

Artan Shalsi

SELECTED WORKS

SCULPTURE / INSTALLATION / DRAWING

Nel respiro del Tempo, 2025–26
Fortezza del Priamàr, Savona
Partial view of the installation



ARTIST STATEMENT

Artan (Shalsi), despite the variables determined by the different cycles of his work, has always surprised us with the narrative force of his works, which, reduced to their essence, act with the awareness of an effective reinvention of matter.

It is precisely his unconventional exploration of material interpretation that defines his visual storytelling; the delicate persuasiveness of his message, in an age when images ring out deafeningly, is extraordinarily capable of restoring full meaning to the value of silent reflection.

Fundamentally, his artistic commitment is directed at investigating beyond the immediately visible. Each work defines a space and a time for reflection, activating that special awareness which, as it sharpens, is oriented towards the hidden essence of things — the key to deciphering the vast horizon of our world.

In the hidden essence of things · Matteo Galbiati > Artan (Shalsi)
ESPOARTE, CONTEMPORARY ART MAGAZINE, YEAR XXVI, NO. 128, 2025

REPRESENTATION STATUS

Open to gallery representation, exhibitions and project collaborations in Germany and the DACH region.

CURRENT GALLERY COLLABORATIONS / ITALY

Galleria d'Arte Niccoli, Parma / since 2006

Galleria Il Ponte, Florence / since 2012

ARTEA Gallery, Milan / since 2019

RECENT RECOGNITION

Overall Winner / ARTEAM Cup 2024

INSTITUTIONAL CONTEXT

Italian Pavilion

17th Venice Architecture Biennale / 2021

PUBLIC COLLECTIONS

MACA — Fundación Pablo Atchugarry, Uruguay
APE Parma Museo, Italy

“...joined by a research into perception and the time of looking. The work asks the viewer to stop and to concentrate the gaze. Time becomes part of the work.

The centuries-old tradition of the Byzantine icon — to which the artist openly refers, drawing on an imagery that reaches back into his childhood and to the iconographic topoi of the sacred panels of his region of origin.

Starting precisely from the processes of optical accommodation, the artist chooses to extend the time of looking, and to withdraw the image — and our relationship to images — from the transience of everyday consumption.”

Roberto Lacarbonara

2% — immanence | impermanence



P_M_PV_GR_PVC_DB_FE_24_333, 2024
(it spun around and paused for a moment, before exploding into
a thousand sparkling and tinkling pieces)
Graphite, plexiglass, dibond, iron · 97 × 90 cm
Winning work, ARTEAM Cup 2024
Courtesy Galleria d'Arte Niccoli, Parma / ARTEA Gallery

What at first appears to be a white rectangle can slowly reveal a face, a form or a word.



2% immanenza | impermanenza, 2023 · Galleria d'Arte Niccoli, Parma
Courtesy Galleria d'Arte Niccoli · Same installation / three viewpoints

I want the text to lead to an image that is not depicted, but that comes into being in the mind of the viewer.

Nel respiro del Tempo, 2025–26
Fortezza del Priamàr, Savona
Partial view of the installation



White as the sum of all colours. As the sum of all thoughts.

P_L_21_314, 2021
Plexiglass, PVC, enamel, iron, aluminium, print
250 × 150 cm
Artefiera, Bologna, 2022
Private collection, Empoli



Matter forms one of the oldest and most constant cores of Artan Shalsi's research.

Trained as a sculptor, Shalsi sets the tradition of sculpture in relation to the materials and sensibilities of the present, entering a dialogue with modern abstraction and the rigour of minimalism.

