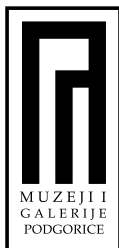


**Moderna galerija**

ALBANA EJUPI

# **SANDSCAPES**

jun – septembar, 2023



## Impressum

Izdavač i organizator / *Publisher and Organizer:*  
JU Muzeji i galerije Podgorice / *Museums and Galleries of Podgorica*

Za izdavača / *On behalf of the publisher:*  
Vučić Četković

Za organizatora / *On behalf of the organizer:*  
Vučić Četković, Lukas Wolf

Kustos / *Curated by*  
Lukas Wolf

Tekst / *Text:*  
Lukas Wolf

Prevod / *Translaton:*  
Marija Jojić

Saradnici na projektu / *Project associate*  
Boris Abramović, Aleksandra Butorović

Fotografija / *Photography:*  
Rene Huemer, Duško Miljanić, Đorđe Cmiljanić

Štampa / *Print:*  
Golbi Print, Podgorica

Tiraž / *Circulation:*  
300



**Ljudi su prihvatili ideju medija o tome šta je feminizam, što tu ideju ne čini ispravnom, istinitom ili stvarnom. Feminizam nije monolitan; sastoji se od više slojeva različitih mišljenja.**

### **Džudi Čikago**

Kako doživljavamo klasične slike ili uopšte umjetnost u našem vremenu, koje je pod snažnim uticajem digitalizacije, društvenih medija i vještačke inteligencije? Vjerovatno ne znatno drugačije nego ranije. Međutim, višestruki kanali i perspektive povezane sa njima su se drastično promijenile – oni su, prije svega, postali raznovrsniji, možda čak i prolazniji. Različiti pogledi na teme kao što su rat, inflacija i globalna pandemija, ali i ideal ljepote, seksualnost ili ljubav, uveliko su skraćeni našim sopstvenim vremenskim okvirima. Ujedno, postali su primjetno obojeniji notama feminizma.

Da bismo bolje razumjeli razloge za ovakvo stanje, trebalo bi da krenemo na putovanje od početka digitalne transformacije osamdesetih. U tom periodu je sve odjednom postalo moguće. Bilo je to doba neoliberalizma i tehnološkog napretka. Pojava prvih računara, video igrice, globalizacija, sve veća mobilnost i otvaranje nacionalnih granica nagovijestili su svijet koji je na površini živio u harmoniji, osim hladnog rata između Istoka i Zapada i stalne prijetnje od nuklearnog naoružanja. Veliki društveni i politički preokreti bili su jasno uočljivi u umjetnosti. Bilo je to vrijeme pobune. Grupe umjetnica raskinule su sa onim što su smatrale zatvorenim umjetničkim establišmentom i svrgnule avangardu. Umrežavanje i pomijeranje granica bili su među najvažnijim karakteristikama ovog vremena. Feministički umjetnički program, univerzitetski umjetnički program za žene koji je razvila umjetnica Džudi Čikago sedamdesetih godina u SAD, a koji su nastavile umjetnice Rita Jokoi, Mirijam Šapiro i drugi do 1991. godine, konačno je donio promjenu obrazovanjem novih generacija umjetnica nakon vjekovne vladavine patrijarhata na umjetničkoj sceni, podstičući stalnu evoluciju feminizma. Cilj Feminističkog umjetničkog programa bio je da promoviše žensku umjetnost, da izrazi individualna iskustva i perspektive umjetnica i da ih učini vidljivim kroz izložbe, performanse i kreativnu razmjenu.

Ali šta se promijenilo u recepciji umjetnosti, od početnih koraka digitalne transformacije i, prije svega, daljim razvojem feminizma? Da li je važno da li umjetnost stvora muškarac, žena, osoba sa nekom različitosti, ili vještačka inteligencija? Da li umjetnost suštinski zahtijeva medij, ili se eksplozivna priroda umjetničkog djela može adekvatno podijeliti bez fizičkog posrednika, posebno u digitalnom svijetu?

