

DRIANT ZENELI

Driant Zeneli (1983, Shkoder, Albania), lives between Milan and Tirana.

How do we push the boundaries of our limitations without becoming superheroes? Can the realm of the possible be balanced with the one of the imaginary?

At the core of Zeneli's research is the redefinition of the idea of failure, utopia and dream as the elements that open possible alternatives.

Starting from the story of his father in his film 'When I grow up I want to be an Artist' (2007) Zeneli combines a personal and a collective story, politics, historical time, while adding elements such as: irony, myth, the fake, utopia, dreams, betrayal, transformation. These elements are present in his more recent works, filmic or performative, as well as in his constant engagement with several educational institutions where he presents the history of 'failed artists', with the aim of including this research in the curriculum of art schools.

Film is used by Zeneli to sculpt place and time. To play with architecture, history and the several stories that can be attached to them, is for his filmic works a constant necessity. Performance is used by Zeneli as a participative intervention, where the artist activates a meaning that is worked bottom-up with other spectators that become participants.

Short Bio

In 2011 he represented Albania at the 54th International Art Exhibition – Venice Biennale. In 2008 he won the Onufri International Contemporary Art Prize, Tirana, in 2009 the Young European Artist Award Trieste Contemporanea and in 2017 MOROSO Prize, Italy. He was the artistic director of Mediterranea 18, the Young Artists Biennale from Europe and Mediterranean, taking place for the first time in 2017 between Tirana and Durres. He is co-founder of Harabel Contemporary Art Platform in Tirana, 2018.

He has exhibited at: Mostyn Gallery, Wales, UK; MuCEM, Marseille, (2016); Academie de France à Roma Villa Medici, (2016); Centre Pompidou, Paris (2016); MSFAU Tophane-i Aime, Istanbul, (2016); Prometeogallery di Ida Pisani, Milan (2015; 2010); IV Bienal del Fin del Mundo, Chile (2015); Viafarini, Milan (2014); GAM, Museum of Modern and Contemporaryart Turin (2013); White House Biennial, Athens (2013); KCCC, Klaipeda, Lithuania (2013); ZKM, Karlsruhe (2012); MUSAC, Castilla León. Spain, (2012); TICA, Tirana (2012); Prague Biennale 5, Prague (2011); 98 weeks Project Space, Beirut (2011); Trongate 103, Glasgow (2011); National Gallery of Kosove, Prishtine (2010); Museo d'Arte Contemporanea Villa Croce, Genoa (2009); National Gallery of Tirana, (2008).

Films

When I grow up I want to be an artist

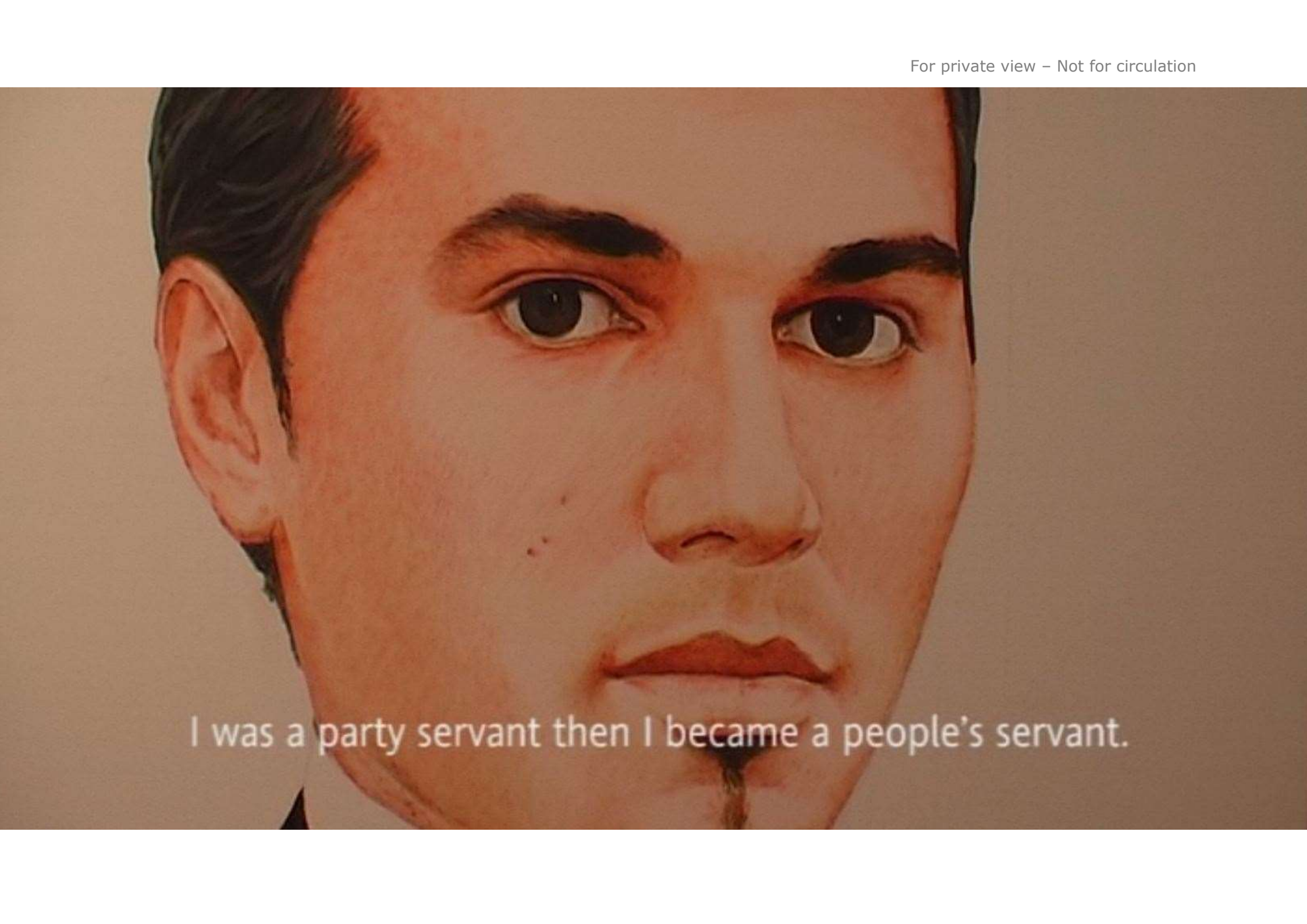
Video, 2007, 21'55", color, sound.

The Artist asks his father to portray himself as a leader of Albanian Communism Enver Hoxha. For twenty years the artist's father has been worked as a painter of the Albanian regime.

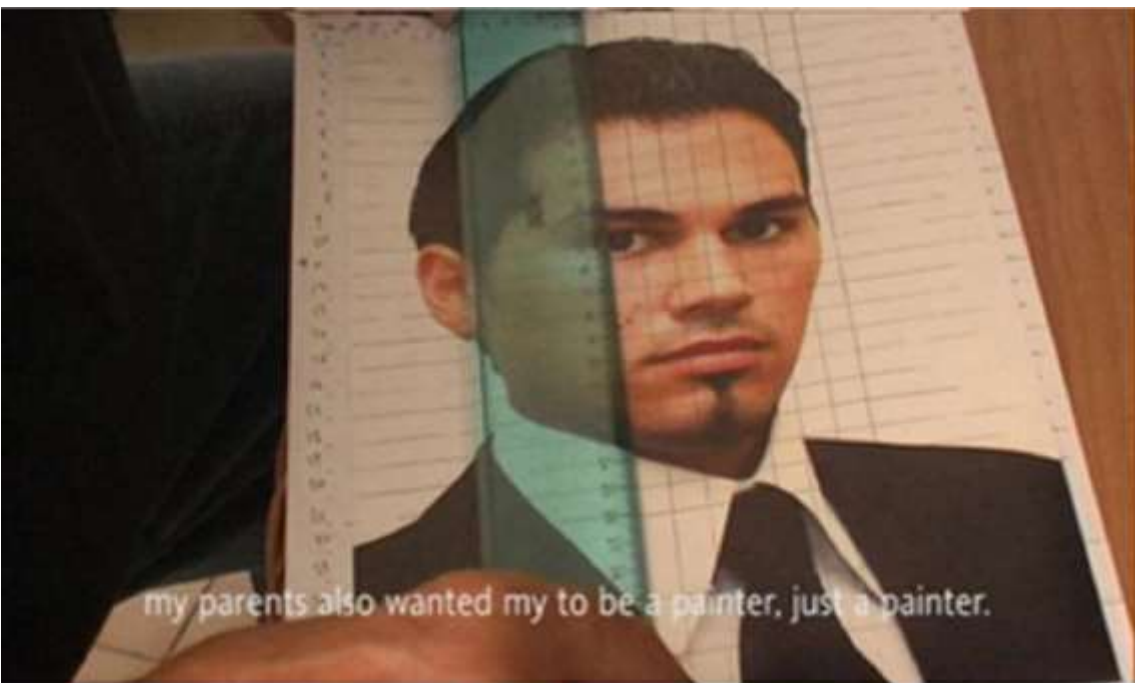
"In "When I grow up I want to be an artist" the artist's father recalls his past as a portrait painter for the Communist leader of Albania Enver Hoxha. Against the backdrop of the recent history of Albania, the protagonist evokes the relationship between father and son that at times overshadows the one between master and disciple. The status of representation as truth is also thrown into question; art as an ideal is compared to making art as a means of survival. Throughout the video the man paints a portrait of somebody that resembles Hoxha the dictator, but in the end he signs the painting with somebody else's signature. He tells us about the betrayal of history and how one is forced to be somebody other than what desired. Thus, through this paradoxical betrayal of history, Zeneli's video delves into the matter of art throwing into discussion its system and its values."

