

PORTFOLIO 2025

Dellova Anjesa

Biography

I'm a Swiss artist based in Lausanne. My work was awarded with the Kiefer Hablitzel & Göhner Prize in 2022 and the Alice Bailly Grant in 2023. During my bachelor's studies in visual arts at the ECAL, from which I graduated in 2017, I experimented with different media, including photography, video and painting. I then decided to devote myself fully to my painting, graduating in 2020 with a master's degree in visual arts from HEAD. In 2023, my work was shown at the Centre d'Art Contemporain in Yverdon as part of the exhibition 'Peintres, une exploration de la peinture contemporaine en Suisse romande', at Mayday in Basel, at the Tunnel in Lausanne, at the Kunsthalle in Zurich for the Zurich Biennale, at the Westfälischer Kunstverein in Münster and at the National Gallery of Prishtina, Kosovo. My work is awarded with the Cultural Grant of Leenaards Foundation 2024.

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Documentation of my work travail in text and images

Even today, I'm not sure whether I should put words to my work. In particular, putting words to my paintings frightens me, because I feel it could distance me from the intuition I have while painting, or that it could lead me to take the easy route—stopping my pursuit of that intuition in favour of simply expressing a pre-defined idea of my paintings. Still, I used to find comfort in the idea that I didn't have to say anything about my paintings when faced with what I'd call surprising questions: "How would my paintings look if I were a man?", "Aren't my paintings too personal?", "Why do I paint?", "Is my painting a therapeutic approach linked to my childhood?" In short, these are simplistic psychological interpretations through which some believe they can understand the essence of an artist in general—or even art itself—and worse, explain it easily. That's problematic. Of course my work is personal: how could it be otherwise?

Yet, I must find a way to speak about it. It has taken me a long time to learn how to approach my work with words—without trying to explain or confine it—while keeping the viewer in mind: a crucial aspect of my artistic practice. So how should I approach it?

Here is my text.

I started working with images through video and photography around eleven years ago, and I have been painting for the past nine. To this day, video remains essential to me for learning how to look, frame, move closer, pull back, and capture the right distance. Painting has become my preferred medium, which I continue to develop and refine in several ways. If I seem more precise in what I show you, it's because it feels right.

What am I painting? I paint what unsettles me: the face unsettles me.

My artistic practice is divided into two phases. The first involves researching images, whether found online or created by myself. In these images, specific details in the composition might strike me. Roland Barthes calls this the punctum: a detail in a photograph that arouses desire beyond what the image outwardly presents. These details are linked to personal memories, to questions I ask myself, or to narratives I build from what the image evokes. It is a gathering of elements—a search through memory and art history. I take a particular interest in artists who work with the figure, such as Miriam Cahn, Andrea Büttner, Berlinde De Bruyckere, Käthe Kollwitz, and also Albanian artists like Anri Sala, Kolë Idromeno or the Marubi dynasty, whose work resonates with my own life.

All this research feeds my memory. In fact, I increasingly work from memory: I rarely reproduce images as they are. My work is about thinking through my memories until they disappear, mutate or transform. I've found that simply working endlessly on memory leads to the creation of images—and always new ones.

My painting explores themes such as the figure and its memory, the body and its positions or gestures, often portrayed as dislocated, family and origins, the face of the other as an apparition. Also, the animal—another form of otherness? The viewer plays a central role in my artistic work. It's essential when considering, for example, the layout of my paintings, the choice of support, and the face-to-face between them and the work. The space in which I exhibit also guides me, offering clues about how the viewer might move through it. I see this as a first intuition—a phenomenological experience of space. These clues help me connect the architecture of the space with the themes I explore.

Thus, questions arise: how do I show my work on memory through ephemeral mural painting? How do I present crowds in an asymmetrical space? How do I depict gestures of lamentation in painting?

The second phase is the creation process in my studio. I paint in monochrome because it imposes itself upon me. Working with a single colour allows for the separation of layers in the painting. The monochrome creates a singular, unified atmosphere. Through it, I try to flatten forms and subjects: I seek neither the sumptuousness of material nor aesthetic seduction. Volume almost disappears, and elements seem to float; background and subject merge. It evokes the blurred nature of memory, whose outlines—and even colours—are difficult to define. Colour choice remains the most instinctive part of my work. I explore my themes through portraits, groups, children's faces, animals, and works inspired by art history. The faces I paint are "rubbed" with brushes. This deliberately crude technique reinforces the parallel between the banality of things and their latent violence. I take the same approach when looking at the work of my peers: I advocate for the rough, the flaw, the hollow, and the gaps.