Samo umjetničko djelo, svjesno i namjenski stvorena slika, skulptura, instalacija – opipljivi objekat – bez obzira na to koji pojedinac ga stvara, i da li je stvoren ljudskim ili vještačkim posredstvom, je predodređen da bude podijeljen sa što većim brojem ljudi. Istovremeno, njegov efekat se može ostvariti samo izvan samog objekta – što uvijek pripada pojedinačnom posmatraču. Pošto svaki pojedinac ima različita tumačenja, značenje umjetničkog djela se mijenja u zavisnosti od toga ko dolazi u kontakt sa njim. Dakle, značajno umjetničko djelo se obično definiše time što nastavlja da inspiriše i izaziva nove reakcije i pitanja. Čak i ako se ponekad čini da njegovo značenje ostaje nejasno, privlači pažnju na sebe i izaziva volju za djelovanjem, dok istovremeno ostaje nemoguće za kontrolisati.

U 21. vijeku imamo mnogo načina za posmatranje i dijeljenje umjetničkih djela, posebno putem digitalnih medija. Čineći to, možemo biti inspirisani umjetničkim djelima iz cijelog svijeta, razgovarati o njima i komunicirati sa njima na načine koji u prošlosti ne bi bili mogućí. Naravno, uticaj umjetničkog djela ne zavisi samo od njegovog fizičkog prisustva. Međutim, važno je naglasiti da fizički doživljaj umjetničkih djela ostaje jedinstven i neophodan. Mogućnost da doživimo umjetničko djelo kroz fizičko prisustvo može nas dovesti u kontakt sa umjetničkim stvaraočima i njihovim vizijama, inspirišući nas na načine koji digitalni mediji za sada ne mogu u potpunosti da repliciraju.

Izložba *Sandscapes* umjetnice Albane Ejupi ne samo da se veoma približava feminističkim idejama iz osamdesetih godina i opštim definicijama savremenog značenja umjetničkog djela, već ih prevazilazi. Za Ejupi, ovo naglašeno fizičko prisustvo je izraženo kroz prirodne oblike tijela izvan okvira medijski romantizovanih ideala ljepote, i koji posjeduju nepatvorenu i istinsku ljepotu. Ova prirodna ljepota izražena je kroz jedinstvenost narativnih površina na kojima su individualna životna iskustva ostavila traga. Za razliku od mnogih savremenih umjetnika, koji preuzimaju slike proizvedene u masovnim medijima i procesuiraju ih slikarskim tehnikama, Ejupi se fokusira direktno na živi model. U svom studiju stvara fotografske skice golih modela. U tom procesu, Ejupi stvara ideje koje se u kasnijem slikarskom procesu razvijaju potpuno otvoreno i slobodno. Kod Ejupi, slike se razvijaju u neočekivanim pravcima, i sve više se pojavljuju novi putevi koji brišu granice između figuracije i apstrakcije, slikarske površine i trodimenzionalne strukture, svijetlih boja i intenzivnih poteza četkicom.

Umjetnica preferira da koristi pijesak iz njene domovine, Kosova, kao glavni materijal, što njenim slikama daje izvanrednu auru i patinu. Gusti slojevi nanešene mase stvaraju savremene pješčane reljefe koji kao da prevazilaze dvodimenzionalna ograničenja platna. Ovi pješčani reljefi ulaze u kontinuiran dijalog sa svojim okruženjem, pozivajući gledaoce da sagledaju dinamične površine izbliza, razmatrajući široku lepezu perspektiva, samo da bi se

još jednom odmakli i iskusili umjetničko djelo u prostoru i punoj veličini. Ejupina umjetnička djela mogu se digitalno reprodukovati samo u ograničenoj mjeri u smislu materijalnosti i izražajne moći koja je povezana sa njima. Moraju se vidjeti u originalu da bi se uspostavio kontakt i razumjela vizija umjetnice.

Materijalnost i tehnika koja se koristi takođe igraju suštinsku ulogu u tumačenju Ejupinih umjetničkih djela. Umjetnica koristi tehniku reljefa, koja se kreće između skulpture i slike. Prvobitno korišćen u antičkim vremenima za ovjekovječenje ljudske predstave na grobnicama i u hramovima, reljef se vremenom razvijao, posebno u renesansnom i baroknom periodu, kada je bilo naglašeno eksperimentisanje sa iluzionističkim akcentima. U modernističkoj umjetnosti 20. vijeka, reljef je prvi put našao primjenu u apstraktnim kompozicijama koje su naglašavale prostorne prelaze i kontraste svjetlosti i sijenke.

