collective body often leads the artist to referencing porn movies.

In those source materials, nature is often a backdrop for depicted scenes, representing the unrestricted, uncontrolled space of leisure. The works displayed at the Art Encounters biennial feature women performing sport or involved in sexual activities. Conscious of their bodies they take the ownership of their sexuality and exercise their right to physical pleasure, embracing the wild nature around them.»

Kasia Redzisz



Small informational text or label on the wall.



Voi

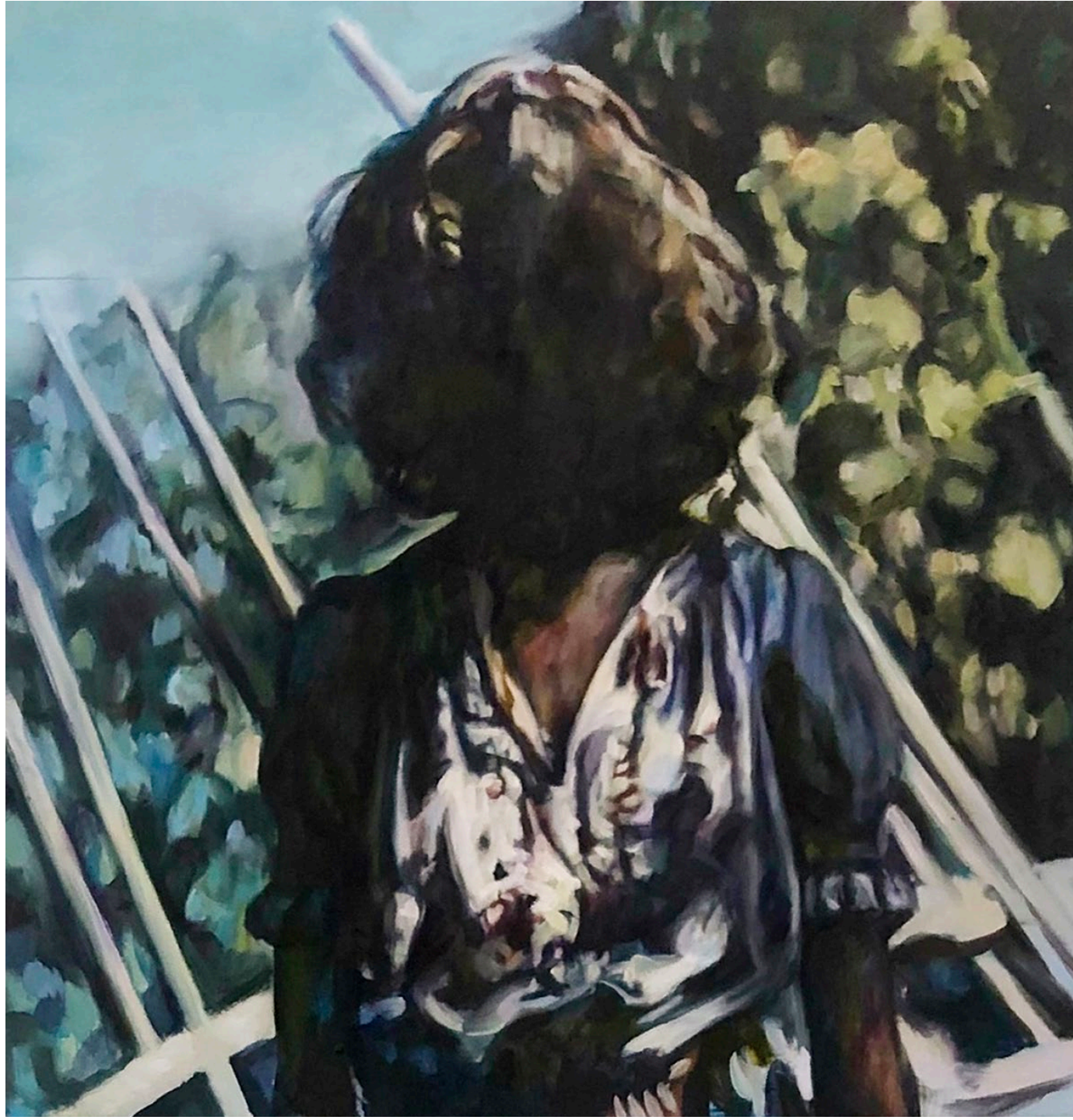
2020, oil on canvas, 25 x 30 cm





Untitled

2020, oil on canvas, 40 x 40 cm





# LIBERE E DESIDERANTI

2021

ORATORIO DEI DISCIPLINATI DI SANTA CATERINA,  
Corniglia (IT)

Solo Show curated by Giuseppe Iannaccone

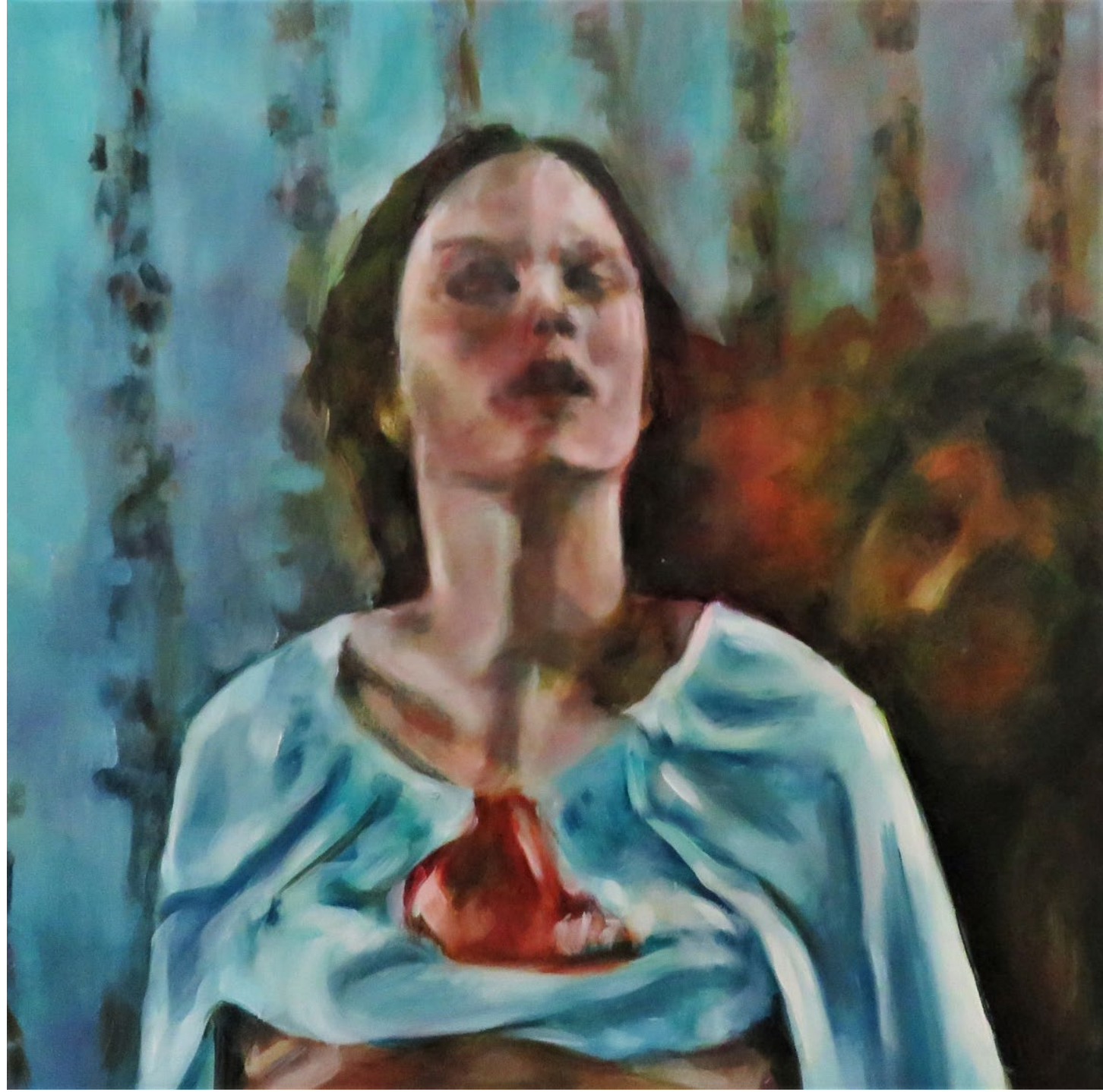
Views of the exhibition and details of the works on display on the following pages