The figures I paint are often distorted, their bodies and faces seemingly disconnected. This distortion reflects my perception—not as exaggeration or caricature, but as an intrinsic trait of their appearance. My intention is to unsettle the viewer through the animosity that emanates from these figures, to the point of creating discomfort and bodily disorientation, as a reminder that nothing is smooth and everything remains mysterious in the face-to-face encounter with the work and with the other.

Formations

2018-2020 Master in Fine Arts at HEAD, with honours, Geneva.

2015-2017 Bachelor in Fine Arts at ECAL, with honours, Renens.

Exhibitions

2025

Solo show at Sans Titre Gallery in Paris, January, France.

Swiss Art Awards, Halle 1.1, Messe Basel, June, Basel.

Group show at Kunstverein Braunschweig, Germany. (upcoming)

Solo show at Fabienne Lévy Gallery, Lausanne & Geneva. (upcoming)

2024

Group show 'Home is where we start from', Maison Tavel, Museum of Art and History in Geneva, curated by Adelina Von Fürstenberg, Geneva. (ongoing)

Group show «Washed stars», at Suprainfinit Gallery, Bucarest, Romania, curated by Stefan Tanase.

Group show 'Des seins à dessein', Espace Arlaud, curated by Marie-Christine Gailloud-Matthieu, Lausanne.

Group show 'Rusty Beam', Amore, Basel.

Group show 'Treasure of the town: Malerbuch', Kunsthau Zurich & Clubhaus, Zürich, curated by Lhaga Koondhor and Shamiran Istfian.

Solo show 'Lamentations', Artgenève with Fabienne Lévy, Geneva.

Group show 'But you, yourself, with your own hand must open this door', Westfälischer Kunstverein Münster, curated by the director Kristina Scepaniski and curator Cathrin Mayer, Germany.

Group show 'Atopia', dacodac, Art space, curated by David Huerlimann and Constantin Jotzu, Zürich.

Group show 'Zürich Biennale', Kunsthalle Zürich, curated by the director Daniel Baumann and curator and artist Mitchell Anderson, Zürich.

2023

Group show 'A place without walls', National Gallery of Kosovo, curated by the curator Hana Halilaj and artist/curator Shkelqim Qestaj, Prishtina.

Group show 'Peintres', Centre d'Art Contemporain Yverdon, curated by the director Rolando Baseti, Yverdon.

Solo show 'Amers', Mayday, curated by curator and artist Camille Paravicini and curator Eva-Maria Knuesel, Basel.

Solo show 'Spores', Tunnel Tunnel, curated by artists/curators Guillaume Pillet and Sophie Ballmer, Lausanne.

Solo show 'Chutes', Valentin61, curated by Marie-Christine Gailloud-Matthieu, Lausanne.

Group show 'Vai via vai', by Associazione +41, curated by curator/ artist Chiara Ottavi and art historian Nicolò Latini, Ticino.

2022

Group show, Hall 1, Art Basel Fair, Basel.

Group show, Jungkunst, Winterthur.

2021

Solo show 'Panim', abstract, Lausanne.

2019

Group show at La Printanière, curated by Wunderkammer, Lausanne.

Group show Faire, refaire, ne pas faire, faire, refaire, ne pas faire, faire, refaire, ne pas faire, faire, refaire, ne pas faire", curated by Ileana Parvu, Boulevard Héliétique 9, Geneva.

Collections

Collection of the City of Lausanne 2023
La Poste Suisse Collection 2024

Grants and Awards

Laureate of Kiefer Hablitzel & Göhner 2022
Laureate of Alice Bailly 2023
Lauréate de la Bourse Culturelle Fondation Leenaards 2024

Press

- Article in the «La Liberté» newspaper «Choc Frontal» by Aurélie Lebreau, 2022.
- Article in the «24heures» newspaper «L'année faste d'Anjesa Dellova» by Florence Millioud, 2023.
- Interview with the journalist Julie Evard on Radio Télévision Suisse (RTS) 2023.
- «9 Artistes à retenir durant Art Basel 2022», published in Projet.Médias, France. 2022.
- «It's not so quiet. The return of Art Basel in June, ' Young ' Fairs, new spaces for exchange, and what's most interesting in the unexpected heat of Basel», Flash Art magazine. 2022.



