

Pascal Robert Gallery

Artists

Aboubakar Fofana
Blerita Hashani
Tahar Ben Jelloun
Claudio Koporossy
Klára Kuchta
Lina Lapelytė
Josep-Maria Martín
Jon Merz
Deimantas Narkevičius
La Ribot
Mary Prescott
Allyson Vieira

Available works by

Cuno Amiet
Paul Cézanne
Michel Comte
Edgar Degas
Felix Gonzalez Torres
Keith Haring
Wassily Kandinsky
Paul Klee
Fernand Léger
Kazimir Malevich
Yue Minjun
Edvard Munch
Wera Efremova Pestel
Pablo Picasso
Man Ray
Auguste Renoir

Practice & Advisory

Contemporary & Modern Art
Private Art Advisory & Art Trust Structures
Independent long-term platform for
collectors, artists & estates, integrating
cultural and structural advisory
Private viewings by appointment

Lirije Buliqi
Blerta Hashani

Private View
February 5, 2026, 5 – 8 pm

Public Opening Reception
February 6, 2026, 5 – 8 pm

Exhibition Dates:
February 6 – March 28, 2026

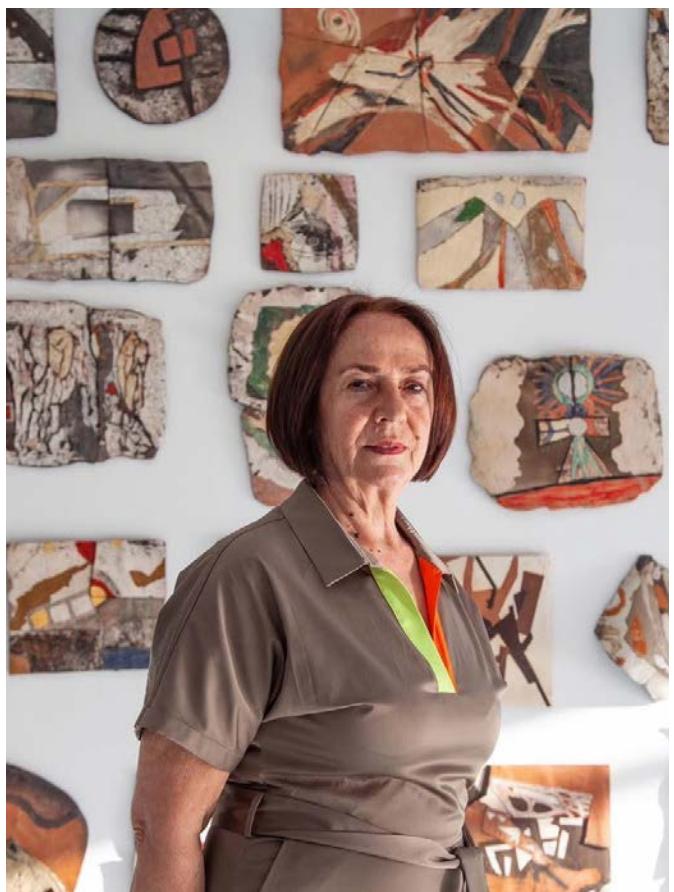
Pascal Robert Gallery proudly extend its exhibition in Zurich, presenting two contemporary practices that intersect in unexpected ways, revealing connections between history, material, and perception.

This exhibition brings four distinct artistic positions into a shared conversation. While emerging from different geographies, materials, and sensibilities, ranging from Blerta Hashani's intimate reflections on rural landscapes and memory, and Lirije Buliqi's deeply rooted engagement with ceramics and cultural heritage, 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



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.

Buliqi is regarded as one of foundational figures 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. Buliqi'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.