Exhibition views





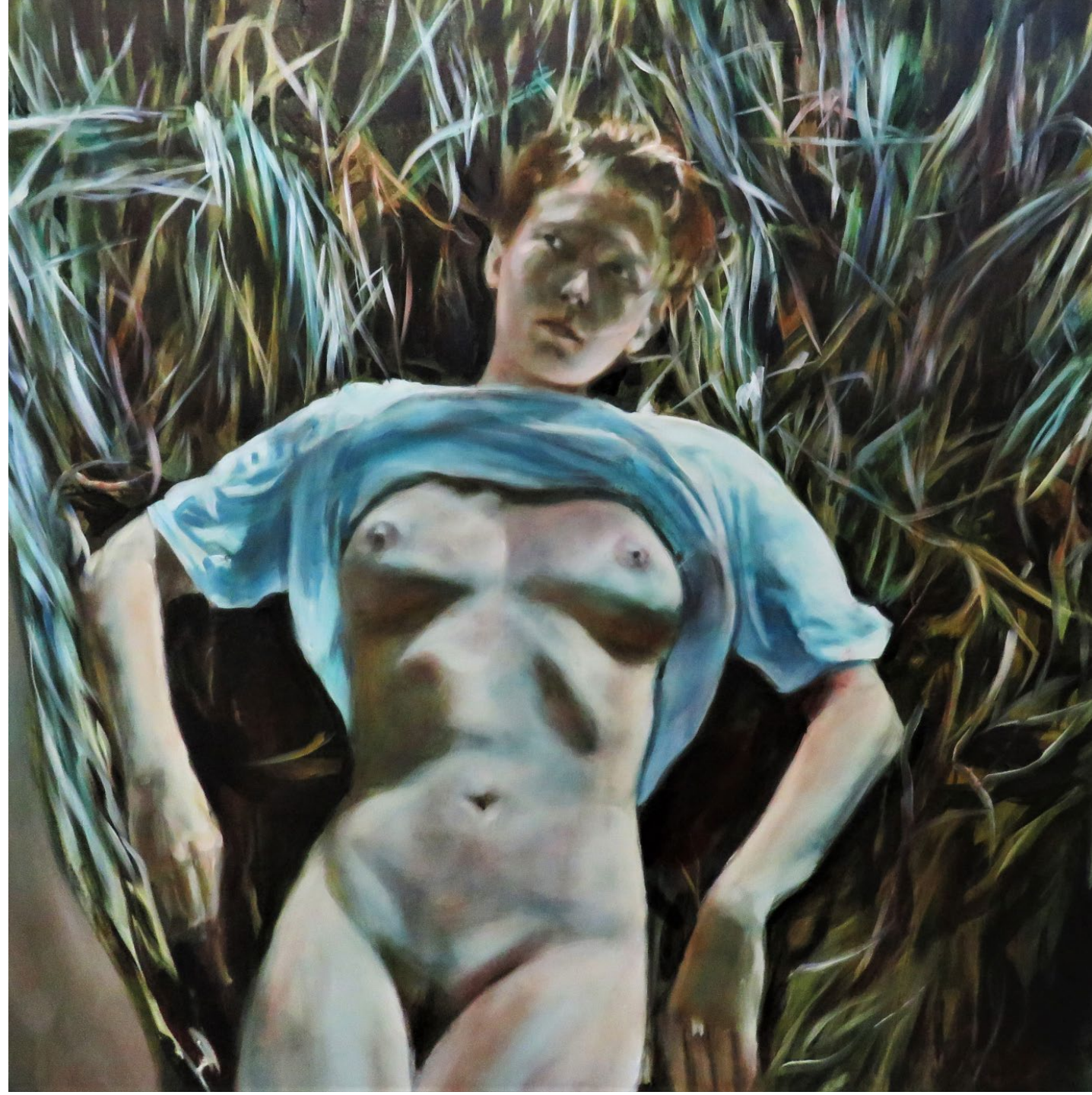
L'unica festa che non può mai finire  
2020, oil on canvas, 30 x 30 cm