Ejupi više voli da radi sa pijeskom nego sa zemljanim materijalom, i modelira apstraktna tijela ženstvenog izgleda. U tom procesu, ona stvara slike modela, nanoseći rukama ili četkom pijesak, i stvarajući fizičke prostore percepcije. Mnoštvo eksperimenata sa vezivom prethodilo je odabiru ove tehnike, sve dok umjetnica nije pronašla odgovarajuću kompoziciju boje, pijeska i veziva, čime je definisala svoje reljefne teksture pijeska.

Mnogi umjetnici u savremenoj umjetnosti rade sa pijeskom, ali samo nekolicina je razvila prepoznatljiv potpis i stekla ime kroz izložbe i umjetničku kritiku. Jedan od prvih umjetničkih pokreta koji je radio sa zemljanim materijalima u 20. vijeku bila je Gutai grupa (osnovana u Tokiju 1955. godine). Cilj ovog udruženja bio je da se bezobličan materijal prepusti svojoj prirodnosti, da se ne podvrgne bilo kakvom oblikovanju, već da se samo obogati ljudskim tragovima. Godine 1980. Valter de Marija je izložio zemlju i i time prenio poruku da je materijal uvijek vezan za mjesto na kome se pojavljuje i da nosi individualnu simboliku u sebi. Zemljani materijal se drugačije percipira i tumači u mega-gradu kao što je Njujork, nego u gradovima poput Beča ili Podgorice. Anselm Kifer, s druge strane, kombinuje slikarstvo sa osušenom zemljom, pijeskom i slamom u svojim materijalističkim slikama, kojima dodaje ljudski rukopis i koristi kritične proporcije i kapacitet pamćenja materijala da skrene pažnju na istorijske događaje.

Pristup Albane Ejupi, koja počinje od ideje i fotografskih studija, a potom se kreće kreativnim putanjom i modelira tijela od pijeska i boje, kreirajući apstraktne slike ljudi, treba shvatiti na sasvim drugačiji način. U njenoj seriji radova „Želja za intimnošću“ iz 2020. godine, prikazani su parovi tokom seksualnog čina. Oblik tijela ostaje dvosmislen. Razni oblici uveliko variraju između karakterističnih položaja i ličnih shvatanja o njima. Ejupi time inspiriše trenutne

emocije kod gledaoca, aktovima daje dodatnu dinamiku i, prije svega, dramatičnost, pozivajući gledaoca na razmišljanje o tome šta znači biti ljudsko biće.

Njeno ispitivanje tema kao što su postojanje i nastanak čovjeka, intimnost povezana sa postojanjem u suživotu i tabu seksualnosti, te osjećanja koja iz nje proističu, čini se znatno eksplozivnijim od ponovnog izbijanja ratova i pandemija, odnosno u vremenu digitalizacije i napretka. Promatranje individualnog pokreće mnogo intenzivnije bavljenje ličnim iskustvima i perspektivama u današnjem svijetu. Svojom umjetnošću Ejupi je uspjela da razvije sopstveni stil, inspirišući na različitim nivoima, i izražavajući autentičnost koja prevazilazi digitalni konformizam, i pritom stvarajući osjećaj povezanosti.

Lukas Wolf  
kustos izložbe

**People have accepted the media's idea of what feminism is, but that doesn't mean that it's right or true or real. Feminism is not monolithic. Within feminism, there is an array of opinions.**

### **Judy Chicago**

How do we perceive classical paintings or art in general in our time, which is strongly influenced by digitalisation, social media, and artificial intelligence? Probably not very differently than before. However, the multiple channels and the perspectives associated with these have changed significantly – they have, above all, become more diverse, possibly even transitory. Different perspectives on topics such as war, inflation, and a global pandemic, but also the ideal of beauty, sexuality or love, have greatly been shortened by our own timelines. However, they have also become noticeably more feminist.

To better understand the reason for this, we should at first take a journey to the beginning of the digital transformation in the 1980s. Everything suddenly became possible during that time. It was the age of neo-liberalism and technological progress. The emergence of the first PCs, video games, globalisation, increasing mobility and the opening of national borders suggested a world that apparently lived in harmony, apart from the East-West conflict and a perpetual nuclear armament. The great social and political upheavals were clearly noticeable in the arts. It was a time of rebellion. Groups of artists broke with what they considered a stalled art establishment and deposed the avant-garde. Networking and boundary pushing were among the most essential features of this time. The Feminist Art Program (FAP), a college-level art program for women developed by artist Judy Chicago in the 1970s in the U.S. and continued by artists Rita Yokoi, Miriam Schapiro, and others until 1991, finally brought about change by educating a new generation of artists after centuries of patriarchy in the art scene, encouraging a constant evolution of feminism. The goal of the Feminist Art Program was to promote female art, to express individual experiences and perspectives of artists and to make them visible through exhibitions, performances, and creative exchange.