Gianni Pozzi

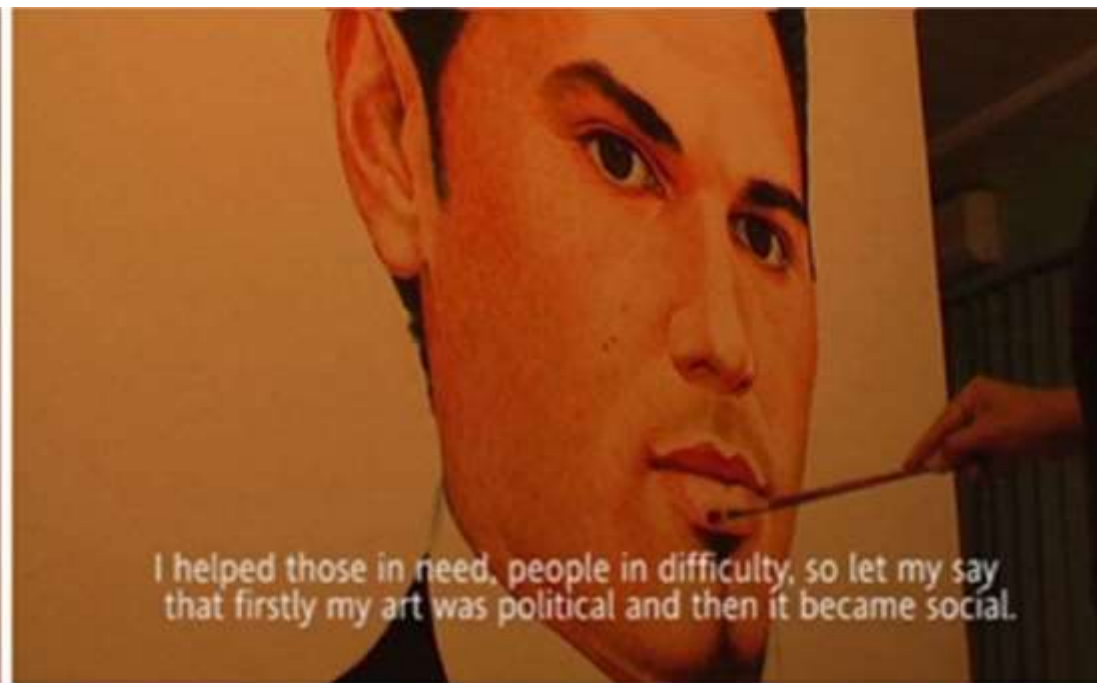
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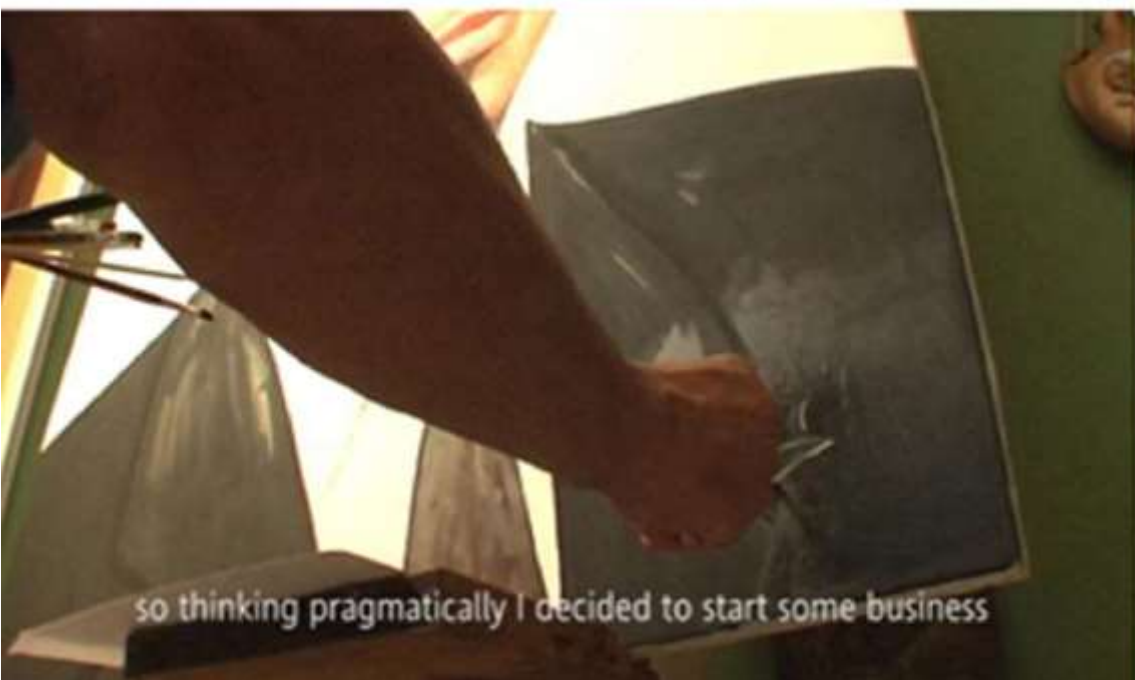
I was a party servant then I became a people's servant.



my parents also wanted my to be a painter, just a painter.



I helped those in need, people in difficulty, so let my say that firstly my art was political and then it became social.



so thinking pragmatically I decided to start some business



then it results to me that it is impossible to defined it in the present days

The Unknown Soldier

Video, 2009, 03'50", color, sound.

A dark screen and a background voice. A teenage boy is meticulously describing his aim: to kill as many enemies as possible from as many different nationalities as possible. The boy's voice describes his emotional state during the waiting time, before hitting the enemy. Through the analytic description of his emotions, we hear the rules of this war, told by an unknown soldier.

We slowly discover through the films, that the enemy is virtual, and the failure, in this war, is more emotive than physical.

The protagonists of the video are a group of teenagers from Tirana who spend their time playing "Call of Duty II". The game is based on WWII taking on people from all over the online world. Each can choose a nationality: Russian, American, British, German ect. The 'enemies' are young people who share both real and virtual time in video games rooms scattered around the planet.

I kill people from different nationalities



I meet them through the internet.

you are overwhelmed by failure



Press [Space] to 
You killed Driant Zeneli

Who was the last to have seen the horizon?

HD Video, 2018, 06'15", color, sound.

Horizon separates Earth from sky. It is the apparent line that divides all visible directions into two categories: those that intersect the Earth's surface, and those that do not.

At many locations, the true horizon is obscured by trees, buildings, mountains, etc.

In his film *Who was the last to have seen the horizon?* Zeneli tells us the story of five characters, four guys and a dog, who end up losing the horizon and fluctuating in an alien, dark and silent environment. Holding onto each other, they ultimately find a path and catch the horizon back.

Losing the horizon can be confusing and disorienting, but also means the chance to get back in the game, finding new paths.

<https://vimeo.com/267492834/>



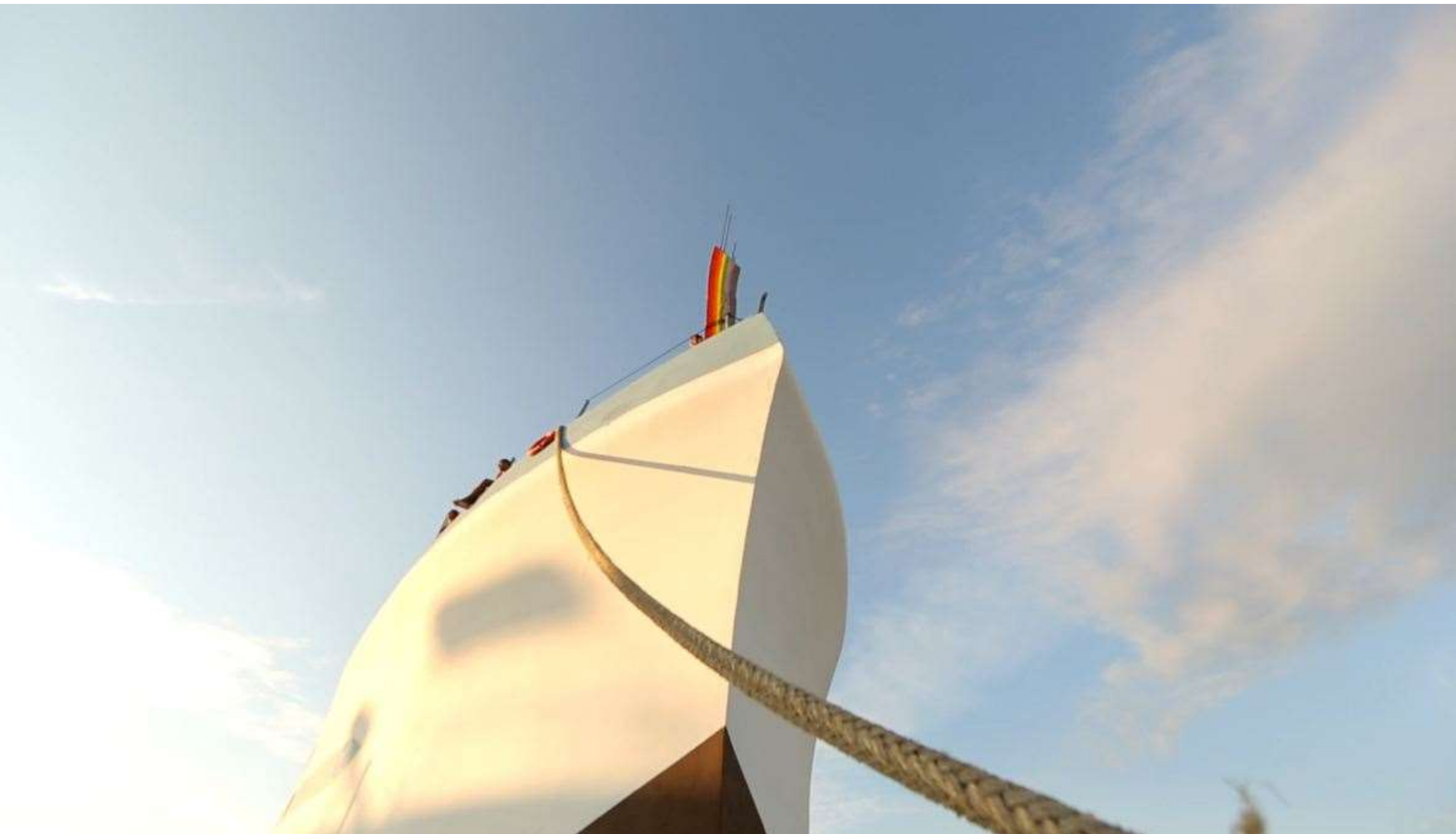


Those who tried to put the rainbow back in the sky

HD Video, 2012, 07'50", color, sound.

"Those who tried to put the rainbow back in the sky" tells the story of three people and a duck that, being on a ship of concrete in a wait condition, accidentally found a piece of rainbow fallen from the sky. In doubt about the origin and the destiny of the rainbow, then they decide to put the rainbow back in the sky. As in ancient Greek theatrical representations of tragedies, everything in this video takes place in one day which also coincides with the real length of the video shoots. However, is impossible to decipher the historical time, as it is rather a "lived time" which allow us to reflect only upon the final act that dramatically suspends any judgment and brings every thought back to its origin.

<https://vimeo.com/52780926>





When Dreams Become Necessity (2009-2014), Trilogy.

What is the most seductive promise of happiness cached behind a general condition of disenchantment?

When Dreams Become Necessity investigates the importance of some performative attempts with the aim of redefining the idea of failure, Utopia and dreams as foundational moments for building a possible alternative.

When Dreams Become Necessity is comprised of three videos: *The Dream of Icarus Was to Make a Cloud* (2009) is an attempt to create a cloud by flying with a paraglider; in *Some Say the Moon is Easy to Touch...* (2011) the artist launches himself in a bungee jump to touch the moon on the day this satellite is at the minimum distance from earth. In *Don't look at The Sun while you're expecting to Cross it* (2014) he decides to cross the sun after the Lovejoy comet passed through the perihelion in 2011, remaining intact.