Più pallida dell'erba

2020, oil on canvas, 90 x 90 cm





Sinossi

2021, oil on canvas, 80 x 100 cm





Spazio parallelo

2020, oil on canvas, 25 x 35 cm





Un piatto per gli Dei  
2020, oil on canvas, 100 x 120 cm



# PASSIONE COLA PASSIONE SCORRE

2021

PROMETEOGALLERY di Ida Pisani, Milano (IT)

Solo Show

For more info [click here](#)

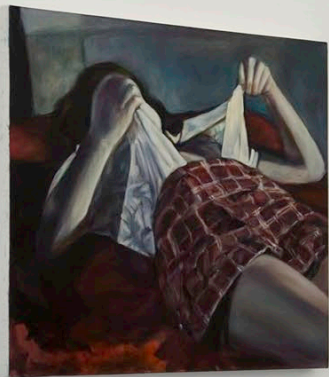
Views of the exhibition and details of the works on display on the following pages

The title of the show comes from a telegram written by Mario Schifano, in response to the question of his friend Corrado Levi, about what burning passion was for him. The complete quotation from Schifano, in the linguistic continuum of the telegram, appears as a stream-of-consciousness on the issue: « Passion pours passion flows since always it is useless to resist letting go and enjoying it and then come back soon you will find it in Italy too your Mario » (quot. from Corrado Levi, Diaries here and there, Giancarlo Politi Editore, 2011).

From the continuous flow of images, and even before of actions, Iva Lulashi's canvases come to light, starting from traces found, for example television or film frames, to reflect on the visual language of an Albanian story never consciously experienced by the artist.

« Schifano's sentence, which I did not know before - declares Iva - is part of the literary excerpts exchanged in a chat between me, Cristina Masturzo and Antonio Grulli. In addition to finding it very effective, I was interested in the link between the pictorial material and the verbs 'pour' and 'flow' used in that letter by Mario Schifano, who describes passion as a fluid. The sensuality of the pictorial gesture is one with the content of my work, so I found this reference perfect. »











