

**EDSON LULI**

SELECTED WORKS

Edson Luli (b. 1989, Scutari) is a contemporary artist currently based in Milan, whose work grapples with the complex interplay between ontology and epistemology. Luli's practice explores the relationship between observer and observed, interrogating the ways in which our perceptions and experiences are shaped by language and culture.

At the heart of Luli's work is a deep concern with the role of thought in shaping our world. For Luli, thought is not simply a passive reflection of reality, but an active force that shapes and creates the world around us.

Drawing on his background in New Technologies of Art and Cinema and Video, Luli invites viewers to participate in a process of exploration and observation, probing the boundaries of what it means to think and perceive in a complex and rapidly changing world. One of the key concerns

of Luli's work is the question of how we evaluate the inner lives of others.

Through a range of media, including print, photography, video, and installation, Luli seeks to create new ways of representing and interacting with reality, inviting viewers to engage with their own values and perceptions in order to create a space for deep exploration and questioning.

Luli's work is driven by a deep sense of urgency, as he seeks to create awareness of the complex temporal processes that give rise to our perceptions, abstractions, and mental models.

Through his practice, Luli offers a powerful critique of the problematic and conflictual modes of thinking that dominate contemporary society, calling for a renewed commitment to open-ended exploration and inquiry.

Luli's work has been exhibited in galleries and museums around the world, amongst them: **Malta Biennale** – Main Exhibition curated by Sofia Baldi Pighi, Malta, 2024 (upcoming); **Eroi?** – Cramum Prize, Reti S.p.A, Busto Arsizio, 2024 (upcoming); **Piero Gagliardi Prize for the research 2023** (winner); **Exibart Prize 2023** (winner); **A Glimpse into the Future**, (solo show), Prometeo Gallery Ida Pisani, Milano, 2023; **Suspended Verges**, Ubicua Gallery, London, 2023; **War is sweet to those who have never experienced it**, MACC Foundation, curated by Efisio Carbone, Calasetta, 2022; **It Begins With you and Me**, (solo show), Prometeo Gallery Ida Pisani, Milano, 2021; **Corso Concordia 11**, Via Farini, Milano, 2021 **Back and Forth, Again**, Black Box Genesis, Vaasa, Finlandia, 2021; **Resisting the Trouble – Moving Images in Times of Crisis**, curated by Leonardo Bigazzi, VISIO – Schermo dell'Arte, Manifattura Tabacchi, Firenze, 2021; **In-Attesa**, Prometeo Gallery Ida Pisani, Milano, 2021; **A volte penso che...**, Prometeo Gallery Ida Pisani, San Matteo Church, Lucca, 2020; **I don't know. Let's see!**, (solo show) Prometeo Gallery Ida Pisani. Online gallery space, 2020; **ARCADIA E APOCALISSE, Paesaggi italiani in 150 anni di arte, fotografia, video e installazioni**, PALP, Pontedera, 2019; **PASSING**, Prometeo Gallery Ida Pisani – Collective 62, Miami, 2019; **Premio Cairo XX**, Royal Palace, Milan, 2019; **Photography Biennale Gjon Mili / IN**

**TRANSITION: Images between Fact and Fiction**, curated by João Ribas, National Gallery of Kosovo, Prishtina, 2019; **Heavenly Creatures – Strategies of Being and Seeing**, Kunsthalle West, Merano, 2019; **Art House School** residency organized by Adrian Paci, Shkodër, Albania, 2018; **L'Arte nei Pixel. Videoart & Arte Contemporanea**, Lucca Film Festival, Lucca, 2018; **This Exhibition Will Have a Title Soon** (solo show), Prometeo Gallery Ida Pisani, Milan, 2017; **Watch the Line While Crossing**, Prometeo Gallery Ida Pisani, Lucca, 2017; **Mediterranea 18 Young Artists Biennale**, Tirana and Durres, 2017; **Media Art Festival**, curated by Valentino Catricalà, MAXXI Museum, Rome, 2017; **22nd International Onufri Prize – Stranger than Kindness**, National Art Gallery, Tirana, 2016; **Artist Talk**, COD, Tirana, 2016; **Tirana Film Festival**, Tirana, 2016; **Hotel Europa**, Concordia, Exhibition Space Langestraat 56, Netherlands, 2016; **Fuori Visioni – Contemporary Art Festival**, Piacenza, 2016; **Talking About**, MM XI, National Gallery of Kosovo, Prishtine, 2016; **VideoZero**, Brera Academy of Fine Arts, 2016; **Combat Prize**, Museum G. Fattori, Livorno, 2016; **Milano Film Festival**, Milan, 2015; **Future Identities**, Laura Haber Gallery, Buenos Aires, 2015; **The rhythm of art lies somewhere in between**, Bienal del Fin del Mundo IV, Chile, 2015; **Pamur**, Visual Arts Festival, Tirana, 2014; **Black Box**, Malaga Home Gallery, Milan, 2014.

SOLO EXHIBITION

EDSON LULI

***A GLIMPSE  
INTO THE FUTURE***

ESSAY BY ELSA BARBIERI

19.04 - 23.06.2023

VIA G. VENTURA 6 - MILAN  
PROMETEO GALLERY IDA PISANI



Edson Luli, *A Glimpse into the Future*, 2023.  
Installation view at Prometeo Gallery Ida Pisani, Milan.

**Prometeo Gallery Ida Pisani** explores humanity's impact on nature and its attempt to control it with the exhibition ***A Glimpse into the Future*** by **Edson Luli** (b. 1989, Shkoder), accompanied by an essay by **Elsa Barbieri**.

Two years after ***It Begins with You and Me***, which approached the incoherent and vibrant multiplicity that is part of contemporary life, Luli now proposes a new body of works that stimulates a discussion with the impact that our society has on the environment: saving the planet is a fundamental act for human survival, but can the planet save itself? And does it need us?

True to his ability to provide contemporary reference frames that impose a process of criticism of the present, Luli lands on a large scale by transforming the gallery ambience into a space that is both a work of art and easily lends itself to becoming a metaphor: loaded with hidden meanings – and at the same time clear as mirrors –, the works on display become prototypes of the future.

On the upper floor, the work ***A Piece of Sky for Future Generations*** is designed as the only source of light coming from seven pre-fabricated LED blocks, suspended from the ceiling, decorated with the image of a cloudy sky. These blocks, or forms, typical of the game Tetris, contribute to the vertical development of an environment that synchronously expands horizontally with three monolithic screens of different sizes that show three compelling Tetris challenges (***Don't blame yourself! It's just a game.***). In an exciting game of perspective, the falling tetrominoes that settle on the bottom or on other already deposited blocks are recalled to those suspended so that when an uninterrupted block of sky is created, the sky itself disappears. Luli's visual intervention is decisive in communicating and evoking in the public a configuration on the limit between reality and representation in which the clash between human and inhuman agency intensifies in the micro-universe of sounds – typical of the game – diffused in the environment.

In the transition to the lower floor, a new source of light – recycled

water bottles, filled and illuminated with LED – is proposed in relation to the space, transformed into a desert with sand coming from it. Participatory by nature, the work ***Footsteps Towards the Future*** invites us to cross it, leaving our own footprint on that sand, as if to recall the imprint we give to plastic water bottles before throwing them away. Through these bottles, the only tool we have to see and consequently understand where we are, Luli highlights how the world is increasingly thirsty, but above all, prototypes a new model of renewability and sustainability that, similarly to his research, short-circuits what we believe. The gesture with which one throws away a bottle, declaring its end, is for Luli synonymous with a new use and a new fullness. Once again, agency is in play, explored from a point of view of variations, and therefore contingency and inevitably freedom of action.

The discourse that Luli initiates with the new exhibition is the result of an articulated research process of which a first and recognized start is dated March 2020. This is the work ***Now, 1.3.2020***, an installation of 10 inkjet prints on cotton paper that looks at climate and environmental changes in relation to human thought. The work, exhibited in the dividing space between the first and the second environment of the exhibition, can be assumed as the manifest request, by the artist, for conscious reflection: our fragmented way of thinking is the main cause of our society, which we consider disposable.

Human agency, which assumes a central conceptual importance – above in the form of game control, below according to a recalculation of the path –, finds formal correspondence in the constant and double register – at the boundary between light and darkness, life and death – from which emerges, not by chance, an idea of fragmentation that is common to the game as well as to reality: for thousands of years, humans have been practicing challenging the surroundings by destroying and reshaping, both in the realm of the concrete and in that of play. ***A Glimpse into the Future*** invites us to focus on the challenges that await us, to avoid finding ourselves in front of an unrecognizable future.



Edson Luli, *A Glimpse into the Future*, 2023.  
Installation view at Prometeo Gallery Ida Pisani, Milan.

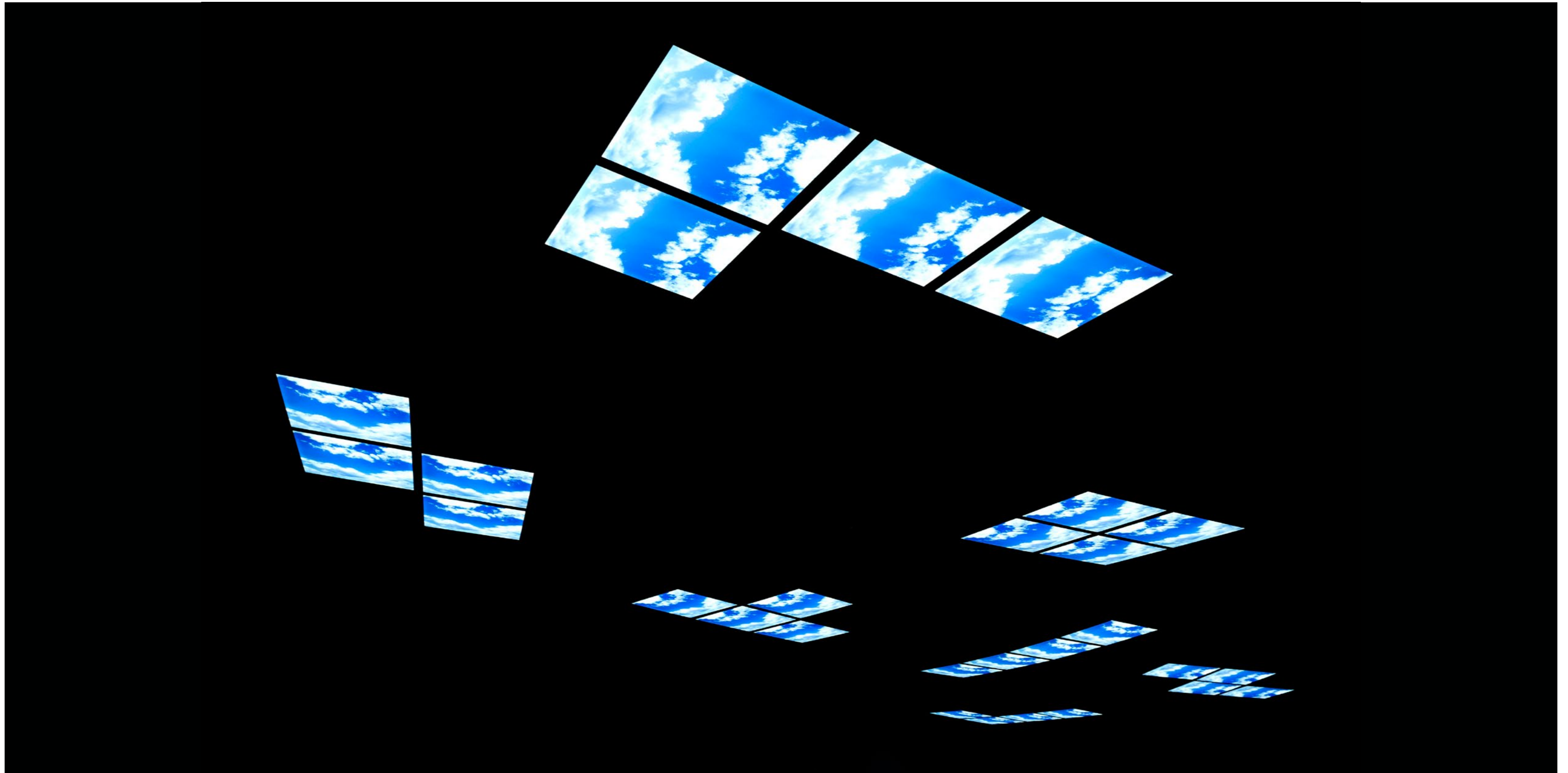
# *A Piece of Sky for Future Generations, 2023*

Installation of 7 elements, LED panels, wooden structures, transformers,  
4-channel audio installation, variable dimensions

Editions 1 + 1 A.P.

INSTALLATION

[AUDIO LINK](#)





Edson Luli takes the sky as a contemporary frame of reference that imposes a process of criticism of the present, by communicating and evoking with *A Piece of Sky for Future Generations* a configuration on the borderline between reality and representation. From the ceiling seven tetramini, typical shapes of the game of Tetris, decorated with the image of a cloudy sky suspend in space, according to a minimalist aesthetic that simulates falling, as the only source of light. Indeed, light. Climate change legitimizes us to think that many attempts in this field, even technological ones, are quite discouraging. However, has the world played a trick on us, or did we play it on ourselves?