In the three performative actions, as stated in the titles, the artist tries to reach objectives commonly perceived as impossible. The anticipation and the technical preparation occupy practically the entire length of each video, and come to a quick conclusion in attaining the goal and in the consequent rupture of the illusion. The imagination is not drained by the personal failure nor is it impoverished by the failures of science; rather, it accepts the challenges, opening itself up to reflection and to the research that can turn the promise into a commitment.

The dream of Icarus was to make a cloud. Video, 2009, 4'05", color, sound.

<https://vimeo.com/57467463>

Some Say the Moon is easy to touch... HD Video, 2011, 05'15", color, sound.

<https://vimeo.com/57311046>

Don't look at The Sun while you're expecting to Cross it. HD Video, 2014, 04'39" color, sound,

<https://vimeo.com/120228189>

Notes: each the film can also be presented individually









It would not be possible to leave planet earth unless gravity existed.

2017, HD Video, 16:9, color, audio, one channel, 13'43"

It was a simultaneous rendezvous between utopia and dystopia: Mario and Metallurgik.

The first, Mario, is a man who has always had the passion to fly and build airplanes. Metallurgik is a place that hosts an abandoned factory with a surface of around 250 thousand hectares, where 12 thousand people used to work during the 70's in Albania. Mario today has become the master for the assembling of flying machines and he has the persistent desire to reach a faraway place, in the outer space. Metallurgjik, on the other hand, emptied from its workers, exposes its ruins as a scientific proof of the failure of a project which was part of an ideal society, the one of Albanian communism.

It would not be possible to leave planet earth unless gravity existed is a work that encounters two desires: the one of an ideal society and the separation from it. Both, interdependent, could not survive without each other. What remains from this relationship is a journey in search for a name.

<https://vimeo.com/234054311>



For private view – Not for circulation



Prova d'orchestra (Orchestra Rehearsal)

Video, 2010, 7'27", color, sound.

Prova d'Orchestra (2010) is a video conceived as an homage to the film by Federico Fellini (1979). Invited to a dinner, the orchestra members become the unaware protagonists of Zeneli's work. Deeply characterized by a motion-picture image, *Prova d'Orchestra* sets out from the casualness of the events that occur during the evening. Through the perky and frisky relationship between the orchestral and the music, the gaiety of a dinner en famille, as well as the shots and the baroque-like image, Zeneli focuses on the shifting and displacement of meaning - and of its potentialities - that permeate his research.

<https://vimeo.com/57485287>



What the fuck! Get a move on!



the movie "The Great Feed" has been made already.

Venezia

HD Video, 2016, 11'21", color, sound.

History is like a kingdom: partly based on documentation, partly reinvented by memory, and finally ruled by desire.

How do we attribute a function to history today?

Driant Zeneli decides to realize a film involving music composer Said Murad, the director of Sabreen Studio in Jerusalem, to represent the architecture of Venice through moving images and sound.

In this film we are not dealing with the Venice in Italy, but another one which has a few years of life and history. This place is situated in Antalya, southern Turkey, where the Egean meets the Mediterranean sea.

The artist chooses Venice as a symbol that weaves cultures and architectonic influences. What happens when the East meets the West and the other way around? What is true and what is false? Maybe one day the ruins of Venice will be found in Antalya and not in Italy.

Digging like a virtual contemporary archaeologist, Zeneli's film 'Venezia' evokes a shift of observation on history, focusing on the image and the imaginary evoked by this newly made structure.

<https://vimeo.com/159601700>



For private view – Not for circulation



These are a strange kind of romances maybe

HD Video, 2012 - 2013, 02'55", color, NO sound.

Venice, December 31, 2010.

I find myself in one of the streets leading to Piazza San Marco, the passage becomes impossible due to the bodies of strangers trying to reach opposite directions. I am fascinated and overwhelmed by the force of attraction and repulsion directing those bodies who look like irregular waves. Someone tells me that during the New Year's Day, the midnight kiss is a tradition.

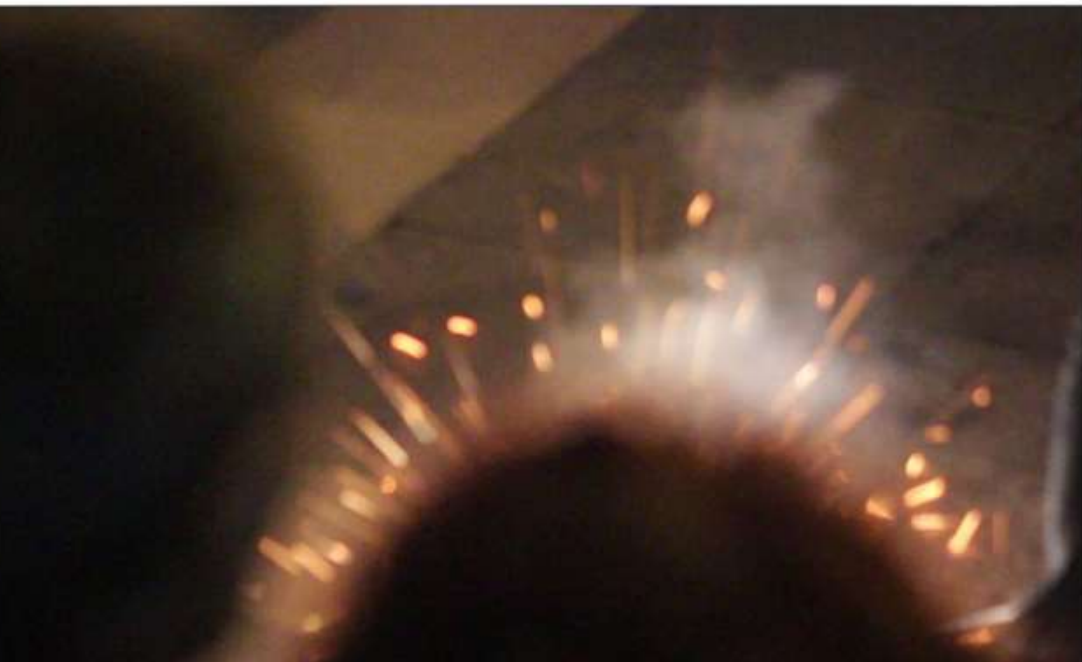
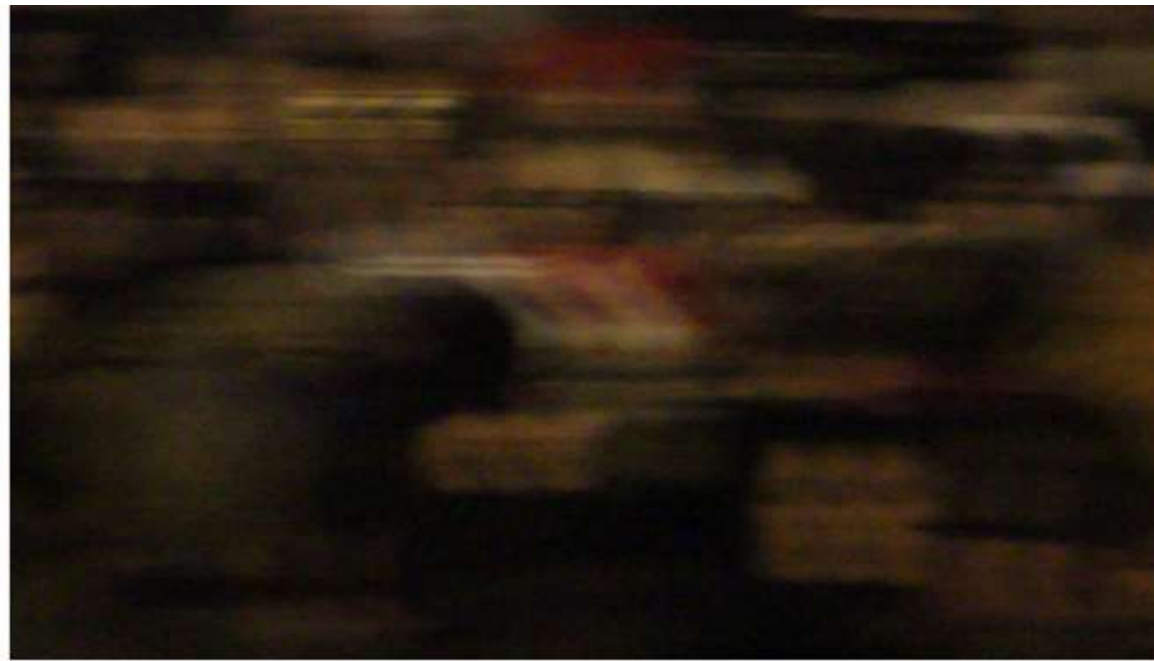
Rome, December 2011.

I am in the studio of an artist Cesare Pietroiusti, is taking place an auction where is possible to win some artist's personal objects in exchange for an extemporaneous proposal. I win 1981 Venice postcard with the proposal to use the phrase on the card as the title of a future work. The sentence is "*These are a strange kind of romances maybe*", December 31, 2012.

Venice, December 31, 2012, 11.00 pm.

I return to Piazza San Marco.

<https://vimeo.com/62088221>



These are a strange kind of romances maybe

Performance

Le pensionnaire absent

2016 - Durational Performance - In Collaboration with: Simon Rouby at Academy of France in Rome.

2016, Video, 6'00", color, sound.

Inside the 'Salon des pensioners' at the French Academy in Rome, there are 51 paintings of the same dimension, made between 1800 and 1900. The paintings are portraits of the previous artist fellows of the French Academy, who used to reside in Villa Medici in Rome. To make a portrait on one self was a way to confirm and archive one's presence in the prestigious residency program. The performance 'le pensionnaire absente' was conceived for the Academy of France in Rome and it concentrates on the 51st portrait, which at the moment is missing from the exhibition.

While entering the room an audio guide describes to the public the story of the artist whose portrait is missing and the motivations behind this absence. The re-invented story is adapted in the 50's, during the period of the cold war. The voice guide narrates the artist's life and known ability in portraying Mussolini. When Enver Hoxha, the communist dictator, visited Rome and discovered the abilities of the painter, he invited him immediately to go to Albania with the request of being portrayed by him. The artist accepted the offer and went to Albania to do the commission but during his visits the dictator ordered the complete closure of the country's borders, so the artist was obliged to stay and live in Albania until his death. Because of this commission the artist was expelled forever from France, and since then his image had been deleted from all French Institutions.

During the day of the opening I invited one of the current artist fellow present in the villa, Simon Rouby, to portray in real time, on a digital screen, the people present in the room. The space transformed itself in a place where history is a process in becoming and of recreation, that gives to the narrative of everyone more or less voice and continuity.