Buliqi 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 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



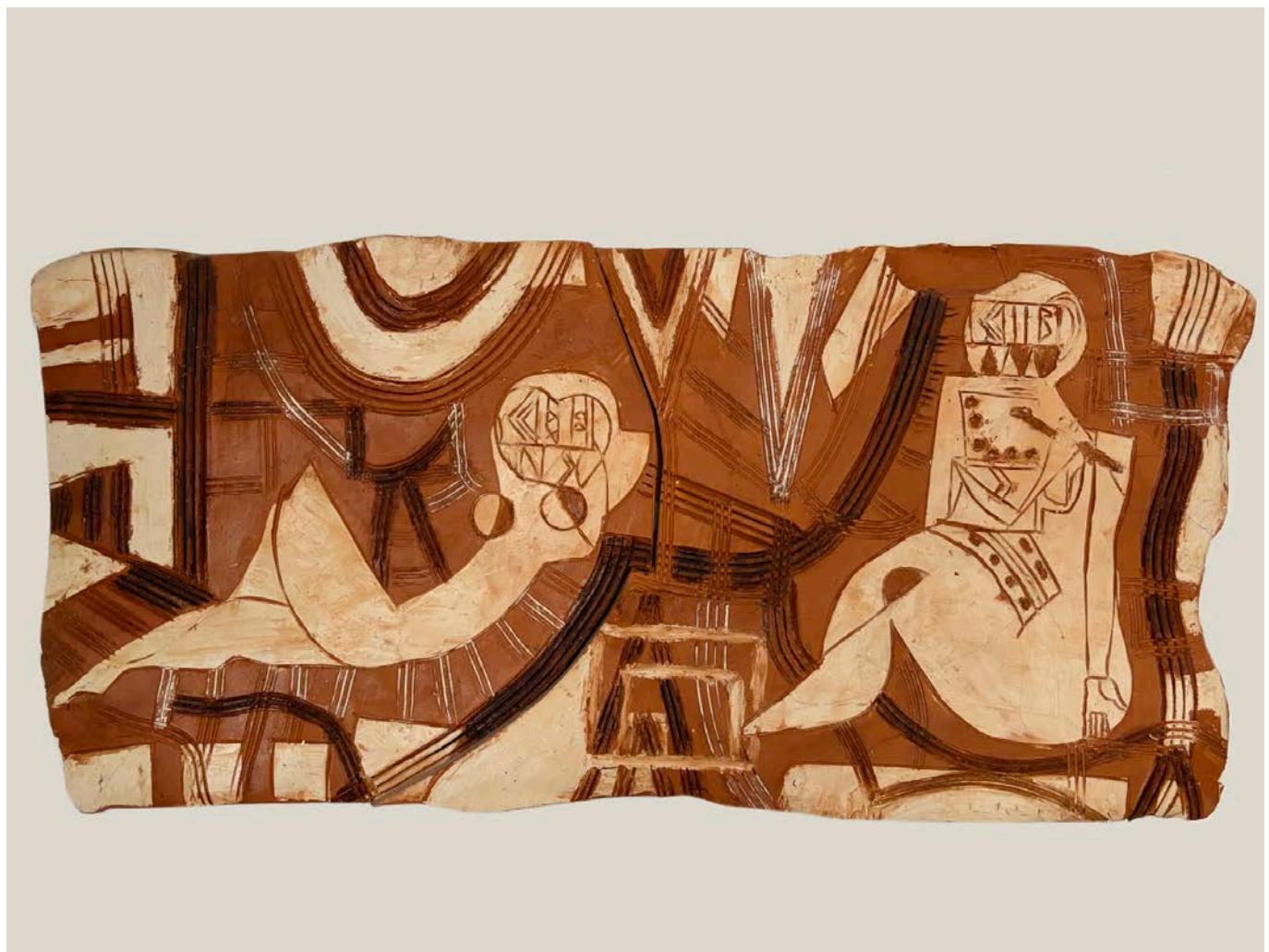
Lirije Buliqi «Untitled», 2008-2012, with certificate, glazed ceramic mounted on cardboard, 35 x 55 x 1.2 cm (13 3/4 x 21 5/8 x 1/2 inch),
(LIB.00003.O) © The Artist and Pascal Robert Gallery



