

GALLERIA  
ALBERTA  
PANE

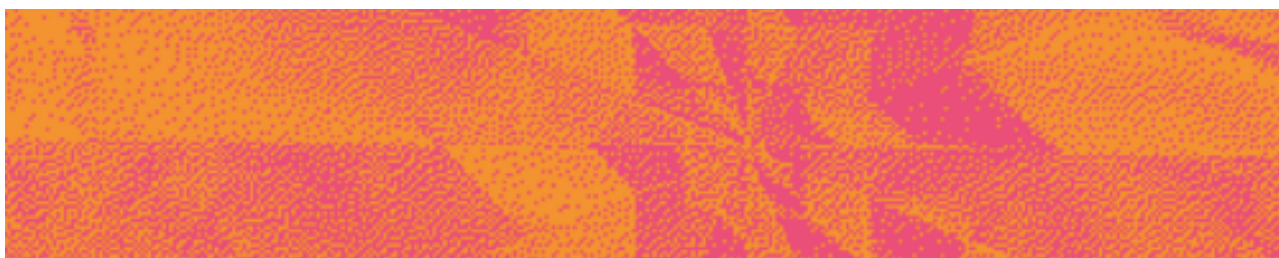
# I Wish It Was Mine

CLAIRE FONTAINE  
GELITIN  
MINÁ MINOV  
IVAN MOUDOV

ALBAN MUJA  
ANRI SALA  
SELMA SELMAN  
ULAY

1 April

3 June 2023



OPENING: Saturday, 1 APRIL, from 5PM to 8PM

Opening on Saturday, 1 April, the Venetian venue of Alberta Pane Gallery is presenting the group show *I Wish It Was Mine*. The exhibition brings together works by eight international artists: Claire Fontaine, Gelitin, Miná Minov, Ivan Moudov, Alban Muja, Anri Sala, Selma Selman and Ulay. Ivan Moudov's site-specific work, *The One Minute Stalker* in the entrance corridor, sets the tone for the exhibition, carrying at its core the notion of desire in Tarkovsky's 1979 film.

«I was invited to gather a group show at Alberta Pane Gallery. I tried to choose works I wish were mine or I wish I had made. Sometimes, that is the main drive behind an artist's collection. Inspired by Tarkovsky's film, *Stalker*, my aim was to build a story that guides visitors through the "Zone" in search of a mythical place known only as "The Room." It is said that anyone

who enters "The Room" will have their earthly desires immediately fulfilled. What those desires are believed to be and what they truly are is brought to light upon entering "The Room."

Situated in "The Room" the selected works of seven exceptional artists manifest as wishes, each one exploring the nuances of human longing and the complexities that lie within. Together all the works in this exhibition create a space for contemplation and reflection, where the boundaries of reality are pushed and the imagination is set free. Like the Stalker, who leads his companions through the "Zone" to discover their innermost desires, this exhibition invites the viewer to explore their own dreams and wishes, to step beyond the confines of reality, and to embrace the unknown».

- Ivan Moudov

**Dates & Opening Hours**

01.04.2023 - 03.06.2023  
Tuesday - Saturday, 10.30am - 6.30pm

**For further information**

albertapane.com  
martina@albertapane.com  
+39 041 5648481

**Galleria Alberta Pane**

Dorsoduro 2403H  
Calle dei Guardiani  
30123, Venice  
Italy

**Instagram**

@galeriealbertapane

## Artists

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Based in Palermo, Italy, since 2018, **Claire Fontaine** is a feminist conceptual artist, born from Fulvia Carnevale and James Thornhill in 2004 in Paris, who, through a de-subjectification process, declared themselves her assistants. Taking her name from a popular French brand of school notebooks, the artist makes of readymade her stylistic feature: sculpture, installation, video and painting are some of the media through which a reflection on contemporary capitalist society, its politics and global events takes shape, as in the case of the installation *Untitled (same war time zone)* exhibited at the gallery.

The artist has exhibited in venues and institutions such as: MAXXI (Rome), MACRO (Rome), Jardin des Tuileries (Paris), Galerias Municipais (Lisbon), Palazzo Ducale (Genoa), Le Confort Moderne (Poitiers), Städtische Galerie Nordhorn (Nordhorn), Académie de France à Rome - Villa Medici (Rome), Jewish Museum (New York), RCCA Wattis (San Francisco), The Swedish Contemporary Art Foundation (Stockholm), Museion (Bolzano), MUSAC (Castilla y León), Museum of Contemporary Art (North Miami).