French version - <https://vimeo.com/192343857>

Italian version - <https://vimeo.com/192323461>



Le Pensionnaire Absent







ATELIER ALBANIA - 2015

Durational Performance - In Collaboration with: Liceu Artistik "Jordan Misja", and Academy of Fine Arts in Tirana

2015, Video, 8'39", color, sound.

It was 1981 when on the facade of the Historical Museum the mosaic 'Shqiperia' meaning 'Albania' is realised by artist Vilson Kilica, Aleksandër Filipi, Agim Nebi, Met Deliu, Josif Droboniku and Anastas Konstandini. The mosaic shows a battle where the participants are man and women from the Iliri era until the Renaissance. On the mosaic there are partisans of the anti-fascist struggle until the National- Socialism. After the fall the communism in 1991, during the first year's democracy, the five ends star on the flag in the middle of the mosaic, representing the period of the Albanian Social Communism, was removed.

Taking as starting point the mosaic "Albania", I decided to invite the students from the Liceu Artistik, and the University of Art in Tirana, from visual arts, theatre, dance and film making, to practice, make and experiment with a possible or impossible representative image of contemporary Albania from inside the museum's walls. I asked them: who are for you the heroes and non-heroes of nowadays?

<https://vimeo.com/194146564>











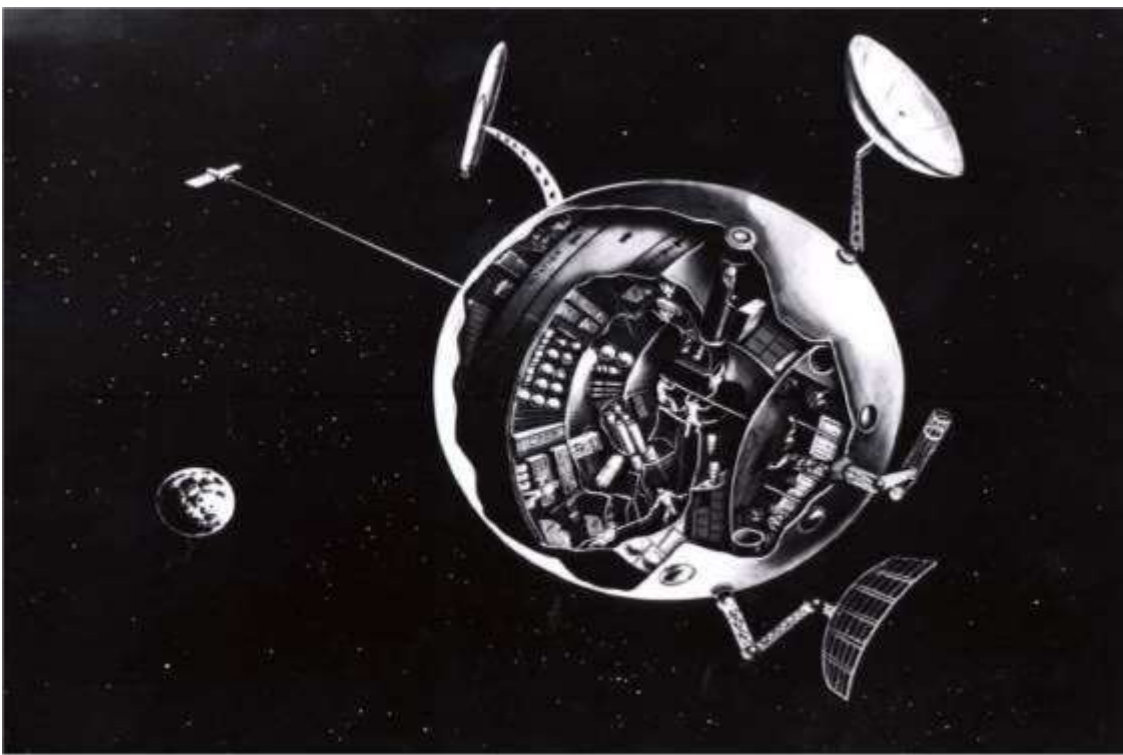


Unlikely Collisions

2014, Durational Performance, video documentation, double projection, 4'20", color, sound.

A project that starts from a publication of the NASA (1959). A cross-section of an applied space station, a prototype that could host a 50 members' crew, has been conceived as a laboratory for studying the effects on astronauts of the long space travel. In relation to the Theory of collision by Trautz and Lewis, Driant Zeneli set drones and professional *traceurs* to move into the exhibition space, walking it and cross it by jumping from the windows from outside to inside. Here, the theory of collision seems to find a possible imagined analogy in collisions between bodies as well as in their failed impact generating new possible reactions. A double channel projection documents the performances.

<https://vimeo.com/102646102>





The Art Pacemaker

Performance, Milan (in collaboration with Franco Ariardo)

2013, Video, 8'30", color, sound.

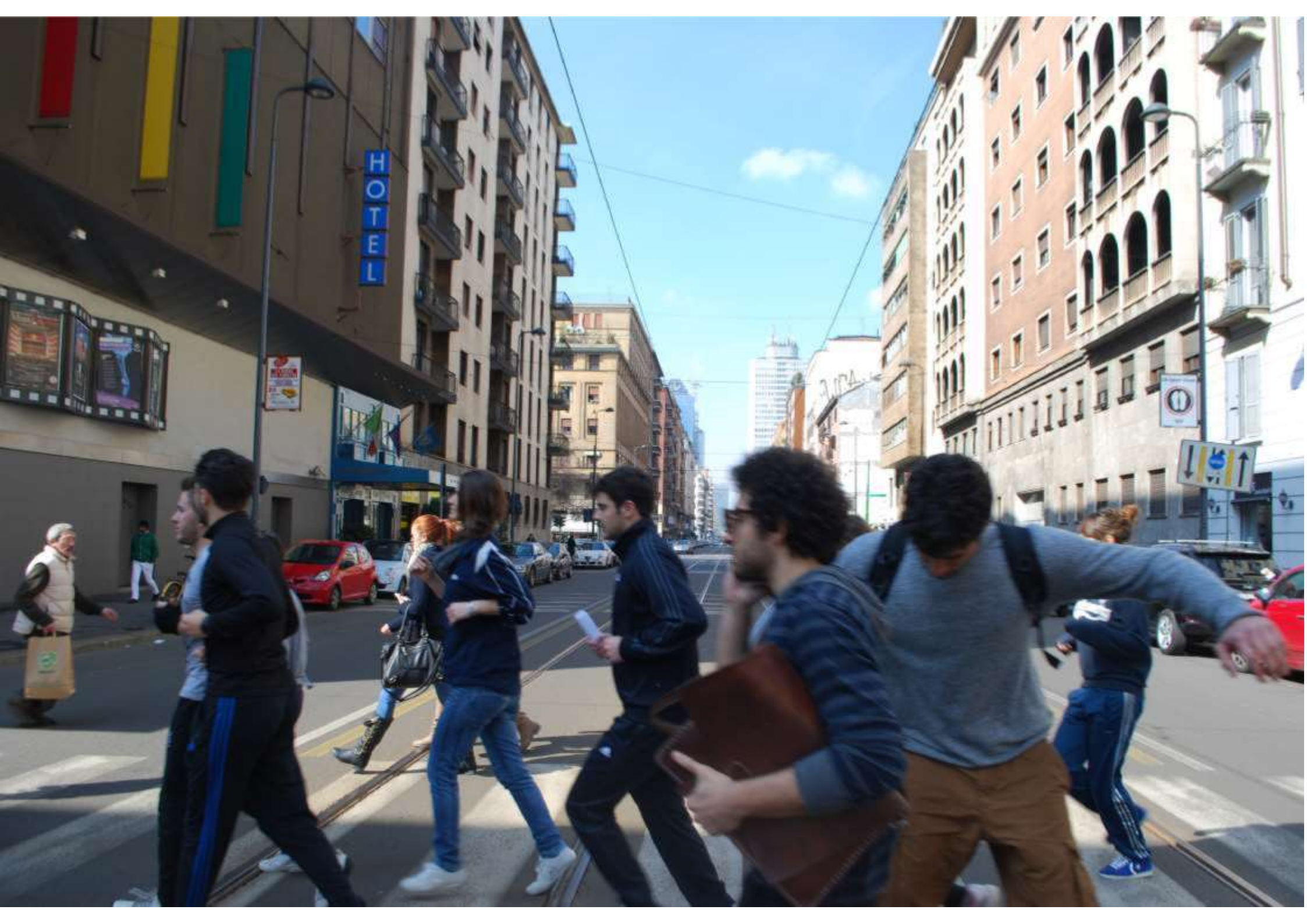
The Art Pacemaker is a "race of art", a collective performance, a running guided tour through galleries, foundations, non-profit spaces and museums of a city.

During a marathon, the "pacemaker" is a runner in charge to run at a steady pace in order to stop in the time indicated by the numbers written on the balloons that they have fasten to their vest. The pacemaker acts as a motivator as well as a leader.

When runners stop at any gallery or museum, the artists-pacemaker focus on a single work, they introduces "pacemaker work" for runners.

The recurring rapid transfers and the several stops at each single art work aim to let runners achieving the feeling they have visited a museum expanded, abolishing the fragmentary nature of the complete route and the individual locations.

<https://vimeo.com/64165422>





Bankrupt Artists lesson n°...

2008 – 2013, Video, 21'21", color, sound.

Bankrupt Artists, lesson nr ... is an idea born in 2008 when I asked my former professor at the Academy of Fine Arts to give a lecture about failed artists. At the beginning the professor was interested but then he didn't want to keep on because he was afraid about his and artist's public image. This first lesson then became a failed project itself.

For a period I decided to stop working on this the project, considering this failure as part of the game but in 2009 I decided to propose it again. The lesson was given at the IUAV University of Venice (2009), then at the Academy of Fine Art Albertina of Turin (2012), at Klee Barabino Art School of Genoa (2013) and NABA, Milan (2014), Academy of Fine Art Florence (2015), Centre Pompidou (2016).

The goal of the project is to include the theme of failure in the Universities, or Fine Arts Academies teaching program.

N° 1 Failed

N° 2 <https://vimeo.com/68150597>

N° 3 <https://vimeo.com/68901191>

N° 4 <https://vimeo.com/77285928>



Today, we begin the lesson on the subject of failed artists.





The Flat Land

2014, NABA, Milan

Six ways to try to build and interpret the American lectures by Italo Calvino: Lightness, Quickness, Exactitude, Visibility, Multiplicity, Coherence. Lecture performance, performative actions indoor and outdoor together with the NABA Academy students.