Installation view of Swiss Art Awards 2025, Halle 1.1 Messe Basel, June 2025.

Credits : Gina Folly

Ange, Pli ou Chose 1
Ange, Pli ou Chose 2
Ange, Pli ou Chose 3

oil painting on white plaster on curved wood panel, concrete, 193 x 85 x 70 cm 2025.





Solo Show PASSAGES, oil painting on canvas, 2m x 30cm, 2025.

Installation view of PASSAGES at Sans Titre Gallery, Paris, France, January 2025.

Credits : Pauline Assathiany

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Solo Show PASSAGES, oil painting on canvas, 2m x 30cm, 2025.

Installation view of PASSAGES at Sans Titre Gallery, Paris, France, January 2025.

Crédits : Pauline Assathiany





(left to right)

Gness, oil painting on canvas, 55 x 45 cm, 2021.

Chvi, oil painting on canvas, 55 x 45 cm, 2021.

La morte, oil painting on canvas, 55 x 45 cm, 2021.

Group show Washed stars at Suprainfinit Gallery in Bucharest, Romania, curated by Stefan Tanaze, March 2024.

Credits : Razvan Sumila



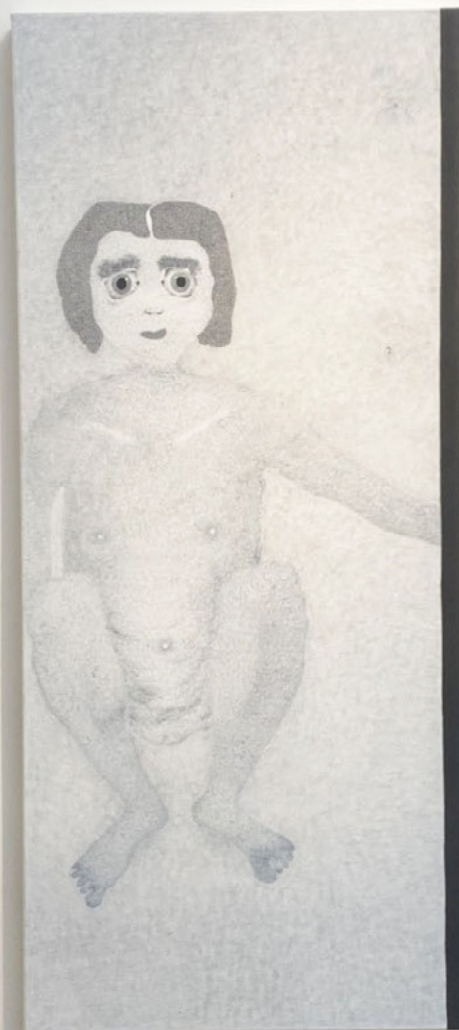




79 femmes accroupies, oil painting on canvas, 55 x 45 cm, 2024.

Group show Des Seins à Dessein for the Francine Delacretaz Fondation at Espace Arlaud, in Lausanne, curated by Marie-Christine Gailloud-Mattieu and Simon Marin, October 2024.





Femme accroupie, oil painting on canvas, 160 x 70 cm, 2024.