But what has changed in the reception of art, since the beginning of the digital transformation and, above all, by means of feminism's further development? Does it matter whether art was created by a man, a woman, a diverse person, or an artificial intelligence? Does art

fundamentally require a medium, or can the explosive nature of an artwork still be adequately shared without a physical presence, especially in a digital world?

The artwork itself, the consciously and ambitiously created painting, sculpture, installation – the tangible object – no matter by which individual, or whether humanly or artificially created, is destined to be shared with as many people as possible. At the same time, however, its effect can only ever take place outside the object itself – and this activity always belongs to the individual viewer. Since each individual has different ideas, the meaning of an artwork will shift, depending on who comes into contact with it. Thus, a significant artistic work is usually defined by the fact that it continues to evoke and provoke new reactions and questions. Even if its meaning sometimes seems to remain unclear, it binds attention to itself, evokes a will to act, and at the same time, remains uncontrollable.

In the 21st century, we have many ways of viewing and sharing artworks, especially by means of digital media. In doing so, we can be inspired by artworks from around the world, discuss them online, and interact with them in ways that would not have been possible in the past. Of course, the impact of an artwork is not solely dependent on its physical presence. However, it is important to emphasise that the physical experience of artworks remains unique and indispensable. Being able to experience a work of art in its physical presence can bring us into contact with the creators of art and their visions, inspiring us in ways that cannot be fully replicated by digital media for the time being.

The exhibition *Sandscapes* by the artist Albana Ejupi not only comes very close to the feminist approaches of the 1980s and the general definitions of the contemporary meaning of an artwork, but takes these further. For Ejupi, this special physical presence is expressed in natural body forms beyond medially romanticised beauty ideals, possessing an unadulterated and truthful beauty. This natural beauty is expressed through the uniqueness of narrative surfaces, in which individual life experiences have left their marks. In contrast to many contemporary artists, who take up images produced by mass media and work on them through painting, Ejupi orients herself directly on the living model. In her studio, she creates photographic sketches of real naked people. In the process, Ejupi develops ideas which unfold completely open and free in the subsequent painting process. For Ejupi, painting always takes an unexpected development, and new paths increasingly emerge, thus blurring the boundaries between figuration and abstraction, painterly surface and three-dimensional structure, bright colours and the intensity of a brushstroke.

The preferred and central material the artist uses is sand from her homeland, Kosovo. This gives her paintings an extraordinary aura and patina. Densely spatulated body parts create contemporary sand reliefs that seem to overcome the two-dimensional limitations of the

canvas. These sand reliefs enter a constant dialogue with their environment, inviting viewers to look at the dynamic surfaces up close, taking in a wide variety of perspectives, only to once again, step back, and experience the artwork in space and its full size. Ejupi's artworks can only be reproduced digitally to a limited extent in terms of their materiality and the expressive power associated with them. They must be seen in the original to get in contact with them and share the artist's vision.

The materiality and technique used also play an essential role in the reception of Ejupi's artworks. The artist uses relief, which moves between sculpture and painting. Originally used in ancient times to immortalize human representation on tombs and in temples, relief has evolved steadily over the centuries, especially in Renaissance and Baroque periods, when there was increased experimentation with illusionistic accents. In 20th-century modernist art, relief first found use in abstract compositions that emphasized spatial returns and contrasts of light and shadow.

Ejupi prefers to work with the earth material sand and preferably models abstract, feminine-looking bodies. In the process, she creates images of people with her hands or brushes the sand onto the paintings, creating physical spaces of perception. A multitude of experiments with the right binder precede this technique, until the artist has found the appropriate composition of paint, sand and binder and is then able to define her relief-like sand textures.