Qualunque sia il suo nome

2021, oil on canvas, 69 x 69 cm





L'invitata

2021, oil on canvas, 87 x 113 cm





Mentre dorme il pesce rosso

2021, oil on canvas, 25 x 30 cm





Non inciampare

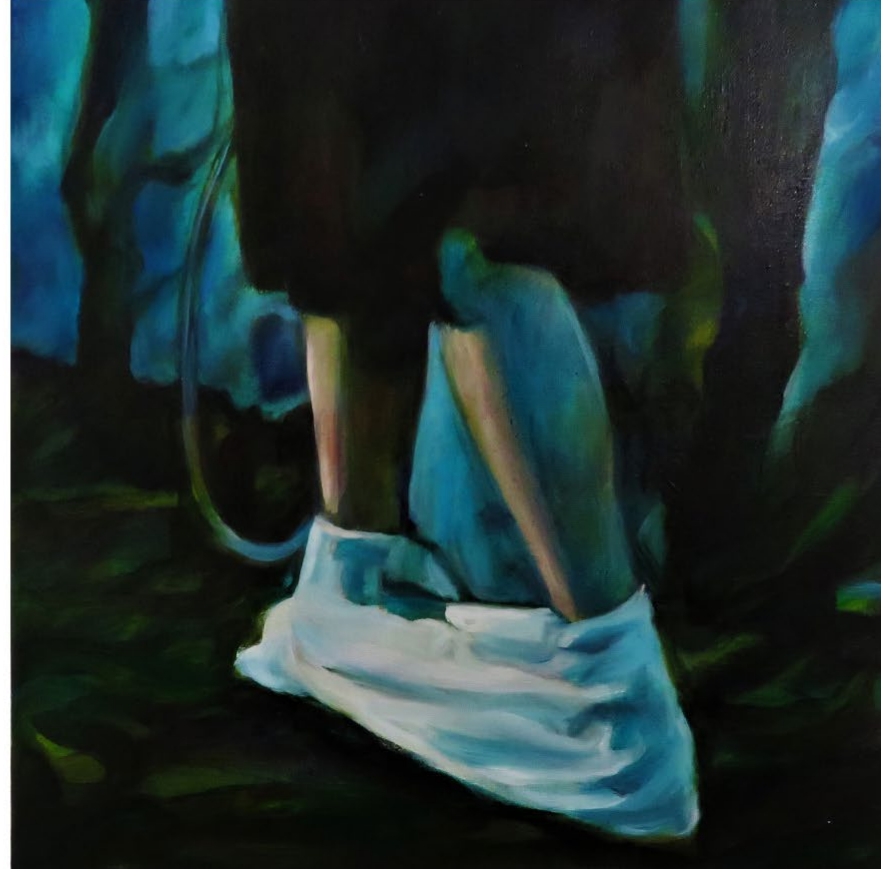
2021, oil on canvas, 98 x 125 cm





Il visibile luminoso (diptych)

2021, oil on canvas, 2 x 20 x 20 cm



Incompiuta missione che nell'alba riappare

2020, oil on canvas, 90 x 70 cm





# CIÒ CHE VEDO, NUOVA FIGURAZIONE IN ITALIA

2020

MART, Museo di Arte Moderna e Contemporanea di Trento  
and Rovereto (IT)

Group Show curated by Alfredo Cramerotti and Margherita  
De Pilati

For more info [click here](#)

Lei disse che la logica  
2019, oil on canvas, 100 x 80 cm





# VICINO ALTROVE

2020

PROMETEOGALLERY di Ida Pisani, Milano (IT)

Duo Show with Regina José Galindo

For more info [click here](#)

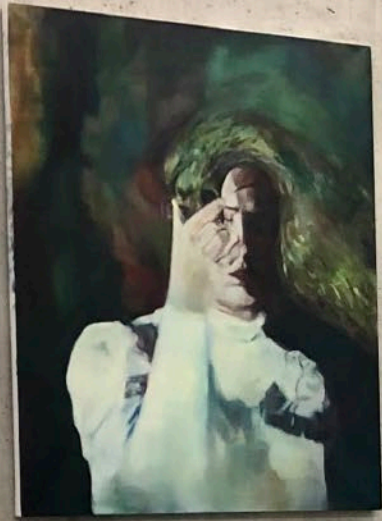
Views of the exhibition and details of the works on display on the following pages

Press release, ARTFORUM

“*Vicino altrove*” (Nearby Elsewhere), a two-person show of work by Regina José Galindo and Iva Lulashi, established a convincing duet despite the age difference between the two artists—Galindo was born in 1974, Lulashi in 1988—and their far-flung origins in Guatemala and Albania, respectively. Their work is very dissimilar, too: Galindo creates performance and video, while Lulashi is a painter.

(...) Lulashi paints personal, individual stories, sometimes rooted in some distant memory of collective violence, as in *Avversario dell’ordine* (Opponent of Order), 2019. But the imagery is more often marked by remembrances of postadolescent eroticism, in which desire is tamped down by the timidity of a young person venturing out into a territory that still feels strange and unknown, as in *Visibile e mobile* (Visible and Mobile), 2020, in which we see a young couple who have taken their rowboat into a spot surrounded by foliage; the girl seems about to remove her bathing suit. Lulashi’s paintings are strongly evocative, conjuring never-quite-told stories amid settings that, for the grown-up person now recalling them, take on an Edenic gleam, though they were really just next door.

