**ADRIAN PACI**

Adrian Paci (born in 1969 in Shkoder, Albania) studied painting at the Academy of Art of

Tirana. In 1997 he moved to Milan where he lives and works. Throughout his career he

held numerous solo shows in various international institutions such as: Museum of arts,

Haifa (2022); Kunsthalle, Krems (2019); Galleria Nazionale delle Arti, Tirana (2019); Chiostri

di Sant'Eustorgio, Milan (2017) Museo Novecento, Florence (2017); MAC, Musée d'Art

Contemporain de Montréal (2014); Padiglione d'Arte Contemporanea - PAC, Milan (2014);

Jeu de Paume, Paris (2013); Bloomberg Space, London (2010); The Center for

Contemporary Art - CCA, Tel Aviv (2009); MoMA PS1, New York (2006) and

Contemporary Arts Museum, Houston (2005).

Amongst the various group shows, Adrian Paci's work has also been featured in the 48th

and the 51st edition of the International Art Exhibition - La Biennale di

Venezia (respectively in 1999 and 2005); in the 15th Biennale of Sydney (2006); in the 15th

Quadriennale di Roma, where he won first prize (2008).

His works are in numerous public and private collections.

Adrian Paci teaches painting at Nuova Accademia di Belle Arti NABA, Milan. He has been

a teaching art classes at Accademia Carrara di Belle Ari Bergamo, 2002-2006, IUAV,

Venice 2003-2015 and EPFL Lausanne 2020-2021.

**RASHA, 2017**

20’ 59’’
Courtesy the artist, kaufmann repetto, Milano e New York and Galerie Peter Kilchmann, Zürich

The video "Rasha" grew out of Adrian Paci’s encounter with a Palestinian woman who had recently arrived in Rome from Syria thanks to humanitarian corridors. "Rasha“ is filmed as she tells her story but the images we see in the video, however, are the moments in between sentences when the woman falls silent, waiting for her words to be translated. And so we see her listening to her own story, reinterpreted. In these intervals of silence, her posture, her gestures, and the alternating expressions of her face convey not only the strain of the story, but the power of the experience she has lived through, an experience that despite all efforts to express the core of it, cannot be entirely summed up in words. As the artist points out, between the verbal narrative and the bodily one, “between the silent face and the voice speaking Arabic, a gap emerges”: Rasha becomes “the protagonist not only of her story and of its telling, but also of its hearing.” This work is “a reflection on the traces that an experience leaves on our bodies and how the body conveys them, beyond words. The thousand facets of Rasha’s expression speak louder than her words. Words are not useless, but they are not enough. Rasha is a work about the complexity of storytelling; about how an experience becomes a story and becomes language, not just through words, but through the body.”