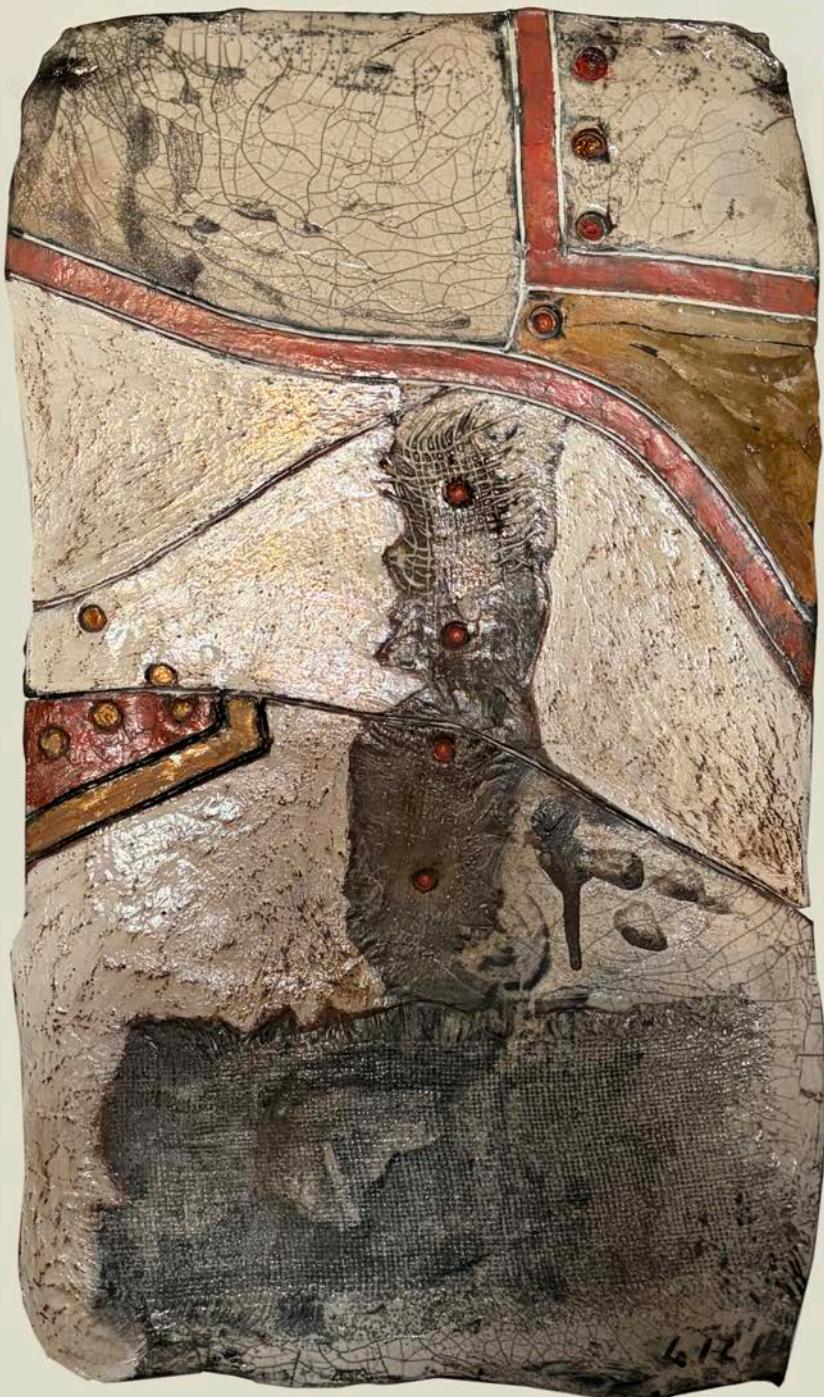
Lirije Buliqi «Untitled», 2008-2012, with certificate, glazed ceramic mounted on cardboard, 65 x 33 x 1.2 cm (25 5/8 x 13 x 1/2 inch),
(LIB.00008.O) © The Artist and Pascal Robert Gallery