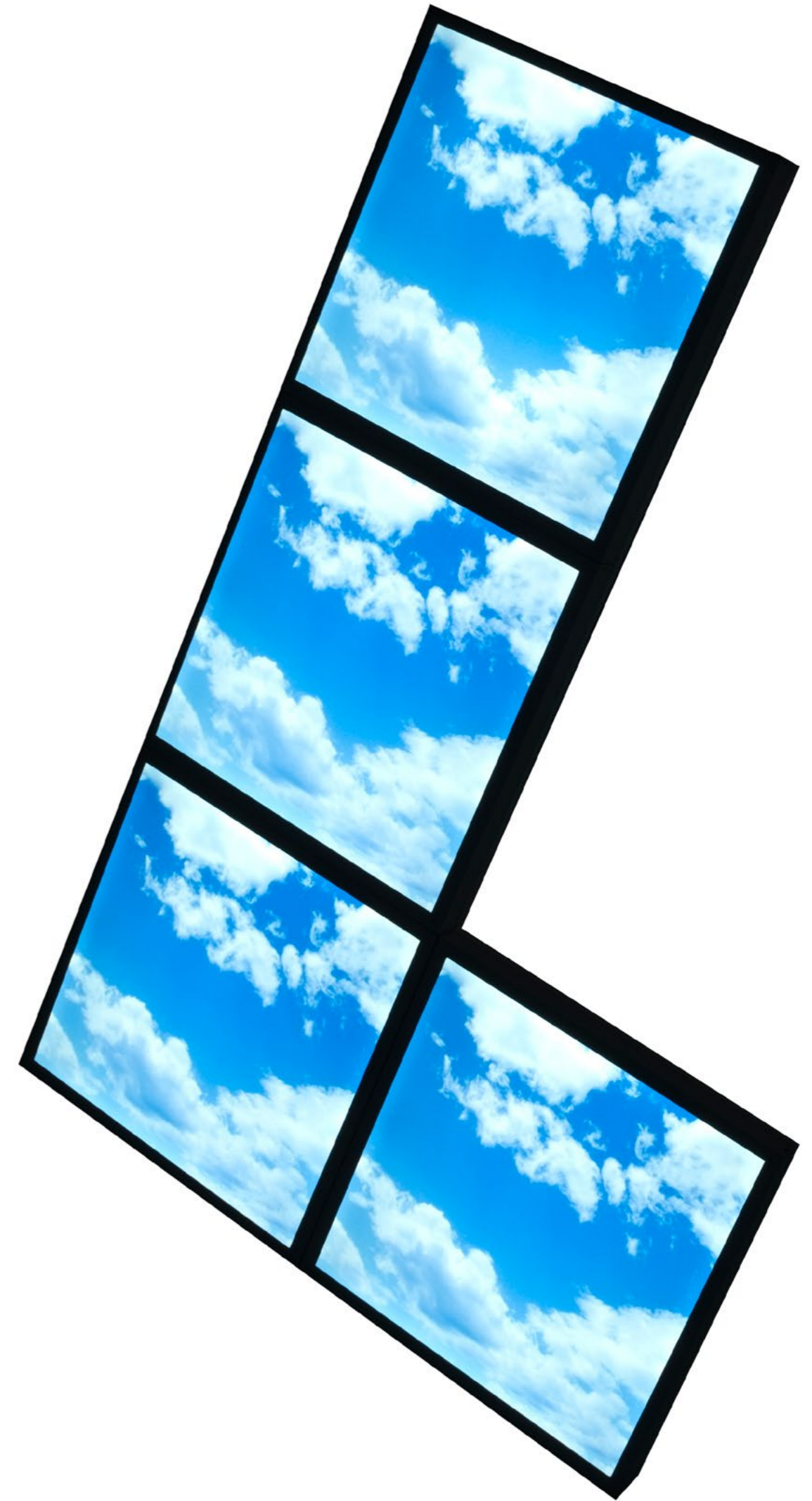
*(extract from Elsa Barbieri's essay)*

Edson Luli, *A Piece of Sky for Future Generations (L)*, 2023

LED panels, wooden structure,  
transformers,  
180 x 120 x 15 cm

Editions 2 + 1 A.P.

INSTALLATION





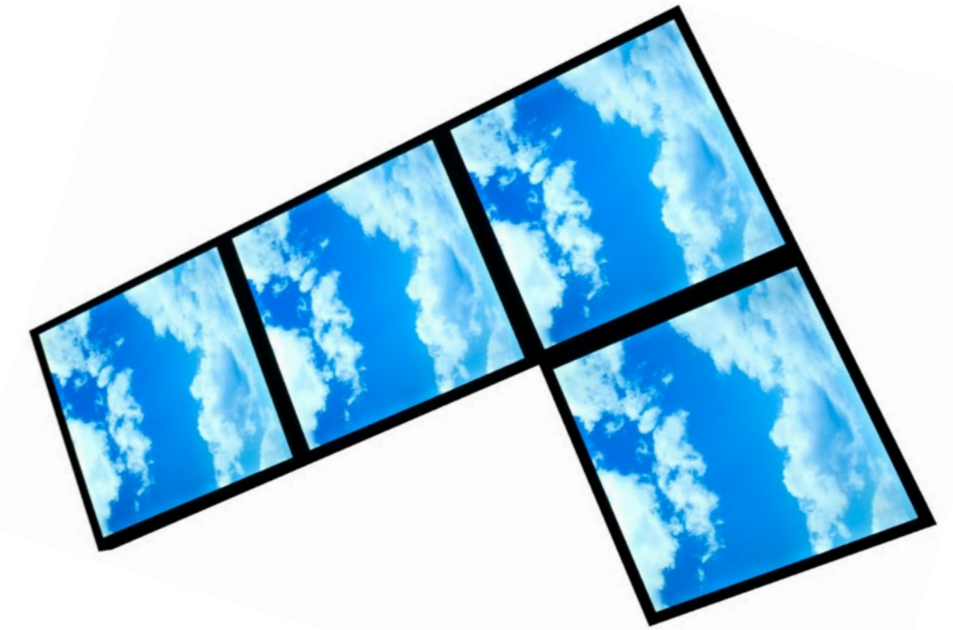
Edson Luli, *A Piece of Sky for Future Generations (S)*, 2023

LED panels, wooden structure,  
transformers,  
180 x 120 x 15 cm  
Editions 2 + 1 A.P.



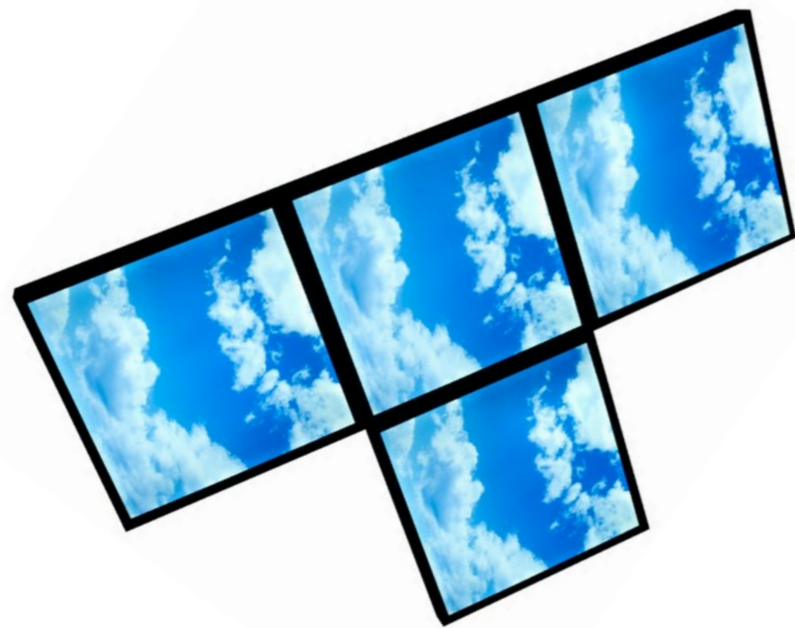
Edson Luli, *A Piece of Sky for Future Generations (I)*, 2023

LED panels, wooden structure,  
transformers,  
240 x 60 x 15 cm  
Editions 2 + 1 A.P.



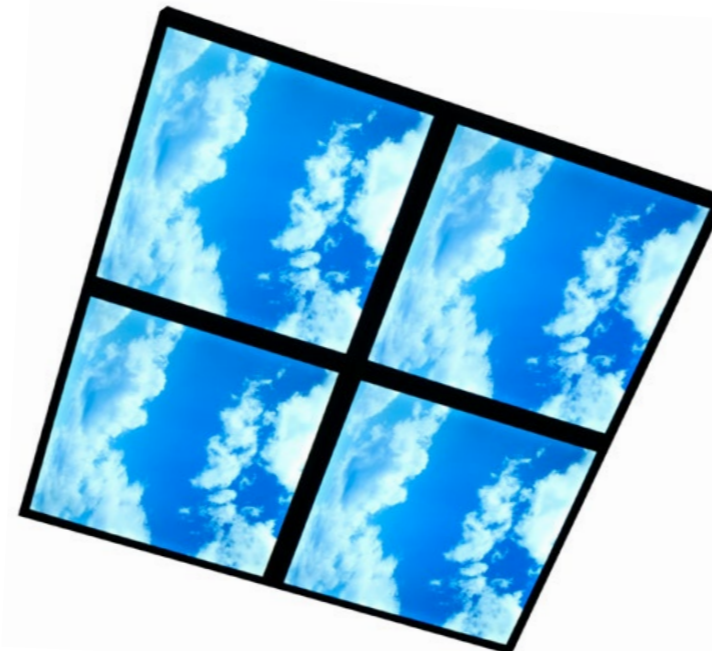
Edson Luli, *A Piece of Sky for Future Generations (J)*, 2023

LED panels, wooden structure,  
transformers,  
180 x 120 x 15 cm  
Editions 2 + 1 A.P.



Edson Luli, *A Piece of Sky for Future Generations (T)*, 2023

LED panels, wooden structure,  
transformers,  
180 x 120 x 15 cm  
Editions 2 + 1 A.P.



Edson Luli, *A Piece of Sky for Future Generations (O)*, 2023

LED panels, wooden structure,  
transformers,  
120 x 120 x 15 cm  
Editions 2 + 1 A.P.



Edson Luli, *A Piece of Sky for Future Generations (Z)*, 2023

LED panels, wooden structure,  
transformers,  
180 x 120 x 15 cm  
Editions 2 + 1 A.P.

# *Don't blame yourself! It's just a game., 2023*

Interactive game, mini PC, 4K screen, joystick, stool, variable dimensions

INSTALLATION

[VIDEO LINK](#)



Edson Luli, *A Glimpse into the Future*, 2023.  
Installation view at Prometeo Gallery Ida Pisani, Milan.

The clash between human and inhuman agentivity is intensified in the exhibition space through three monolithic screens, of different sizes, that show three compelling Tetris challenges (*Don't blame yourself! It's just a game.*). In a fascinating interplay of perspective, intensified by the micro-universe of sounds – typical of the game – diffused in the ambience, on the screens the falling tetramini deposited on the bottom or on other blocks already deposited recall the suspended ones. But when an unbroken block of sky is created, it is the sky itself that disappears. The initial enthusiasm, stimulated by the possibility of being able to take control of the game, ends up being tempered by doubt: in order to metabolize the idea of the disappearance of the sky, and therefore the darkening of the sun, one would have to believe that the technology not only works according to plan but that it is also used according to plan.

(extract from Elsa Barbieri's essay)

Edson Luli, *Don't blame yourself! It's just a game.*, 2023

Interactive game, mini PC, 4K screen, joystick, stool, variable dimensions

Editions 3 + 1 A.P.



Edson Luli, *Don't blame yourself! It's just a game.*, 2023

Interactive game, mini PC, 4K screen, joystick, stool, variable dimensions

Video still from gameplay

Editions 3 + 1 A.P.

What is striking is that the artistic intervention stems from something we all think we know and that belongs – in the specific case of A piece of sky for future generations and *Don't blame yourself! It's just a game.* – to the rhetoric of play. What lies behind the game is a form of control. Is it possible to get rid of it? Here Luli, by allowing the viewer the playful action, instils the doubt that the program can change, opening up a critical space about the possibility of freeing oneself from control. What comes to the fore from a philosophical or anthropological point of view is thus the complex – human and otherwise – agentivity. We must think, then, that the game machine is a view of the world and, as such, embodies a subjectivity, however inhuman, that differs from our own.

*(extract from Elsa Barbieri's essay)*

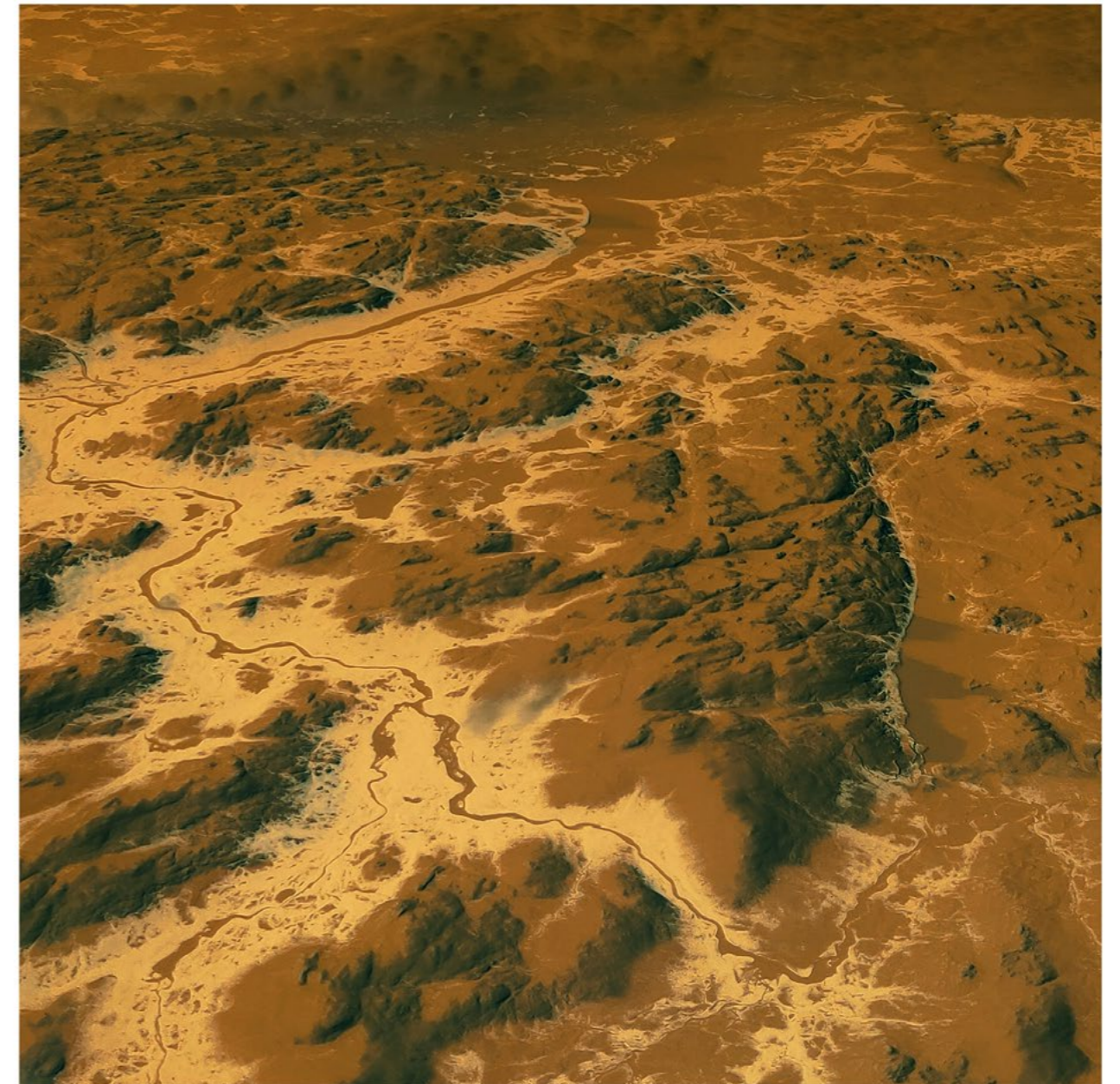
# Now, 1.3.2020, 2020

Installation of 10 inkjet prints on ultra smooth cotton paper mounted on dibond, white wooden frames, 35 x 35 cm each



The starting point with which Edson Luli, who has always been attentive to the (in)coherent and vibrant multiplicity that is part of contemporary life, has come to explore the human attempts to reshape the planet and the challenges that await us today, bears the name *Now, 1.3.2020*. Perfect timing, one might say. The work, an installation of 10 inkjet prints on cotton paper, looks at climate and environmental change in relation to human thinking. Displayed in the dividing space between the first and the second space of the exhibition, *Now, 1.3.2020* can be taken as the artist's manifest call for conscious reflection: our fragmented way of thinking is the main cause of our society, which we consider disposable.