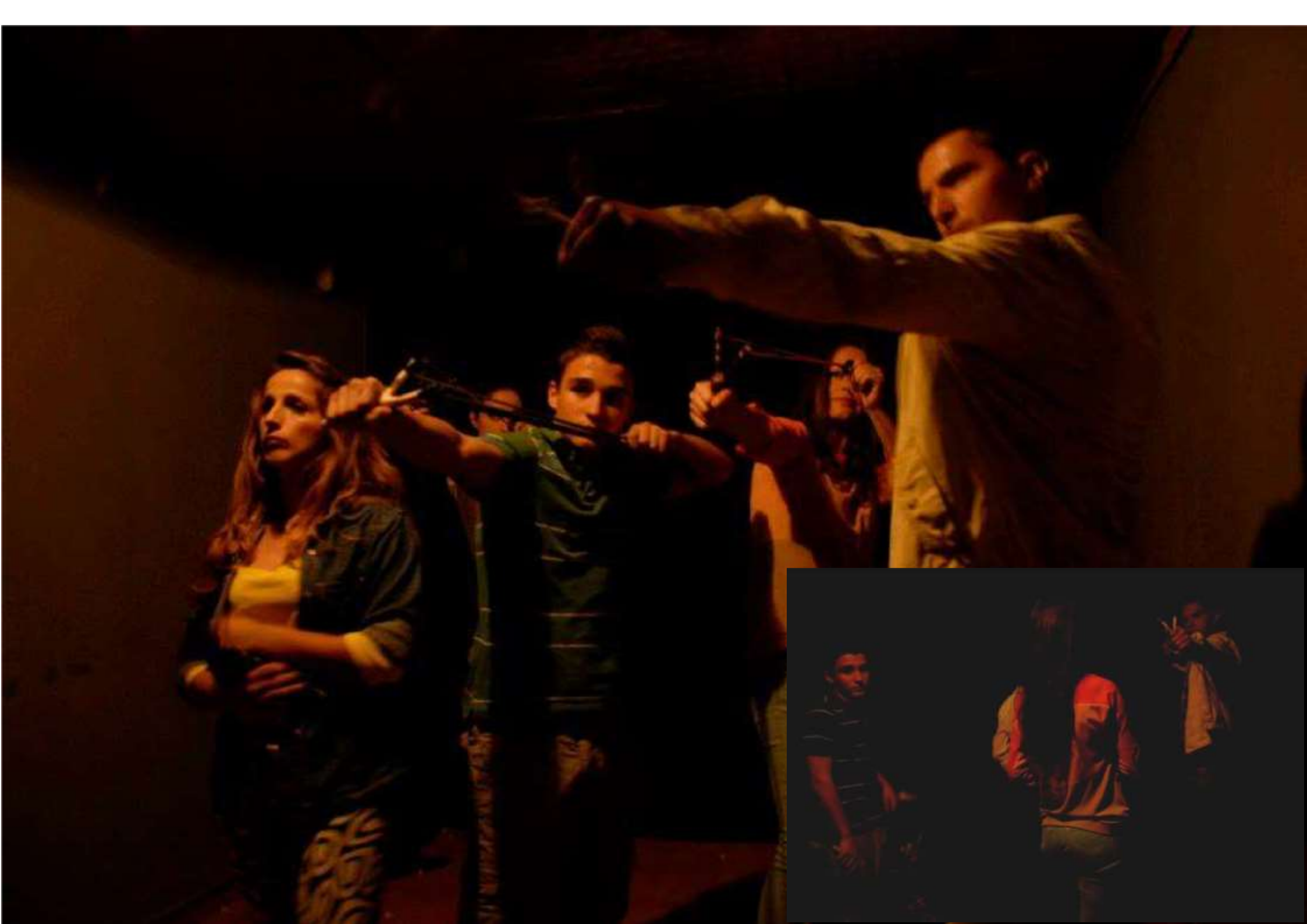




David without Goliath

Performance, 2013, Tirane

In a place where public and performers are divided only by a glass, the visitors have an unusual encounter with the art work: the performers hit the public with a slingshot. The noise of the bounce on the glass stares and catch the visitors' attention.



Photos

Albanian Souvenir

2009, photo printing, color, 12 x 18.

Have you ever seen a tiger? You only have to go to Skanderbeg Square in Tirana, the biggest square of Albania. Here photographers wait for tourists in the middle of the square to offer them a photo souvenir, making them pose in their favorite spot: next to the tiger sculpture! In this work Zeneli ironically chooses to pose next to the tiger and with the National History Museum as a background. After his memento picture was taken, the artist asks the photographer to sign it, then using the photo as an artwork.



Foto më Sheshin

Skënder Bej

17.1.2009

This is a castle!

2010, installation composed by 14 photo, variable dimension, 10 paintings 50x70, video diary 12'41" and book diary by Denis Isaia.

Asking himself "How many Ferdinand Chevalls will there be in Albania in future?", Driant Zeneli invited the gallerist Ida Pisani and the curator Denis Isaia to follow him on a journey through the new castles of Albania. He asked the gallerist to photograph him and, in turn, to be photographed by her in front of these new constructions, leaving it to the curator to interpret the story of this experience in a diary. The project tells the story of the social, commercial, and architectural changes that are sweeping through the country after the fall of the Communism, and of the imbalances that are moving from the west towards the south and east, only to return in a sinister new form.

Denis Isaia

<http://igiornidimezzo.blogspot.com/search/label/Albania>

<https://vimeo.com/184972872>









Mosque on the snow

2011, photo 70 x 105 cm, lambda on aluminum

A huge mosque on snow seems to rise above the town of Prishtina. The 99 glass cupolas of building act as a sort of counter altar to the soft sinuosity of the snow. The National Library of Prishtina in Kosovo, commissioned by the Serb state to a Croatian architect, Andrija Mutnjakovic, and inaugurated in 1982, is considered one of the symbols of modern Balkan architecture, an innovative project, although even today people considers it a terrifying piece of architecture. Interested in the contrast of this double perception, I took a series of photos where I try to give a sense of a further possible perception.



Troppo Bello

Photo 2011, lambda print, variable dimension

The sign “Troppo bello” on a truck, home for circus artists, is gradually cancelled by the sun. The reference to a life in constant mobility, like the one of contemporary artists and circus performers, and the liveness that the sign communicate are obscured by melancholy.

PROPPO BELLO



Installations

And Then I Found Some Meteorites in My Room

2018, 3 channel video installation 22'00" min, live streaming of ISS and sound performance by DJ Sulejmani.

Zeneli's works and performance have always involved more or less large numbers of people. By his performance *And then I found some meteorites in my room* (Tirana, March 2018) the artist involves two characters, i.e. Bujar and Flora, father and daughter, both coal pickers in the area of the former plant of Metalurgjiko, near Elbasan, about fifty kilometres from Tirana. In spite of their living conditions, Flora is a DJ for love, while Bujar has cultivated his great interest in space and developed his own theory on the solar system and dark matter. Bujar is invited by Zeneli to illustrate his own theories, while Flora, introduced by her last name, as DJ Sulejmani, performs with mixed sounds; images of space broadcast by the International Space Station are screened against the background. The audience not only takes part in but is an active part of the work, "just as we are part of the solar system", which creates a powerful physical and mental dimension. Strung between reality and the possible, the artist explores the distance between earth's inhabitants and the shuttle as a metaphor of the attempt to escape from gravity. The video deals with the recurring theme of infinity that resides in the human soul and of that part of the world ousted and expropriated but still capable of desiring and imagining, who are at risk of being left behind by the adventure of modernity.


(From the original text by Gabi Scardi from the book ...)

[Link vimeo....](#)



I am full of energy that I, I say, what if, why not to go to the sky to fly.



A dark, grainy, black and white image of a lunar or planetary surface. The surface is covered in numerous craters of various sizes, some with distinct rims and shadows. In the lower center, a small, bright, rectangular object, likely a satellite or probe, is visible. The overall lighting is very low, creating a high-contrast, almost monochromatic scene.

I want to protect the earth from any harm coming from the space.

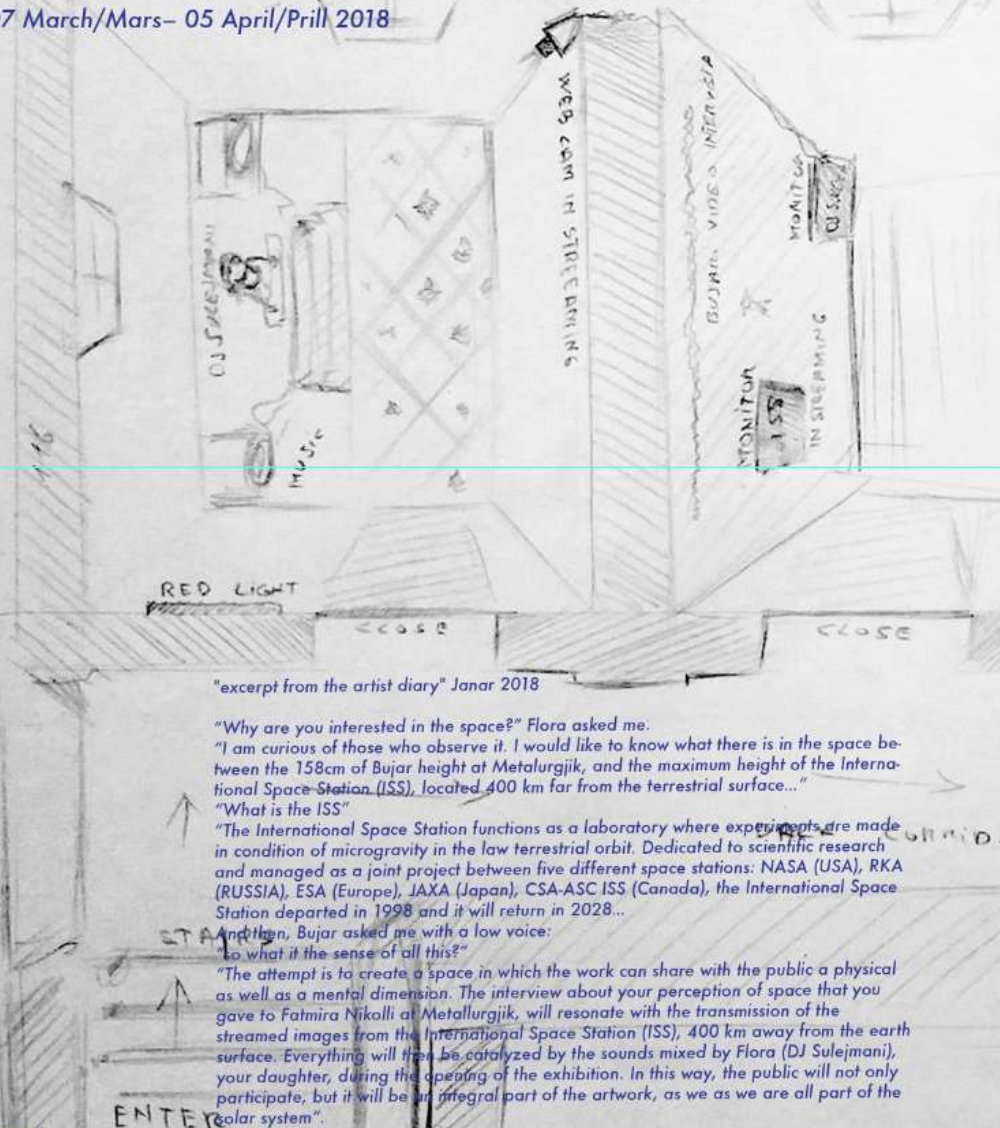


Driant Zeneli

"And Than I Found Some Meteorites in my Room" "E më Pas Gjeta Disa Meteorit në Dhomën Time"

07 March/Mars- 05 April/Prill 2018

AND THAN I FOUND SOME METEORITES IN MY ROOM



"ekstrakt nga ditari i artistit" Janar 2018

"Pse jeni të interesuar për hapësirën?" Më pyeti Flora.
 "Unë jam kurioz për ata që e vështrajnë atë. Do të doja të dija se çfarë ka në hapësirën midis 158cm të gjatësisë së Bujarit në Metalurgjik dhe të lartësisë maksimale të Stacionit Ndërkombëtar të Hapësirës (ISS), që ndodhet 400 km larg sipërfaqes tokësore ..."
 "Çfarë është ISS?"
 "Stacioni Ndërkombëtar Hapësiror funksionon si një laborator ku eksperimentet bëhen në kushtet e mikrogravitetit të orbitës tokësore. Dedicuar kërkimit shkencor dhe menaxhuar si një projekt i përbashkët midis pesë stacioneve të ndryshme hapësirnore: NASA (SHBA), RKA (RUSIA), ESA (Evropa), JAXA (Japoni), CSA-ASC ISS (Kanada) nisur 1998 dhe kthimi në 2028 ..."



