



# Helidon Gjergji

## **SHKODAR** Lake



NARODNI MUZEJ CRNE GORE  
ATELJE DADO

Skadarsko jezero – modra zjenico vida,  
gdje zgusnuto se ogledaju naša stradanja.<sup>1</sup>

Mirko Banjević

Izložba SHKODAR Lake u samom naslovu spaja albanski i crnogorski izgovor reči Skadar/ Skadarsko, čime umetnik suptilno ukazuje na Skadarsko jezero kao prostor nad kojim starateljstvo dele dve države – Albanija i Crna Gora. Međutim, izložba nije o geografskoj podeli jezera, niti o polaganju prava na isto. Naprotiv, jezero je u ovoj koncepciji shvaćeno kao jedinstvena, neodvojiva vodena površina, kao antropološko mesto koje sublimira vekovno trajanje obe zemlje, kao svedok dubokih i raznolikih slojeva istorije od kojih su sazdani identiteti ova dva naroda.

Kada kažem starateljstvo, mislim na obavezu brige i nege ovog jedinstvenog prostora koji je i stanište mnogih retkih biljnih i životinjskih vrsta koje vremenom postaju sve ugroženije iz mnogo razloga, a gde ljudski nemar i ekološka neosvešćenost zauzimaju značajno mesto.

Jedan od ikoničkih primera je endemična, veoma stara biljna vrsta *Trapa Natans Scutariensis*, u crnogorskom narodu poznatija kao *kasaronja*, trenutno jedna od ugroženijih biljnih vrsta jezera. Iz tog razloga, vizuelno težište izložbe je monumentalni mural na kome je prikazana upravo ova biljka, koja na specifičan način služi kao opomena da će, ukoliko u skorije vreme obe države ne preduzmu organizovanu akciju njene zaštite, od nje ostati samo slika. Umetnik je u izvedbi ovog murala koristio akrilne boje, a potom intervenisao metodom dripinga koristeći industrijske sokove i boju želeći da pokaže da je jedan od faktora koji ugrožava ovu biljku upravo plastika (plastična ambalaža). Problem neodgovornog i nekontrolisanog odbacivanja ambalaža ove vrste, ističe se u radu *Galebovi i kormorani* gde je na fotografiji vidljiva površina jezera prekrivena raznim otpadom i plastičnim ambalažama u čijem središtu stoje galeb i kormoran pokušavajući da pronađu hranu. Zabeleženi trenutak poprima svojstva simbola jednog od najizraženijih problema u procesu zaštite jezera – akumulacija svakovrsnog otpada i nesistemske uklanjanje istog što ubrzano ugrožava ekosistem Skadarskog jezera. Rad pod nazivom *Natural History* (Prirodna istorija) na kome su markerima na zidu ispisani stručni latinski nazivi brojnih ugroženih biljnih i životinjskih vrsta koje se nalaze na tzv. *crvenoj listi* na način da se preklapaju, prožimaju, spajaju i određenim segmentima razdvajaju. Ti zapisi na jednom mestu stvaraju crnu mrlju, koja, poput crne rupe pretili da usisa ove vrste. Ali, mnoge se od nje i udaljavaju, što nudi jednu optimističnu vizuru, odnosno, nadu da stvari mogu da se preokrenu i povedu u sasvim suprotnom pravcu, u ovom slučaju u pravcu zaštite ugroženih vrsta.

Jedan segment izložbe, na prvi pogled bez direktne veze sa pomenutim radovima, jeste rad *Retuširane istorije*. Umetnik bira cenzurisane tekstove, kao i originalne i fotografije koje su kroz istoriju iz različitih razloga i pobuda modifikovane tako da su sa njih uklanjane ili su dodavane ličnosti ili grupe ljudi kako bi služile na podobije glavnom prikazanom protagonistu, vladajućem sistemu mišljenja ili ideologiji (Hitler uklanja Gebelsa, „banda četvorice“ uklonjena sa fotografije svečanosti u čast Mao Cedunga, Enver Hodža uklanja čak desetoro ljudi i ostaje sam na fotografiji, Lenjin multiplicira grupe ljudi prisutne tokom njegovog govora...).