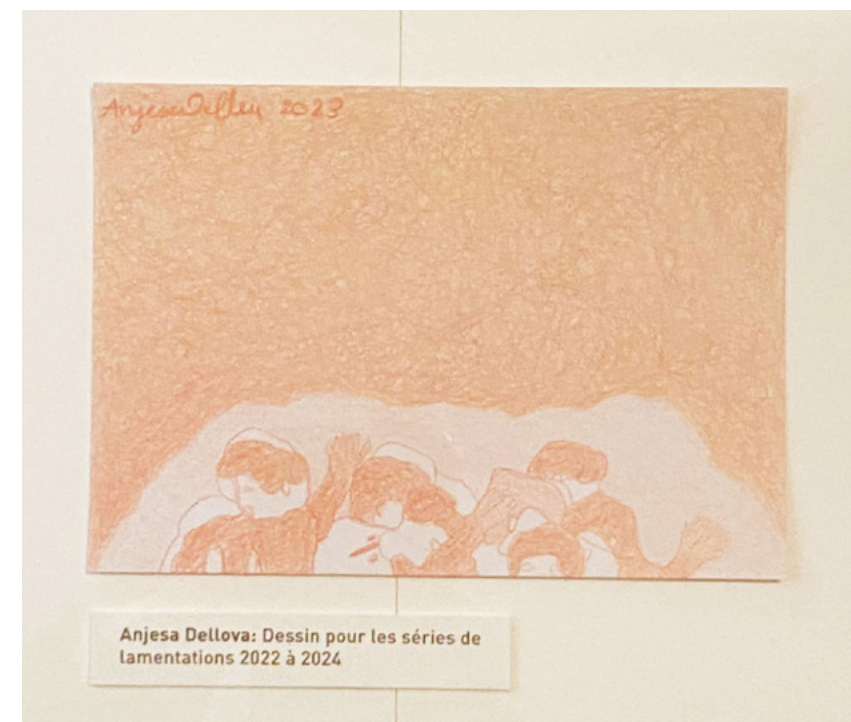
Group show Des Seins à Dessein for the Francine Delacretaz Fondation at Espace Arlaud, in Lausanne, curated by Marie-Christine Gailloud-Mattieu and Simon Marin, October 2024.



« Candle », 40 x 30 cm, print on aluminum plate, 2016.

Group show 'Rusty Beam', Amore, Basel.

Credits : Linus Weber



Drawing « Dessin pour la série de Lamentations 2022 à 2024 », vermillon pencil on paper, 15 x 10 cm.

Group show 'Treasure of the town: Malerbuch', Kunsthau Zurich & Clubhaus, Zurich, curated by Lhaga Koondhor and Shamiran Istfian.

Credit : Kunsthau Zurich, Franca Candrian



Solo Show LAMENTATIONS, oil painting on canvas, 160 x 55 cm, 2023-2024.

Installation view of Solo show «Lamentations» in Art Geneva with the Fabienne Levy Gallery, Geneva, January 2024. Supported by Pro Helvetia.

