

Shpëtim Kërçova

“The Project”

4 February > 20 March 2021

We have the pleasure to invite you to:

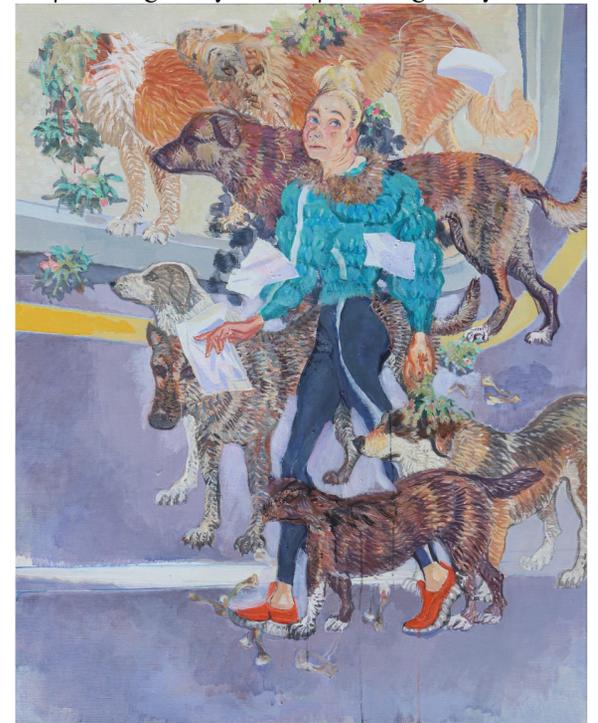
Opening event 4 February 2021 starting 18:00
et Gallery70, Rruga Abdi Toptani, Toptani Shopping Center, Kati zero

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Shpëtim Kërçova's painting is a quest that seems to take place in a kind of undisturbed tranquility. Such first impression is made due to its subjects and themes' progression, as well as the recurrence of figurative elements emerging through his work for long now.

As such, even his last exhibition cycle brings back previous elements, like stray dogs seen in the early cycles of his work. The stray dog is widely found in our urban space and stands as a symbol of crude, natural matter that lives in the areas "controlled" by humans. In Kërçova's pieces, it contains a primordial force or value that "faces" the female (human) figures shown in painting (this element taken from his earlier works, as well).

They come as elaborated urban images, encountered through daily fashion outfit, in which one can also find the fur, thus entwining with the street animal, to establish, maybe, a purposeful analogy. It creates the impression that both "species" stand in discord, in order to control the painting's territory. Kërçova's moderate painting style and the ability to embrace the vulgarity found on the street and in the public environment, make it immediately an attentive but alien eye towards what it observes.

At the same time, this "poor", abstinent style of painting, no matter how well informed by the western modernity of the twentieth century, reminds you of the oriental painting tradition and its ancient canons from pharaonic Egypt. The inverse perspective and hierarchical organization of the paintings' figures, (which, in fact, overturns the hierarchy), takes us back to an era where art had no other status than describing or, in other words, accomplishing a kind of afterlife manual.

Perhaps, it is the distance required by the artist that establishes a relationship with the present. In his **Nilotic** scene, (which takes place on the streets of Tirana), Shpëtim Kërçova seeks the point where the quotidian meets the eternal, creating a thin mediate layer, where beauty and vulgarity co-exist. After all, any man-made scheme, howsoever well-planned, is destined to fail in a world that is constantly changing. This must be why, in his painting cycle, we see wind-blown leaflets, the same as in the distant well-known Hokusai, "Ejiri, in the province of Suruga", where travelers suddenly find themselves under the onslaught of the wind that overturns everything, in an impressive landscape in which Mount Fuji arises. It seems as if the indifference of the mountain is also precisely displayed in Kërçova's dogs; hence, to the human project for the world.