<sup>1</sup> Mirko Banjević, „Skadarsko jezero“, u: *Zemlja na kamenu*, 1950., citat preuzet iz: *Skadarsko jezero*; radovi sa simpozijuma, Titograd, 30., 31.X i 1.XI 1983, Crnogorska akademija nauka i umjetnosti, Titograd 1983.

Reč je o specifičnom konstruisanju istorije koje ukazuje na opasnost njenog pristrasnog poimanja, što direktno ugrožava dijalog. Nepostojanje dijaloga implicira nerešavanje gorućih problema, posebno ako ih dele dve države, u konkretnom slučaju Albanija i Crna Gora koje bi trebalo da preduzmu zajedničke smislene akcije u cilju saniranja i prezervacije jezera.

Skadarsko jezero, kao prostor spajanja, ali i svih budućih uvezivanja, komunikacije i saradnje, u dugom periodu kroz istoriju bio je i prostor stradanja i borbe za opstanak. S druge strane, u svetlu savremenog konzumerizma i hiperprodukcije otpada svakakvih vrsta, jezeru pretil status ogledala našeg duhovnog posrnuća kao stradanja par ekselans. Čast entuzijastima, posvećenim stručnjacima i ekološki osvešćenim ljudima koji kontinuirano preduzimaju različite aktivnosti za očuvanje jedinstvenog habitusa Skadarskog jezera.

Ana Ivanović  
istoričar umjetnosti



### ***Trapa Natans Scutariensis*, 2018.**

Akrilik, sokovi (Bravo (jagoda), Fanta (pomorandža), Pepsi Max, Mirinda (pomorandža), nICE Tea (breskva), Fuzetea (šumsko voće), Bravo (zelena jabuka), Buzzz (crvena pomorandža)), mastilo na zidu, 300 x 990 cm,

Postoji oko 144 ugroženih biljnih i životinjskih vrsta u Skadarskom jezeru. Najsimboličniji primjerak je Trapa Natans Scutariensis. Ovi primjerci su pod rizikom da se pretvore (samo) u slike zauvijek ukoliko obje zemlje ne preduzmu sinhronizovanu i smislenu akciju.

### ***Trapa Natans Scutariensis*, 2018**

Acrylic, soft drinks (Bravo (strawberry), Fanta (orange), Pepsi Max, Mirinda (orange), nIce Tea (peach), Fuzetea (ice tea forest fruit), Bravo (green apple), Buzzz (red orange)), and ink on the wall, 300 x 990 cm

There are about 144 endangered animal and plant species in Shkoder/Skodar lake. The most symbolic of them is Trapa Natans Scutariensis. These species risk turning into paintings forever if no more comprehensive action is taken by both countries in synchrony.

Skadar Lake – the blue eye,  
in which our suffering, condensed, is reflected.<sup>1</sup>

Mirko Banjević

The title of the SHKODAR Lake exhibition itself merges the Albanian and Montenegrin names of Skadar/Shkodra, whereby the artist subtly points to Skadar Lake as a space that two countries have joint custody of – Albania and Montenegro. However, the exhibition is not about the geographical division of the lake or about having the right to it. On the contrary, in this concept, the lake is understood as a single indivisible body of water, as an anthropological place which sublimates the centuries-long life of both countries, as a witness to the deep and diverse layers of history on which the identities of these two nations have been created.

When I say custody, I mean the obligation to take care of this unique space, which is the habitat of numerous rare plant and animal species that over time become increasingly endangered for many reasons, and where human neglect and ecological unconscious take a significant place.