*(extract from Elsa Barbieri's essay)*



Edson Luli, *Now, 1.3.2020*, 2020

Installation of 10 inkjet prints on ultra smooth cotton paper mounted on dibond, white wooden frames, 35 x 35 cm each

Editions 3 + 1 A.P.

Our history is a story told by someone, written by someone else and read by you.

Is any one true?

Does it even matter?

What are the consequences?

How does reality(nature) reply to that story?

In the end is it really our story?

At some point truth and lies have merged and reality has seized to exist.

Drinking a glass of water might be one of the most real experiences that we ever had.

Maybe nature answers only when it's too late for us, because even the warnings have become part of our story.

*Edson Luli*



## *Footsteps Towards the Future, 2023*

Protocol, desert sand from five continents, plastic bottles, LED lights, transformers, variable dimensions

INSTALLATION

Edson Luli, *A Glimpse into the Future, 2023*.  
Installation view at Prometeo Gallery Ida Pisani, Milan.



In the transition to the lower floor, Luli insists on the source of light by abandoning the sky and taking on water, earth and plastic for people to see, with their own eyes and actions. The room, completely dark and extended potentially to infinity by the mirrored walls that make up its perimeter, is transformed into a desert – with sand coming from it – within which the audience can move, leaving their own imprint, trusting their own sensations and partly guided by 21 micro light sources. What kind of sources? Nothing less than recycled, LED-lit plastic water bottles. It's human, all too human: how many times have we finished drinking and left a drop of water in the bottle and crumpled it up and thrown it away? *Footsteps towards the future* is, by its very nature, a participatory work that – pardon the pun – sheds light on several aspects. First of all, water, as we know, lends itself easily to becoming a metaphor.

*(extract from Elsa Barbieri's essay)*

Edson Luli, *Footsteps Towards the Future*, 2023

Protocol, desert sand from five continents, plastic bottles, LED lights, transformers, variable dimensions

Editions 1 + 1 A.P.





Edson Luli, *Footsteps Towards the Future*, 2023

Protocol, 1 sqm of desert sand from five continents, three plastic bottles, LED lights, transformer  
100 x 100 x 30 cm

Editions 7

Edson Luli, *Footsteps Towards the Future*, 2023

Protocol, desert sand from five continents, plastic bottles, LED lights, transformers, variable dimensions

Editions 1 + 1 A.P.



It can be murky and full of hidden meanings, or clear and limpid as mirrors. Luli's water, discarded by human beings, not only reminds us how the world is becoming more and more thirsty, but also forces us to pay close attention. Atmospheric warming, ocean acidification, rising sea levels, receding glaciers and desertification are some of the consequences of our actions. Human beings produce climates, ecosystems and an unprecedented future. It might be wise to scale back, to reduce the impact. But there are so many

of us, and we have gone far away. What to do? Without any scientific presumption, Luli prototypes a new model of renewability and sustainability that, adhering to his research, short-circuits what we believe. The gesture with which we throw away the bottle, decreeing its end, is taken by the artist as synonymous of a new use – as illumination – and a new fullness – the drop of water in the crushed bottle occupies a greater volume than in a whole bottle. We are confronted with a completely new situation that reminds us of

the rhetoric of control. Indeed, it seems that if there is a possible answer to control, it can only be more control. The sand desert illuminated by the water bottles emerging from its dunes is not a nature that exists or that we imagine exists independently of man. The work is an act of re-creation that folds in on itself: it is not the control of nature but the control of the control of nature: firstly, Luli reverses the course of the waste disposal action, then he electrifies it.

*(extract from Elsa Barbieri's essay)*



Edson Luli, *A Glimpse into the Future*, 2023.  
Installation view at Prometeo Gallery Ida Pisani, Milan.

Here, the element of contingency, necessary for the definition of freedom of action, takes shape. But it also emerges how much every point of view that looks at the world is itself subject to the gaze. It is not only a question of reversibility, but also and above all of agentivity, which takes on a central importance on a conceptual level – above in the form of game control, below according to a recalculation of the path. It finds formal correspondence in the constant double register – on the border between light and darkness, life and death – from which emerges, not coincidentally, an idea of fragmentation that is common to the game as well as to reality: for thousands of years, humans have been practicing challenging the

surroundings by destroying and reshaping, in the realm of the concrete as in that of the playful. A *Glimpse into the Future* invites us to focus on the challenges ahead, to avoid finding ourselves facing an unrecognizable future.

No one can know who has played a trick on whom. Nor can anyone know whether the planet will be saved and whether it needs us to do so.

«Sometimes you learn a lot when you are forced to think in such a long time frame».

(from Elizabeth Kolbert's book, "Sotto un cielo bianco. La natura del futuro")



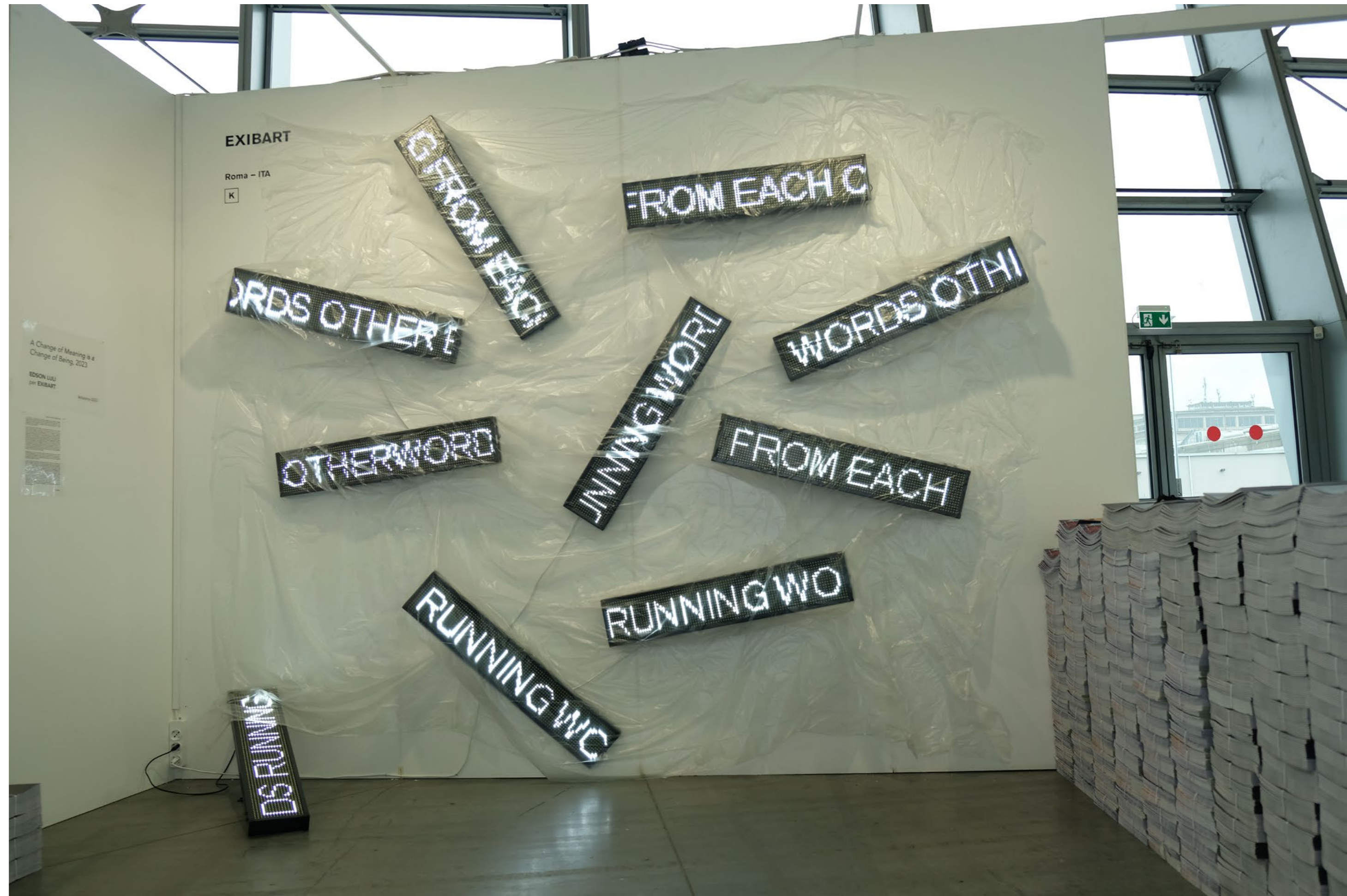


# A Change of Meaning is a Change of Being, 2023

Installation, 10 LED signs, wall mounts, electrical wires  
100 x 20 x 5 cm each, variable dimensions

INSTALLATION

[VIDEO LINK](#)



Edson Luli, A Change of Meaning is a Change of Being, 2023

Installation, 10 LED signs, wall mounts, electrical wires

100 x 20 x 5 cm each, variable dimensions

Editions 1 +1 A.P.

'An idiom develops in its particular context, and to understand it, we must know this context.' Christopher Bollas came to mind when I found myself for the first time in front of the words 'A change of meaning is a change of being,' the title that Edson Luli gave to the installation he imagined, designed, and built for exhibart, activating a powerful process of criticism of the present.

On one side, meaning; on the other, being: between these two poles, there are 10 LED signs where words run, escape, flee from each other ('words running from each other' is the inscription that flows, continuous and imperishable, in each of the signs), simulating the lack of a direction that resonates in today's undifferentiated society, which aims at the simple maintenance of the existing and the defense of the empty space of preconceived possibilities, replacing man – understood as the cause and end of action – with a generic social being. Far from any form of catastrophism, the renunciation of existence could be the common feature of the social, cultural, and political climate of our era, which lives on the need to standardize, undifferentiate, and equalize to code

language and behaviors. Regarding language, Luli states that it is 'one of the most common symbols we use to give meaning' and 'a visually valuable tool that reveals the structural paradoxes inherent in the world around us and in our thought processes.' About behaviors – synecdochically referable to the human being, representative of each of us in the name of the same structure of the nervous system – he confirms the commitment 'to make a small change that future generations can embrace and continue to hope to create a healthier and more ecological way of thinking.'

What paradoxes? One above all, for example, the fact that while society becomes the space of supreme undifferentiation, life cannot be stasis or the preservation of an empty and tensionless space; but it is meaning, effort, and becoming. So, what is change, if not the change of meaning that is a change of being? What is it? Why is it? Does it depend on our perceptual processes, or does it disturb them?

The dominant technocentric view would lead us to say that the world has no meaning, that we give it meaning,

confining it to a subjective dimension in which the power to change would be nothing more than pure illusion. The fetishization of objects itself lies in its deceptive promise to magically transfer its intrinsic properties to us, while in reality, we project ours onto them. It is a well-known issue, certainly, but Luli adds a level of inquiry: 'Do we continue to be trapped in cycles driven by desires that may not really belong to us, or not?' It is not just a conscious intention, but also a deeply unconscious instance of being in the world of significant objects. This is what Edson Luli evokes with 'A change of meaning is a change of being,' revealing how a change of meaning that frees language in its articulation can open the doors to experiences that articulate the being we are through the elaborative character of our relationship. Every person, as Christopher Bollas wrote, 'is in themselves like an idiomatic form, an apparent violation of the syntax of the species': this idiom is the gap between what we know and what we think and works like this installation: not revolving around explicit arguments or explanations but implicitly showing forms of being, thinking, and relating.

Elsa Barbieri

## Somewhere in between, 2023

Installation, two-sided sign made of perforated Cor-Ten steel, LED lighting, power supply  
40 x 70 x 15 cm

INSTALLATION



Edson Luli, *Somewhere in between*, 2023

Installation, two-sided sign made of perforated Cor-Ten steel, LED lighting, power supply

40 x 70 x 15 cm

Editions 3 +2 A.P.

In 'Somewhere in between', Edson Luli invites us to explore the liminal space that exists within the interplay of language, materiality and perception. This enigmatic sign, meticulously crafted from the weathered resilience of Cor-Ten steel, is a testament to the artist's deep engagement with the metaphysical dimensions of art.

Measuring 70 x 40 x 15 cm, this structure carries a weighty significance that resonates far beyond its physical presence. On one side, the stark, resolute proclamation of 'HANG' commands our attention, ready to incite action. Yet as we walk around the work, it transforms, revealing the word 'ON' with equal prominence, leaving us suspended in a paradox.



Luli's work lies not only in its formal duality, but in the luminous aura that emanates from within. The incandescent glow that permeates the carved lettering transforms language into an ethereal symbol, evoking questions of existence, purpose and the boundaries we construct within our lives.

"Somewhere in between" invites us to reconsider the thresholds that define our reality. It beckons us to linger in the space of possibility, where 'HANG' and 'ON' become more than words; they become the enigmatic conduits of our own existential journey, a dialectic of illumination and obscurity, where Luli invites us to contemplate the interstice, the realm of somewhere in between.

# *An Ecological Myopia #1, 2023*

Installation of 2 inkjet prints on Hahnemühle Photo Matt Fibre, mounted on dibond, PCV translucent film  
86 x 55 cm, 44 x 38 cm

PHOTOGRAPHY  
INSTALLATION



Edson Luli, *An Ecological Myopia #1*, 2023

Installation of 2 inkjet prints on Hahnemühle Photo Matt Fibre, mounted on dibond, PCV translucent film

86 x 55 cm, 44 x 38 cm

Unique Edition



Edson Luli's "An Ecological Myopia" beckons us to confront the prevailing disconnection between humanity and the natural world, offering a poignant commentary on the complex web of symbiotic relationships that underpins our existence on this planet. The artwork invokes the memory of our primordial bond with nature, calling into question the schism we have since constructed.