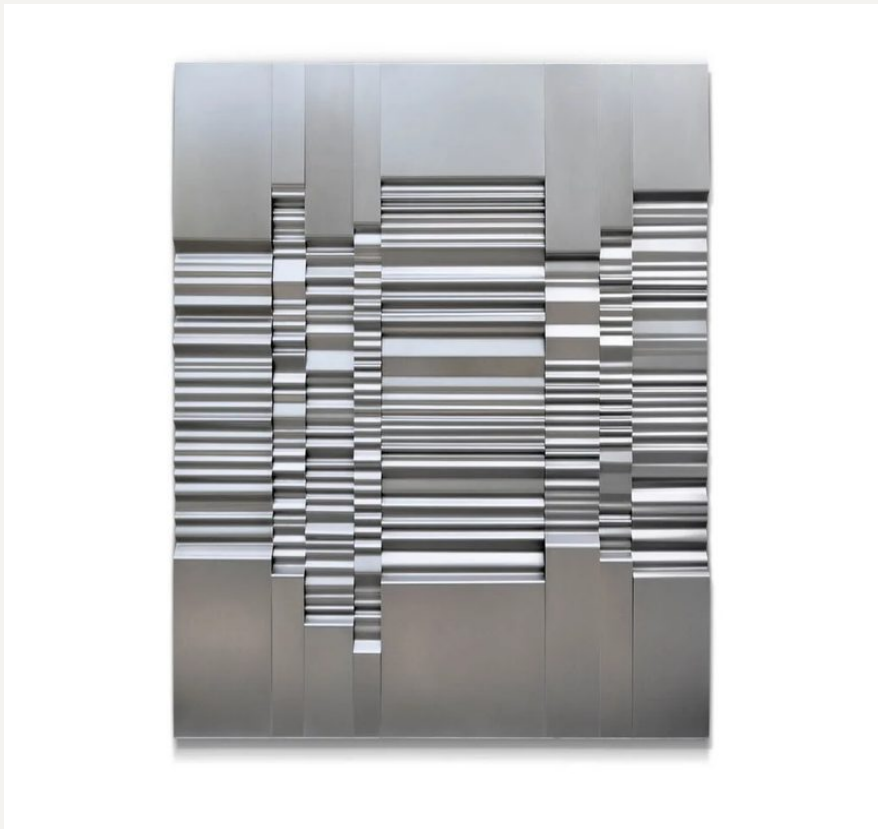
As Matteo Galbiati has written, his research builds a relationship between “memory and imagination, between tradition and innovation”.

Rosa Cinelli describes Shalsi's work as “a question of substance”.

Matter is the place where thought takes form.



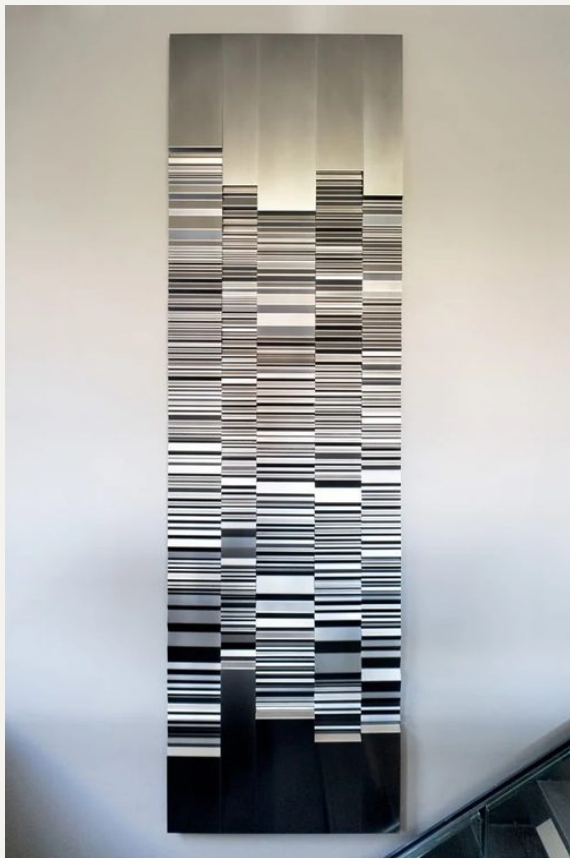
P_S_MA_FE_25_335, 2025
Crushed ferrite magnet, iron
25 × 14.5 cm