One of the iconic examples is the very old endemic plant called *Trapa Natans Scutariensis*, known as *kasaronja* among the Montenegrin people, which is one of the most endangered plant species in the lake. For that reason, the visual focus of the exhibition is a monumental mural depicting exactly this plant, which in a specific manner serves as a warning that, unless in the near future both countries take organized action towards its protection, only the picture will remain. In the execution of this mural, the artist utilized acrylic paints, subsequently employing the drip painting technique with the use of industrial juices and paints, with the aim of showing that one of the elements threatening this plant is plastic itself (plastic packaging). The problem of irresponsible and uncontrolled disposal of this kind of packaging is accentuated in the work *Seagulls and Cormorants*, where the photo shows the lake surface covered in diverse waste and plastic packaging in the centre of which a seagull and a cormorant are perched searching for food. The recorded moment takes on the properties of a symbol of one of the burning issues in the protection of the lake - the accumulation of all kinds of waste which is damaging the ecosystem of Skadar Lake at an accelerated pace, and its non-systematic removal. *Natural History* is a work featuring the botanical names of numberless endangered plant and animal species from the so-called Red List; these names are written on the wall with a highlighter in the manner that they overlap, are intertwined, connected, and in some segments separated from each other. These records in one place create a black spot, which, like a black hole, threatens to suck in these species. But many of them radiate from it, which offers an optimistic vision or hope that things can be reversed and taken in a completely opposite direction, in this case in order to protect the endangered species.

One part of the exhibition, at first glance with no direct connection with the works above, is the work entitled *Retouched Histories*. The artist selects censored texts, original photos as well as photos which have been modified through history for various reasons so that people have been removed from or added to them in order to support the main protagonist or ruling system of thought or ideology (Hitler removes Goebbels; the “Gang of Four” has been

---

1 Mirko Banjević, “Skadarsko jezero”, in: *Zemlja na kamenu*, 1950, quote taken from: *Skadarsko jezero*; papers from a symposium, Titograd, 30-31 Oct and 1 Dec 1983, Montenegrin Academy of Arts and Sciences, Titograd 1983.

removed from the photo of the ceremony in honour of Mao Zedong; Enver Hoxha removes as many as ten people from a photo remaining alone in it; Lenin multiplies groups of people attending his speech and so on). It is a specific construction of history that points to the danger of its biased understanding, which directly threatens the dialogue. The absence of dialogue implies the failure to solve the pressing problems, especially if the same problem is shared between two countries, in this case Albania and Montenegro, which should take meaningful joint action in order to rehabilitate and preserve the lake.

Skadar Lake as a space of togetherness and at the same time a metaphor for all future connections, communication and cooperation, in a long period in history was also a space of suffering and of a struggle for survival. On the other side, in the light of modern consumerism and hyperproduction of all kinds of waste, the lake is at risk of becoming the mirror of our spiritual stumbling as suffering *par excellence*. All honour to the enthusiasts, dedicated professionals and environmentally conscious people who continuously undertake various activities to preserve the unique habitat of Skadar Lake.

Ana Ivanović  
Art historian



### **Prirodna istorija**

Akrilik i markeri na zidu, 300 x 550 cm, 2018.

Ovo su naučni latinski nazivi različitih vrsta biljaka i životinja koje konstituišu habitat Skadarskog jezera, a izdvojene su one koje se nalaze na listi ugorženih vrsta, tzv. Crvenoj listi.

### **Natural History**

Acrylic and markers on the wall, 300 x 550 cm, 2018

These are the scientific Latin names of various plants and animals that constitute the habitat of the lake. The selected species are in the endangered list, so called the red list.





### **Galebovi i kormorani, 2018. | Seagulls and Cormorants, 2018**

Digitalno mastilo na papiru, plastične boce iz SAD, Albanije i Crne Gore, muzejska vitrina

Digital ink on paper, plastic bottles from USA, Albania and Montenegro, museum showcase table  
94 x 100 x 50 cm

### **JESEN NA SKADARSKOM JEZERU**

Tekst i fotografija: Marijana van Tvilert-Venekes

Približavajući se području gdje se rijeka Morača uliva u Skadarsko jezero, ugledali smo veliku količinu smeća koje je plutalo po površini vode (v. fotografiju). Mnoge ptice, pretežno galebovi i kormorani, tražili su hranu, okruženi plastičnim bocama i drugim otpadom – naravno, sa svim očekivanim posljedicama. Andrija nam je rekao da problem otpada postoji odavno. Nakon prvih jakih jesenjih padavina, rijeka nanosi mnogo čvrstog otpada iz okoline Podgorice, Nikšića i drugih mjesta u jezero.