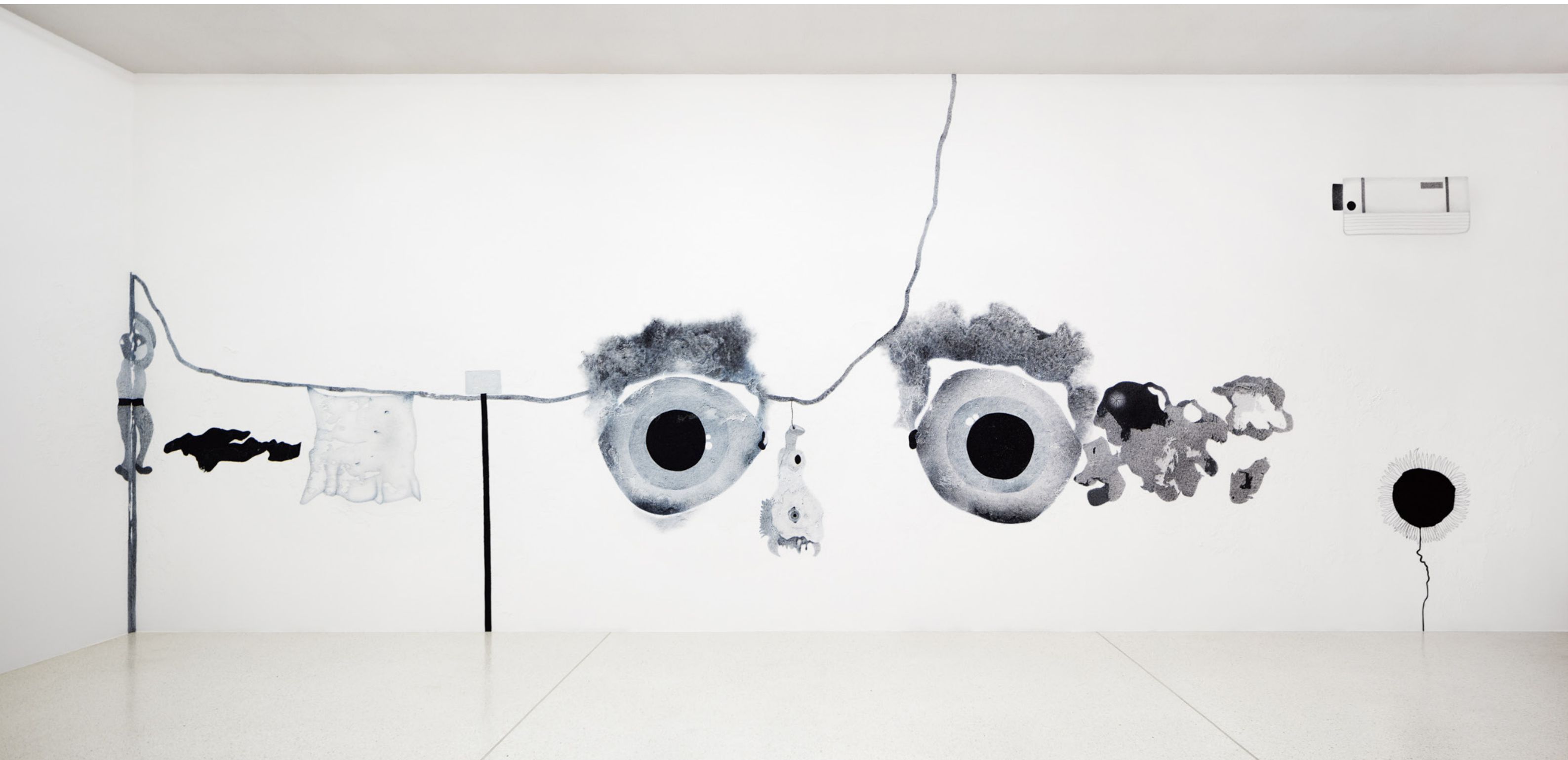
Credits : Mathilde Lesueur

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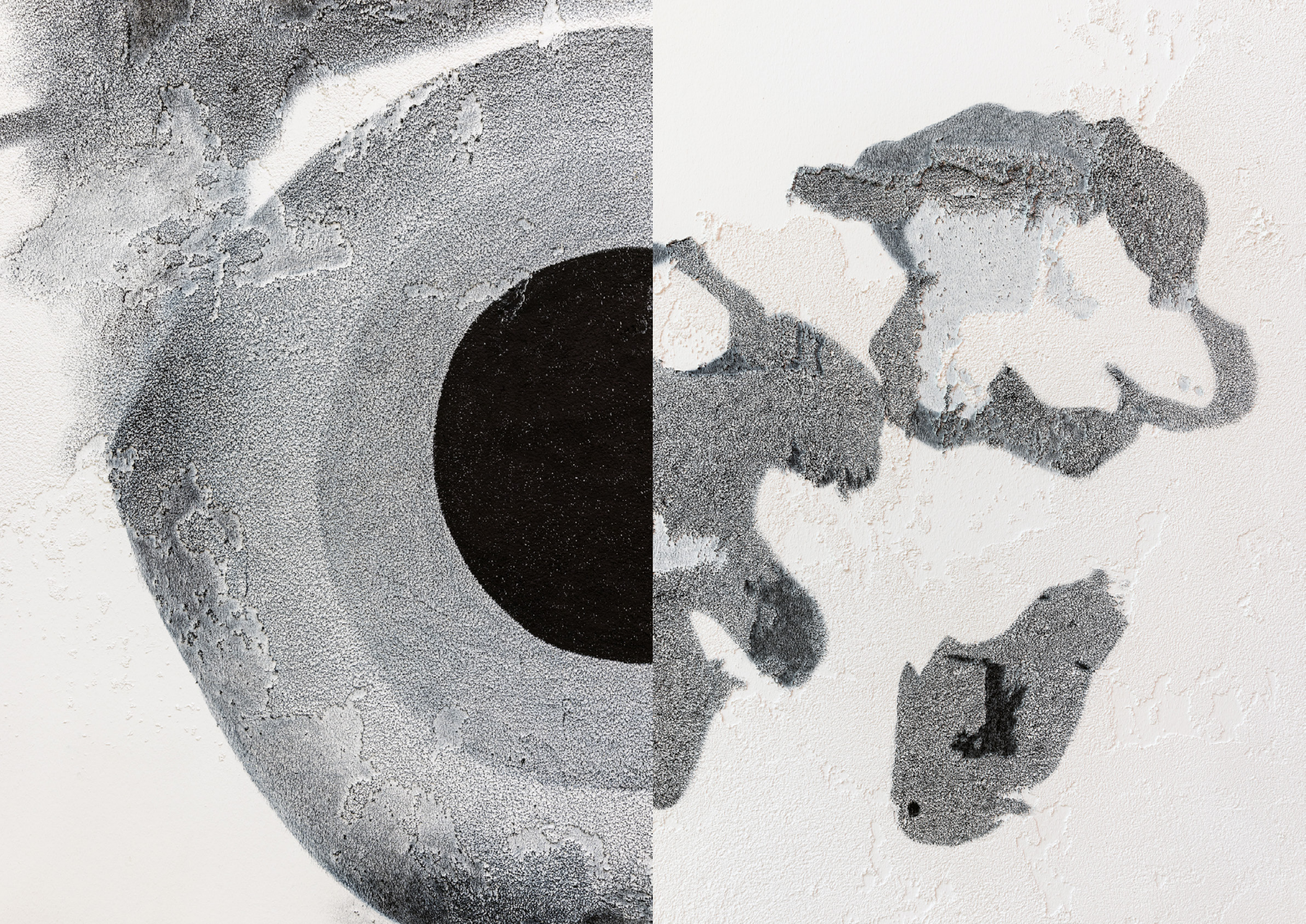




