

# Pascal Robert Gallery

## Artists

Aboubakar Fofana  
Blerta Hashani  
Tahar Ben Jelloun  
Judit Kis  
Claudio Koporossy  
Klára Kuchta  
Lina Lapelytė  
Josep Maria Martín  
Jon Merz  
Deimantas Narkevičius  
La Ribot  
Mary Prescott  
Allyson Vieira  
Tim White-Sobieski

## Available works by

Cuno Amiet  
Paul Cézanne  
Michel Comte  
Edgar Degas  
Wera Jefremowna Pestel  
Wassily Kandinsky  
Paul Klee  
Fernand Léger  
Kazimir Malevich  
Edvard Munch  
Pablo Picasso  
Man Ray  
Auguste Renoir  
Nikolai Suetin

Allyson Vieira  
Peter Böhnisch  
Lirije Buliqi  
Blerta Hashani

Exhibition Dates:  
November 28, 2025 – January 24, 2026

Opening Reception:  
November 27, 2025, 5 – 8 pm

Pascal Robert Gallery proudly inaugurates its fifth exhibition in Zurich, presenting four contemporary practices that intersect in unexpected ways, revealing connections between history, material, and perception.

This exhibition brings four distinct artistic positions into a shared conversation. While emerging from different geographies, materials, and sensibilities, ranging from Allyson Vieira's sculptural meditations on labor, material, and history to Blerta Hashani's intimate reflections on rural landscapes and memory, Lirije Buliqi's deeply rooted engagement with ceramics and cultural heritage, and Peter Böhnisch's tactile explorations of surface, texture, and narrative, they together create a dialogue that moves beyond individual expression.

Across this constellation of practices, viewers are invited to notice how colors, forms, gestures, and textures begin to resonate with one another, tracing subtle rhythms and echoes across the exhibition space. Marks of labor, traces of memory, and the physicality of making intertwine, suggesting connections between materiality and the passage of time, between intimate experience and collective imagination.

Rather than asserting a singular narrative, the exhibition offers an open field in which each work asserts its autonomy while gaining new resonance through its proximity to others. These independent voices form a loose constellation that encourages attentive, slow looking, revealing how the interplay of distinct practices can create a gentle, shared rhythm. In this shared setting, familiar ways of seeing are expanded, and the encounter between materials, gestures, and histories opens new possibilities for reflection, presence, and understanding.



Lirije Buliqi

Lirije Buliqi  
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## Works by Lirije Buliqi

Lirije Buliqi was born in 1955 in Peja, Kosovo, and has spent her life shaping the field of contemporary ceramics in her country. She studied sculpture at the Faculty of Fine Arts in Pristina and worked for more than four decades at the National Gallery of Kosovo. Her journey into ceramics began in the early 2000s when she encountered the raku technique during a workshop led by master ceramist Hanibal Salvaro. This encounter marked a turning point in her practice and opened new avenues for experimentation and expression. Buliqi's work reflects a deep engagement with memory, place, and the material world. Drawing inspiration from her childhood in Peja, where she played with mud and helped her mother weave rugs, she incorporates traditional motifs from Rugova and Dukagjini into her sculptures and plaques. Her practice fuses clay with fabrics, stone, and other materials, producing works that carry both the traces of her labor and echoes of Kosovo's cultural heritage.

Bulqi is regarded as a foundational figure in Kosovo's contemporary art scene. Her work has redefined the possibilities of ceramics by bridging craft and fine art, while her long tenure at the National Gallery allowed her to mentor younger generations of artists. Through her sculptures and plaques, she brings traditional patterns and ethnic symbols into dialogue with contemporary forms, renewing interest in ceramic arts in Kosovo. Her experimentation with raku and other techniques demonstrates a commitment to both preserving and evolving cultural practices. Bulqi's work has become a reference point in the country for how ceramics can carry memory, history, and narrative while asserting its place in contemporary art discourse.

Bulqi often recalls her earliest interactions with clay and weaving as formative experiences. She remembers making figurines and toys from leftover clay and painting them, and weaving alongside her mother. She describes the raku process as demanding yet rewarding, emphasizing the long and meticulous engagement it requires. Critics note that her work reinterprets historical sculpture techniques and traditional signs, transforming familiar patterns and textiles into contemporary ceramic expressions. Her sculptures have been recognized for placing pottery on the pedestal of artistic creation in Kosovo, moving it beyond a purely functional or decorative craft into a site of reflection and cultural resonance.