Dhe pastaj, Bujari më pyeti me zë të ulët:
 "Pro, çfarë është kuptimi i gjithë kësaj?"
 "Përpjekja është të krijohet një hapësirë në të cilën mund të ndajë me publikun një dimension fizik dhe mendor. Intervista rreth perceptimit tuaj për hapësirën që i keni dhënë Fatmira Nikollit në Metalurgjik, do të rezonojë me transmetimin e imazheve të transmetuara në kohë reale nga Stacioni Ndërkombëtar Hapësiror (ISS), 400 km larg sipërfaqes së tokës. Gjithçka pastaj do të katalizohet nga tingujt e përziera nga Flora (DJ Sulejmani), vajzës tënde, gjatë hapjes së ekspozitës. Në këtë mënyrë, publiku jo vetëm që do të marrë pjesë, por do të jetë pjesë përbërëse e veprës, ashtu siç ne të gjithë jemi pjesë e sistemit diellor."

"excerpt from the artist diary" Janar 2018

"Why are you interested in the space?" Flora asked me.
 "I am curious of those who observe it. I would like to know what there is in the space between the 158cm of Bujar height at Metalurgjik, and the maximum height of the International Space Station (ISS), located 400 km far from the terrestrial surface..."
 "What is the ISS?"
 "The International Space Station functions as a laboratory where experiments are made in condition of microgravity in the low terrestrial orbit. Dedicated to scientific research and managed as a joint project between five different space stations: NASA (USA), RKA (RUSSIA), ESA (Europe), JAXA (Japan), CSA-ASC ISS (Canada), the International Space Station departed in 1998 and it will return in 2028...
 And then, Bujar asked me with a low voice:
 "To what it the sense of all this?"
 "The attempt is to create a space in which the work can share with the public a physical as well as a mental dimension. The interview about your perception of space that you gave to Fatmira Nikolli at Metallurgjik, will resonate with the transmission of the streamed images from the International Space Station (ISS), 400 km away from the earth surface. Everything will then be catalyzed by the sounds mixed by Flora (DJ Sulejmani), your daughter, during the opening of the exhibition. In this way, the public will not only participate, but it will be an integral part of the artwork, as we as we are all part of the solar system".



BLU LIGHT

2018 - TIRANË

The confessional

2007, Confessional, wood, 250 x 170, Galleria FAP, Tirana.

“To narrate a story could be seen as an act of confession. As in Catholic culture, confession is a ritual that takes place in the confessional, a place where secrets are revealed. Zeneli has installed a readymade confessional booth at the entrance of the main exhibition hall, for once putting the place where secretiveness is expressed par excellence at the center of public attention. Thus, with its central position and surrounded by other artists’ work, the confessional acquires the symbolic function of gathering together all the stories presented by the participants of the exhibition.”

(From the original text by Gianni Pozzi for the exhibition “To tell a story”, FAP Gallery, Tirana, 2007)

After the exhibition, the confessional was donated to a church in Albania, thus transforming the artwork into a utilitarian object through a “reverse-readymade” operation.

For private view – Not for circulation



Leave me Alone

2013, eight channels video installation, colors, sound.

I was fascinated by the phenomenon of the *viral videos* on web and by their extreme performative nature. Everybody has the possibility to be a “solo show man” and make profit, just putting his video on YouTube. Especially in the US, you can earn 1 dollar every 100 views. Major big international companies are involved in this system: they are interested in inserting their commercial adverts before the most popular videos. For many young people, most of them without job, that is a quick way to make money: they upload on YouTube their personal spectacle – like a sort of private theatre.

In 2007 Chris Crocker recorded himself while he desperately cries and shouts to leave the pop star Britney Spears alone. Referring to the harassing attention of the media directed to the pop star’s personal life and career, this performance reached 4 millions views in only 2 days on YouTube.

Crocker became an Internet celebrity and the video has been imitated and parodied by countless all-aged YouTube users who transformed the phrase *leave Britney alone* in a sort of refrain that has been changed from time to time using different names. I sent an e-mail to the users who best interpreted Chris Crocker’s performance, in which I congratulated and informed them that their videos would be part of a work of art. In the GAM ground floor the videos were overlapped and simultaneously projected in a sort of dismantled cinematographic where the parody seemed to make way for a tragicomedy.

<https://vimeo.com/77855977>





Invia messaggio

Da: Driant Zeneli

A: Julia Ravenscroft

Oggetto: Chris Crocker's [REDACTED]

Messaggio:

Dear Julia,

I am Driant Zeneli, a visual artist working mainly with video installation and performance. I am writing to you concerning a video project that I am making to be presented at the Modern and Contemporary Art Museum in Torino (Italy) on October 16th 2013. The project is starting from Chris Crocker's video "Leave Britney Alone" from 2007. I am looking for some people and actors who had an excellent interpretation of Chris Crocker's work. After seeing your own video, I thought about selecting it for my video installation as I was impressed by your performance. For me and the curator your video has been selected as one of the best among the others circulating on youtube. I would like to ask if you would agree to take part into my project allowing me to use a few seconds from your video.

For any further information you can contact me also at my email [REDACTED]

I do hope to hear back from you and I thank you in advance.

Driant Zeneli



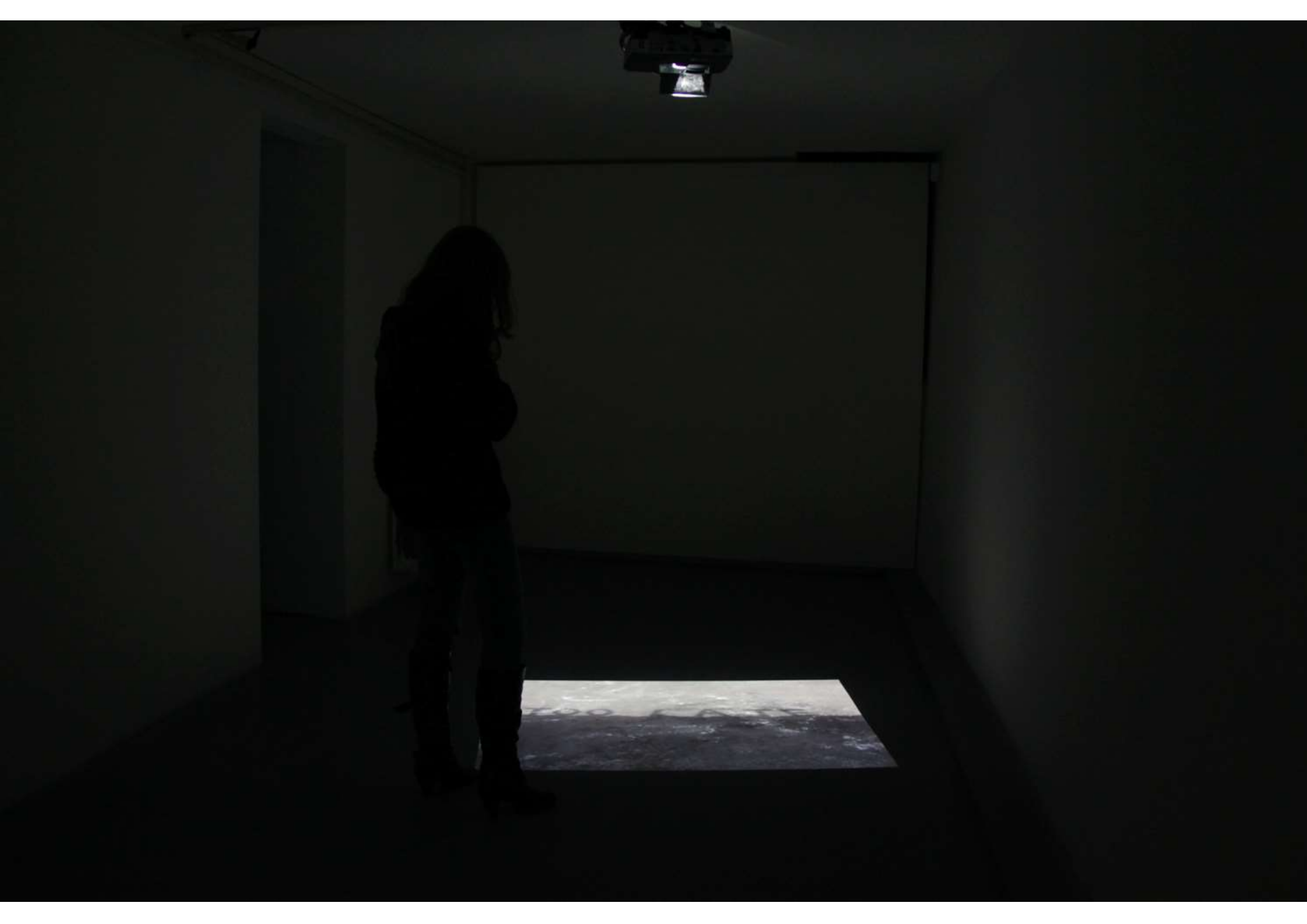
Too late

Video Installation, 2008, 1'00", color, sound.

The shapes of letters forming the words "too late" are installed on a house rooftop. The video documents the words' shadows moving across the screen as the position of the sun changes during the day, so that when the clouds obscure the sunlight, the words disappear. "Too late" is the emblem of time that never stops. A notion of time that is irrational, changeable and elusive, and that human beings strive to control and measure.