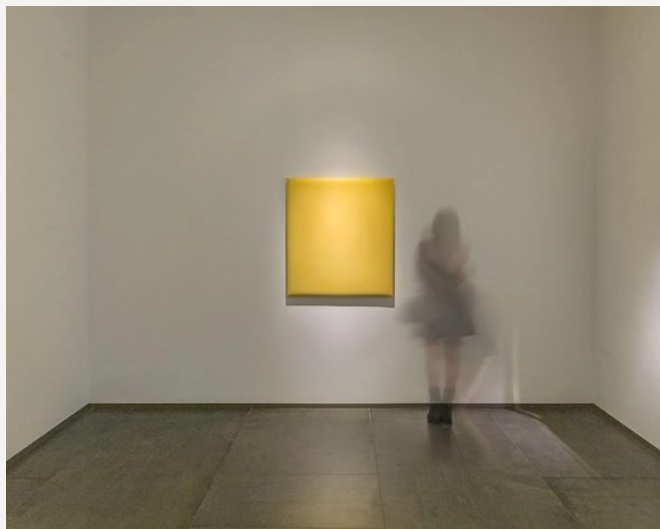
P_L_AI_17_257, 2017
Stainless steel · 125.5 × 98 × 3 cm



Detail



P_L_AI_19_289, 2019
Stainless steel · 343 × 100 × 5 cm
Commissioned work, private collection



P_M_PEHD_G_15_242, 2015 · PE-HD · 100 × 90 × 4 cm
APE Parma Museo · Photo: Matteo Mezzadri
Courtesy Galleria d'Arte Niccoli, Parma





P_M_PEHD_G_N_AL_24_330, 2024
PE-HD (high-density polyethylene), aluminium
85,5 × 65,5 × 5 cm

In the site-specific installations, space becomes part of the work. Shalsi intervenes in the proportions, surfaces, paths and perceptual conditions of a place and creates new relationships between work, architecture and viewer.

The work does not merely occupy the space: it can change how that space is perceived.

On the site-specific installation UN ORIZZONTE, Elena Forin has emphasised the artist's ability "to relate to space and to open himself to it, understood as environment".

A 120-metre band of stainless steel draws one continuous, soft, curving line and wraps the entire gallery.



MORBIDA 120, 2016 · Site-specific installation, Galleria d'Arte Niccoli, Parma
Stainless steel · 2300 × 500 × 400 cm · Photo: Giuseppe Rambelli
Courtesy Galleria d'Arte Niccoli, Parma

This work does not depict the horizon as such — it is a horizon, one of infinitely many possible horizons.



UN ORIZZONTE, 2012 · Site-specific installation
PE-HD, aluminium · 340 × 480 × 220 cm
Photo: Torquato Perissi
Courtesy Galleria Il Ponte, Florence

...these small hills of wax I recovered and keep:
they still carry their scent.

ALATO TUMULTO, 2018

Wax, perfume, fire, iron · Variable dimensions

Site-specific installation, ExChiesetta, Polignano a Mare, Bari

Photo: Marino Colucci / Sfera



Alongside the more clearly defined cycles, Shalsi develops research whose starting point may be a concept, a phenomenon or a system.

What matters is not the phenomenon itself, but the possibility of altering its conditions and, through that alteration, transforming perception.

For all our attempts to measure and control it, time remains a fluid idea.