Marco Meneguzzo (Translated from Italian by Marguerite Shore)









Visibile e mobile

2020, oil on canvas, 100 x 150 cm





Double speeches

2020, oil on canvas, 90 x 100 cm





Le disavventure della virtù

2019, oil on canvas, 90 x 120 cm





COLLEZIONE  
GIUSEPPE  
IANNACCONE

Selected works

For more info [click here](#)

I've been gone too long

2017, oil on wood plate, 12 x 12,8 x 1,5 cm





Gli amanti

2016, oil on canvas, 25 x 30 cm





È invisibile e non si sente l'odore

2016, oil on canvas, 25 x 30 cm





Elusive eyes

2017, oil on canvas, 24 x 18 cm



# LOVE AS A GLASS OF WATER

Premio Cairo 2018

Palazzo Reale, Milano (IT)



Love as a glass of water (detail)

2018, oil on canvas, 60 x 50 cm



# EROTICOMMUNISM

2018

PROMETEOGALLERY di Ida Pisani, Milano (IT)

Solo Show

For more info [click here](#)

Views of the exhibition and details of the works on display on the following pages

Press release

The paintings here exhibited – realised by the artist for this event – form a visual itinerary skilfully crafted that unveils through personal thought and collective dimension, the public and the private, politics, society, and desire. At the same time, she proves to have knowledge of the international masters of painting, whose influences are deeply engrained in her canvases. These are blended together to perfection with the artistic tradition of her home country, Albania. These two features are synthesised to create her peculiar style of painting. A style that favours subtle traits, a delicate sfumato, almost “out of focus”, which contemplates the force of images and of the medium and frees itself from documentary significance and from references to reality, in order to offer a privileged point of view – almost voyeuristic – to the onlooker.

Lulashi develops a creative and strongly ethical and political pictorial process that mutates into an aesthetic strategy aimed at a critique of the pervasive mount of images that from the media and drown our senses daily. Each painting is a testimony of a fight against the visual stereotypes presented by the media. At the same time, they denounce the control and brainwashing that the political and economic power has on the personal sphere (whether of thought, gender, morals, customs, and behaviours), operated through images and their massive spreading.