<https://vimeo.com/57488765>





All art has been ...temporary

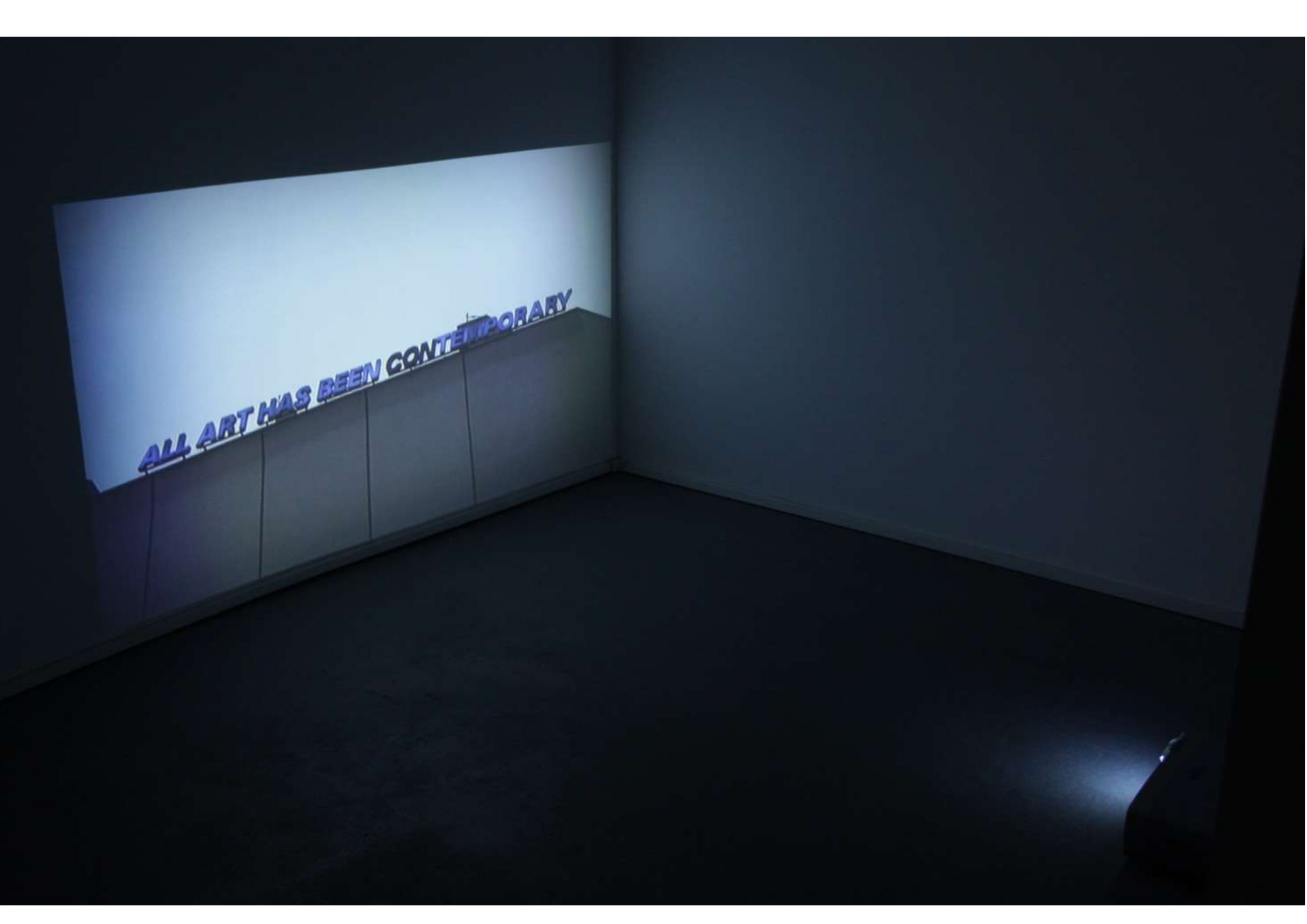
Video, 2008, 2'30", color.

This video features a neon installation by Italian artist Maurizio Nannucci. A glowing phrase is placed on the rooftop of the Gallery of Modern and Contemporary Art in Turin stating: "All art has been contemporary". For few days three letters of the neon sign failed to light up, changing completely the sense of the original statement. The video documents the temporality of the situation, thus reflecting upon the notion of contemporaneity not only as an artistic practice but also as a technical and socio-political construction.

<https://vimeo.com/34959744>



ALL ART HAS BEEN CONTEMPORARY



The Hidden Map. Torino 1967-2012

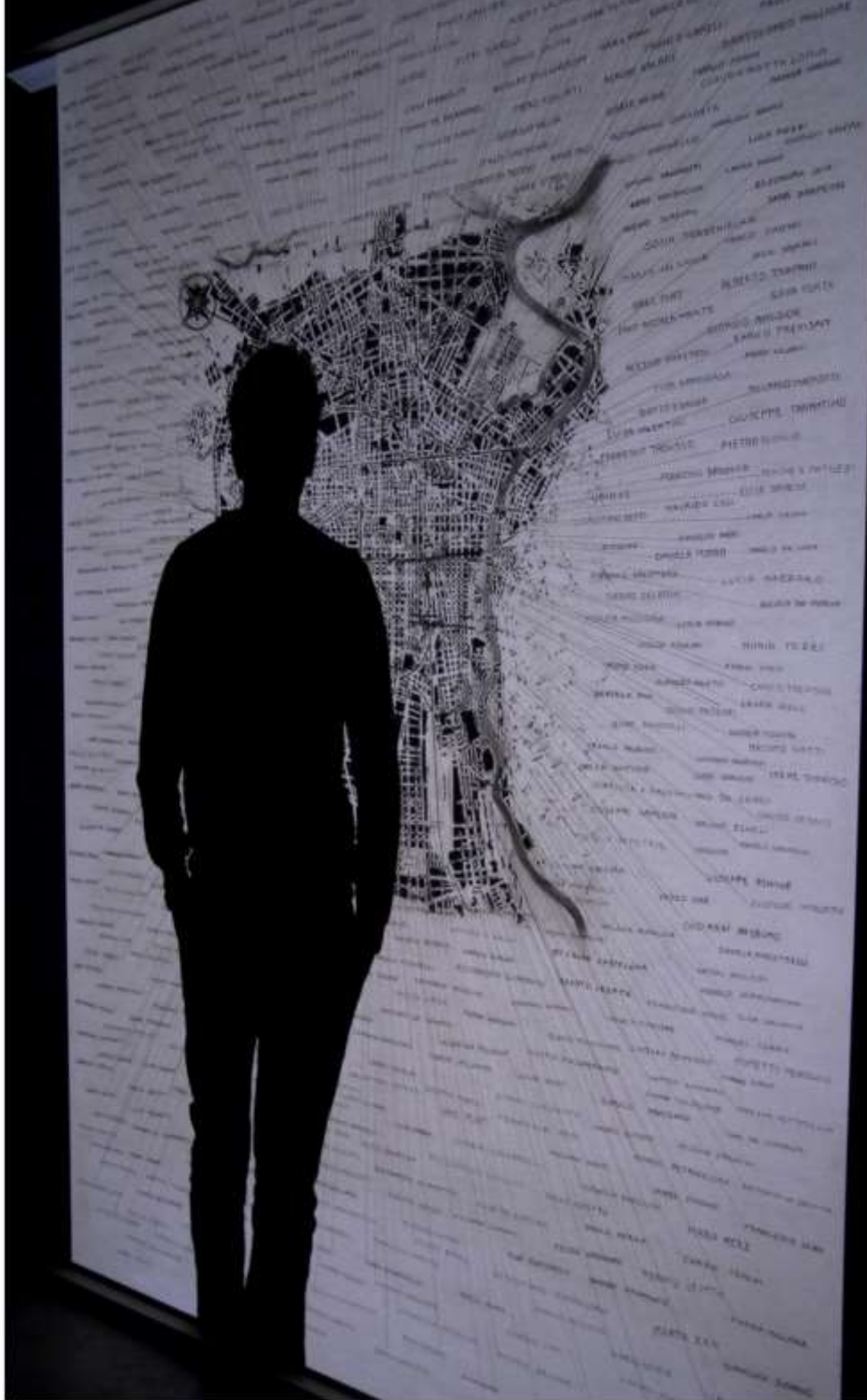
Pyrography and marker on MDF board; video projection, 300 x 200 cm, 2012. Courtesy Resò Meet Up

The Artist asked artists and curators who have collaborated with Resò Meet Up in Turin to remember and indicate, without any help but memory, the name of those artists who have lived or who have temporary worked in Turin between 1967 and 2012.

These lists containing unavoidable repetitions or omissions, have been transcribed on a board. In its center, Zeneli has projected the map of Turin where Alighiero Boetti in 1967 wrote the names of some artists operating in the art movement Arte Povera. Rather than a work on an archive or a cataloguing act, this work investigate the responsibility of memory

Maria Teresa Roberto





Dear Mr Luciano Benetton

oil on canvas 10x12

Imago Mundi is the collection of works commissioned and collected by Luciano Benetton on his travels around the world, involving, on a voluntary and non-profit basis, established and emerging artists from many different countries. Each of them has created a work whose only restriction is its 10x12 cm format, contributing to the creation of a remarkable artistic geography.

