

PORTFOLIO

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La Collection

2026

Bachelor Thesis

On November 7, 1983, my grandfather - son of farmers, bookbinder by trade and, more recently, art enthusiast - opened the doors of his gallery for the first time. Located in Ballens, a small rural town, the gallery is situated on the upper floor of the house my mother grew up in. This house would serve as a space not only for family life, but also for artistic and artisanal creation, exhibitions, and social gatherings. My grandfather rejected any intellectual or academic discourse when it came to the works he was acquiring ; to him, the relevance of an artwork laid in his emotional response to the painting, as well as in his relationship with the artist who painted it. When my mother left home for the city to attend art school, a sharp contrast emerged between the perspective she'd developed during her studies - a perspective grounded in theoretical discourse and art history - and that of her father, who valued an intuitive and direct experience of the artwork. My grandfather amassed a collection comprising hundreds of pieces, most of which have no market value. Today, this collection - which spans from amateur and unknown painters, to minor local celebrities, and established artists - fills the walls and storage spaces of the house, now empty, alongside its ghosts.



LA COLLECTION

« Plus c'était flou les raisons pour lesquelles c'était de l'art correct, mieux c'était.

Y avait jamais de mots qui étaient mis sur ce que c'était. Par exemple maintenant je vois que les Moinat, c'est de l'art optique, les Humair c'est de l'expressionnisme abstrait. Enfin tu vois. Y a des mots à mettre sur ces œuvres et sur ce qu'elles veulent dire, mais mon père il les connaissait pas. Et la plupart de ses clients non plus. Les artistes voulaient pas toujours expliquer leur travail, donc c'était un peu un mystère, pourquoi ça c'est valable ou pas. On savait qu'il fallait pas que ce soit trop narratif, que du Ballmoos c'était trop facile et que quelque chose était intéressant du moment où on était pas flatté dans le regard, enfin y avait tout un truc. Ça s'arrêtait sur le mystérieux verdict de mon père, si ça lui parlait ou pas. Et on s'est bagarrés quand j'ai commencé l'école d'art, parce que lui il voulait pas que j'explique, il trouvait ça nul. C'était son ressenti qui comptait, par rapport à la peinture mais aussi à la personne derrière l'artiste. »



Through the relationship I hold with the gallery, my perspective on these paintings transforms, shifts, and enters into dialogue with my practice and my uncertain definition of the categories: good, bad, interesting, contemporary. In this thesis, I reflect on how a socialized gaze impacts discourse within Visual Arts and its evolution across the various spheres, contexts, and structures that shape our understanding of artistic production. Through an observation of how these questions have manifested in my family, as well as theoretical contributions from art history and sociology, I seek to understand the mechanisms that construct this gaze and grasp its implications, both as an artist and a viewer.

LA COLLECTION

« Il a été décidé que chaque petit-enfant pourrait choisir un Ballmoos dans la collection. Kurt Von Ballmoos a consacré une partie importante de sa pratique artistique à peindre les paysages des campagnes du canton de Vaud ; très aimé de toute la famille, l'homme et ses oeuvres occupent une place particulière dans la vie de la galerie. Dans le silence feutré du salon, à l'étage, je regarde avec attention l'étendue de paysages aux couleurs vives qui se déroule devant moi. Je plisse les yeux pour n'apercevoir plus que les palettes de teintes bleues, roses, violettes, vertes et jaunes qui virevoltent sur les toiles. Mon regard s'arrête sur une montagne turquoise surplombée d'un ciel gris nuagé. Sous la ligne d'horizon se déverse une matière bleutée, traversée par le vent ; je ne saurais dire s'il s'agit d'un lac ou d'un champ. D'un instant à l'autre, les reflets de l'herbe m'apparaissent comme des traînées d'écume et les tons verdâtres des pâturages comme des algues stagnant sous la surface de l'eau. Avec maman on l'a amené à Sierre. Le tableau m'avait paru plutôt petit sur les murs du grand salon, mais dans mon minuscule studio de dix-huit mètres carrés, il semble gigantesque. Parfois, je le regarde comme si je regardais par la fenêtre et je me retrouve transportée sur la route qui mène à Ballens, empruntée tant de fois. Je reconnais les couleurs de la campagne que l'on traversait en voiture les dimanches après-midis de vernissage.