«The technique which impressed me most was raku. It was the most difficult because it has a long process, but it is very appealing and interesting. We would make the plaque or vase, it had to be kept at room temperature for up to seven days, then be baked at a temperature of 900–1000 degrees. In the beginning, we did not know how to even combine nuances or work with glazes, because we had not seen them before as students. The raku technique had many possibilities of combinations in order to create color effects and process the structure. This was an experience that enabled me to grow as an artist. Some of the pieces we created during the workshop went on to be exhibited in some international ceramics exhibitions.»

Lirije Buliqi



## Lirije Buliqi

Lirije Buliqi has made a remarkable and enduring impact through her work in Pristina, Kosovo, embodying a deep and genuine commitment to the cultural, social, and artistic development of the city. Her contributions reflect a passionate dedication to fostering community engagement, promoting local talent, and enhancing the cultural landscape of Pristina in ways that resonate deeply with both residents and visitors. Throughout her endeavors, Lirije Buliqi has established herself as a pivotal figure in organizing and supporting initiatives that serve as bridges between tradition and innovation. Her work often intertwines Kosovo's rich history and cultural heritage with contemporary artistic expressions, creating a vibrant and dynamic tapestry that inspires dialogue, reflection, and inspiration. Whether through her involvement in cultural festivals, educational programs, or community projects, she continually advocates for the empowerment of local voices, the preservation of cultural heritage, and the nurturing of a creative space where ideas can flourish.

Her dedication to social causes extends beyond the arts. She is a passionate supporter of inclusive and transformative initiatives, working tirelessly to create spaces where diverse communities can come together, collaborate, and thrive. Her efforts have contributed significantly to cultivating a sense of unity, pride, and resilience among the people of Pristina, encouraging open dialogue and mutual understanding in a city marked by a complex yet inspiring history. Her work embodies a belief in the power of culture and art as catalysts for social change, reconciliation, and community building.

Lirije Buliqi's influence and reach extend far beyond Kosovo's borders, notably through her active engagement in Venice, a city famed for its historic richness and vibrant artistic scene. Her involvement in Venice has further amplified her impact, enriching her contributions to fostering international cultural dialogue, artistic innovation, and crossborder collaborations.

In Venice, she has participated in numerous international exhibitions, such as the Venice Biennial, cultural exchanges, and collaborative projects that serve to showcase Kosovo's unique identity and creative expressions to a global audience. Her presence on such a prestigious platform acts as a vital bridge connecting Kosovo's emerging artistic community with the broader international sphere, promoting mutual understanding and fostering meaningful dialogue across cultures. Her work in Venice also highlights her unwavering commitment to elevating Kosovo's cultural profile through innovative projects, residencies, and artistic initiatives.

By engaging with Venice's historic and contemporary art scenes, she has helped to shed light on the often underrepresented narratives of Kosovo and its people, inspiring a greater appreciation for the diversity and resilience of her homeland. This international engagement exemplifies her core belief that art and culture are powerful tools for dialogue, reconciliation, and social progress - capabilities that can break down barriers and build pathways toward greater understanding and collaboration worldwide.

Lirije Buliqi's active participation in Venice and her ongoing work in Pristina stand as a proof to her vision of fostering a culturally vibrant, inclusive, and progressive society. Her dedication demonstrates how passionate individuals can influence positive change, promote cultural diplomacy, and strengthen the bonds between local and global communities. Her efforts continue to inspire many, contributing significantly to the ongoing story of Pristina's growth, resilience, and its recognition as a hub of creative vitality on the international stage. Her work underscores the transformative power of culture and art as vital instruments for societal development and international solidarity, paving the way for a future where Kosovo's voices are heard and celebrated worldwide.