Claire Fontaine, *Untitled (Same war time zone)*, 2016-2023.  
Mains and battery operated wall clock, paper and masking tape.  
Courtesy the artist and Air de Paris.

**Gelitin** is a collective formed in Vienna by artists Ali Janka, Florian Reither, Tobias Urban and Wolfgang Gantner, who met in 1978. They have been working together since 1993, gaining recognition on the international scene for their humorous and over-the-top performances and installations. A central element of their practice is the involvement of the audience, encouraged to take part in the work through a new perspective. On display is *Autumn Leaf - The Gelatin Flag* (2023), which was first made in 2020 for the National Palace of Culture in Sofia, commissioned by the MUSIZ Foundation.

Gelitin represented Austria at the 2001 Venice Biennale and has exhibited and performed in major art institutions. Their work is in public collections such as Belvedere (Vienna), MUMOK (Vienna), Thyssen-Bornemisza Art Contemporary (TBA21) (Vienna), Essl Museum (Klosterneuburg, Austria), Lentos Kunstmuseum (Linz, Austria), MDM (Salzburg), Pinault Foundation (Venice), Sammlung Falkenberg (Hamburg), Centre Pompidou (Paris), Musée d'art moderne de la Ville de Paris, La Maison Rouge (Paris), MONA (Tasmania), Musée de la Chasse et de la Nature (Paris).



Gelitin, *Autumn Leaf - The Gelatin Flag*, 2020, 3 flags, 4.5 x 2.5 m.  
Courtesy MEYER\*KAINER, Vienna.

**Miná Minov** is a Bulgarian artist (1982), who mainly works with performative videos, interactive installations and sometimes performances, while at the same time deviating occasionally into more conceptual or not at all conceptual projects. Often simple mechanical contraptions are employed by his own or someone else's body. In that regard, he is interested in bodily presence and how it accumulates masses around itself. In *I Wish It Was Mine* the artist presents the site-specific interactive installation *Observatory #3*.

Miná Minov studied sculpture at the National Academy of Arts in Sofia and painting at the Frank Mohr Instituut in Groningen. He took part in art residencies in the United States at Marvin Gardens, Ridgewood (NY) and Lower Manhattan Cultural Council (NY). He has also exhibited in institutions such as Goethe Institut Bulgarien - ICA-Sofia (Sofia), Contemporary Space (Varna), KCB (Belgrade), Sofia Art Gallery (Sofia), Zieher Smith (New York), Vaska Emanouilova Gallery (Sofia), Biennial of young artists (Bucharest), Museum Belvedere (Heerenveen, The Netherlands), Nest (The Hague), National Gallery of Foreign Art (Sofia), National Archeological Museum (Sofia), Marvin Gardens (New York), One night stand gallery (Sofia), CBK Groningen (The Netherlands).



Miná Minov, *Observatory #3*, 2008-2023, interactive installation.

**Ivan Moudov** (1975, Sofia). His artistic practice spans from photography, to video, performance, and installation. His work, which has a strong metaphorical charge, questions the sociopolitical and economic conditions of art and its relationship to systems of power. By subverting their existing norms and rules the artist reveals the levers of their functioning. Conceiving and organising this exhibition turned out to be a process work in itself for the artist.

Mostly displayed in the entrance corridor, Ivan Moudov's pieces trigger the narrative of the exhibition. *The One Minute Stalker* offers a unique perspective on Tarkovsky's iconic film, by condensing the full 161-minute movie into a monumental picture composed of individual one-minute fragments. Each fragment represents a micro-action that, when arranged in an orderly fashion, forms a series of rows of small time capsules. The one-minute motion is followed by a one-minute dark screen. The sound is composed by Sabin Vasilev. The installation aims to explore the spatial perception of individual miniature images, allowing the viewers to immerse themselves in a visual environment that triggers both mental and corporeal sensations of time.