Sur la banquette arrière de mon dix-huit mètres carrés, le paysage et mes souvenirs défilent par la fenêtre comme un film à la télé. »

La Collection

2026

Performance, scenography, installation, text

La Collection is a performative installation that stems from reflections that emerged during the writing of my thesis. Through the creation of an installation featuring a selection of works from my grandfather's gallery, the performance offers a reinterpretation and decontextualization of this pictorial heritage. Questions of value and transmission are expressed in the recited texts, punctuated by the hammering and the hanging of the artwork. These texts, fragmented and recomposed excerpts from my thesis, tell a story that bridges art and family whilst exploring the moments where these worlds intersect. The performance proposes a transformation of the way we view works of art - which sometimes belong to worlds far removed from our owns - and highlights the personal, social, and cultural dimensions that shape our perspective.









« Dans la pile à donner, il y a une petite peinture à l'huile. C'est un paysage mais je le préfère à l'envers, ligne d'horizon à la verticale ; le sol se transforme en tronc et les arbres en ciel noir. Niché dans l'écorce rose, un oeil jaune scrute la nuit d'un regard insistant.

L'artiste est mort jeune. »





The Department of Concrete Managing Development and Incorporated Structural Landscapes

2025

*Performance, scenography, installation,
oil painting, sculpture*

*Performers : Zakari Rabet, Bénédicte Vernet, Louis Mana,
Lucile Cherbuin*

*Photography : Téo Seven
Video : Cyrielle Tyrion-Webster*

In a large, dark space, three scenes unfold simultaneously. The audience moves freely around the room. First scene, near the entrance, a young man in a suit sits behind a simple gray desk, intently studying a painting of a window hanging in front of him. Second scene takes place in the center of the room; two young women in suits are circling a model of a building that rests on a giant Jenga tower. They observe the object intently, occasionally whispering to each other, sometimes removing pieces from the tower. Third scene unfolds at the back of the room ; a man, also in a suit, sits on a chair in front of a white pedestal. AirPods in his ears, he's eating salad from a plastic container and making important phone calls. We hear jargon related to the fields of contemporary art and entrepreneurship. Further back, a painting leans against the wall; it depicts a broken concrete column. To the left of the central scene, a screen shows a re-edited clip from a BBC news broadcast announcing the destruction of the Tirana theater.