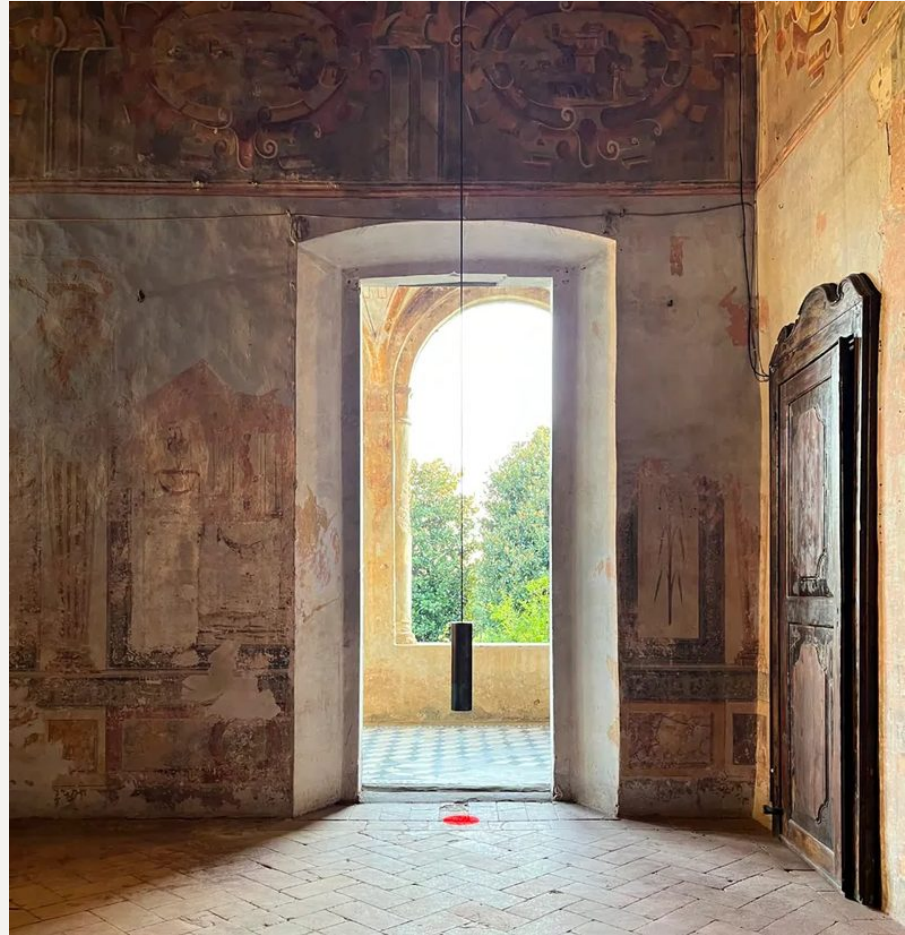
P_S_FE_EN_ELT_23_327, 2023
Iron, enamel, electronic mechanism · 40 × 40 × 3 cm

To mark time without measuring it; to be a witness
of what does not return.

P_L_LUX_VOX+_23_322, 2023

Light and sound device · Variable dimensions

Feelings, Torre Pallavicina



In some projects the research extends to the place, the landscape, the architecture and the surroundings.

Metal surfaces, reflective elements and other materials enter into relation with what surrounds the work and make the border between object and place unstable. The environment enters the work, and the work gives the environment back in altered form.

“The works become effective and alive through the participation of the viewer.” —
Elena Forin



P_L_BA_AIS_CO_09_66, 2009 · Mirror, stainless steel, Cor-Ten steel
300 × 210 × 30 cm · MACA — Fundación Pablo Atchugarry, Uruguay

The reflecting surface of the steel becomes
the language of the sculpture.

BN_L_AIFE_20_295, 2020 · Site-specific installation
Mirror stainless steel, iron · 1600 × 70 × 15 cm
Montebello sul Sangro, Chieti · Photo: Roberto Sala

Buonanotte Contemporanea
Italian Pavilion, 17th Venice Architecture Biennale, 2021
Collection of the Comune di Montebello