Luli's work is, at its core, an ode to lichens—the enigmatic pioneers of our planet. These "simple" organisms, long preceding humanity, serve as a living testament to the intricate interplay of symbiosis. It was for such a web of interdependence that the term "symbiosis" was first coined, signifying a process that propels the very pulse of the world.

The intervention of translucent PVC film serves as a metaphor for our self-imposed separation from the natural world. Through the ripples and folds of the film, we bear witness to our own distortion of perspective—our failure to perceive the profound symbiotic relationships that surround us.

The juxtaposition of the grand lichen portraits with their negative-effect counterparts creates

a dialogue of perceptions. The latter, framed without the intermediary film, elevates the lichen's presence, its stark contrast an invitation to re-imagine the fundamental processes of life. These images cast a discerning eye on our skewed perceptions, urging us to look beyond the surface and to cherish the extraordinary within the seemingly ordinary.

The artwork resonates as a poignant reflection on the forgotten narratives of our natural world. Luli's conceptual approach call us to reckon with our ecological myopia. As we contemplate these resilient life forms that, undaunted by our urban sprawl, continue to thrive, we are reminded of our inextricable connection to a biosphere that predates us and will persist long after our fleeting presence.

Edson Luli's "An Ecological Myopia" challenges us to restore the symbiosis that has been fractured by our modern existence. In its poetic confrontation of our collective amnesia, it is a timely call to rediscover our place within the intricate tapestry of life.

## *I am You; You are Me. That's a fact., 2023*

Installation consisting of two cut-out chairs, cut-out table, neon sign,  
180 x 70 x 70 cm

INSTALLATION



Edson Luli, *I am You; You are Me. That's a fact., 2023*

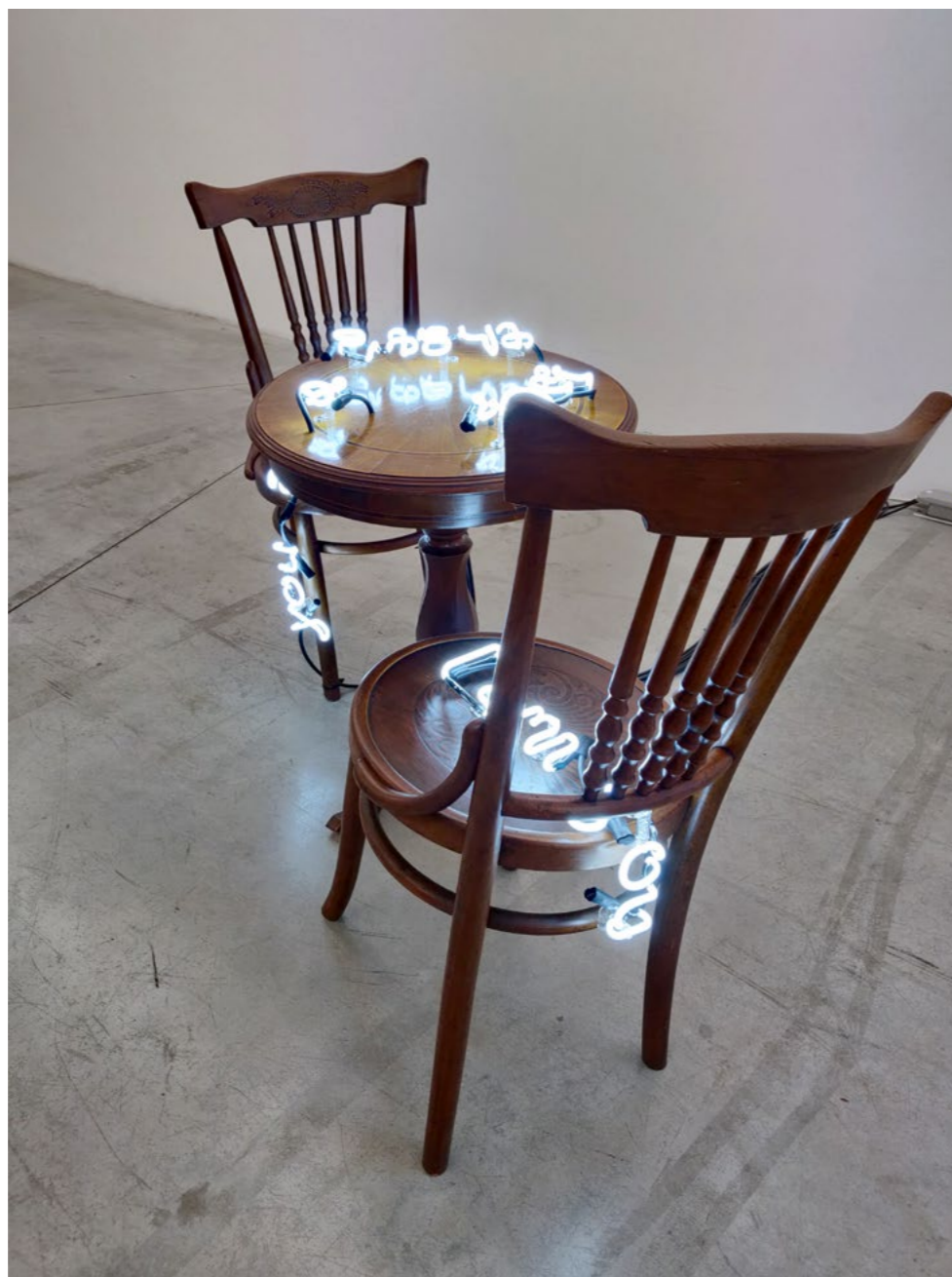
Installation consisting of two cut-out chairs, cut-out table, neon sign, 180 x 70 x 70 cm

Editions 1 + 1 A.P.

Edson Luli, *I am You; You are Me. That's a fact.*, 2023

Installation consisting of two cut-out chairs, cut-out table, neon sign, 180 x 70 x 70 cm

Editions 1 + 1 A.P.



Edson Luli, *I am You; You are Me. That's a fact.*, 2023

Installation consisting of two cut-out chairs, cut-out table, neon sign, 180 x 70 x 70 cm

Detail.



Edson Luli, *I am You; You are Me. That's a fact.*, 2023

Installation consisting of two cut-out chairs, cut-out table, neon sign, 180 x 70 x 70 cm

Detail.





By manipulating the legs of three commonplace objects – a round table and two round chairs – the artist has imbued them with an uncanny sense of instability and unease. The objects appear to be on the verge of collapse, their legs twisted and contorted in unexpected ways.

Yet it is the neon signage that adorns the chairs that truly captivates and confounds. The two phrases, “you are me” and “I am you,” inscribed in neon on each chair, appear to be in dialogue with one another, raising profound questions about the nature of identity and the self. The sign on one chair hangs precariously, as if ready to fall at any moment, while the other sign reaches out to the viewer, offering an enigmatic invitation.

Meanwhile, the neon sign on the table, which reads “that’s a fact,” adds a layer of existential weight to the installation. The phrase suggests a kind of grim fatalism, underscoring the notion that instability and loss of equilibrium are inevitable facts of life.

Through their innovative manipulation of everyday objects and use of neon signage, the artist has created an installation that challenges our assumptions about identity, stability, and the nature of existence itself. It is an installation that demands close analysis and critical engagement, inviting us to contemplate the complexities of the world around us and our place within it.

Edson Luli, *I am You; You are Me. That's a fact.*, 2023  
Installation consisting of two cut-out chairs, cut-out table, neon sign, 180 x 70 x 70 cm  
Editions 1 + 1 A.P.



## *I'm listening!*, 2023

Installation, rusted satellite dish, neon sign, power supply transformer,  
60 x 50 x 55 cm

INSTALLATION



Edson Luli, *I'm listening!*, 2023

Installation, rusted satellite dish, neon sign, power  
supply transformer, 60 x 50 x 55 cm

Editions 1 + 1 A.P.

The artwork in question presents a powerful visual statement on the contemporary state of communication and surveillance, as embodied by a rusted satellite dish adorned with a bold neon sign proclaiming “I’m listening”. This piece, at once playful and ominous, invites the viewer to consider the ever-present specter of surveillance in our daily lives, and the ways in which we may be complicit in its perpetuation.

Drawing on the tradition of assemblage art, the artist has repurposed a discarded and forgotten object of modern technology, the satellite dish, and transformed it into a striking visual symbol. The rusted metal of the dish speaks to the passage of time and the inevitable decay of even the most advanced technological creations, while the vibrant neon sign seems to defy this process, signaling that this object is not yet entirely obsolete.

At the same time, the message conveyed by the neon sign is unsettling in its ambiguity. Who is listening, and for what purpose? Are we being watched, tracked, or monitored? The artwork thus raises profound questions about the nature of communication and the extent to which we may be willingly surrendering our privacy in exchange for convenience or security.

In this way, the artwork challenges the viewer to consider their own role in the perpetuation of a culture of surveillance, while also serving as a reminder of the potential dangers and consequences of such practices. By transforming a discarded object into a powerful statement on contemporary society, the artist has created a work of art that is both visually striking and conceptually rich, inviting ongoing reflection and conversation on the critical issues it raises.

## *Me, You and Us, 2022*

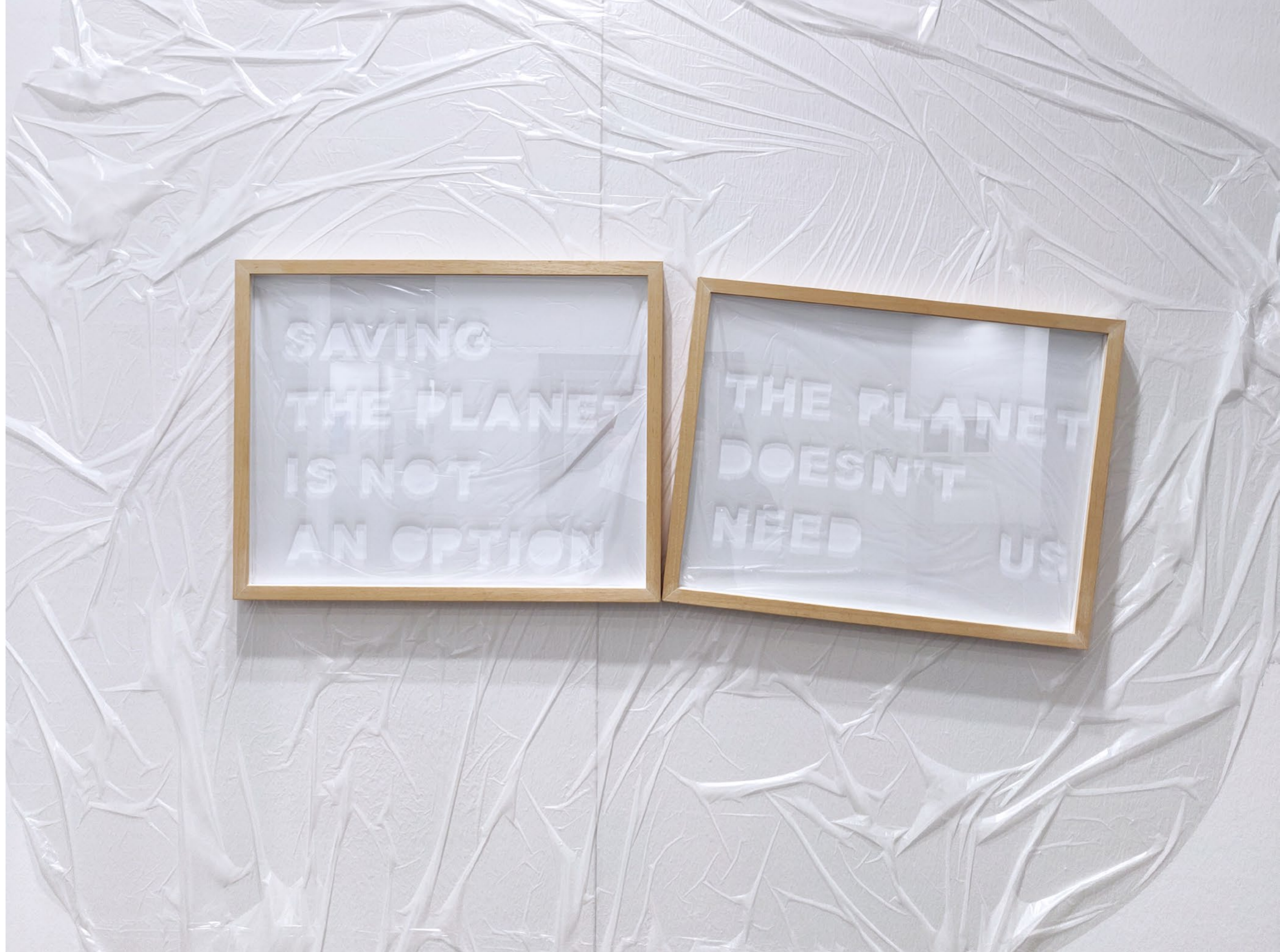
Hand-cut translucent pvc, wooden frames,  
48 x 114 cm

Edson Luli, *Me, You and Us, 2022*

Hand-cut translucent pvc, wooden frames,  
48 x 114 cm

Editions 1 + 1 A.P.

INSTALLATION





In “Me, You and Us, 2022,” the artist presents an artwork that challenges our perceptions of humanity’s role in relation to the environment. Composed of two frames, each housing meticulously hand-cut letters on translucent, delicate PVC, this piece beckons viewers to delve into the profound statements inscribed within.

The left frame, suspended in perfect balance, presents the phrase, “Saving the planet is not an option.” This bold declaration immediately captivates our attention, asserting the urgency of our ecological predicament. The precision and equilibrium with which the phrase hangs mirror the sense of purpose and determination required to confront the imminent crisis we face. It serves as a rallying cry, demanding our active engagement and a recognition of our collective responsibility to safeguard the world we inhabit.

Contrasting the steadfastness of the left frame, the right frame disrupts the equilibrium, subtly tilting downward on the right side. It is here that the artist presents a disconcerting revelation: “the planet doesn’t need us.” This phrase, rendered askew and seemingly in a state of descent, evokes a sense of unease and vulnerability. It invites introspection into our place in the grand scheme of things, prompting us to question our assumed importance in the face of a vast and resilient planet that has thrived for millennia without human intervention.

The background of the artwork, a continuation of the translucent PVC sheet, adds depth and context to the

overall composition. Affixed to the wall through an ethereal force generated by the same material, it symbolizes the interconnectedness of all elements within our ecosystem. The sheer transparency of the PVC underscores the fragility of our existence, reminding us that the choices we make have far-reaching consequences, extending beyond our immediate surroundings.