Wallpainting «Lock me in a box», indigo oil painting on white plaster, 12m x 5m, 2024.

Group show « But you, yourself, with your own hand must open this door” at Westfälischer Kunstverein Münster curated by the director and curator Kristina Scepanski and the curator Cathrin Mayer, Münster, March 2024.

Credits : Hanna Neander





La raie, oil painting on canvas, 140 x 120 cm, 2020.
Group show Atopia at art space Dacodac, curated by the curators David
Huerlimann and Constantin Jotzu, February 2024.

Credits : Dacodac - Zürich





(left to right)

«La morte», oil painting on canvas, 55 x 45 cm, 2018.

Sans titre, oil painting on canvas, 55 x 45 cm, 2023.

«The world is beautiful, we love it!!!», oil painting on canvas, 160 x 65 cm, 2023.

Group show Zürich Biennale at Kunsthalle Zürich, curated by the Director Daniel Baumann and the curator Mitchell Anderson, January, 2024.



(left to right)

O HO HO HO HO, oil painting on canvas, 160 x 160 cm, 2022.

Ë HË HË HË HË HË, oil painting on canvas, 220 x 160 cm, 2022.

A HO HO HO, oil painting on canvas, 160 x 160 cm, 2022.

Group show A PLACE WITHOUT WALLS, National Gallery of Kosovo, February 2023.

Credits : Enver Bylykbashi



«Shala Pela», 150x 140cm, oil painting on canvas, 2020.

Group show PEINTRES, at CACY – Centre d'Art contemporain d'Yverdon-les-Bains, May 2023.

Credits : ©Anne-Laure Lechat CACY







(left to right)

E he he he he, 160 cm x 65 cm, oil painting on canvas, 2023.

Oh oh oh, 160 cm x 65 cm, oil painting on canvas, 2023.

Ah o o o, 160 cm x 65 cm, oil painting on canvas, 2023.



(left to right)

E he he he he, 160 cm x 65 cm, oil painting on canvas, 2023.

Ah o o o, 160 cm x 65 cm, oil painting on canvas, 2023.





(left to right)

Sans titre, oil painting on canvas, 180 cm x 160 cm, 2020.

Sans titre, oil painting on canvas, 160 cm x 130 cm, 2023.

Solo show SPORES, Tunnel Tunnel, Lausanne, February 2023.

Credits : Pauline Humbert



Sans titre, oil painting on canvas, 280 cm x 180 cm, 2023.