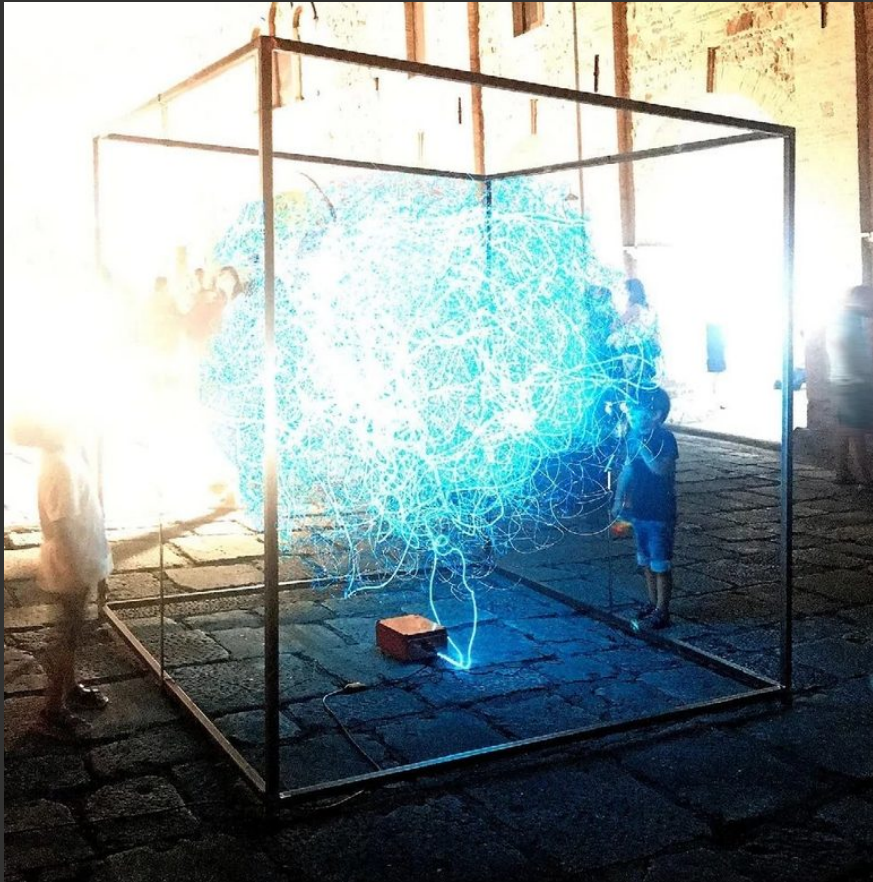


THE HUMAN CONNECTION, 2021

Site-specific installation

EL wire, steel, aluminium, control unit · 200 × 200 × 200 cm

Collection Le Officine Culturali, Atessa



ENVIRONMENTAL ART

Selected public and private commissions



P_L_AIS_AC_08_51, 2008 · Site-specific installation
Stainless steel, Cor-Ten steel · 398 × 325 × 352 cm
Private collection, Liguria



P_L_V_AI_22_316, 2022
Glass and stainless steel · 322 × 172 × 200 cm
Private collection



P_L_AC_13_118, 2013
Cor-Ten steel · 450 × 320 × 230 cm
Private collection, Parma

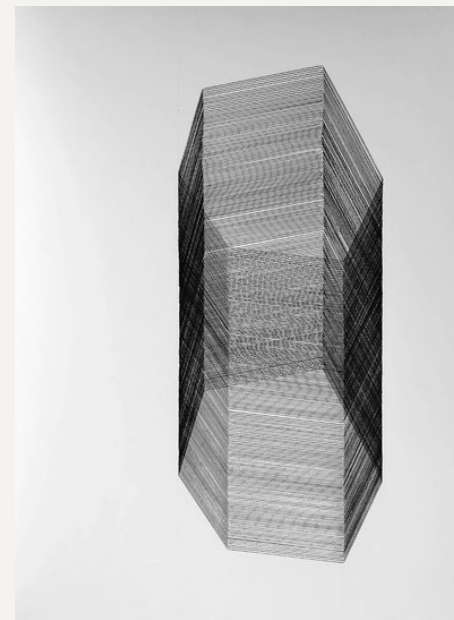
Work on paper forms an independent field of research, in which gesture and matter become language.



Untitled, 2024 · Graphite on paper · 98 × 88 cm



Untitled, 2023 · Ballpoint pen on paper · 76 × 57 cm



Untitled, 2026 · Ink pen on paper · 76 × 56 cm

BIOGRAPHY

Artan Shalsi (b. 1970, Berat, Albania) is an Albanian-born Italian artist who lives and works in Parma. He studied at the Xhindolli School of Art in Berat from 1984 to 1988 and moved permanently to Italy in 2003. He maintains non-exclusive collaborations with Galleria d'Arte Niccoli, Parma, Galleria Il Ponte, Florence, and ARTEA Gallery, Milan, while remaining open to representation, exhibitions and project collaborations in Germany and the DACH region. His practice encompasses sculpture, installation and drawing, with materials ranging from steel, plastics and glass to light and electronic systems. His work has been presented in galleries, museums, public spaces and sculpture parks in Italy and internationally.