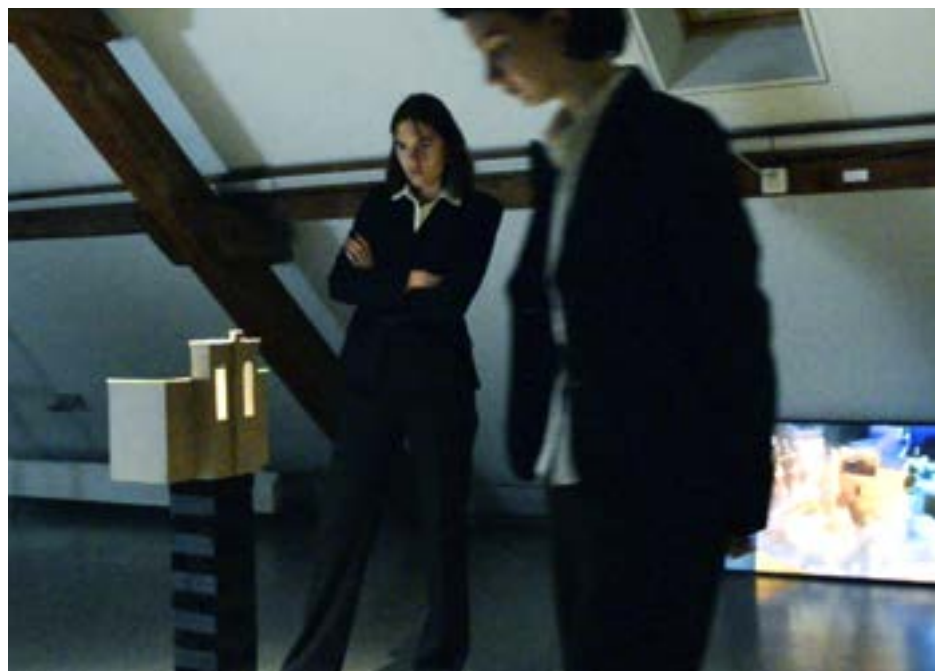




This project emerged in the wake of the public debate sparked by the demolition of the National Theater in Tirana. On May 17, 2020, at 4:30 a.m., police occupied the theater and arrested activists, artists, and other cultural actors, who had been protesting the project since 2018. In the early hours of the morning, the building was demolished. A portion of the public space housing the theater, along with the reconstruction project, was handed over to a private company, which will now own the area. This episode is an example of the dysfunction and artwashing occurring in the spheres where culture, profit, and politics intersect, in Albania and elsewhere. Prime Minister Edi Rama embodies this role of politician-artist, patron, and architect of the cultural elites; nevertheless, his policies tend toward the privatization of public space and the destruction of heritage, in opposition to the firm stance of the local and international artistic community.

The Department of Concrete Managing Development and Incorporated Structural Landscapes envisions an incursion into the mysterious premises of decision-makers, into the offices where cultural issues are played out, into these spheres where cultural actors, entrepreneurs and politicians intermingle.









Partitions

2025

Performance, installation

Acrylic paint on tarpaulin, lectern, text, video, furniture, kitchen utensils

This work is based on a reflection on the instrumentalization of artistic practice and representation in public and private spaces in Albania. To explore these themes, the piece centers on Edi Rama, Albanian prime minister, and his role as a politician-artist. The aim here is to challenge the dichotomy between discourse and action, and to reflect on the place of art in the social, political, and private spheres. Through the act of preparing and reading patterns in coffee grounds in the traditional way, also known as tasseography, the performance creates a space for dialogue around issues of transmission, action, and spaces for political and cultural exchange in Albania and elsewhere.

At the entrance to the room, visitors can read the open letter titled "Stop Artwashing Edi Rama's Politics," signed by over 200 artists, activists, and various figures from the Albanian and international cultural scenes. They are then invited for a cup of coffee and a conversation around the topics of tradition, cultural values, the purpose of art practices, artwashing and the geo-political issues that affect artistic production.



STOP ABTWAHONGI SEN KAMAS POLITIK!

By Indra Gada, Vincent Wilson Gerson II

The Underdog

in Singapore

NDALONI FURCAT ARTHIKO NIMI POLITIKËSI NË KAMËR

Josida Gashi, Viteve 52 ean Lirimit 15

&

The Nivellimit

at Gjykatësia



For years we have witnessed how Edi Rama's ascent to power in his own country has facilitated and enabled the rise of his profile as a practicing artist on the international art scene, especially since becoming Prime Minister in 2013. We are not immune to how attractive the idea of an artist-politician is at a time when mainstream politics has severe difficulties imagining any future at all. The artist-politician sells – both his work and his policies. Our concern then is that the rise of Edi Rama's profile as a practicing artist on the international art scene, aided by a select group of artists, curators, and collectors, instead of drawing more attention to his politics has, paradoxically enough, completely eclipsed them. The time has come to look beyond Edi Rama's ubiquitous painting of the façades in 2001 and turn our attention instead to his actual, recent policies.[...]

(Exert from *An Open Letter to the International Art Community: STOP ARTWASHING EDI RAMA'S POLITICS*,

Jonida Gashi, Vincent W.J. van Gerven Oi & The Undersigned, 2020.)







During the performance, visitors are invited to share a cup of coffee and have their coffee grounds read; the symbols and interpretations evoked encourage the exploration of new narratives and the sharing of an experience, in the form of an intimate ritual. Visitors are invited to participate in a fluid, collective space for exchange around the issues addressed by the installation, navigating the connections between heritage, the role of the artistic gesture, and the political climate in which it is situated.

The installation invites us to step behind the façade of the political instrumentalization of artistic practices to focus on what lies at the heart of cultural identity: a space that allows for transmission, exchange, and the possibility of new perspectives.





Një Endër e Vjetër

Un Vieux Rêve

2024

Installation, oil painting on wood panels

Një Endërr e vjetër (An Old Dream) is the result of historical, personal, familial, and visual research into image production in Albania from 1991 to the present. In this installation, I explore the role that image creation plays following the fall of a totalitarian regime, as well as the place it occupies in time and memory. This installation constructs a visual and cultural landscape composed of forgotten, inherited, and rediscovered images. Although rooted in a specific and particular context, it poses a broader inquiry into the very nature of the image, the archive, and collective memory.