Rješavanje problema otpada je još uvijek slaba tačka u Crnoj Gori i to smeta mnogim stranim turistima. Očito, ništa nije urađeno da se jezero zaštiti – nema ograda, nema brodova za skupljanje otpada, iako ove godine cijena ulaznice u Nacionalni park iznosi 4 evra.

Na albanskoj strani jezera situacija je veoma slična.

### **AUTUMN ON SKADAR LAKE**

Text and photography by Marianne van Twillert-Wennekes

Approaching the area where the Morača River enters the lake, we saw a lot of floating garbage on the water (see photo). Many birds, mostly seagulls and cormorants, were looking for some food, surrounded by plastic bottles and other trash – of course, with all the consequences that might be expected.

Andrija told us that the garbage problem is an „old issue“. After the first heavy autumn rains, the river carries tons of solid waste to the lake, coming from the urban surroundings of Podgorica, Nikšić and other places.

Waste management it is still a weak point in Montenegro that annoys many foreign tourists. Obviously, nothing is done to protect the lake – no grids, no trash collection boats, although the price of an entrance ticket for the National Park amounts to € 4,00 this year.

On the Albanian side of the lake the problem is very similar.

Raspberry  
Flavor with other natural flavors  
PURE  
LEAF®  
Real  
Brewed Tea  
never from powder  
No artificial sweeteners  
18.5. FL OZ (1.15 PT) 547 ml  
180 calories per bottle

PURE  
LEAF®  
Real Tea, done right  
Our Expert Blends  
Just like anything from nature, tea leaves vary from harvest to harvest. That's why our tea experts taste and fine-tune our blends to optimize nature's variability and ensure you get the smooth and delicious taste of Pure Leaf in every bottle.  
Refrigerate After Opening

Festojmë 20 Pranvera  
TEPELENE®  
I Gazuar  
Ujë Mineral Natyral Oligomineral 0,5L  
Limited Edition

FSHF Uji i Skuadrës  
Kombëtare  
Shqiptare  
të Futbollë  
Çertifikim i Menaxhimit  
të Sistemit të Cilësisë  
ISO 9001: 2008  
Çertifikim i Sistemit të  
Sigurisë  
Ushqimore  
HACCP  
UNU 10854  
Burimi "UJI I FTOHTË TELEPENE"  
Rr. Komb. Telepene-Gjirokastër,  
UJI I FTOHTË TELEPENE sh.p.k  
Rr. Komb. Telepene-Gjirokastër  
Telepene (Albania) Tel: + 355.814.22120  
[www.ujitepelene.com](http://www.ujitepelene.com)  
QKL LN-0358-10-2009

Lazine mljekara 3,4% mm  
Jogurt  
Prirodan izbor kalcijuma  
0,5 kg

Ukus prirode, bez konzervansa  
Proizvodi i pakuje: „Šimšić Montmilk“ DOO  
Lazine bb, 81410 Danilovgrad – Crna Gora  
tel: + 382 20 815 312  
[mljekara.lazine@yahoo.com](mailto:mljekara.lazine@yahoo.com)  
Upotrebljivo do datuma označenog na ambalaži.  
Čuvati na temperaturi od +4°C do + 8 4°C







## Retuširane istorije

Digitalno mastilo na papiru, bočice mastila, pera, četka, muzejske vitrine, 94 x 100 x 50 cm, 2018.

1551.