SELECTED SOLO EXHIBITIONS

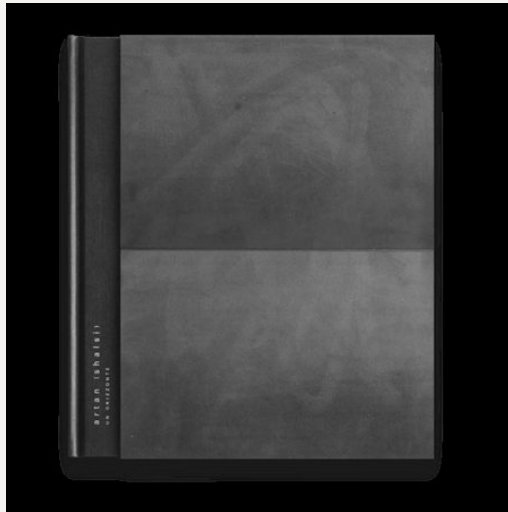
2025–26	Nel respiro del tempo, Fortezza del Priamàr, Savona, Italy
2023	2% immanence impermanence, Galleria d'Arte Niccoli, Parma, Italy
2019	Waiting to board the plane, CRAC Gallery, Terni, Italy
2019	Artan Shalsi, Artea Gallery, Milan, Italy
2017	Pensieri e Materie, De Primi Fine Art, Lugano, Switzerland
2016	Morbida 120, Galleria d'Arte Niccoli, Parma, Italy
2012	Un Orizzonte, Galleria Il Ponte, Florence, Italy

SELECTED EXHIBITIONS / PROJECTS

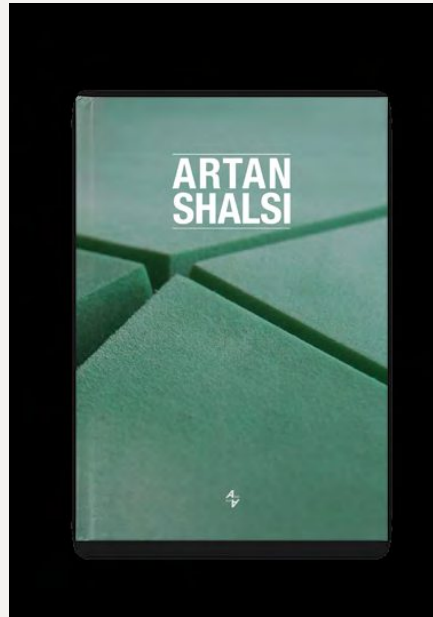
2024	Feelings, Palazzo Oldofredi Tadini Botti, Torre Pallavicina, Italy
2023	Utopiche Seduzioni, Fondazione Dino Zoli, Forlì, Italy
2023	I Rossori dell'Arte, Ronchini Gallery, London, UK
2021	Italian Pavilion, 17th Venice Architecture Biennale, Venice, Italy
2020	Attraverso le Avanguardie, APE Parma Museo, Parma, Italy
2009	Sculpture Park, MACA — Fundación Pablo Atchugarry, Uruguay

AWARD

Overall Winner, ARTEAM Cup 2024, IX edition, Savona, Italy



Artan (Shalsi) — a horizon
Site-specific, Galleria Il Ponte, Florence
20.10.2012 – 20.11.2012
Curated with catalogue text by Elena Forin



Artan (Shalsi)
ArteA Gallery, Milan
19.01.2019 – 23.03.2019
Curated with catalogue text by Matteo Galbiati

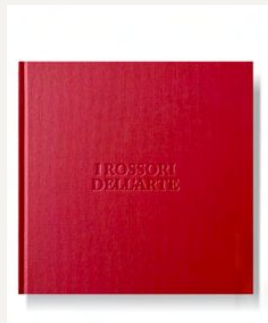


Artan (Shalsi) — P_L_AI_19_289
Genesis of a sculpture: process, matter, space
Niccoli Arte, Parma
2019

WORKS AND TEXTS PUBLISHED IN OTHER ART BOOKS AND MAGAZINES



Direzione Generale Creatività Contemporanea
Italian Ministry of Culture
Silvana Editoriale, 2023 · 562 pp.