The installation of wooden panels creates a space that confuses the line between the setting of a dreamlike landscape and the evocation of a concrete, material, and timeless visual legacy. Snapshot of a strange theater, *Një Endër e Vjetër* delves into the fragmented and fantastical reconstruction of a cultural archive on the edge of both reality and memory.















Një Endër e Vjetër

Un vieux rêve

2024

Book (A5) made of archives, photos and various writings

This book is a collection of archival materials documenting my research and reflections on the themes explored in the installation *Një Endërr e vjetër (An Old Dream)*. These documents offer a journey through post-communist cultural production in Albania, from the 1990s to the present. Through personal and family artifacts, text fragments, and various archival documents, connections are forged between the visual and the political. Globalization, desire, freedom, heritage, and reconstruction intertwine with the creation of images and their understanding. In this book, I felt it was important to create a tangible form of archive - particularly through my father's stories - as these are often impossible to find or difficult to access in Albania.

SJE INDIKCI I VJETA / THE VINDICATED





Shati Xuxhot, Tirana, 2012
photo prise par Adeline Roch (mãe mamãe)

"Hoxha will be rolling in his grave to see his memorial turned into a celebration of capitalism, jobs and the future!"

Erion Veliaj, maire de Tirana, pour le New York Times



Banque réaménagée en centre, sud de l'Albanie (source inconnue)



Départ du *Vlora* du port de Durrës,
7 août 1991



V. LORRA

DURRES

Depuis toujours, mon papa garde un dollar
dans son porte-monnaie.



«Poor images are thus popular images—images that can be made and seen by the many. They express all the contradictions of the contemporary crowd: its opportunism, narcissism, desire for autonomy and creation, its inability to focus or make up its mind, its constant readiness for transgression and simultaneous submission. Altogether, poor images present a snapshot of the affective condition of the crowd, its neurosis, paranoia, and fear as well as its craving for intensity, fun, and distraction. The condition of the images speaks not only of countless transfers and reformattings, but also of the countless people who cared enough about them to convert them over and over again, to add subtitles, reedit, or upload them [...] The poor image is no longer about the real thing—the originary original. Instead, it is about its own real conditions of existence: about swarm circulation, digital dispersion, fractured and flexible temporalities. It is about defiance and appropriation just as it is about conformism and exploitation.»

Hito Steyerl, *In Defense of the Poor Image*



Pan Fasadës, Drita Koçi, 1992. Long-métrage.

Historique des différents usages de l'espace de la Pyramide de
Tirana (*Qendra Nënkombëtare e Kulturës - Tirana Center for
creative technologies*)