Španija je 1551. napravila svoj prvi popis cenzuriranih knjiga. Riječ je, uglavnom, o protestantskim djelima i prevodima Biblije. Djela koja su na ma koji način izazivala katoličanstvo bila su dodavana ovom popisu. Ova knjiga molitvi cenzurisana je u 16. vijeku u Meksiku, od strane španske inkvizicije.

oko 1865.

Na fotografiji čuvenog fotografa Metjua Brejdija (Mathew Brady), vidi se general Šerman kako pozira zajedno s generalima. General Frensis P. Bler (Francis P. Bler)

1937.

Na ovoj modifikovanoj fotografiji, uklonjen je Jozef Gebels (drugi s desna). Ostaje nejasno zbog čega je tačno Hitler prezreo Gebelsa.

1939.

Na ovoj modifikovanoj fotografiji kraljice Elizabete Bouz-Lajon – majke kraljice Elizabete II – i kanadskog premijera Vilijama Lajona Mekenzija Kinga u Banfu, Alberta, kralj Džordž VI uklonjen je sa originalne fotografije. Ova fotografija korišćena je kao promotivni plakat na izborima za premijera. Pretpostavlja se da je premijer Mekenzi izmijenio ovu fotografiju kako bi ga, budući samo sa kraljicom Elizabetom, predstavila u moćnijem svijetlu.

1976.

Takozvana „Banda četvorice“ uklonjena je sa originalne fotografije memorijalne ceremonije u čast Mao Cedunga održane na trgu Tjenamen.

1920.

Sovjetska foto manipulacija. 1) Lenjinov govor u Petrogradu, 1920. 2) Fotografija korišćena za ilustraciju istog govora u magazinu „Krasnaya Niva“, 1924.

1964.

Pismo FBI-ja upućeno Martinu Luteru Kingu

Da ste gledali vijesti 1960-ih čuli biste kako je Martin Luter King spreman da uništi Ameriku i da su dobri policajci samo radili svoj posao kada su tukli i hapsili borce za ljudska prava.

U to vrijeme, pokret za ljudska prava predstavljao je ozbiljnu pretnju za političku elitu u toj mjeri da su vladine agencije razvile program pod nazivom COINTELPRO za detektovanje i učutkivanje vođa pokreta. Mnogi istraživači vjeruju da je ovaj projekat odgovoran za smrti Martina Lutera Kinga, Malkolma Iksa i drugih aktivista pokreta za ljudska prava.

Danas, nova dokumenta kojima je ukinuta tajnost, a koja je objavio Njujork Tajms pokazuju ekstremizam operacija koje je FBI sprovodio protiv Martina Lutera Kinga. Izvještaj, odnosno njegova verzija koja nije klasifikovana kao tajna, a koju je nedavno otkrio istoričar i profesor Beverli Gejdž, je, zapravo, pismo koje je FBI uputio Kingu sa sugestijom da izvrši samoubistvo jer agencija, kako je navedeno, posjeduje kompromitujući materijal o njemu.

Javnost je već decenijama upoznata sa ovim dokumentom, ali dostupna verzija je bila cenzurisana. Nova verzija je kopija originalnog necenzurisanog pisma.

<https://www.nytimes.com/2014/11/16/magazine/what-an-uncensored-letter-to-mlk-reveals.html>

1936.

Trenutak uhvaćen na ovoj fotografiji ima veliku važnost za albansku komunističku istoriografiju. On predstavlja zvanične pozdrave raznih zvaničnika vlade i religioznih institucija povodom premještanja posmrtnih ostataka dvojice albanskih heroja iz Skadra u Đirokastru. Na originalnoj verziji fotografije bilo je jedanaest ljudi na balkonu, sa Enverom Hodžom, budućim vrhovnim vođom Albanije, koji kao student drži govor. Događaj je održan na balkonu gradske većnice u Skadru, a fotografiju je snimio poznati skadarski fotograf Gege Marubi, član porodice Marubi. Tokom komunističke diktature u Albaniji, vlasti su modifikovale fotografiju tako što je uklonjeno ostalih deset zvaničnika, ostavljajući samo Envera Hodžu koji nadmoćno stoji sam.