“Me, You and Us, 2022” beckons viewers to confront the harsh realities of our ecological crisis and the intricate web of interdependence between humanity and the planet. Through skillful composition and thoughtfully carved phrases, the artist sparks a conversation that transcends the confines of the artwork. It prompts us to question our actions, responsibilities, and the potential consequences of our choices.

By juxtaposing the imperative to act with the unsettling notion of our dispensability, the artwork compels us to reevaluate our relationship with the natural world. It invites us to ponder whether our efforts to save the planet are driven by a genuine concern for its well-being or a self-centered desire to preserve our own existence.

“Me, You and Us, 2022” serves as a poignant reminder of the precarious state of our planet and the urgent need for collective action. It challenges us to reassess our role as custodians and advocates for environmental stewardship, urging us to confront the disquieting truth that, ultimately, the planet will endure with or without us.

# An Unsane Approach, 2023

Installation of 5 elements, hand-cut translucent pvc, wooden frames, 150 x 120 cm

INSTALLATION



Edson Luli, *An Unsane Approach*, 2023

Installation of 5 elements, hand-cut translucent pvc, wooden frames, 150 x 120 cm

Detail



Edson Luli, *An Unsane Approach*, 2023

Installation of 5 elements, hand-cut translucent pvc, wooden frames, 150 x 120 cm

Editions 1 + 1 A.P.

## *I seem to be a verb, 2022*

Installation, giza tubes, LED fans, USB cables, power supply,  
160 x 120 x 100 cm

INSTALLATION

[VIDEO LINK](#)

The artist has fashioned a tree-shaped structure out of pieces of hydraulic tubes, comprising ten branches, each capped with a small LED fan that generates phrases. The tree is not only an object of striking aesthetic appeal but also an emblem of the fragmentation and rigidity that characterize our society.

The LED fans that adorn each branch of the tree convey a series of powerful and reflective messages, alluding to a new ecology of mind. The messages are arranged sequentially, beginning with "Thought creates the thinker," and culminating in "These thoughts will soon disappear." In between, the phrases build on one another, progressively revealing a profound understanding of the nature of our reality.

As we read the messages inscribed on the LED fans, we are confronted with the realization that society is but an abstraction, and that our fragmented thoughts are a product of a fragmented society. The observer and the observed are one and the same, and the symbols that we use to define our world ultimately rule us. The installation invites us to question our perceptions of reality and encourages us to seek out the truth for ourselves.

"I seem to be a verb" is a work that evokes a sense of urgency in the viewer, urging us to act now before it's too late. The tree's fragmented structure is a powerful metaphor for the brokenness of our world, yet it also hints at the potential for growth and renewal. The artist reminds us that we are not static objects but are constantly evolving, and that it is up to us to shape the world we live in.

Edson Luli, *I seem to be a verb*, 2022  
Installation, giza tubes, LED fans, USB  
cables, power supply, 160 x 120 x 100 cm  
Editions 1 + 1 A.P.



## *Appearing words...*, 2021

LED sign, 20 x 100 x 5 cm

INSTALLATION

[VIDEO LINK](#)

In “Appearing Words...”, the artist masterfully confronts our contemporary condition, exploring the fleeting nature of language and the profound implications of its transience within the digital age. Through the elegant employment of an LED sign, the artist unveils a mesmerizing composition where words materialize, only to dissolve into the abyss of impermanence. The work acts as a poignant reflection on the ephemerality of communication, inviting us to question the essence of meaning in a world saturated with constant flux.

The rhythmic movement of the scrolling text, elegantly flowing from right to left in an endless loop, mesmerizes the viewer, drawing them into a meditative state. The arresting nature of the LED sign imbues the artwork with a dynamic energy, mirroring the relentless pace at which information is disseminated and consumed within our hyperconnected society. The luminous display serves as a metaphorical lens through which we witness the profound contradiction of words both appearing and disappearing simultaneously.

The central phrase, “APPEARING WORDS ARE DISAPPEARING,” echoes through the gallery space, commanding our attention and provoking introspection. As each word arises momentarily, we are reminded of the transient nature of language itself, a fragile vessel tasked with carrying our thoughts, emotions, and collective consciousness. The artist underscores the fragility of this vessel, juxtaposing its inherent vulnerability with our perpetual quest for permanence and enduring meaning.

Through this deliberate fusion of form and content, “Appearing Words...” offers a profound commentary on the digital era’s



Edson Luli, *Appearing words...*, 2021

LED sign, 20 x 100 x 5 cm

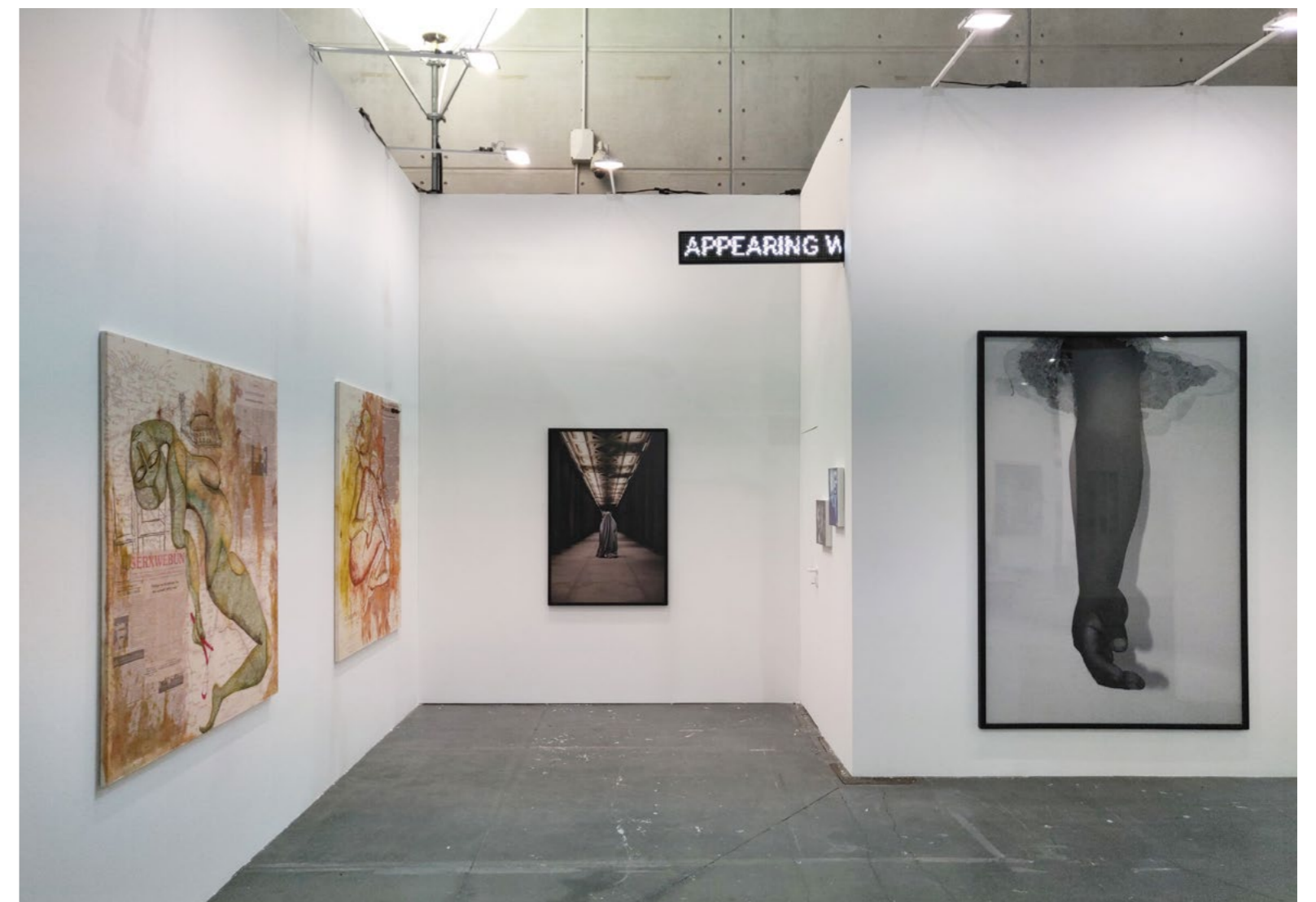
Editions 3 + 1 A.P.

paradoxical relationship with language. In an era characterized by the proliferation of information and the acceleration of time, words manifest with unprecedented rapidity, permeating our lives and shaping our understanding of the world. Yet, as swiftly as they emerge, they recede into the depths of the forgotten, evoking a sense of loss and impermanence.

The artist's choice of an LED sign as the medium for this artwork amplifies its contemporary resonance. The sign, an emblem of our technological progress, underscores the fleeting nature of communication within our digital landscape. With each passing moment, the scrolling text represents a transient snapshot of the human experience, an ephemeral mosaic of thoughts and emotions forever in motion.

"Appearing Words..." beckons us to reevaluate our relationship with language, encouraging a moment of contemplation amidst the relentless torrent of information that defines our modern existence. By exposing the paradox of appearing words that ultimately disappear, the artist prompts us to acknowledge the profound beauty and fragility of human expression. Through this intricate interplay of light, movement, and meaning, the work emerges as a testament to the enduring power of art to provoke introspection and challenge our perceptions of the world we inhabit.

Edson Luli, *Appearing words...*, 2021  
LED sign, 20 x 100 x 5 cm  
Installation view at Prometeo Gallery  
Ida Pisani's booth at Artissima 2021

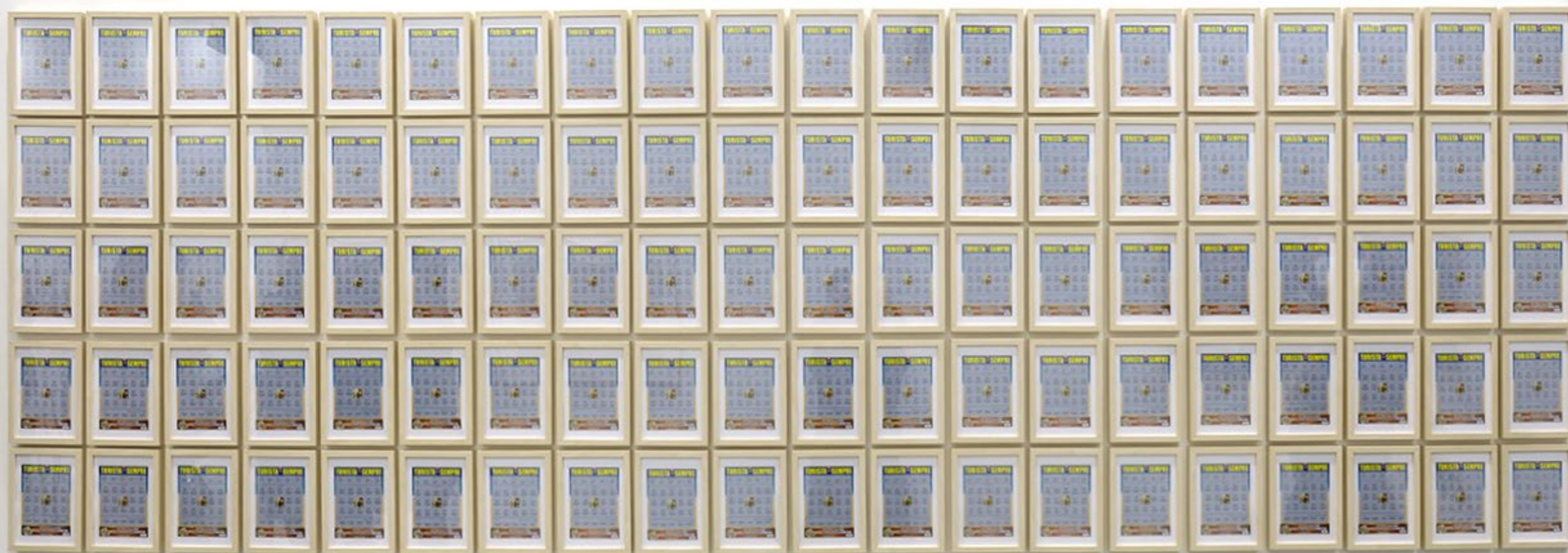




# Faith, 2022

INSTALLATION

Installation of 100 scratch and win (Turista per Sempre), 13.5 x 10 cm each  
(20 x 15 cm framed)



The artwork "Faith" explores the concept of hope and chance in our modern world. Created in 2022, the piece is composed of 100 partially scratched 'Tourist Forever' scratchcards, each bearing the inscription "Turista per Sempre" and a number in the center.

The scratchcards, which are commonly associated with the hope of winning a large sum of money, represent the last vestiges of faith for many individuals struggling to overcome the challenges of contemporary society. In this way, "Faith" symbolizes the desperation and yearning that often accompany difficult times.

However, the artwork also presents a difficult choice for viewers. They can choose to keep the artwork intact and appreciate it as a work of art, or they can scratch off the remaining numbers on the scratchcards in a bid to win a large sum of money. This choice embodies the tension between faith and practicality that exists in many people's lives.

Ultimately, "Faith" asks us to consider the role of hope and chance in our lives. It encourages us to reflect on the complex interplay between art and economics, and to confront the difficult choices that arise when we are forced to choose between faith and practicality. Through its use of scratchcards as a medium, "Faith" speaks to the human desire for something better, and the often-unpredictable paths we take in our pursuit of it.



Edson Luli, *Faith*, 2022

Installation of 100 scratch and win (Turista per Sempre), 13.5 x 10 cm each (20 x 15 cm framed)

Detail

## One More, 2022

Scratch and win (Turista per Sempre) covered with scratch and win powder, 13.5 x 10 cm

INSTALLATION



Edson Luli, *One More*, 2022

Scratch and win (Turista per Sempre) covered with scratch and win powder, 13.5 x 10 cm

Detail



Edson Luli, *Faith*, 2022

Scratch and win (Turista per Sempre) covered with scratch and win powder, 13.5 x 10 cm

Installation view at Prometeo Gallery Ida Pisani's booth at MiArt 2022

Editions 1 + 1 A.P.

# A Spiritual Journey, 2022

INSTALLATION

Installation of 25 scratch and win cards, variable dimensions



Edson Luli, *A Spiritual Journey*, 2022

Installation of 25 scratch and win cards, variable dimensions

Editions 1 + 1 A.P.





Edson Luli, *A Spiritual Journey*, 2022

Installation of 25 scratch and win cards, variable dimensions

Editions 1 + 1 A.P.