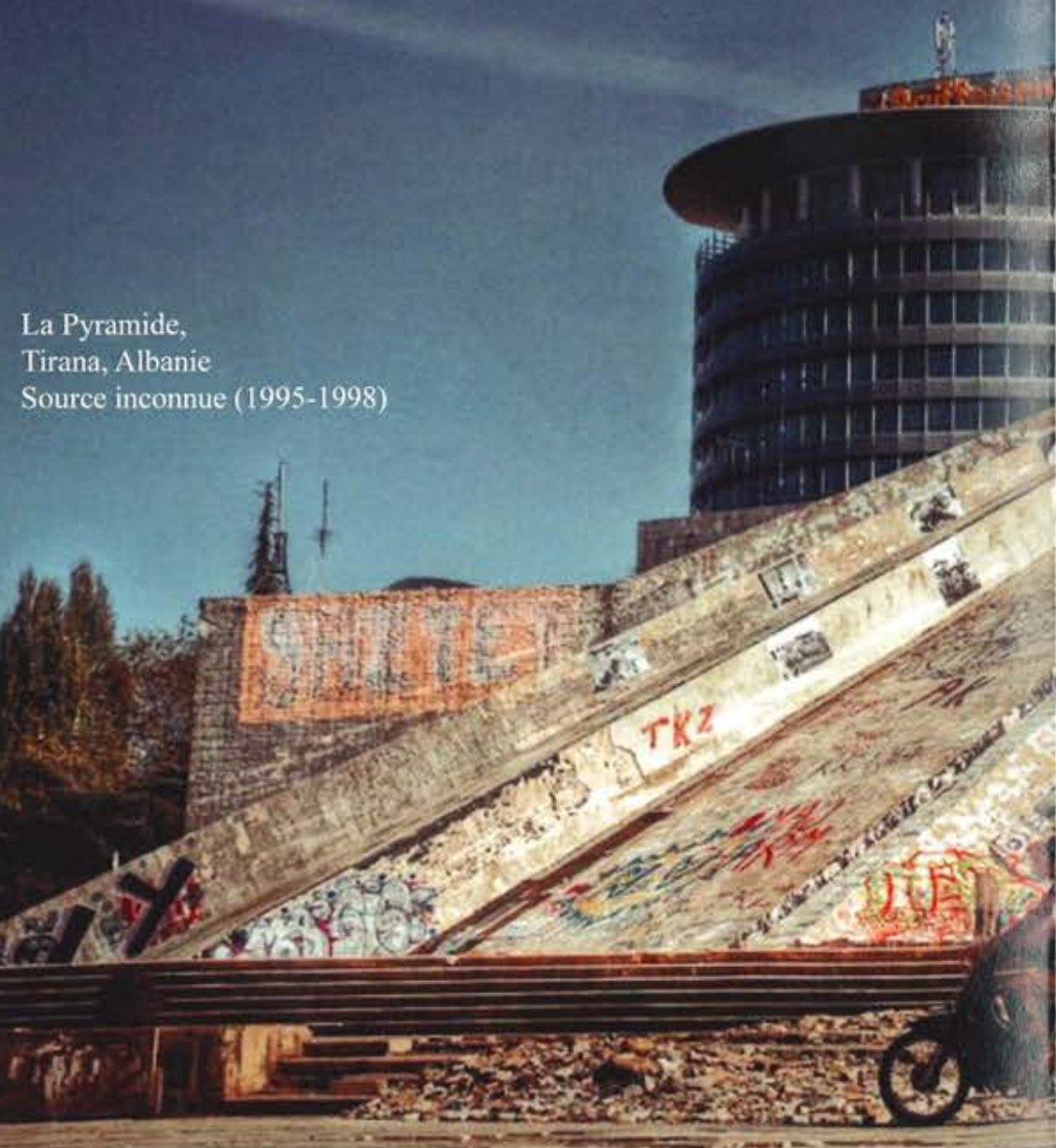
Dès sa conception en 1985 par Praverë Hoxha et Klement Kolaneci, respectivement fille et beau-fils d'Enver Hoxha, la Pyramide est destinée à abriter un musée à la mémoire de ce dernier et à la gloire du régime socialiste. Lors de son inauguration en 1988, il s'agit de la construction la plus chère jamais réalisée en Albanie, avec un coût de production dépassant les 4 milliards d'euros. Le bâtiment et l'espace environnant prennent alors une fonction sociale; la jeunesse s'y retrouve pour traîner, les enfants transforment les rampes qui constituaient les flancs de la pyramide en terrain de jeu, les personnes âgées en font une étape de leur *shiro*, promenade dominicale. Lors de la chute du régime en 1991, l'espace est laissé à l'abandon avant d'être reconverti en centre de conférence. Le rôle de lieu de regroupement social disparaît alors petit à petit, tout en maintenant une symbolique forte d'un monument témoin de l'histoire et du patrimoine culturel albanais. Le bâtiment abrite entre 1991 et 1999 ponctuellement la première discothèque d'Albanie, un centre d'exposition et des événements publics et privés, avant d'être utilisé par l'OTAN et différents organismes humanitaires comme bureau lors de la guerre du Kosovo en 1999. Renommée *Qendra Nënkombëtare e Kulturës* (centre national de la culture), la pyramide accueille les locaux de Top Channel, chaîne de télévision commerciale, dès 2001; Top Channel est alors la chaîne la plus regardée par les albanais, atteignant un audimat estimé d'environ 50% de la population en 2003. Hormis les quelques espaces consacrés à la production de télévision, la Pyramide est en grande partie laissée à l'abandon, vandalisée et graphée.

Sa démolition est plusieurs fois envisagée, mais se retrouve systématiquement face à une opposition majoritaire de la population, qui maintient un attachement culturel à l'édifice, celui-ci symbolisant à la fois une mémoire douloureuse et une victoire sur le passé.