I Rossori dell'Arte
Ronchini Gallery, London
2023 · 68 pp.



Pablo Atchugarry Foundation, Uruguay
10 Years
2017 · 246 pp.



Exchiesetta, formerly Galleria Pino Pascali
Cultour Società Benefit
2021 · 64 pp.



Espoarte, Contemporary Art Magazine
Year XXVI, no. 128, 2025
Cover artist



Artribune
Interview with the artist
February 2025



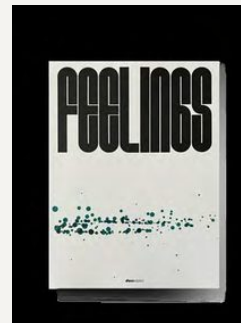
Albanian Contemporary Art
Xhoan Guga
2022 · 316 pp.



Albania / Knots
163 Contemporary Artists from Albania
Imago Mundi, Benetton Collection, 2015



4th International Biennale
Raciborz Szczecin, Poland
2002 · 80 pp.



Feelings
Palazzo Oldofredi Tadini Botti
2024 · 80 pp.



Gazzetta di Parma
November 2023



Artan (Shalsi) — Speciale Scultura
Espoarte, Contemporary Art Magazine
Year XXVI, 2025

IN HIS OWN WORDS

An icon does not try to go unnoticed.

I grew up in a country where religion had been removed from public life. Albania was the only officially atheist state in the world. The churches were still standing, but most of them had become museums of traditional culture.

In my home town there is the Onufri National Icon Museum. I went there as a child, and I still remember the feeling exactly. I was almost afraid of the icons. The eyes of the saints seemed to follow me.

An icon is not a painted surface. It is an object: the gold leaf, the silver, the stones set into it. It is rich, luminous, precious. Everything in it works towards being seen. In my work, everything moves towards reduction.

SOURCE

Artan Shalsi, in conversation, Parma, 2026.

WHY TWO PER CENT

Two per cent is the minimum threshold of visibility.

It is the least presence necessary for something to continue to exist in front of our eyes, while still demanding time in order to be seen. The image is not refused. It is withheld.

AT ONE PER CENT

The work would practically disappear and become purely conceptual. Perception would no longer matter; only the idea would remain.

AT FIVE PER CENT

The image becomes too visible. It offers itself immediately, and exactly the slowing down the work is after disappears.

WHITE

White as the sum of all colours. As the sum of all thoughts.

IN HIS OWN WORDS / THE RED ON THE BACK

Then something happened that I had not planned.

Old icons were made on wooden panels. The centre was hollowed out, leaving a raised edge like a frame. That edge was often painted red, and often the same colour was carried onto the back of the panel.

In the cathedral inside the castle of Berat, the baptistery lies behind the iconostasis, which is rare in Orthodox architecture. Visitors could therefore pass through the deacons' doors and see the backs of the icons.

I remember that other viewpoint very clearly. Not the solemn front of the sacred image, but the hidden structure of the object: the carved wood, the surface of the support, the traces of making. Sometimes the wood still carried red.

SOURCE

Artan Shalsi, in conversation, Parma, 2026.

THE VERSO

I paint these backs red, deliberately not perfectly.

The brushmarks stay visible. The surface keeps the movement of the hand and the materiality of the paint. The red is not decoration. It is a material presence.

WHAT WAS NOT PLANNED

Once the works were held clear of the wall, the red began to reflect onto it and produced a red glow around the white rectangle. That effect was not designed. But precisely that accidental element became interesting.

THE RESULT

The back, which had seemed to be a technical detail, became part of the room and part of the viewer's perception.

Artan Shalsi

SCULPTURE / INSTALLATION / DRAWING

CONTACT

studio@artanshalsi.com

+39 388 388 5600

[instagram.com/artan_shalsi](https://www.instagram.com/artan_shalsi)

artanshalsi.com

STUDIO

Parma, Italy

CURRENT COLLABORATIONS / ITALY

Niccoli, Parma / Il Ponte, Florence / ARTEA, Milan

Open to representation and projects / Germany & DACH