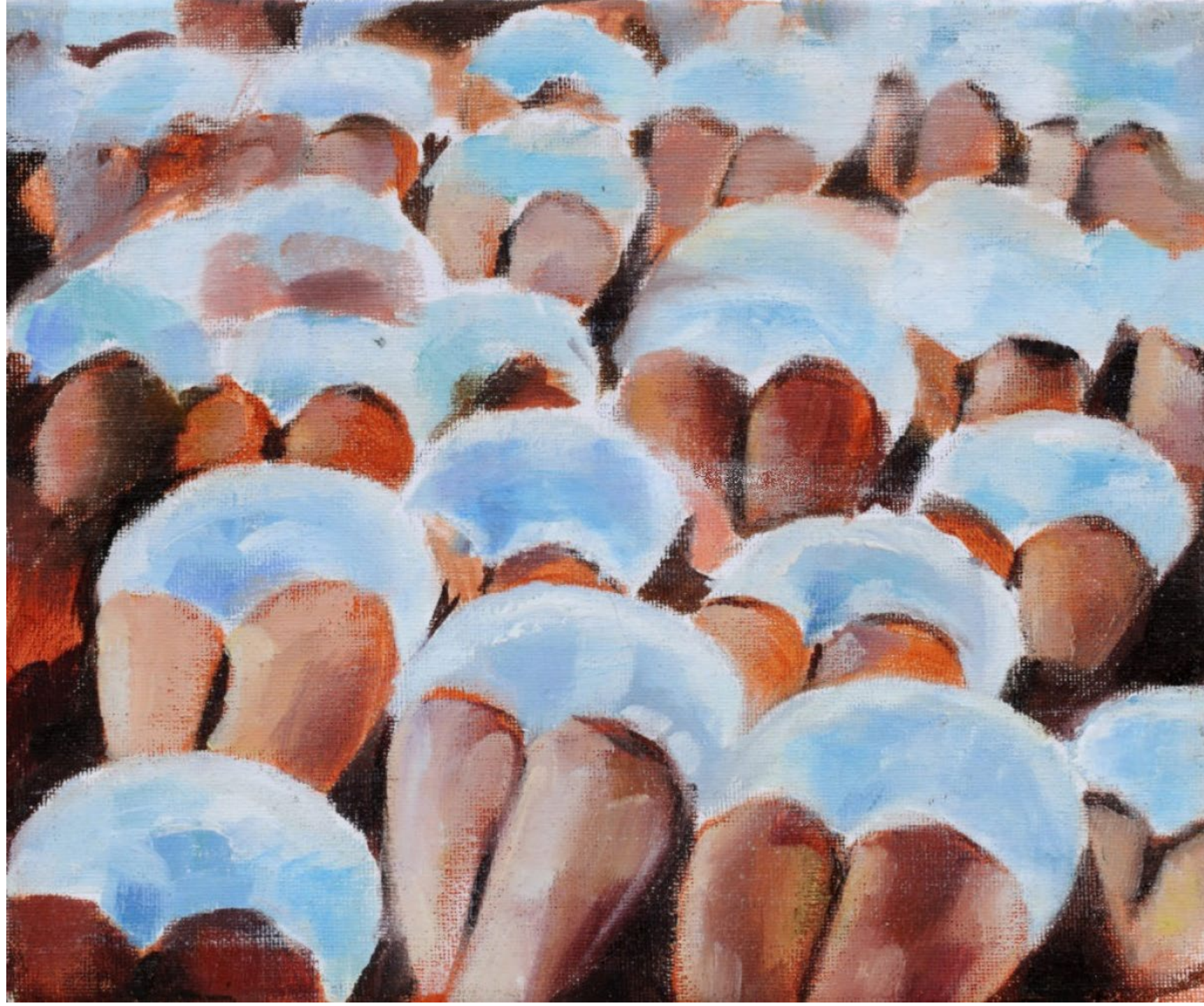
The artist harmoniously mixes her biographic dimension, through tales and her family’s memory, with that of a universal consideration; more importantly, she succeeds in creating a functioning dialectic where politics – the communism appearing in the title – is woven with the more private dimension of the Self, eroticism. In the artist’s poetics, eroticism represents the last banner symbolising the defence of free will, individual freedom, and respect of differences.