Many artists in contemporary art work with sand, yet only a few have developed a distinctive signature and made a name for themselves through exhibitions and work reviews. One of the first movements to work with earth materials in the 20th century was the Gutai Group (founded in Tokyo in 1955). The aim of this association was to let the formless material exist in its naturalness, not to subject it to any form, but to leave the material be and only enrich it with human traces. In 1980, Walter de Maria showed earth in an exhibition room and thus conveyed that the material is always bound to the place it appears in, and carries individual symbolism within itself. Thus, earth material is perceived and interpreted differently in a megacity like New York, for example, Vienna or Podgorica. Anselm Kiefer, on the other hand, combines painting with dried earth, sand, and straw in his materialistic pictures, adds human writing, and uses the critical proportions and memory capacity of the materials to draw attention to historical events.

The approach of Albana Ejupi, who proceeds creatively and begins from an idea and photographic studies, models bodies out of sand and paint, thus evoking abstract images of people, is to be understood in a completely different way. In her series of works "Desire for

Intimacy” from 2020, for example, couples are shown during the sexual act. The shape of the bodies remains ambiguous. The various positions vary greatly between characteristic postures and personal conceptions of them. In this way, she generates immediate emotions in the viewer, lends the nudes additional dynamism and, above all, drama, inviting the viewer’s reflection on what it means to be human.

Ejupi’s examination of themes such as existence and the becoming of the human, the intimacy associated with this in co-habitation, and the taboo of sexuality and the feelings that arise from it, have only become more explosive since the renewed outbreak of wars and pandemics or in times of digitalisation and progress. The contemplation of the individual tableau triggers a much more intense engagement with one’s personal experiences and perspectives in today’s world. With her art, Ejupi has succeeded in developing her own style, thus inspiring on different levels and conveying authenticity that goes far beyond digital conformism, while still creating a sense of connection.

Lukas Wolf

Curator





Za nas nema više bola  
Akril, ulje, pastel, pijesak i tekstil na platnu  
180 x 320 cm  
2022.

No more pain for us  
Acrylic, oil, pastel, sand and textile on canvas  
180 x 320 cm  
2022





Bez naslova  
Ugljen na papiru  
25 x 19 cm  
2020.

*Untitled*  
*Charcoal on paper*  
25 x 19 cm  
2020



Ženska moć 2  
Akriil, uljani pastel, pijesak i tekstil na platnu  
160 x 200 cm  
2022.

*Women's power 2*  
*Acrylic, oil pastel, sand and textile on canvas*  
160 x 200 cm  
2022



Bez naslova  
Ugljen na papiru  
25 x 19 cm  
2020.

*Untitled*  
*Charcoal on paper*  
25 x 19 cm  
2020



Ženska moć 1  
Akril, uljani pastel, pijesak i tekstil na platnu  
160 x 200 cm  
2022.

*Women's power 1*  
*Acrylic, oil pastel, sand and textile on canvas*  
160 x 200 cm  
2022





Pad  
Akрил, uljani pastel, pijesak i tekstil na platnu  
180 x 320 cm  
2022.



*The fall*  
Acrylic, oil pastel, sand and textile on canvas  
180 x 320 cm  
2022





Bez naslova 1  
Akрил, uljani pastel, pijesak i tekstil na platnu  
80 x 60 cm  
2022.  
Privatna zbirka

*Untitled 1*  
*Acrylic, oil pastel, sand and textile on canvas*  
80 x 60 cm  
2022  
*Private Collection*



Bez naslova 2  
Akрил, uljani pastel, pijesak i tekstil na platnu  
80 x 60 cm  
2022.

*Untitled 2*  
*Acrylic, oil pastel, sand and textile on canvas*  
80 x 60 cm  
2022





Bez naslova 3  
Akрил, uljani pastel, pijesak i tekstil na platnu  
80 x 60 cm  
2022.  
Privatna zbirka

*Untitled 3*  
*Acrylic, oil pastel, sand and textile on canvas*  
80 x 60 cm  
2022  
*Private Collection*