EDSON LULI

**IT BEGINS WITH  
YOU AND ME**

ESSAY BY ELSA BARBIERI

18.06 - 30.07.2021

VIA G. VENTURA 6 - MILAN  
PROMETEO GALLERY IDA PISANI





On the 17th of June 2021, **Prometeo Gallery Ida Pisani** opens ***It Begins with You and Me***, the second solo exhibition of **Edson Luli** (Shkoder, 1989). The Albanian artist, who recently took part in ***Resisting the Trouble - Moving Images in Times of Crisis***, curated by **Leonardo Bigazzi** for **VISIO - Schermo dell'Arte**, returns to the gallery spaces after ***This Exhibition Will Have a Title Soon*** (2017) and ***I don't Know. Let's see!*** (online show, 2020), proposes a new body of works that approaches the (in)coherent and vibrant multifaceted realities of contemporary life.

***It Begins with You and Me*** does not promote an undivided version of life characterised by an isolated point of view. Rather, the way in which this has been imagined by Luli has a direct influence on the position of the audience; in turn, this participates to the creation of a new narrative which "begins with me and you". The display – hypnotic, yet slow and measured, is structured on two levels, balancing solids (the time of perception) with voids (the time of reflection), and it comes to life through installations, neon and video works in character with the artist's style.

The exhibition is, first of all, a fertile ground for stimuli that allow the viewer to measure themselves against themselves, before deciding whether to enter the works and participate to their state of concentration, or to just look at them in the vortex of the "here and now". *"We can thus read them as an ensemble of conceptual schemes, with a preparatory and educational value aimed at future behavioural experiments"* – Barbieri writes, suggesting that these works initiate a conversation – different every time and never a replication of itself – with the actions of the onlooker. They activate time and space, and the

physical presence of their gaze.

***It Takes Two to Know One*** and ***Fragmented Chairs Produce Fragmented Thoughts*** are the result of an interaction between idea and action. They do not reproduce the ordinary but highlight the relational dynamics to which they take part, and they do so by instilling doubt and stimulating a "critical and personal rearrangement of elements and relationships". ***organism-as-a-whole-in-an-environment, Life-Death*** and ***Looking Through a Translucent Surface*** engage with reality by revealing with clarity that, oftentimes, what is perceived as real and immediate is just a cleverly mediated relationship between experience and medium. Original and highly characteristic of Luli's visual journey – that is, of where he is coming from and where is directed to – these works are full-fledged pictures of contemporary references that impose a process of recollection and of critique of the present. For the first time on show we find ***L'assenza delle parole nella struttura del silenzio [The Absence of Words in the Structure of Silence]***, finalist of the Premio Cairo (2019). The work is emblematic of the era of the domestication of life, which was highly clamorous, yet lived in fear of silence, and with the awareness that there will always be something awaiting our attention, and, at the same time, that anything will be around us to divert it (including this).

Lyrical and sophisticated, yet masterful, ***It Begins with You and Me*** begins and ends – and this is not a coincidence – with ***What are you looking for?*** Even where there seems to be an unquestionable sense of things, Luli warns us to concern ourselves with the object of our search, *"before loudness and speed come back, before sliding back into life"*.



Edson Luli, *It Begins with You and Me*, 2021.  
Installation view at Prometeo Gallery Ida Pisani, Milan.



## *It Takes Two to Know One, 2021*

Installation, mattress, neon sign, ready-made paintings,  
220 x 190 x 40 cm

INSTALLATION

Edson Luli, *It Takes Two to Know One, 2021*

Installation, mattress, neon sign, ready-made  
paintings, 220 x 190 x 40 cm

Editions 1 + 1 A.P.



With powerful poetics and sophistication, *It Takes Two to Know One* puts us before an ordinary object and leaves us no room to escape. Leaning vertically on a wall, an old mattress dominates the foreground, leaving a tiny aperture to gaze at details of modern paintings in the background. "Times seems to be passing. The world is happening, moments take place, and you stop to take a look (...)". There is a bright light, a sense of precisely organised things: the mattress is a double, the subjects of the paintings on the background are always paired up, the neon shouts that without two we can't know one, and it inflicts so much awareness of this that the onlooker will annihilate, with more conviction, the ways in which things are possible rather than their reasons or their meanings.

(extract from Elsa Barbieri's essay)

Edson Luli, *It Takes Two to Know One*, 2021  
Installation, mattress, neon sign, ready-made  
paintings, 220 x 190 x 40 cm  
Detail



## *Fragmented Chairs Produce Fragmented Thoughts, 2021*

Installation of five fragmented chairs and neon sign,  
150 x 250 x 50 cm

INSTALLATION

“Fragmented chairs produce fragmented thoughts” is an installation that employs a powerful metaphor to provoke thought and reflection. Composed of five chairs that have been fragmented from four complete chairs, the installation invites the viewer to consider the fragility of our material surroundings and the hidden flaws that often exist within them. The chairs themselves are placed in a row close to the wall, suggesting a sense of order and stability, but upon closer inspection, it becomes clear that they are in fact unstable and unreliable. Attempting to use these chairs, even for a moment, would result in a sudden collapse and an unexpected fall.

This sense of instability is further emphasized by the neon sign that has been installed above the chairs. The sign reads “Do you recognize that your chair might be on the verge of collapse?” This provocative statement serves as a direct challenge to the viewer, forcing them to confront their own assumptions about stability and the hidden fragility that lies beneath the surface of our everyday lives.

Luli’s installation is a powerful reminder of the importance of questioning our assumptions and being mindful of the fragility that surrounds us. In a world that often seems stable and secure, it is all too easy to overlook the hidden flaws and instabilities that exist within our systems and structures. By drawing attention to these vulnerabilities through the use of fragmented chairs and provocative text, Luli invites us to think critically about the world around us and to engage in a deeper, more meaningful dialogue about the fragility that lies at the heart of our existence.

Edson Luli, *Fragmented Chairs Produce Fragmented Thoughts, 2021*

Installation of five fragmented chairs and neon sign, 150 x 250 x 50 cm

Editions 1 + 1 A.P.



DO YOU RECOGNISE THAT YOUR CHAIR MIGHT BE ON THE VERGE OF COLLAPSE?



Edson Luli, *Fragmented Chairs Produce  
Fragmented Thoughts*, 2021  
Installation of five fragmented chairs and  
neon sign, 150 x 250 x 50 cm  
Editions 1 + 1 A.P.

# *Looking through a translucent surface, 2021*

Video, single-channel, 4K, 16:9, colour, sound,  
8 min 12 sec.

VIDEO

VIDEO LINK

Edson Luli, *Looking through a translucent surface, 2021*

Video, single-channel, 4K, 16:9, colour, sound, 8 min 12 sec.

Editions 5 + 2 A.P.

**DON'T SEE ANY NOUNS**

**I SEE ONLY VERBS**



In "Looking through a translucent surface," the artist presents an enigmatic installation that resists easy interpretation. The piece centers around a large shop window covered by a translucent material, behind which an unfocused image of a person can be seen attempting to clean the window from the outside. A projection reading "I don't see any nouns, I see only verbs" is superimposed on the surface, adding a layer of conceptual complexity to an already enigmatic work.

The piece seems to engage with issues of language and perception, and the limitations that both impose on our understanding of the world. The projection, with its focus on verbs rather than nouns, suggests an interest in the ways in which action and process can be more meaningful than the static objects and categories that we use to make sense of our surroundings.

The choice of a translucent material to cover the shop window is also significant, as it introduces a sense of opacity and obfuscation that frustrates our attempts to see clearly. The image of the person attempting to clean the window from the outside adds a layer of physicality and urgency to the work, suggesting that our efforts to gain clarity and understanding are often met with resistance and frustration.

Overall, "Looking through a translucent surface" is a work that raises more questions than it answers. Its use of visual metaphor and elusive imagery challenges viewers to engage with the piece on a deeper level, questioning their own assumptions and perceptions in the process. It is a thought-provoking and intellectually engaging work that rewards close observation and contemplation.

# organism-as-a-whole-in-an-environment, 2021

INSTALLATION

Installation of 12 elements, inkjet prints on tracing paper,  
21 x 15 cm each, wooden frames, 22 x 16 x 3.5 cm



Edson Luli, *organism-as-a-whole-in-an-environment*, 2021

installation of 12 elements, inkjet prints on tracing paper, 21 x 15 cm each, wooden frames, 22 x 16 x 3.5 cm

Editions 5 + 2 A.P.

Edson Luli, *organism-as-a-whole-in-an-environment*, 2021

installation of 12 elements, inkjet prints on tracing paper, 21 x 15 cm each, wooden frames, 22 x 16 x 3.5 cm

Detail





**Edson Luli, *organism-as-a-whole-in-an-environment*, 2021**

installation of 12 elements, inkjet prints on tracing paper, 21 x 15 cm each, wooden frames, 22 x 16 x 3.5 cm

Detail

**Edson Luli, *organism-as-a-whole-in-an-environment*, 2021**

installation of 12 elements, inkjet prints on tracing paper, 21 x 15 cm each, wooden frames, 22 x 16 x 3.5 cm

Editions 5 + 2 A.P.

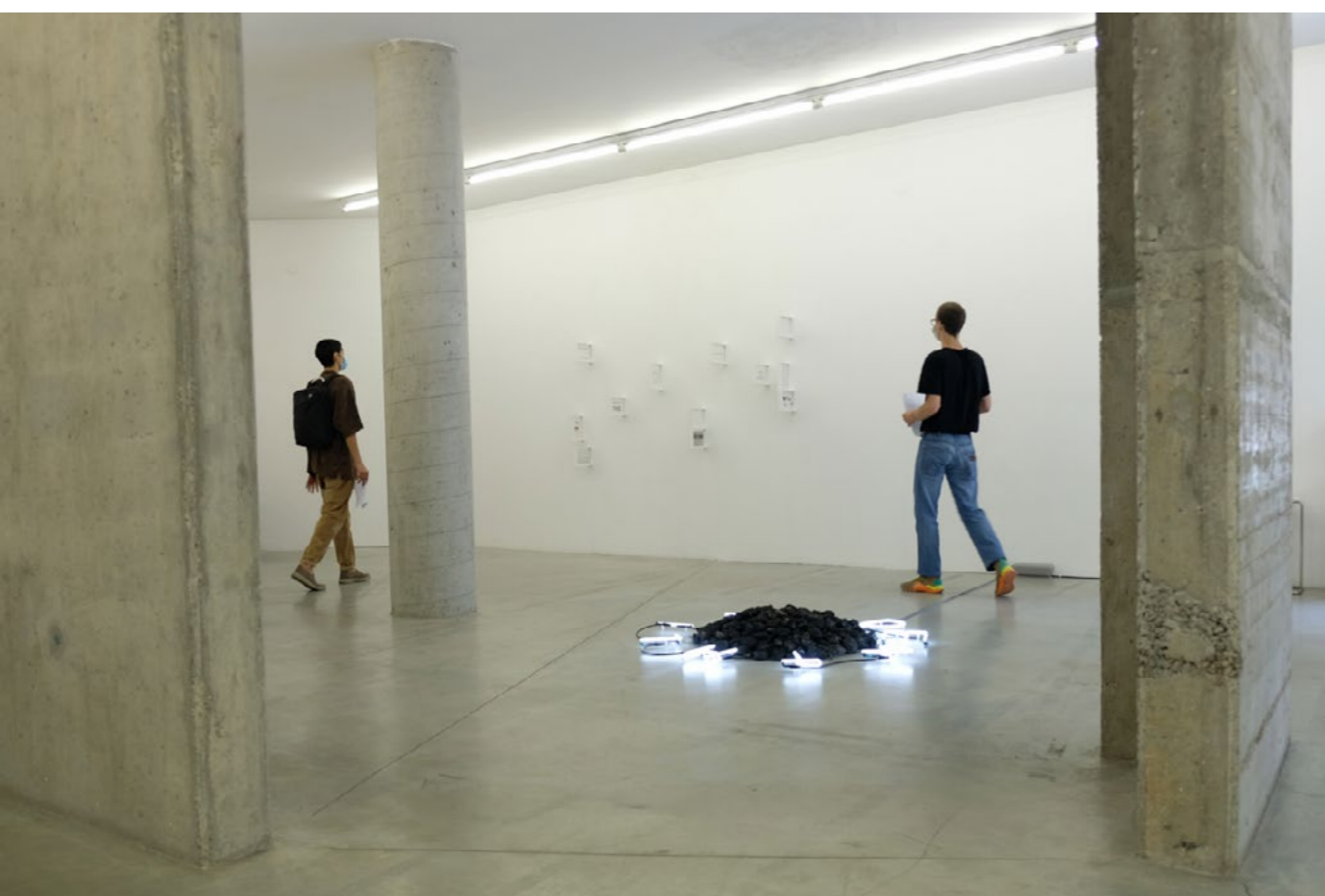
# *Life-Death, 2021*

installation, coal, neon sign,  
120 cm d. x 20 cm

INSTALLATION

Edson Luli, *Life-Death, 2021*  
installation, coal, neon sign,  
120 cm d. x 20 cm  
Editions 1 + 1 A.P.

Edson Luli, *It Begins with  
You and Me, 2021.*  
Installation view at  
Prometeo Gallery Ida Pisani,  
Milan.



## *What are you looking for?, 2021*

installation of five elements, manual paper shredders, inkjet prints on tracing paper, 40 x 110 x 5 cm

INSTALLATION

[VIDEO LINK](#)

Edson Luli, *What are you looking for?, 2021*

installation of five elements, manual paper shredders, inkjet prints on tracing paper, 40 x 110 x 5 cm

Editions 3 + 2 A.P.



## *The absence of words in the structure of silence, 2020*

Installation, charcoal, fluorescent acrylic paint and pre-spaced vinyl on wood, neon sign, relay,  
110 x 200 x 10 cm

INSTALLATION

“The absence of words in the structure of silence” is an immersive mixed media artwork that invites the viewer to reflect on the relationship between human progress and the natural world. The wooden panel, imprinted with the most accurate map of the world, serves as a symbolic representation of human knowledge and achievement. However, the addition of prehistoric symbols traced with fluorescent paint and the use of a neon sign with an arithmetic formula suggest that human progress is not a linear path but rather a complex and multifaceted process.

The cyclic intervals during which the map disappears and only the primordial symbols remain visible serve as a reminder of the fragility of our achievements and the importance of maintaining a balance between human progress and our impact on the environment. The work is a visual representation of the delicate interplay between the tangible world and the intangible silence that surrounds it, prompting the viewer to consider the significance of the absence of words and the power of silence in our lives.

Overall, “The absence of words in the structure of silence” is a thought-provoking artwork that challenges the viewer to contemplate the complexities of human progress and the impact of our actions on the natural world. It is a stunning and immersive visual experience that invites the viewer to engage in a deeper level of introspection and reflection.