Lirije Buliqi «Untitled», 1971–1973, with certificate, glazed ceramic mounted on cardboard, 35 x 55 x 1.2 cm (13 3/4 x 21 5/8 x 1/2 inch), (LIB.00003.O)  
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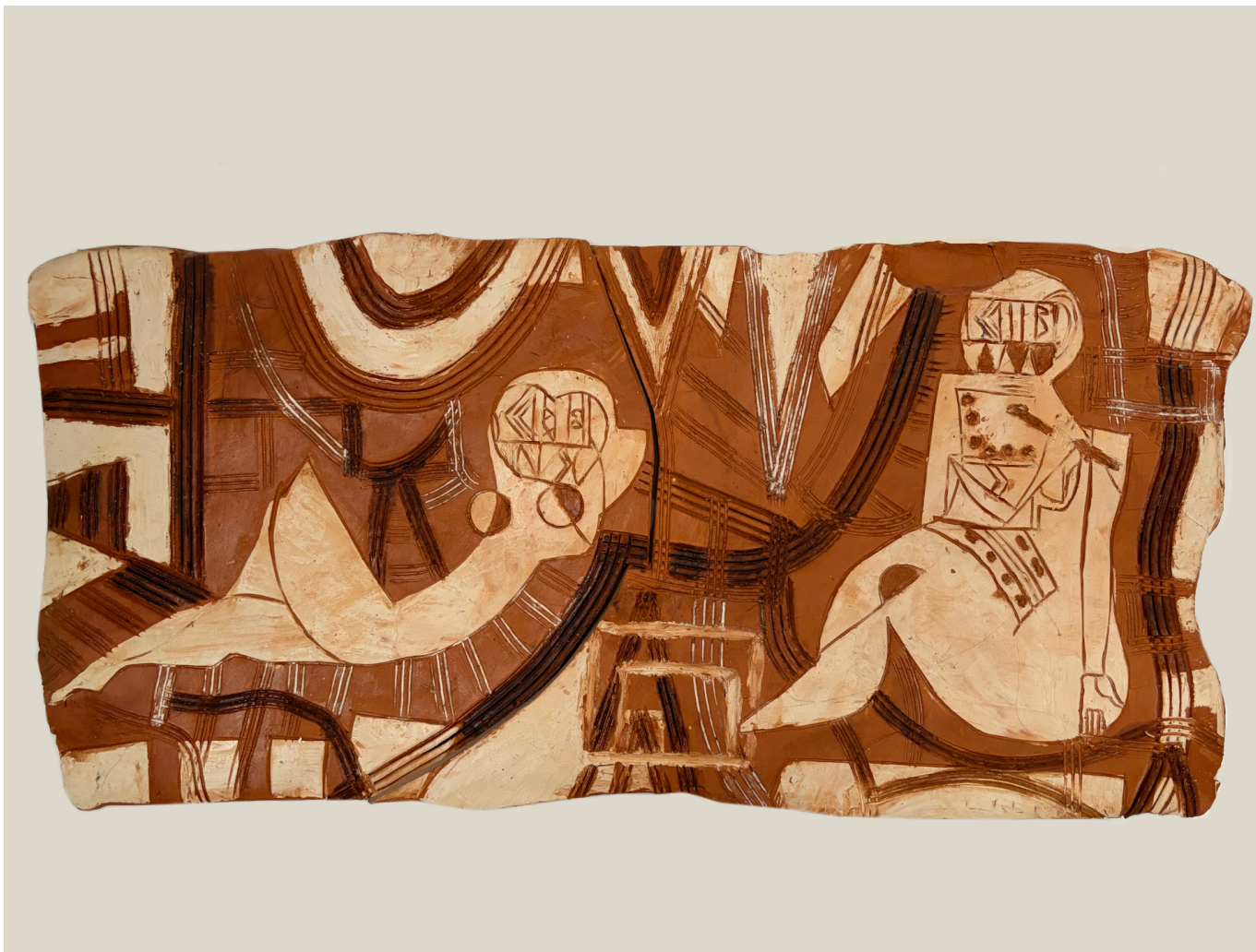


Lirije Buliqi «Untitled», 1971–1973, with certificate, glazed ceramic mounted on cardboard, 65 x 33 x 1.2 cm (25 5/8 x 13 x 1/2 inch), (LIB.00008.O)  
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Lirije Buliqi «Untitled», 1971–1973, with certificate, glazed ceramic mounted on cardboard, 50 x 90 x 1.2 cm (19 3/4 x 35 3/8 x 1/2 inch), (LIB.00010.0)  
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Lirije Buliqi «Untitled», 1971–1973, with certificate, glazed ceramic mounted on cardboard, 30 x 64 x 1.2 cm (11 3/4 x 25 1/4 x 1/2 in.), (LIB.00001.O)  
© The Artist and Pascal Robert Gallery





Lirije Buliqi «Untitled», 1971–1973, with certificate, glazed ceramic mounted on cardboard, 53 x 30 x 1.2 cm (20 7/8 x 11 3/4 x 1/2 in.), (LIB.00004.O)  
© The Artist and Pascal Robert Gallery

«I chose sculpting because I preferred more raw materials, like mud. Perhaps this was a remnant of my playing as a child, but also because I was influenced by the work I did in the National Gallery. Agim Çavdërbasha was a professor of Sculpting during the time of my studies and he had several figures, such as traditional Albanian hats, and mahogany, which were elements that appealed to me. And this is how I also began working with figures.»

Lirije Buliqi

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## Opening hours

Monday, 9 am – 7 pm  
Tuesday, 9 am – 7 pm  
Wednesday, 9 am – 7 pm  
Thursday, 9 am – 8 pm  
Friday, 9 am – 7 pm  
Saturday, 10 am – 6 pm

We are closed on Sunday.