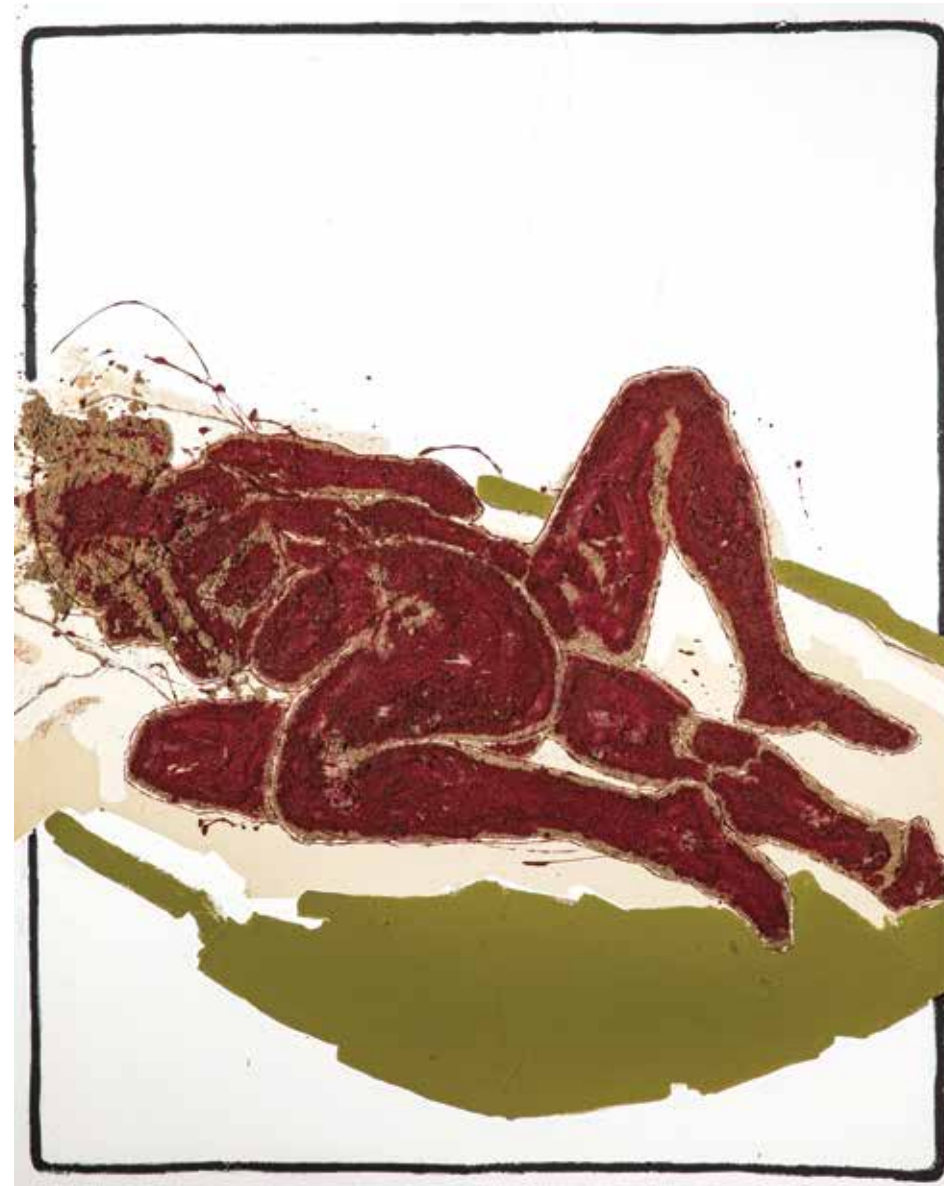
Bez naslova 4  
Akрил, uljani pastel, pijesak i tekstil na platnu  
80 x 60 cm  
2022.  
Privatna zbirka

*Untitled 4*  
*Acrylic, oil pastel, sand and textile on canvas*  
80 x 60 cm  
2022  
*Private Collection*



Žena  
Akрил, uljani pastel, pijesak i tekstil na platnu  
170 x 200 cm  
2021.  
Privatna zbirka

Woman  
Acrylic, oil pastel, sand and textile on canvas  
170 x 200 cm  
2021  
Private Collection



Mi 1  
Akрил, uljani pastel, pijesak i tekstil na platnu  
200 x 160 cm  
2022.  
Privatna zbirka