En 2018, un projet de transformation de la Pyramide conçu par MVRDV, une agence d'architecture néerlandaise, en relation avec Edi Rama, premier ministre albanais, commence à prendre forme. Les travaux ont pour objectif de convertir le lieu en un centre multiculturel destiné principalement aux jeunes, mettant l'accent sur l'accès aux nouvelles technologies. La Pyramide habitera entre autres des salles d'étude, des ateliers, des cafés, des restaurants et des studios. Cet espace jusqu'à présent incertain, instable et souvent dénué de rôle devrait devenir un lieu où chaque pièce est réfléchie et exerce une fonction précise, ancrée dans une préoccupation sociale et communautaire.

Le 6 décembre 2022, directement après l'inauguration, la Pyramide accueille le premier sommet entre dirigeants de l'Union Européenne et des Balkans occidentaux se tenant dans les Balkans, ayant pour but de renforcer les liens et les partenariats stratégiques entre les différents pays, dans l'espoir pour l'Albanie d'une future adhésion à l'UE.

La Pyramide,
Tirana, Albanie
Source inconnue (1995-1998)





Bardhë, kuq e zi

Blanc, rouge et noir

2024

*Oil painting on canvas (200 x 180 cm),
publication (A5)*

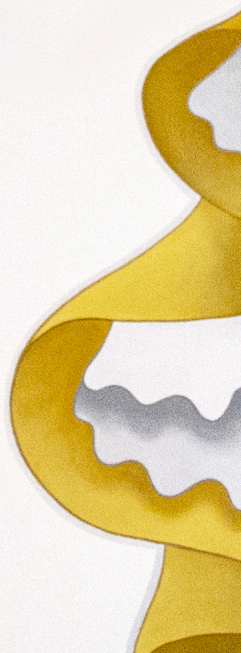
This work is a 200 x 180 cm oil painting based on photographs taken in the streets of Tirana, accompanied by a publication featuring texts and images. It stems from my research into the influence of capitalist culture on cultural and image production in a post-communist country. Here, I explore the idealization of a liberal culture, the American dream, and its influence on the reconstruction of an Albanian urban and visual landscape.



Shteti i Ka tradhë
punëto










Shteti i Ka tradhëtuar
punëtorët



trëndhëtu
punëtorë

« Tout était petit dans cette maison en miniature, mais si propre et si charmant que c'est impossible de le dire. Il y avait une petite table qui était déjà mise, avec sa nappe blanche et sept petites assiettes ayant chacune son couvert : le petit couteau, la petite cuiller, la petite fourchette et le petit gobelet. Sept petits lits s'alignaient côte à côte le long du mur, bien faits, et tous avec de beaux draps blancs et frais. Blanche-Neige avait si grand-faim et si terriblement soif qu'elle prit et mangea un petit peu dans chaque petite assiette, puis but une gorgée de vin dans chaque petit gobelet ; à chaque place aussi, elle avait pris une bouchée de pain. Après, comme elle était si fatiguée, elle voulut se coucher, mais aucun des petits lits n'était à sa taille : celui-ci était trop long, celui-là trop court, un autre trop étroit ; bref, elle les essaya tous et le septième enfin lui alla parfaitement. Elle y resta couchée, fit sa prière et s'endormit. »

Blanche-neige et les sept nains,
les frères Grimm, 1812

« Quand j'avais 16 ans, je voulais devenir capitaliste. »

Mon papa

Theater, improv, scenography, artistic direction

since 2015

*Various live performances, formats, collective
creations and research projects*

My practice of theater and theatrical improvisation, which I have been developing for over ten years, informs my thinking and builds bridges between the fields of contemporary art and theater. This practice - as well as teaching it - helps ground my artistic interests in the experience of space, staging, and collective creation. I have worked on numerous projects, primarily in co-creation, in roles ranging from artistic direction and set design to communication and production. Theatrical improvisation, an engaged practice that operates in direct connection with the audience and often outside of theater institutions, allows for the conception of new formats for live art, rooted in spontaneity, experience, and the relationship to space.







Exponentiel, Club LIG : LIG x KIF, No Name (Lausanne, 2025)





*Mon Fémur N'est Pas un Jouet, Festival Fécule,
La Grange (Lausanne, 2025)*





LIG, saison IX, Plateforme 10 (Lausanne, 2025)