HERO

Perivo plavo mastilo (staklena bočica)

Q/VCR1 01

60 ml

Add: No. 799 jiahao Rd, Shangai

Proizvedeno u Kini

Četkica Da Vinči NOVA Synthetics, br. 4, nepoznato porijeklo

A.W.Faber pero, nepoznato porijeklo

Muzejska vitrina, drvo, tkanina, staklo

FOTOŠOP

PRIRUČNIK

Profesionalni savjeti, trikovi i tehnike retuširanja i kompozicije

GLYNN DEWIS

Predgovor: Skot Kelbi

## Retouched Histories

Digital ink on paper, ink bottles, pens, brush, museum showcases, 94 x 100 x 50 cm, 2018

1551

In 1551 Spain created its first index of censored books. They were mainly protestant works and translations of the Bible. Works that challenged any part of the Catholic religion was added to the index of censored books. This 16th-century prayer book was censored in Mexico by the Spanish Inquisition.

Circa 1865

In this photo by famed photographer Mathew Brady, General Sherman is seen posing with his Generals. General Francis P. Blair (far right) was added to the original photograph. The photo on the bottom is another image from the same sitting, at which General Blair was not in attendance.

1937

In this doctored photograph, Adolf Hitler had Joseph Goebbels (second from the right) removed from the original photograph. It remains unclear why exactly Goebbels fell out of favor with Hitler.

1939 /

In this doctored photo of Queen Elizabeth Bowes-Lyon—mother of Queen Elizabeth II—and Canadian Prime Minister William Lyon Mackenzie King in Banff, Alberta, King George VI was removed from the original photograph. This photo was used on an election poster for the Prime Minister. It is hypothesized that the Prime Minister had the photo altered because a photo of just him and the Queen painted him in a more powerful light.

1976

The so called "Gang of Four" were removed from this original photograph of a memorial ceremony for Mao Tse-Tung held at Tiananmen Square.

1920

Soviet photo manipulation. 1) Lenin speaking in Petrograd, 1920. 2) The photo used to illustrate that speech in "Krasnaya Niva" journal, 1924.

1964

FBI Letter addressed to Martin Luther King

If you were watching the news in the 1960's you would have seen that Martin Luther King was out to destroy America and that the good policemen were only doing their jobs by beating and arresting civil rights protesters.

At that time the civil rights movement was a serious threat to the establishment, so much so that government agencies developed a program to target and silence civil rights leaders, this program was called "COINTELPRO". It is this program that many researchers believe is responsible for the deaths of Martin Luther King, Malcolm X and other civil rights activists.

Now, newly declassified documents published by The New York Times show the sickening depths that the FBI went to in their operations against Martin Luther King. The report, which was recently discovered by historian and professor Beverly Gage, shows an unclassified version of the famous letter that the FBI sent King, suggesting that he should kill himself because they had so much dirt on him.

The public had already known of this document for decades, but the version that was available was heavily censored, while the new version is a copy of the original uncensored letter.

<https://www.nytimes.com/2014/11/16/magazine/what-an-uncensored-letter-to-mlk-reveals.html>

1936

The moment captured in this photo is of great importance to Albanian Communist historiography. It represents the formal greetings of various government and religious officials in the occasion of the transfer of the remains of two Albanian heroes from Shkoder to Gjirokastra. In the original version of the photo there are eleven people in the balcony, with Enver Hoxha, the future leader of Albania, giving a speech as a student. The event took place in the balcony of the City Hall of Shkoder, and was captured by the famed Shkodran photographer, Gege Marubi, member of the Marubi family. During the years of the Communist dictatorship in Albania, the authorities altered the photo by removing all the other ten dignitaries from the photo, leaving Enver Hoxha to stand supreme alone.