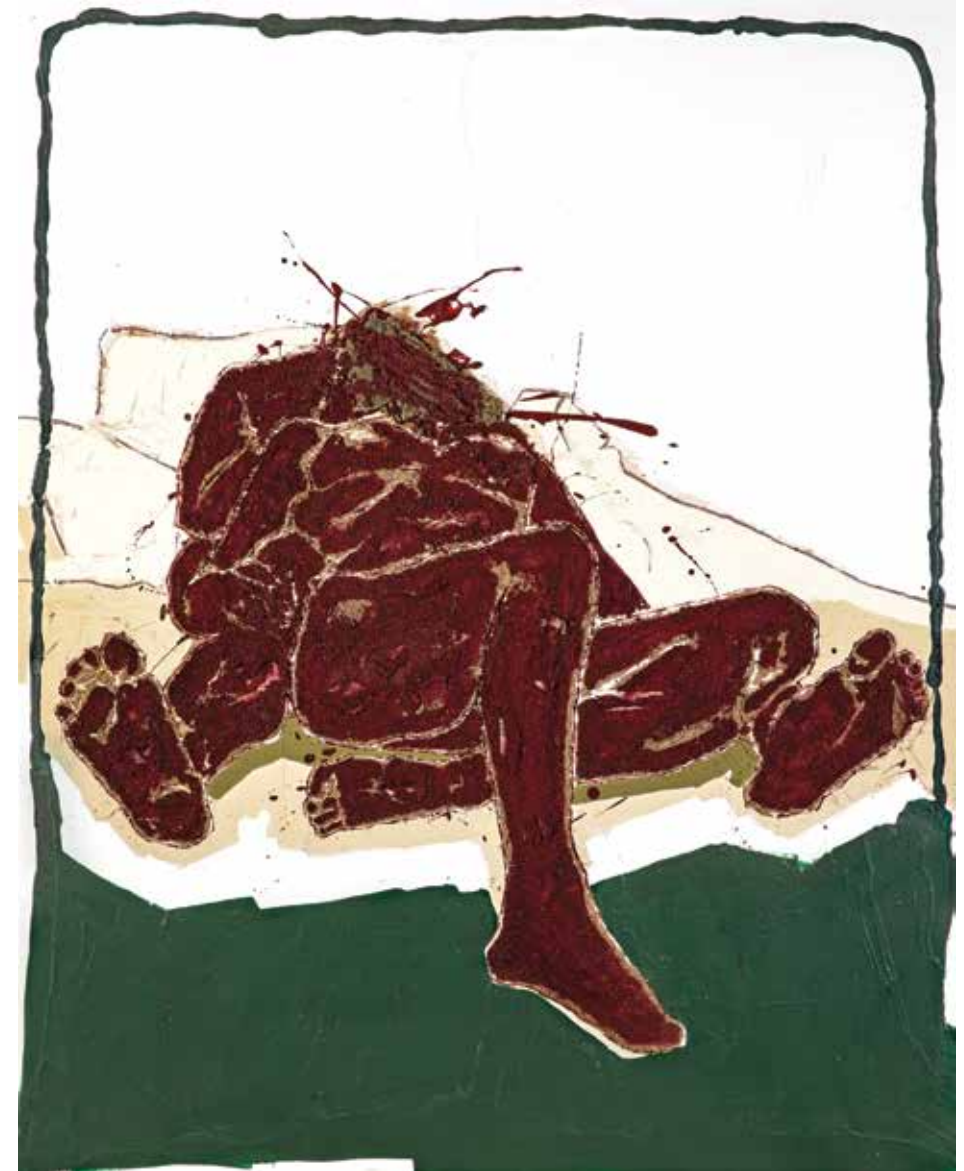
We 1  
Acrylic, oil pastel, sand and textile on canvas  
200 x 160 cm  
2022  
Private Collection





Još uvijek se sjećam ko smo bili te noći 2  
Akрил, uljani pastel, pijesak i tekstil na platnu  
200 x 160 cm  
2022.  
Privatna zbirka

*I still remember who we were that night 2*  
*Acrylic, oil pastel, sand and textile on canvas*  
200 x 160 cm  
2022  
*Private Collection*



Tišina 1  
Akрил, uljani pastel, pijesak i tekstil na platnu  
200 x 160 cm  
2022.

*Silence 1*  
*Acrylic, oil pastel, sand and textile on canvas*  
200 x 160 cm  
2022



















## BIOGRAFIJA UMJETNICE

**Albana Ejupi** je rođena 1994. godine u Prištini, Kosovo, a trenutno živi i radi u Beču, Austrija. Kroz svoju umjetnost bavi se duhovnim i društvenim aspektima ljudske prirode, posebno odnosom između duha i tijela u kojem živimo. Kombinuje akte sa temama poput ideala ljepote, seksualnosti i ljubavi. Njena djela su svojevrsan kontrapunkt digitalizaciji, društvenim medijima i vještačkoj inteligenciji kroz ličnu percepciju, fokusirajući se u potpunosti na žanr slikarstva.