Edson Luli, *The absence of words in the structure of silence, 2021*

Installation, charcoal, fluorescent acrylic paint and pre-spaced vinyl on wood, neon sign, relay,

110 x 200 x 10 cm

Edition Unique



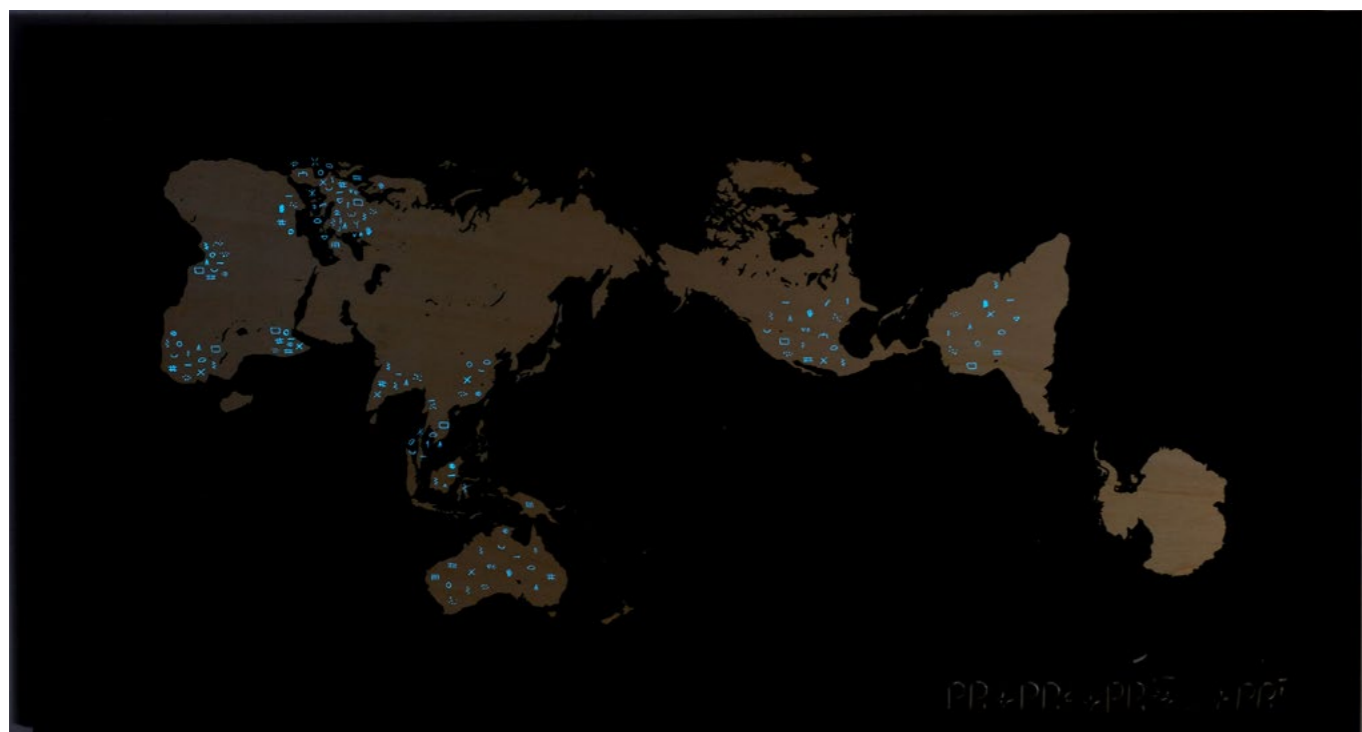


Edson Luli, *The absence of words in the structure of silence*, 2021

Installation, charcoal, fluorescent acrylic paint and pre-spaced vinyl on wood, neon sign, relay,

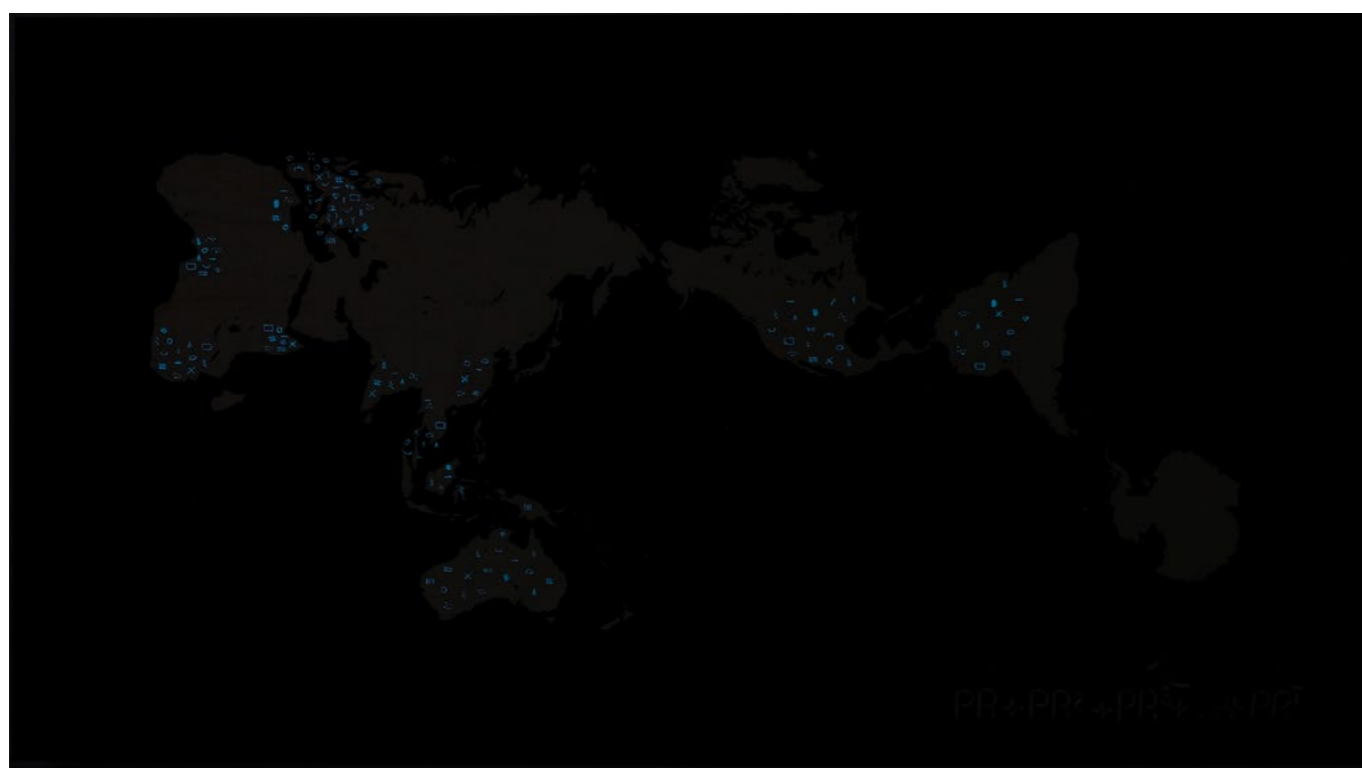
110 x 200 x 10 cm

Edition Unique



Edson Luli, *It Begins with You and Me*, 2021.

Installation view at Prometeo Gallery Ida Pisani, Milan.



## *Including this, 2019*

Installation of three elements, inkjet prints on cotton paper,  
100 x 200 cm

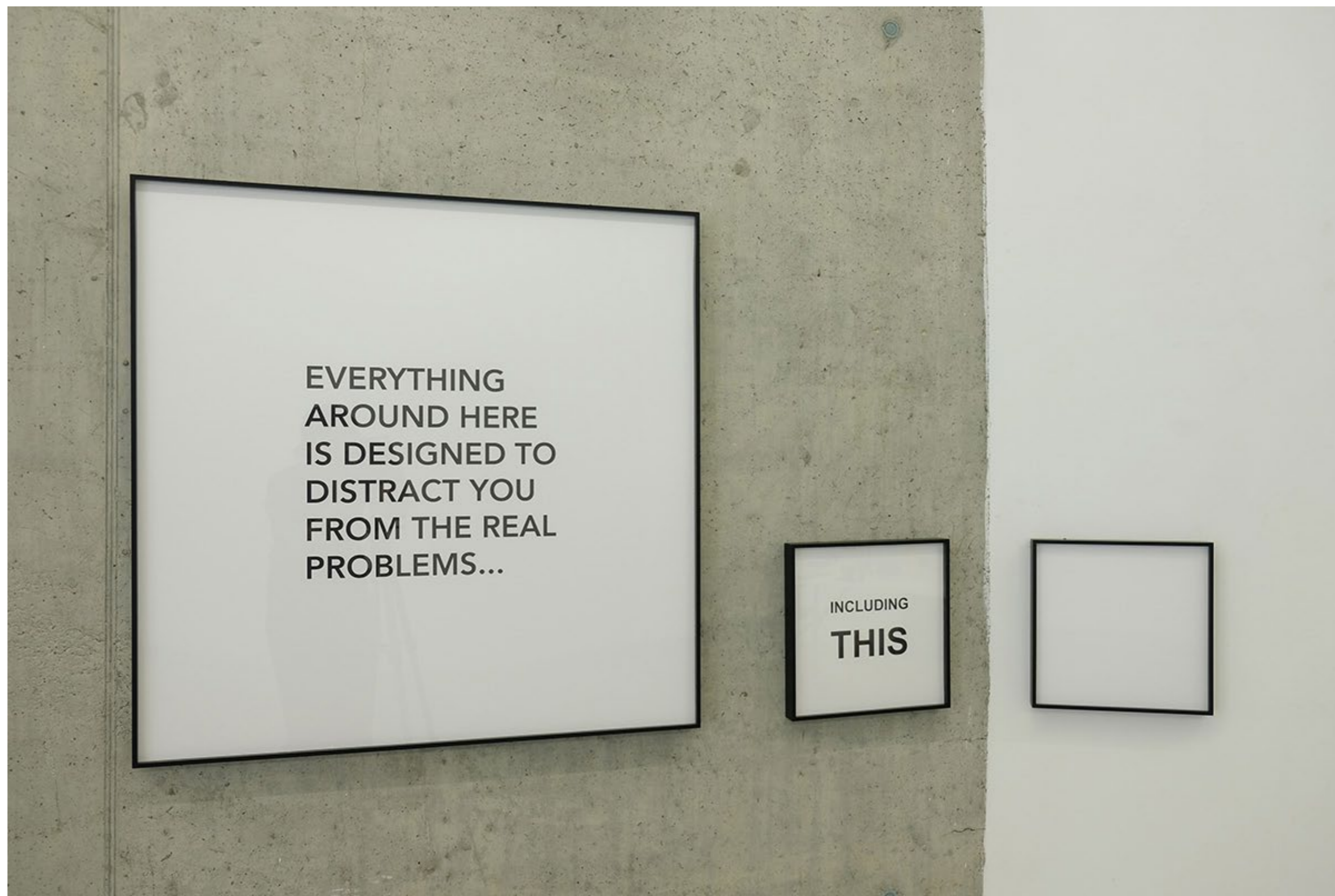
PRINT

Edson Luli, *Including this, 2021*

Installation of three elements, inkjet prints on  
cotton paper, 100 x 200 cm

110 x 200 x 10 cm

Editions 3 + 2 A.P.





EVERYTHING  
AROUND HERE  
IS DESIGNED TO  
DISTRACT YOU  
FROM THE REAL  
PROBLEMS...

INCLUDING  
**THIS**

Edson Luli, *Including this*, 2021

Installation of three elements, inkjet prints on  
cotton paper, 100 x 200 cm

110 x 200 x 10 cm

Editions 3 + 2 A.P.

*... is awaiting your attention, 2021*

acrylic and fluorescent paint on canvas,  
100 x 120 cm

PRINT



Edson Luli, *... is awaiting your attention, 2021*

acrylic and fluorescent paint on canvas,  
100 x 120 cm

Editions 3 + 2 A.P.



Edson Luli, *... is awaiting your attention, 2021*

acrylic and fluorescent paint on canvas,  
100 x 120 cm

Editions 3 + 2 A.P.



**IS AWAITING YOUR ATTENTION**

Edson Luli, *It Begins with You and Me*, 2021.  
Installation view at Prometeo Gallery Ida Pisani, Milan.



## *Do we need this?, 2017-2020*

Installation, projector, digital TV decoder, plexiglass carved, wood and metal structure. Variable dimensions

INSTALLATION

[VIDEO LINK](#)

Edson Luli, *Do we need this?, 2017-2020*

Installation, projector, digital TV decoder, plexiglass carved, wood and metal structure. Variable dimensions

Editions 3 + 2 A.P.



Installation view at *Resisting the Trouble – Moving Images in Times of Crisis*, VISIO – Schermo dell'Arte, Curated by: Leonardo Bigazzi, Manifattura Tabacchi, Firenze, 2020

DO WE  
NEED  
THIS?

LA  
MEMORIA  
DE LAS  
FRUTAS



Edson Luli, *Do we need this?*, 2017-2020

Installation, projector, digital TV decoder, plexiglass carved, wood and metal structure. Variable dimensions

Editions 3 + 2 A.P.

Installation view at at Prometeo Gallery Ida Pisani, Milan, 2017  
Solo show, *This Exhibition Will Have a Title Soon*, 2017



Edson Luli, *Do we need this?*, 2017-2020

Installation, projector, digital TV decoder, plexiglass carved, wood and metal structure. Variable dimensions

Editions 3 + 2 A.P.

Installation view at Photography Biennale Gjon Mili / *IN TRANSITION: Images between Fact and Fiction*, Curated by: João Ribas, National Gallery of Kosovo, Prishtina, 2019

# *Whatever you say this is, it isn't!, 2019*

Inkjet print on cotton paper, mounted on dibond, white aluminium frame, plexiglas  
70 x 100 cm

PRINT

Edson Luli, *Whatever you say this is, it isn't!*, 2019

Inkjet print on cotton paper,  
mounted on dibond, white  
aluminium frame, plexiglas  
70 x 100 cm

Editions 5 + 2 A.P.