HERO

Washable Blue Ink (glass bottle)

Q/VCRL 01

60 ml

Add: No. 799 jiahao Rd, Shangai

Made in Republic of China

Da Vinci NOVA Synthetics Brush, no. 4, unknown origin

A.W.Faber dip pen, unknown origin

Museum showcase made of wood, fabric and glass

PHOTOSHOP

WORKBOOK

Professional Retouching and Composing Tips, Tricks, and Techniques

GLYNN DEWIS

Foreword by Scott Kelby

**Helidon Đerđi** rođen je i odrastao u Tirani (Albanija), gdje je započeo studije umjetnosti i diplomirao na Akademiji umjetnosti. Nakon otvaranja albanske granice 1991. godine preselio se u Italiju, gdje je nastavio studije umjetnosti i diplomirao na Akademiji likovnih umjetnosti u Napulju. Godine 1997. preselio se u Čikago, gdje je magistrirao u oblasti teorije i prakse umjetnosti na Nortwestern univerzitetu i prvi put izlagao svoje radove u Americi. Sada živi u Njujorku.

Tokom svoje karijere, Đerđi se bavio različitim formama umjetnosti, od slikarstva, preko medijske instalacije, do arhitekture. Koliko god različite bile ove forme, Đerđijevi radovi dosljedno su ispitivali poroznost i krhkost granica između medija, sopstva i parametara individualnog angažmana. Đerđi je, između ostalog, izlagao na sljedećim događajima/mjestima:

52. bijenale u Veneciji; Manifesta 8 (Mursija, Španija); 1. i 4. bijenale u Tirani; 1. festival ideja – Novi muzej (Njujork); 12. venecijansko bijenale arhitekture; treći ciklus Bijenala savremene umjetnosti (Konjic, Bosna i Hercegovina); ReMap 4 u umjetničkom centru Kunsthalle Athena (Atina); 4. bijenale u Solunu (Kolateralni događaji); Međunarodni sajam savremene umjetnosti Artissima 10 (Torino, Italija); Muzej Ludvig (Budimpešta); MASS MoCA (Nort Adams, SAD); MADRE – Muzej savremene umjetnosti (Napulj); Apexart (Njujork); Muzej Pino Paskali (Polinjano, Italija); Nacionalna galerija Albanije (Tirana); Nacionalna galerija Makedonije (Skoplje); umjetnička galerija Lothringer 13 (Minhen); Nacionalna galerija Kosova (Priština); Umjetnički muzej u Čelsiju (Njujork); Suburban (Čikago); Botkyrka Konsthall (Botkirka, Švedska); MURAM – Regionalni muzej moderne umjetnosti (Kartagina, Španija); Američka akademija u Rimu; Nacionalni muzej Rumunije (Kluž-Napoka); Nacionalni muzej Malte (Valeta); Platform Project, Art Athina (Atina).

Đerđijevo djelo prikazivano je i predstavljano u sljedećim medijima: Artforum, Art in America, Mousse Magazine, Sculpture, Contemporary, Flash Art, Domus, The Independent, Reuters, Artribune, Exhibart, New Art Examiner, Swedish Public Radio, Malta Public TV itd.

Đerđi predaje na Državnom univerzitetu Njujorka u Old Vestberiju, dok je ranije predavao u Parsonsovoj novoj školi dizajna, na Institutu umjetnosti u Čikagu i Nortwestern univerzitetu.

Držao je predavanja o svom radu na univerzitetima Harvard i Kolumbija, u Parsonsovoj novoj školi dizajna, na Institutu umjetnosti u Čikagu, C Festivalu u Faenci, Univerzitetu u Kvebeku, Američkom univerzitetu u Dubaiju, Nortwestern univerzitetu, Američkoj akademiji u Rimu, Centru za kreativnost Sv. Džejms u Valeti, festivalu Demanio Marittimo.Km-278 u Italiji, Akademiji likovnih umjetnosti u Tirani, Kulturnom centru Tula u Tirani, itd.

Helidon Đerđi bio je, takođe, i jedan od tri umjetnička direktora međunarodnog festivala savremenih vizuelnih umjetnosti, filma, arhitekture, muzike i književnosti – Tirana Open.