Među umjetnicima koji su uticali na njen razvoj su Antoni Tapijes, Frensis Bejkon, Mira Šor, Marija Lasnig, Egon Šile i Alfons Valde. Faton Krieziu, njen bivši profesor umjetnosti, i Valbona Redžepi, njena profesorica slikarstva na Univerzitetu likovnih umjetnosti u Prištini, takođe su imali značajan uticaj na njen umjetnički razvoj. Od kada živi u Beču, na njen rad je važan uticaj imala i Ešli Hans Šajrl, profesorica na Akademiji likovnih umjetnosti u Beču.

2017. godine diplomirala je na Akademiji likovnih umjetnosti u Prištini, gdje je i magistrirala 2018. godine. Potom je 2021. godine magistrirala po drugi put na Akademiji likovnih umjetnosti u Beču, gdje trenutno pohađa doktorske studije u oblasti teorije umjetnosti i kulturoloških studija.

Prve veće samostalne izložbe Albane Ejupi su „U tvojoj golotinji je ljepota“ (2023) i „Akt na pijesku“ (2022) u Galeriji Lukas Fajhtner u Beču. Prije toga, serija radova „Želja za intimnošću“ (2021) bila je izložena u Muzeju umjetnosti Danubiana Meulensteen u Bratislavi, Slovačka. Pored učešća na grupnim izložbama poput „Šetnja gradskom galerijom u Beču“ (2021 i 2020), i „Umjetnost u procesu – proces u umjetnosti“ (2017), njeni radovi su izlagani i na raznim sajmovima umjetnosti, uključujući ARCO LISBOA (Portugal), VOLTA Art Fair u Bazelu (Švajcarska), SPARK Art Fair u Beču (Austrija) i Vienna Contemporary (Austrija).

## ARTIST BIOGRAPHY

**Albana Ejupi** was born in 1994 in Pristina, Kosovo and currently lives and works in Vienna, Austria. In her art, she works with spiritual and social aspects of human nature, especially the relationship between our spirit and the body we inhabit. She combines nude paintings with themes such as the beauty ideal, sexuality and love. Her artworks act as a counterpoint to digitalisation, social media or artificial intelligence in personal perception, aligning the focus once again entirely on the genre of painting.

Artists that influenced her include Antoni Tápies, Francis Bacon, Mira Schor, Maria Lassnig, Egon Schiele and Alfons Walde. Faton Kryeziu, her former art professor, and Valbona Rexhepi, her professor of painting at the University of Fine Arts in Pristina have also had a significant influence on her artistic development. Since living in Vienna, her work has additionally been significantly influenced by Ashley Hans Scheirl, professor at the Academy of Fine Arts in Vienna.

In 2017, she earned a bachelor's degree from the Academy of Fine Arts in Pristina, followed by a master's degree in 2018. In 2021, she completed her second master's degree at the Academy of Fine Arts in Vienna, where she is currently pursuing her PhD in Art Theory and Cultural Studies.

Albana Ejupi's first major solo exhibitions were "There's Beauty Within Your Nakedness" (2023) and "Nude on Sand" (2022) at Galerie Lukas Feichtner in Vienna. Prior to that, her exhibition "Desire for Intimacy" (2021) was on view at the Danubiana Meulensteen Art Museum in Bratislava, Slovakia. In addition to participating in group exhibitions, such as the "Vienna City Gallery Walk" (2021 and 2020), or "Art in Process - Process in Art" (2017), her work has also been exhibited at various art fairs, including ARCO LISBOA (Portugal), VOLTA Art Fair in Basel (Switzerland), SPARK Art Fair in Vienna (Austria) and Vienna Contemporary (Austria).

zahvaljujući podršci / supported by



Posebnu zahvalnost iskazujemo galeriji Lukas Feichtner iz Beča, koja je ustupila dio radova za realizaciju izložbe.

We are particularly grateful to the Lucas Feichtner Gallery in Vienna for kindly lending the paintings for this exhibition.

ISBN 978-9940-590-83-3



CIP - Каталогизacija у публикацији  
Национална библиотека Црне Горе, Цетиње

ISBN 978-9940-590-83-3  
COBISS.CG-ID 23267588