His work has been shown in events and venues such as 52nd Venice Biennale, Manifesta 4 (Frankfurt), Manifesta 14 (Prishtina), Moderna Museet (Stockholm), Cabaret Voltaire (Zürich), Kunstverein Braunschweig (Braunschweig), 1st Moscow Biennale of Contemporary Art, and Museum Moderner Kunst Stiftung Ludwig - MUMOK (Vienna), among others.



Ivan Moudov, *One Minute Stalker*, 2022. Video installation, 4K video, stereo sound, 14'00" (loop), video Still. Sound Sabin Vassilev.

**Alban Muja** (Kosovo, 1980) is a multi-disciplinary artist. His practice is influenced by the ongoing processes of social, political and economic transformation in his country and in the Balkans.

Initiated in 2020, *Above Everyone* is an ongoing project exploring the artist's fascination with emergent forms and urban stagnation, shedding light on the reality of post-war architecture in Kosovo. The project showcases how private residences were constructed on top of existing buildings without permits from local authorities, violating housing codes. This DIY solution was adopted by many citizens who lost their homes during the war. In the exhibition Muja presents a watercolor painting that depicts the large installation he created for Manifesta 14 in Prishtina, along with an original object from his roof house, "The Awning." He installed an "illegal" house on the flat roof of Prishtina's former Gërmia department store, a building that was once scheduled for demolition but temporarily saved due to public opposition, like many other ex-Yugoslavian modern buildings in the city.

Muja represented Kosovo at the 58th Venice Biennale. He also took part in exhibitions in many venues, such as The National Gallery of Kosovo (Prishtina), ISCP (New York), MAXXI (Rome), 3rd Industrial Art Biennial (Rijeka), Ludwig Museum (Budapest), viennacontemporary (Vienna), Museum Of Contemporary Art (Skopje), Autostrada Biennale (Prizren, Kosovo), Kumu Art Museum (Tallinn), Guangdong Museum of Art (China), Austrian Cultural Forum (New York), Museum of Modern and Contemporary Art of Rijeka (Croatia), Staatliche Kunsthalle Baden-Baden (Germany), KC Tobačna 001-Mesnta Museum (Ljubljana), Moscow International Biennale.



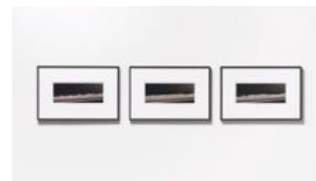
Alban Muja, *Above Everyone*, 2022  
© Alban Muja.  
Photo © Manifesta 14 Prishtina /  
Ivan Erofeev

**Anri Sala** (Tirana, 1974) constructs transformative, time-based works through multiple relationships between image, architecture, and sound, employing these as elements to fold and question experience. His works investigate ruptures in language, syntax, and music, inviting creative dislocations, which generate new interpretations of history, supplanting old fictions and narratives with less-explicit, more-nuanced dialogues.

*Le jour de gloire est arrivé* are stills from his 2017 work *Take Over*, related to two well-known musical works, the *Marseillaise* and the *Internationale*. Written in 1792 the *Marseillaise* was closely tied to the French Revolution, but also quickly spread to other countries where it became a symbol for the overthrow of oppressive regimes. Thus the 1871 lyrics of the *Internationale* were initially also set to the tune of the *Marseillaise*, until 1888 when its original music was composed and the song became the standard anthem of the socialist movement. Both anthems have undergone major changes in their political connotations: from revolution, restoration, socialism, resistance and patriotism, to additional associations with colonisation and oppression in the second half of the twentieth century (as national anthems of France and the Soviet Union, respectively).

Yet to this day their meaning remains in flux, as the two songs continue to be appropriated. *Take Over* makes audible the close relationship of these two political anthems and mines the musical kinship for traces of this changing symbolic significance.

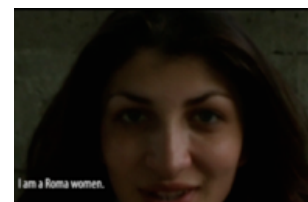
Sala's work has been the subject of solo exhibitions at Bourse de Commerce, Paris (2023), Kunsthaus Bregenz (2021), Buffalo Bayou Park Cistern, Houston (2021), Centro Botín, Santander (2019), Mudam, Luxembourg (2019), the Castello di Rivoli Museo d'Arte Contemporanea, Turin (2019), Museo Tamayo, Mexico City (2017), the New Museum, New York (2016), Haus der Kunst, Munich (2014), Centre Pompidou, Paris (2012), Serpentine Gallery, London (2011), Museum of Contemporary Art North Miami (2008), and ARC, Musée d'Art Moderne de la Ville de Paris (2004). He has also participated in major group exhibitions and biennials internationally, including the 57th Venice Biennale (2017), dOCUMENTA (13) (2012), the 29th São Paulo Biennial (2010) and the 4th Berlin Biennale (2006). In 2013, he represented France in the 55th Venice Biennale.