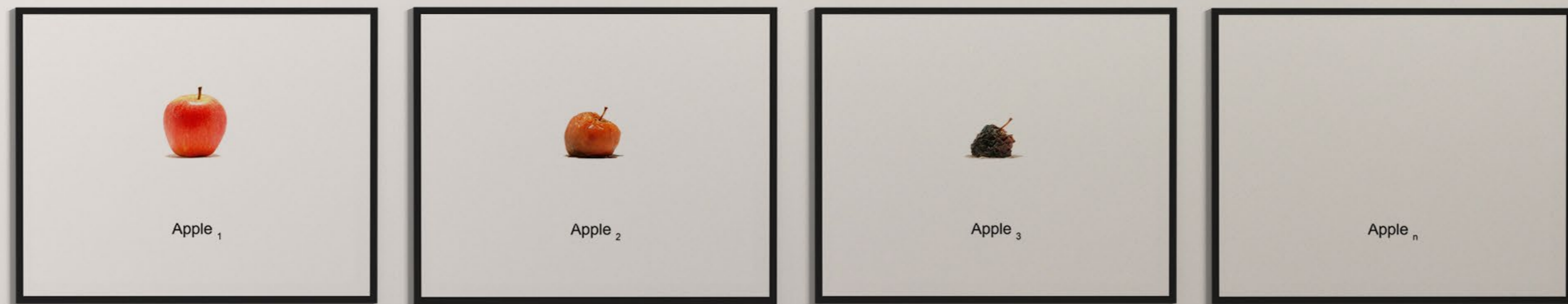




# Chain indexing an apple, 2019

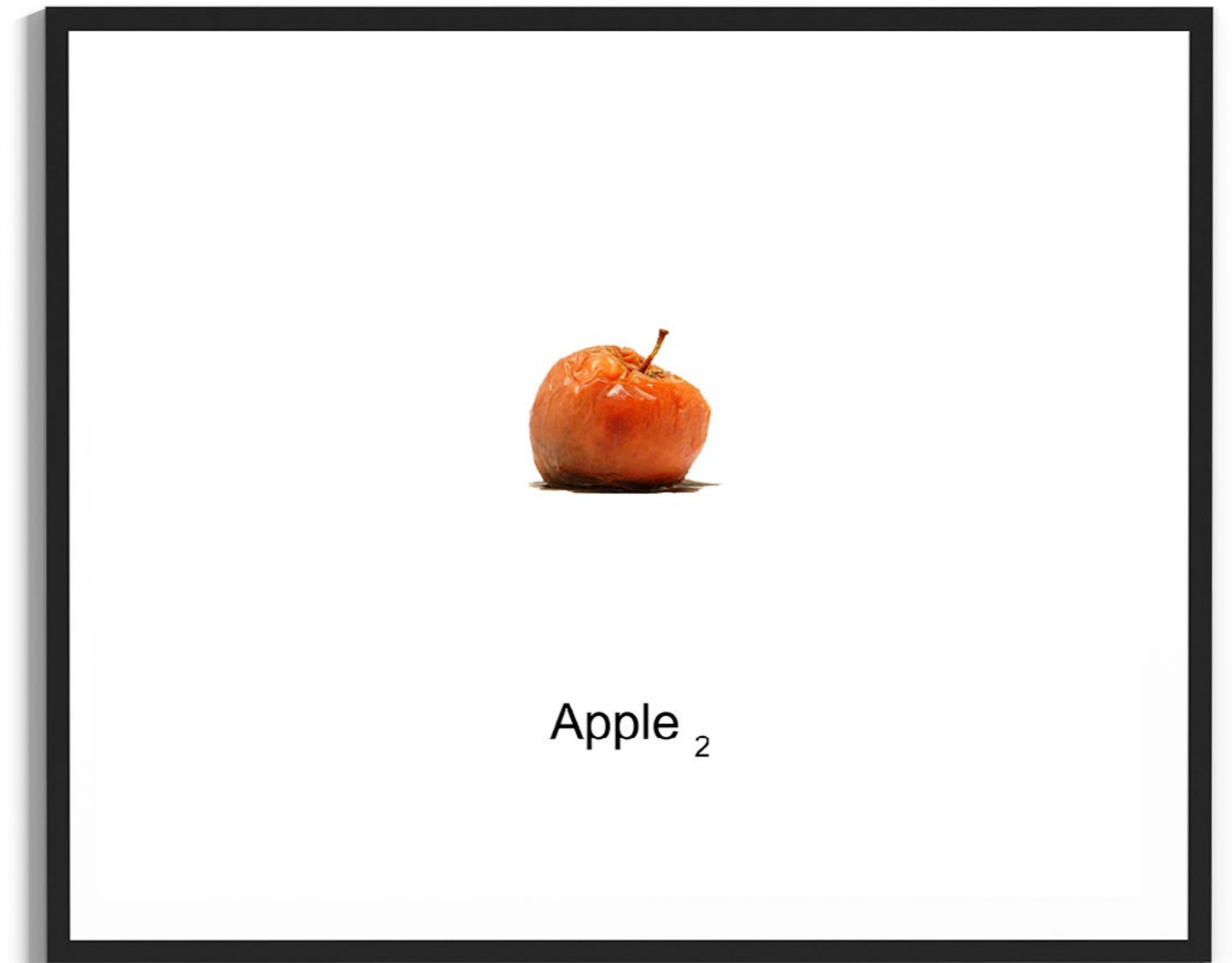
INSTALLATION

installation of 4 inkjet prints on cotton paper, mounted on dibond  
40 x 50 cm each



The artwork explores the consciousness of differences in similarities, and similarities in differences.

Chain-indexes are used to indicate interconnections of happenings in space-time, where a 'cause' may have a multiplicity of 'effects', which in turn become 'causes', introducing also environmental factors, etc.. It also conveys the mechanisms of chain-reactions, which operate generally in this world, life, and the immensely complex human socio-cultural environment.



Edson Luli, *Chain indexing an apple*, 2019  
installation of 4 inkjet prints on cotton paper,  
mounted on dibond  
40 x 50 cm each  
Editions 5 + 2 A.P.



Apple <sub>1</sub>



Apple <sub>2</sub>



Apple <sub>3</sub>

Apple <sub>n</sub>

# *What does it take to make you curious?, 2019*

Cardboard box, cat, poison, geiger counter, radioactive material, hammer  
43 x 40 x 30 cm

INSTALLATION



Edson Luli, *What does it take to make you curious?*, 2019

Cardboard box, cat, poison, geiger counter,  
radioactive material, hammer  
43 x 40 x 30 cm

Editions 3 + 2 A.P.

In Schrödinger's thought experiment, imagine that a cat, poison, a geiger counter, radioactive material, and a hammer were inside a container. The amount of radioactive material was minuscule enough that it only had a 50/50 percent possibility of being detected over the course of an hour. If the geiger counter detected radiation, the hammer would smash the poison, killing the cat. Until someone opens the box and observed the system, it was impossible to predict the cat's outcome. Thus, until the system collapsed into one configuration, the cat would exist in some superposition state of being both alive and dead.

Of course, Schrödinger claimed, that was ridiculous. Quantum superposition could not work with large objects such as cats, because it is impossible for an organism to be simultaneously alive and dead.

While it is true that modern experiments have revealed that while quantum superposition does work for tiny things like electrons, larger objects must be regarded differently.

When we observe an artwork we have the tendency to fix the outcome that results from the interaction of the artwork with our nervous system. In this case, the interaction with the artwork is conditioned by the Culture which will decide if we can or cannot look inside the box, if the cat is dead or alive. But is this interaction necessary at all?



Edson Luli, *What does it take to make you curious?*, 2019

Cardboard box, cat, poison, geiger counter,  
radioactive material, hammer

43 x 40 x 30 cm

Editions 3 + 2 A.P.

## *This is not the artwork, 2019*

Inkjet print on cotton paper, mounted on dibond, aluminium black frame, plexiglas, PVC translucent film  
60 x 100 cm

INSTALLATION

Edson Luli, *This is not the artwork, 2019*

Inkjet print on cotton paper, mounted on dibond, aluminium black frame, plexiglas, PVC translucent film, 60 x 100 cm. Detail

Editions 3 + 2 A.P.



This is not the artwork, is presented as a verbal affirmation: "EVALUATING ASSUMPTIONS".

The choice of these two words creates a short circuit that is created between the image and our perception of it. The first thing we try to do in front of an image is to reduce it to a verbal description, with ourselves or with the people next to us. The culture of our contemporary society has created a need to always seek a meaning, a meaning or better to add a value to everything that appears to in front of our senses. This process has made the image invisible. We have lost the image. We have lost sight of the image.

The work tries to create a delay in this verbal description process to leave more space-time for contemplating the image. This time creates a present perception of what is revealed in front of our senses and less influenced by the past, by the conditioning of our culture. Starting from this reflection, the work presents itself as a verbal form and then becomes an abstract landscape in continuous transformation influenced by what is happening now.



**EVALUATING  
ASSUMPTIONS**

Edson Luli, *This is not the artwork*, 2019

Inkjet print on cotton paper, mounted on dibond,  
aluminium black frame, plexiglas, PVC translucent  
film, 60 x 100 cm


Editions 3 + 2 A.P.

*FAKE IT TILL YOU MAKE IT, 2018*

Neon sign, transformer

9 x 150 cm

INSTALLATION



FAKE IT TILL YOU MAKE IT



# What is man?, 2014

Milan, Italy.

Video, single-channel, HD, 16:9, b/w, sound,  
6 min 55 sec

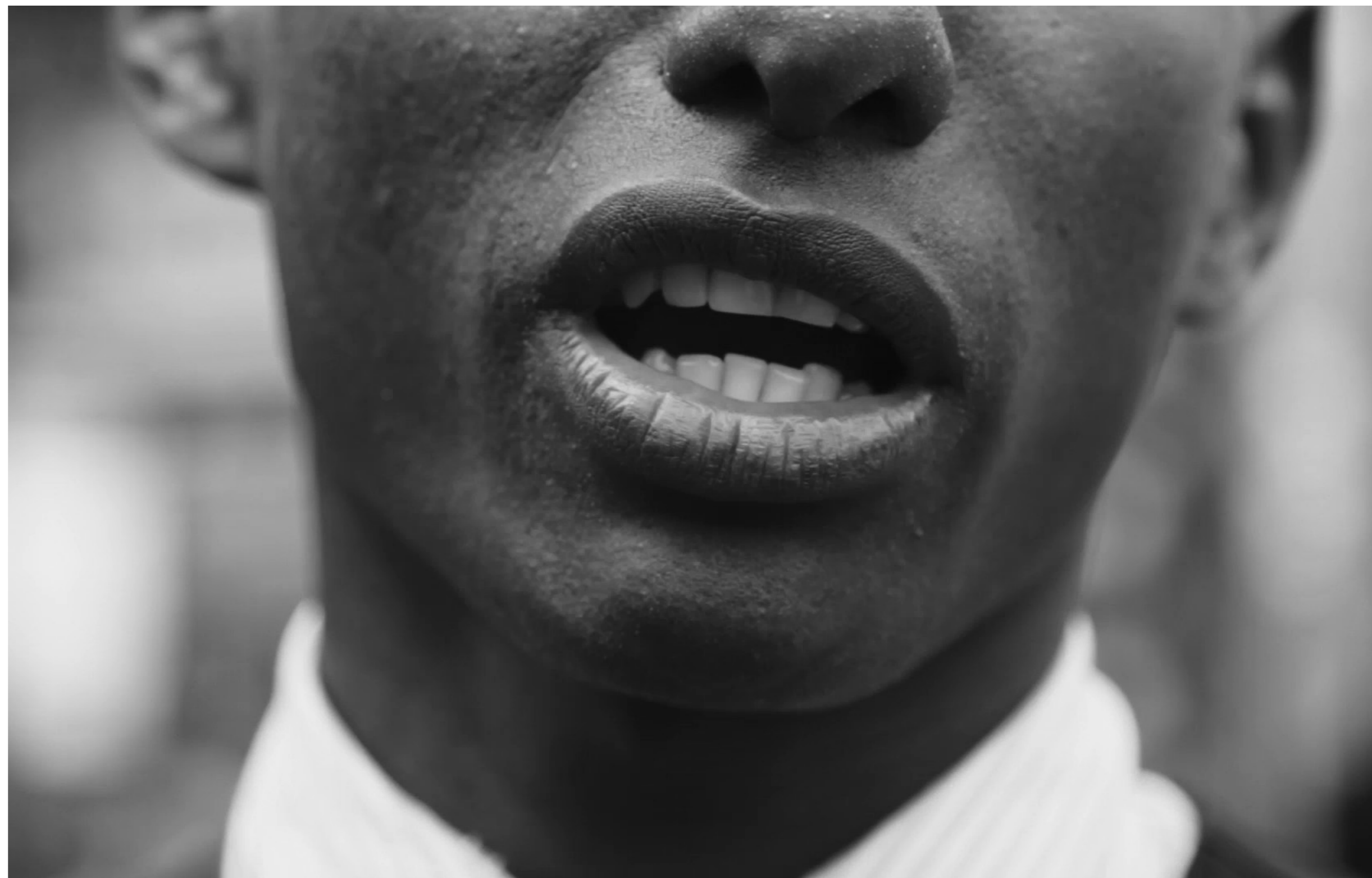
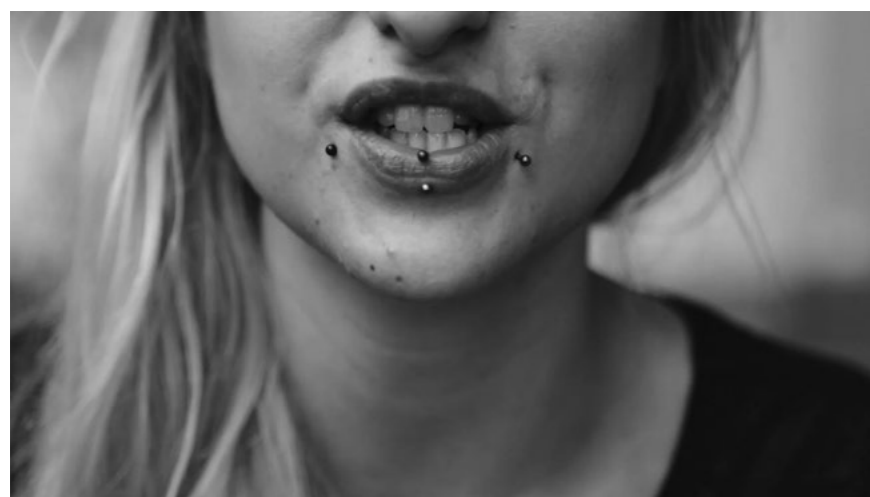
Edson Luli, *What is man?*, 2014

Milan, Italy.

Video, single-channel, HD, 16:9, b/w, sound,  
6 min 55 sec

Video stills

Editions 5 + 2 A.P.



INSTALLATION

VIDEO LINK

Edson Luli, *What is man?*, 2014

Milan, Italy.

Video, single-channel, HD, 16:9, b/w, sound,  
6 min 55 sec

Video still

Editions 5 + 2 A.P.



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