**Helidon Gjergji** was born and raised in Tirana, Albania, where he first studied art and earned a BFA from the Academy of Arts in Tirana. With the opening of Albania's borders in 1991, he moved to Italy, where he further studied the visual arts, and obtained a degree from the Academy of Fine Arts in Naples, Italy. In 1997, he then moved to Chicago, where he earned an MFA in Art Theory and Practice from Northwestern University, Chicago, and had his first American exhibitions. He lives in New York City.

Over the course of his career Helidon has worked in a variety of mediums, from painting, to media installation, and to architecture. However diverse those mediums, Helidon's work has consistently interrogated the porosity and fragility of the borders between the media, the self, and the parameters of individual agency.

Among other venues he has exhibited at:

Venice Biennale 52; Manifesta 8 (Murcia, Spain); Tirana Biennale 1 and 4; The Festival of Ideas 1 – New Museum (NYC); Venice Biennale of Architecture 12; Project Biennial 3 (Konjic, Bosnia & Herzegovina); ReMap 4 at Kunsthalle Athena (Athens); Thessaloniki Biennale 4 (Collateral Events); Present Future at Artissima 10 (Turin, Italy); Ludwig Museum (Budapest); MASS MoCA (North Adams, USA); MADRE – Museo d'Arte Contemporanea (Naples); Apexart (NYC); Museo Pascali (Polignano, Italy); National Gallery of Albania (Tirana); National Gallery of Macedonia (Skopje); Lothringer 13 (Munich); National Gallery of Kosovo (Prishtina); Chelsea Art Museum (NYC); Suburban (Chicago); Botkyrka Konsthall (Botkyrka, Sweden); MURAM – Museo Regional de Arte Moderno (Cartagena, Spain); The American Academy in Rome; National Museum of Romania (Cluj-Napoca); National Museum of Malta (Valletta); Platform Project, Art Athina (Athens).

His work has been reviewed and featured in Artforum, Art in America, Mousse Magazine, Sculpture, Contemporary, Flash Art, Domus, The Independent, Reuters, Artribune, Exibart, New Art Examiner, Swedish Public Radio, Malta Public TV etc. He teaches at SUNY Old Westbury and in the past he has taught at Parsons New School of Design, the School of the Art Institute of Chicago, and Northwestern University.

He has lectured about his work at Harvard University, Teachers College - Columbia University, Parsons New School of Design, The School of Art Institute of Chicago, C Festival (Faenza), Université du Québec, American University in Dubai, Northwestern University, The American Academy in Rome, St James Cavalier Centre for Creativity (Valletta), Demanio Marittimo.Km-278 (Italy), the Academy of Fine Arts of Tirana, Tulla Culture Center (Tirana), etc.

Helidon Gjergji was also one of the three artistic directors of Tirana Open, an international contemporary arts festival of the visual arts, film, architecture, music and literature.

[www.helidon-gjergji.org](http://www.helidon-gjergji.org)

Naslovna strana | Cover page:

**Galebovi i kormorani, 2018. | Seagulls and Cormorants, 2018**

Digitalno mastilo na papiru, plastične boce iz SAD, Albanije i Crne Gore  
Digital ink on paper, plastic bottles from USA, Albania and Montenegro

94 x 100 x 50 cm

fotografija | photo by: Marianne van Twillert-Wennekes

Izdavač | Publisher: Narodni muzej Crne Gore | National Museum of Montenegro

Za izdavača | For the Publisher: dr Anastazija Miranović

Kustos izložbe | Curator of the Exhibition | Tekst | Text: Ana Ivanović

Prevod | Translation: Olivera Kusovac | Fotografija | Photography: Lazar Pejović

Grafičko oblikovanje | Design and prepress: Branka Vujović Radunović

Štampa | Print: DPC – Podgorica | Tiraž | Circulation: 300

Cetinje, jul/septembar | July/September, 2018.