Anri Sala, *Le jour de gloire est arrivé*, 2022. Edition of 24 prints, 14,6 x 36,6cm. Ed. of 1+1 AP. Courtesy of the artist and Esther Schipper, Berlin

**Selma Selman** (1991) grew up in the Roma community village of Ružica in Bosnia and Herzegovina. She was the first Roma student to earn a BFA from Banja Luka University's Department of Painting in 2014. She graduated from Syracuse University with an MFA in Visual and Performing Arts in 2018. Her work is part of numerous international collections and she has received numerous awards. In 2021 she was awarded a residency in Amsterdam at the Rijksakademie.

Among the video work on display is *Do not look into Gypsy eyes*: «It is a mantra of the hyper-sexualized "Roma" woman, who is exotic, erotic and exciting. By the same token she is a bit too dangerous, a bit too "dirty", a bit too desirable – a woman whose eyes will seduce you, put a spell on you, and curse you. This work is based on the stereotypes and prejudices of the Romani woman. As a member of this community, as a woman and artist, I want to provoke the audience and turn their attention against discrimination and commodification of the female body». - Selma Selman



Selma Selman, *Do Not Look Into Gypsy Eyes*, 2016  
Video, video Still. 5'04"  
©Selma Selman.

She has had solo exhibitions at Documenta 15, Kassel (2022), Manifesta 14, Pristina (2022), Kunstraum Innsbruck, Innsbruck (2022), MO Museum Vilnius, Vilnius (2022), Kasseler Kunstverein Museum Fridericianum, Kassel (2021), National Gallery, Sarajevo (2021), Acb Gallery, Budapest (2021), SU Art Gallery, Syracuse, USA (2018), agnès b. Galerie Boutique, New York, USA (2017), Gallery Schleifmühlgasse 12-14, Vienna, (2016), Gallery Dreamland, Buffalo, New York, USA (2016). She has participated in numerous group exhibitions and festivals, such as EVROVISION, ifa, Stuttgart, Mediterranea 19 Young Artists Biennale School of Waters, 58th Venice Biennale, Kunstquartier Bethanien in Berlin, Kunsthalle Wien in Vienna, Queens museum in New York, The Creative Time Summit in Miami, Museum of Contemporary Art in Banja Luka, Villa Romana in Florence, Maxim Gorki Theatre in Berlin, and many more.

**Ulay** (Germany, 1943 - Slovenia, 2020). A pioneer of polaroid and performance art. The pieces on display document Ulay's theft of Hitler's favourite painting, Carl Spitzweg's *The Poor Poet*, from the Neue Nationalgalerie in Berlin in 1976. A staged theft, he had gone into the museum beforehand and propped open a security exit door, to enable a quick getaway! Eventually Ulay made his way to the house of a Turkish immigrant in a poor neighborhood in Berlin, where he installed the painting. This was Ulay's final solo work. before partnering with Marina Abramović. His troubled romantic and artistic relationship with Marina Abramović made him an icon of 20th-century performance art. After separating from her in 1988, Ulay turned to photography, focusing primarily on the marginalized individual. He then lived with his wife and family in Ljubljana, where the Ulay Foundation was established in 2019.

His works are part of important collections and have been exhibited internationally in the most prominent centers of the art scene, including Centre Pompidou (Paris), MoMA (New York), Moderna Museet (Stockholm), SFMOMA (San Francisco), ZKM (Karlsruhe), Kunstmuseum Bern (Berne), Groningen Museum (Groningen, The Netherlands), Van Abbemuseum (Eindhoven), Stedelijk Museum (Amsterdam), to name a few.



Ulay, *Da ist eine kriminelle Berührung in der Kunst*, 1976, Filmstill.  
Courtesy Ulay Foundation.