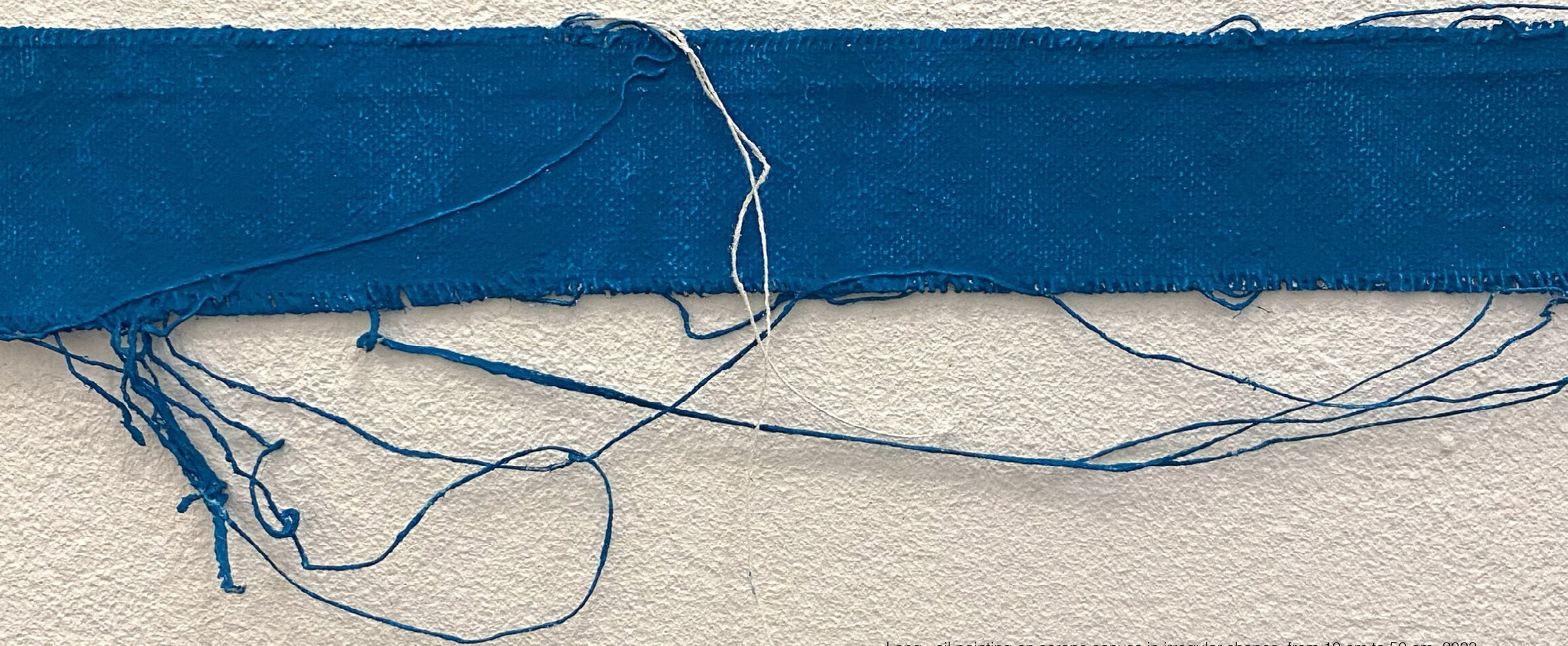






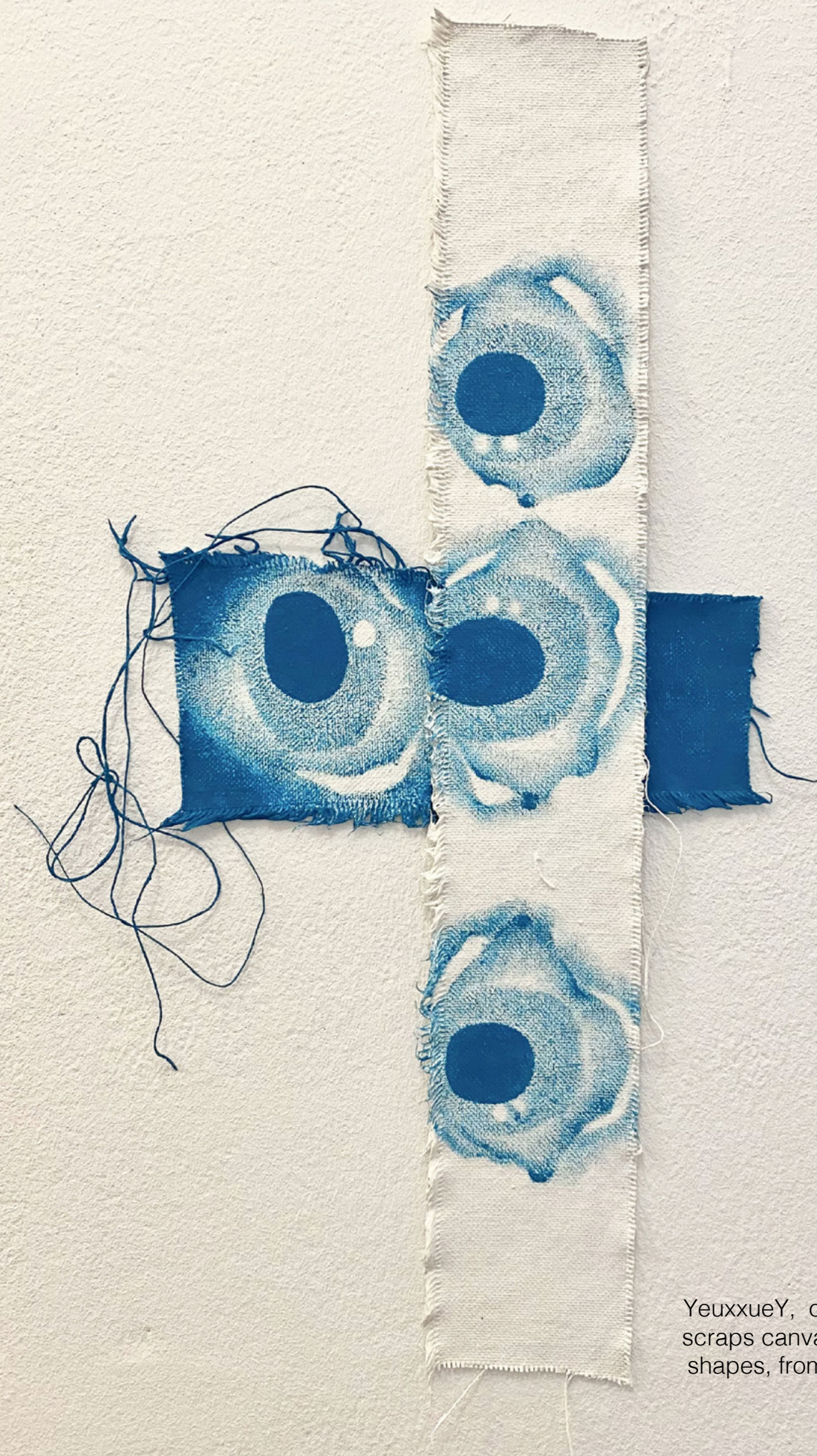
Solo show Chutes at Valentin6, Art space/Cabinet Marie-Christine Gailloud- Matthieu, Lausanne, June 2023.

- (left to right)
- Sans titre, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.
 - Sans titre, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.
 - Clavicule, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.
 - Mouton, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.
 - YeuxxueY, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.
 - The world is beautiful, we love it!!!, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2021.
 - Sans titre, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.
 - Sans titre, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2021.



Long, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.

Yeux, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.



YeuxxueY, oil painting on scraps canvas in irregular shapes, from 10 cm to 50 cm, 2023.



(left to right)

A HO HO HO, oil painting on canvas, 160 x 160 cm, 2022.

È HÈ HÈ HÈ HÈ HÈ HÈ, oil painting on canvas, 220 x 160 cm, 2022.

O HO HO HO HO, oil painting on canvas, 160 x 160 cm, 2022.

Laureate of Kiefer Hablitzel | Göhner Art Prize, Basel, June 2022.

Credits : Guadalupe Ruiz, OFC, 2022.





La vache qui court, oil painting on canvas, 140 x 120 cm, 2019.

Credits : Michel Giesbrecht, 2020.



Diploma Installation view, HEAD, September 2020, Geneva.

Credits : Michel Giesbrecht, 2020



(left to right)

Le barbier, oil painting on canvas, 120 x 100 cm, 2017.
Fleur, digital print on 300gr paper, 280 x 330 cm, 2017.

Diploma installation view, Galerie Elac, June 2017, ECAL, Lausanne.



La grimace, oil painting on canvas, 90 x 110 cm, 2016.