Palpebre chiuse

2017, oil on canvas, 25 x 30 cm





Li ho persi tutti

2018, oil on canvas, 25 x 30 cm



## Solo shows

2023

**Where I end you begin**, Prometeo Gallery, texts by Edi Muca, Milan (IT)

**Prey to some beast**, Swivel Gallery, New York (US)

2021

**Libere e desideranti**, Chiesa di S. Caterina, curated by Collezione Giuseppe Iannaccone, Corniglia (IT)

**Passione cola, passione scorre**, Prometeo Gallery, texts by Cristina Masturzo and Antonio Grulli, Milan (IT)

2020

**Vicino e altrove**, duo show with Regina José Galindo, Prometeogallery di Ida Pisani, Milan

2018

**Love as a glass of water**, Salzburger Kunstverein, Salzburg

**Eroticommunism**, Prometeogallery di Ida Pisani, Milan

2017

**Frames**, Villa Rondinelli, curated by Carlo Sala, Florence

2016

**Andata e ritorno**, curated by Stefano Romano, Fab e Miza gallery, Tirana

**Where I feel there I am**, Trart, Trieste and Miza gallery, Tirana

2015

**Harmoni te imponuara**, Tulla culture center, Tirana

## Group shows

2023

**Italian painting today**, Triennale, curated by Damiano Gulli, Milan (IT)

**Sottopalco**, Campo Teatrale, text by Giulia Gelmini, Milan (IT)

2022

**Artist from Albania Secondary archive**, Manifesta Prishtina, in collaboration with Tirana Art Lab (RKS)

**Giardino all'italiana**, Galerija Vzgalica, curated by Antonio Grulli, Ljubjana (SL)

**Segni di me, il corpo un palco scenico**, Casa Testori, curated by Rischa Paterlini and Giuseppe Frangi, Milano (IT)

**IMPRINT**, Sector 1 Gallery, curated by Domenico de Chirico, Bucharest (RO)

**La collezione impermanente**, GAMeC, curated by Sara Fumagalli e Valentina Gervasoni, Bergamo (IT)

**Interaction**, Made in Cloister, curated by Demetrio Paparoni, Napoli (IT)

**Waiting for the Prince**, Videoinsight collection, Torino (IT)

2021

**Progetto Genesi**, Villa Panza, curated by Ilaria Bernardi, Varese (IT)

**Our other us**, Contemporary Art Biennial Encounters, curated by Kasia Redzisz, Timisoara (RO)

**Danae revisited**, Villa Brandolini, curated by Carlo Sala, Treviso (IT)

**Italian Twist**, Fondazione Benetton, Gallerie delle prigioni, curated by Mattia Solari and Elisa Carollo, Treviso (IT)

**Synime**, Galleria nazionale del Kosovo e Albania, curated by Adela Demetja and Eremire Krasniqi, Tirana e Prishtine (AL and RKS)

2020

**Ti Bergamo**, GAMeC curated by Lorenzo Giusti and Valentina Gervasoni, Bergamo (IT)

**L'arte è comunità**, PART Collezione fondazione San Patrignano, Rimini (IT)

**Ciò che vedo, nuova figurazione in Italia**, Mart di Trento e Rovereto, curated by Margherita de Pilati and Alfredo Cramerotti, Trento (IT)

**A volte penso che...**, Chiesa di S. Matteo, from an idea of Ida Pisani, Lucca (IT)

2019

**BienNolo**, Da un'idea di Carlo Vanoni, curated by ArtCityLab, Matteo Bergamini and Carlo Vanoni, Milano (IT)

**La rivoluzione siamo noi**, Autostrada Biennale curated by Giacinto di Pietrantonio, Prizren (RKS)

**Heavenly creatures strategies of being an seing**, Kunstalle west, curated by Alessandro Romanini, Lana (IT)

**Libere tutte**, Casa Testori, curated by Giuseppe Frangi, Milano (IT)

**Collezione San Patrignano, Work in progress**, Palazzo Vecchio, Firenze (IT)

**Passing**, Prometeo gallery, Miami (FL)

2018

**Ex Gratia**, Collezione Giuseppe Iannaccone curated by Adrian Paci, Milano (IT)

**Biennale Mediterranea**, Galleria nazionale di Tirana curated by Driant Zeneli and Maja Ciric, Tirana (AL)

## Residencies and workshops

Forte Marghera, Venice, Het Entrepot, Bruges, Nata Wien, Salzburg, Arthouse, Shkoder, Viafarini, Milan, Boxart, Cosenza, Fondazione Macc, Calasetta

## Prizes and awards

Participation at Cairo Prize, Combat Prize, Francesco Fabbri Prize

## Collections

John Jonas Collection

Alan Howard Collection

Giuseppe Iannaccone Collection

Collezione Poleschi

MSGM Massimo Giorgetti Collection

Silent Art Explorer

GAMeC, Gallery of Modern Art of Bergamo

Fair Collection of Milano (MiArt)

Casa Testori, cultural Association

MiramArt Collection

Pallavicini Collection

Fondation of San Patrignano

Ubaldi Collection

Carlo Vanoni Collection

ArtTrust Collection

Nunzia and Vittorio Gaddi Collection

Collection Association Genesi