Dear Mr Luciano Benetton,

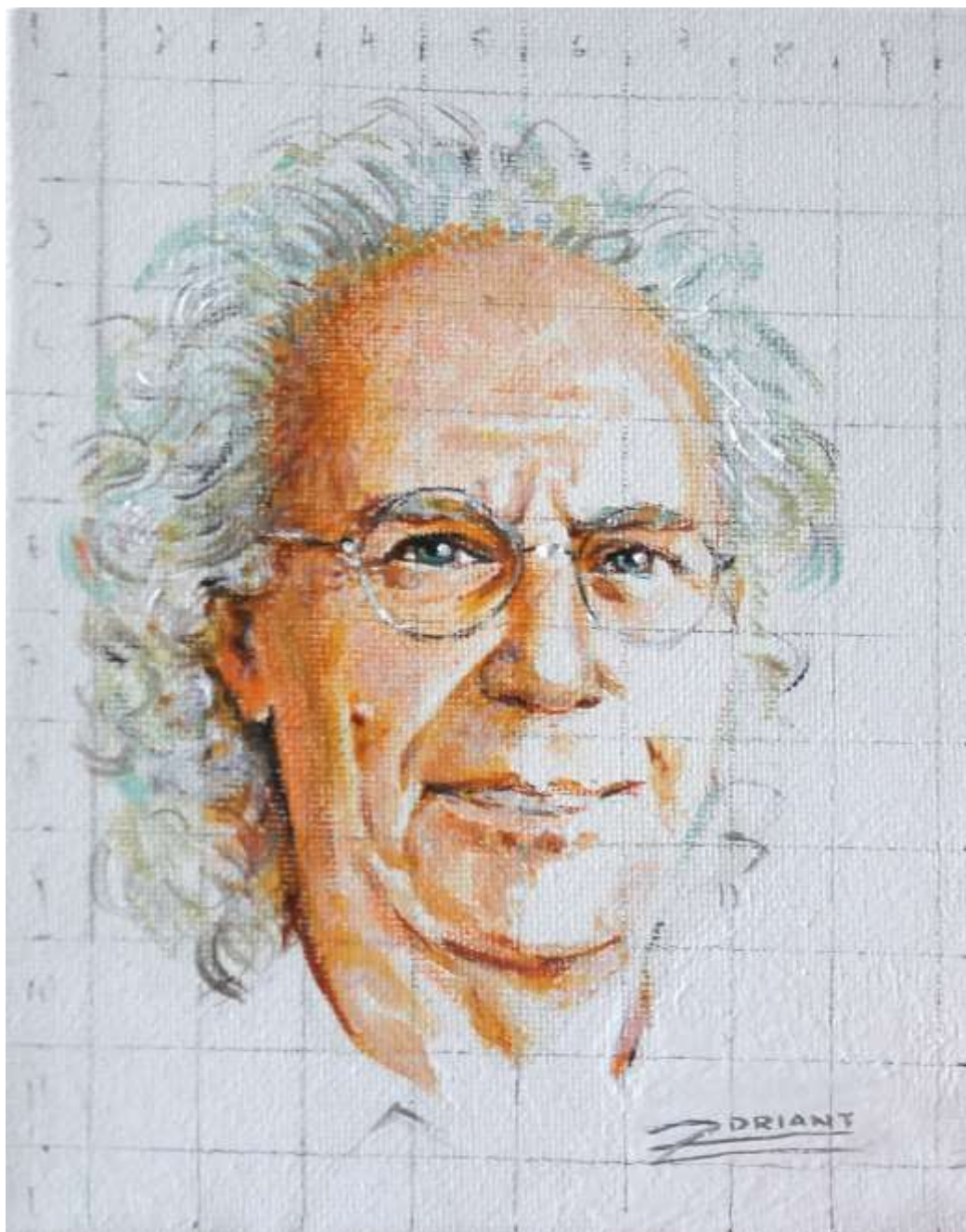
In response of your kind invitation to *Imago Mundi*, I am glad to give you this work of mine realized by my father. I asked him to realize this portrait in the same way he used to portray several leaders of the Communism Party in Albania from the sixties up to the seventies.

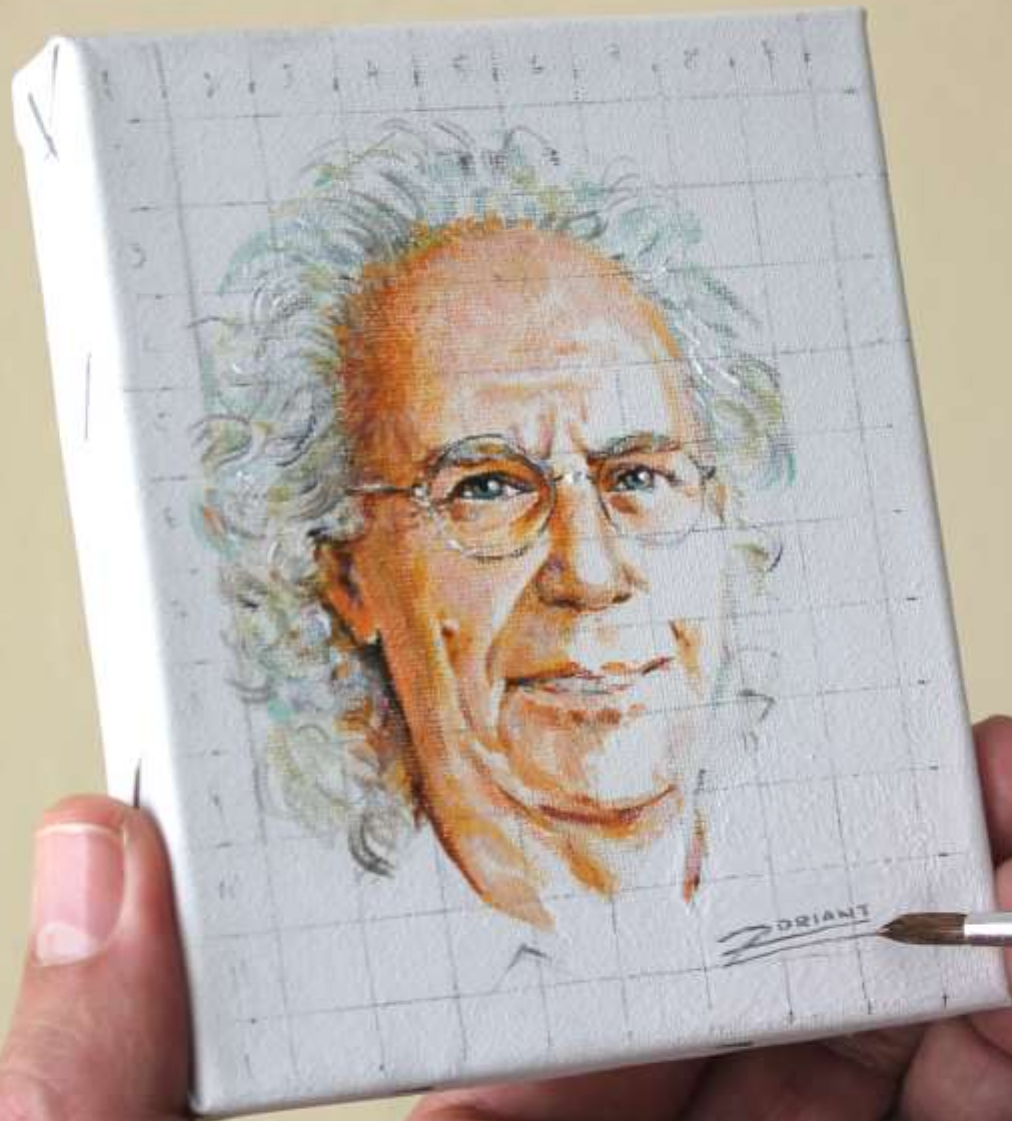
Yours faithfully,

January. 2015.Rome

Driant Zeneli

For private view – Not for circulation



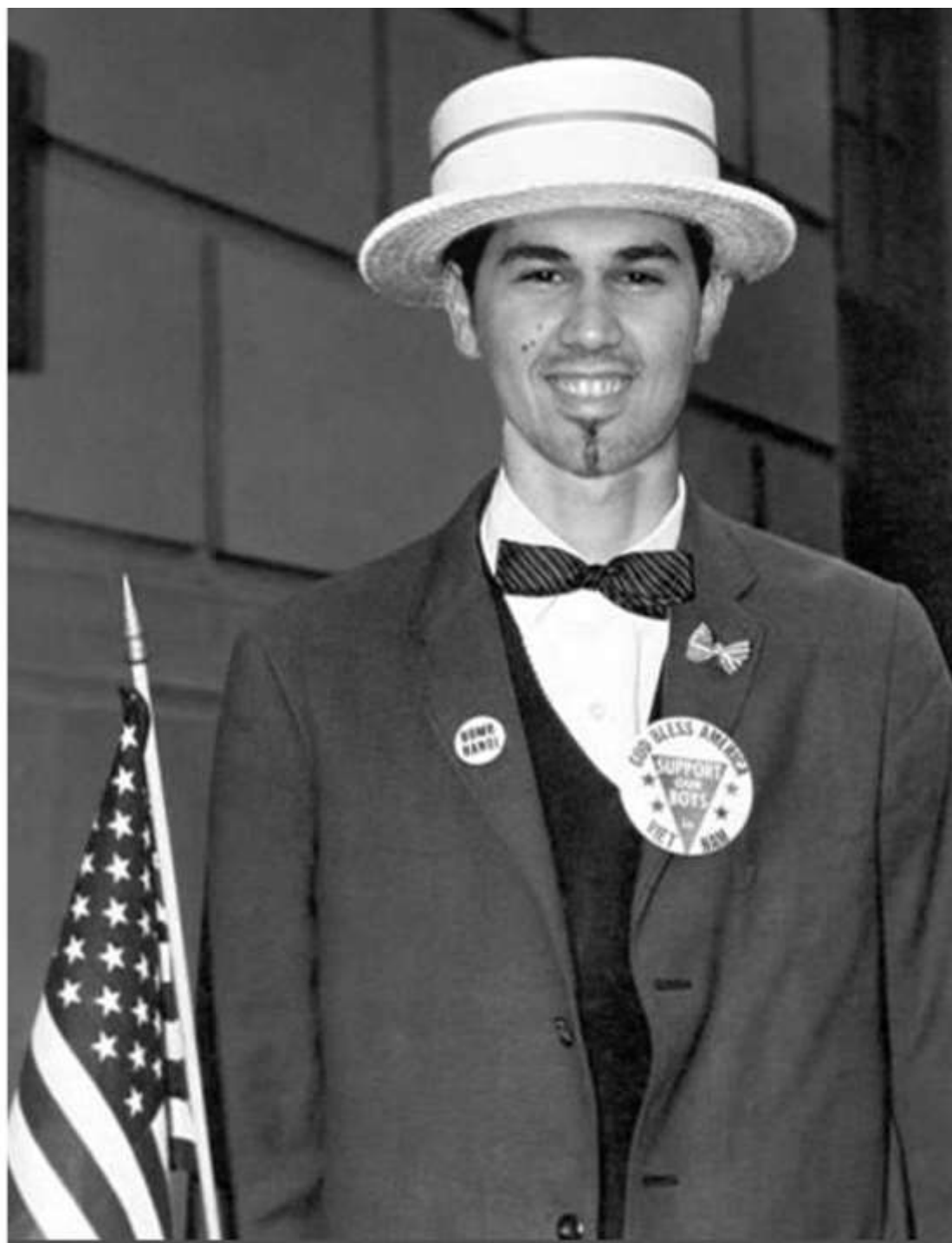


DRIANT

Born in U. S. and A

2007, photo printing banner, 200 x 200. Courtesy the artist.

This work is a photomontage taken from Diane Arbus' photographic series "American Boy". The image was displayed on a wall in Tirana during USA president George Bush's visit to Albania. The title reflects the shifting of the meaning from the image (Arbus/Zeneli) and the words (US and A as Albany). The work delicately touches on the question of identity, pointing out that identity is a personal position not necessarily related to a geographic location. Likewise, individual identity involves the time in which one lives and one's own metaphorical trace in space: a cultural question rather than a link to a defined ethnicity or a political national definition.



<https://driantzeneli.blogspot.hr/>

PASSWORD LINK VIMEO 32111

driantzeneli@gmail.com