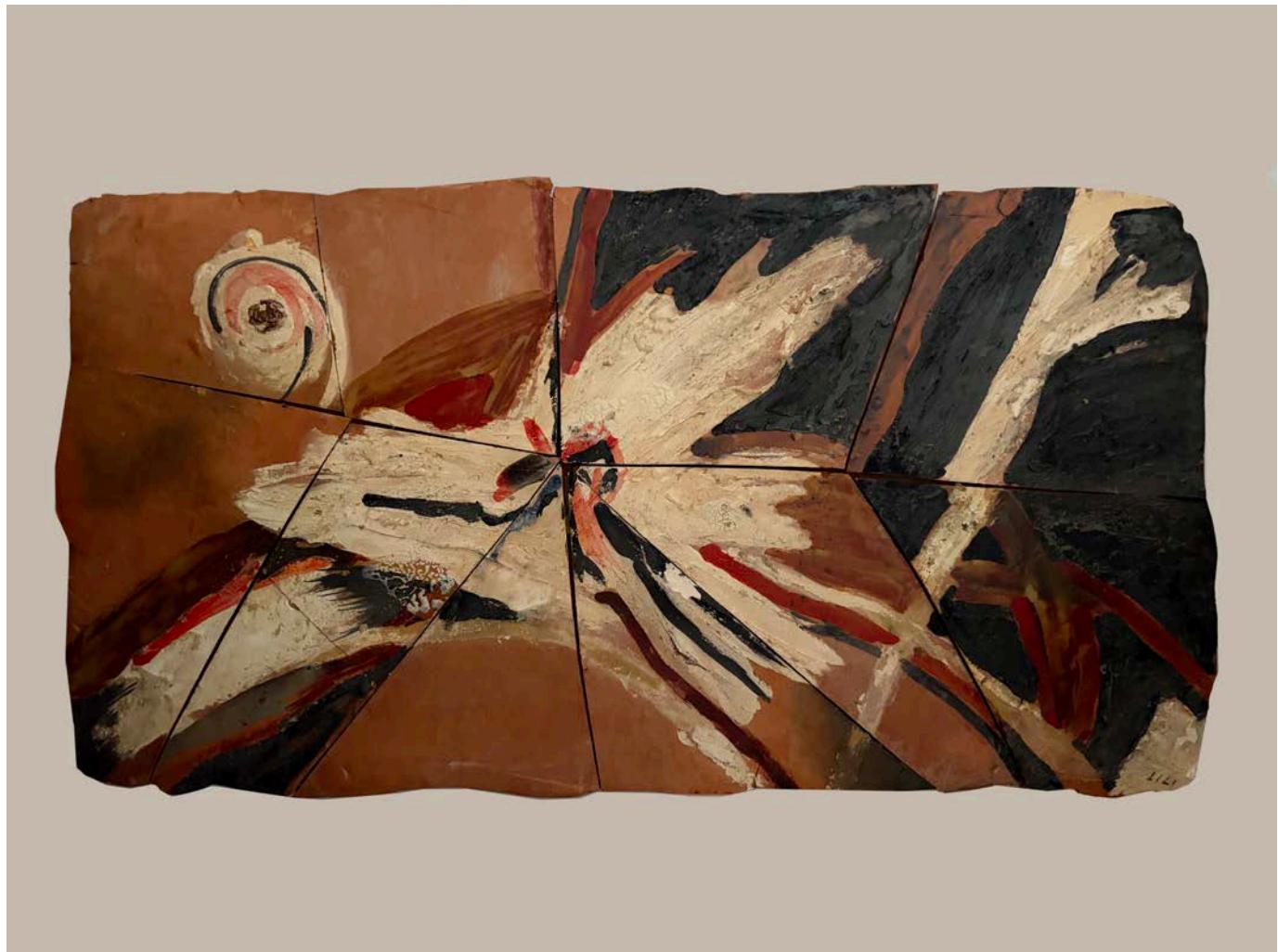
Lirije Buliqi «Untitled», 2008-2012, with certificate, glazed ceramic mounted on cardboard, 50 x 90 x 1.2 cm (19 3/4 x 35 3/8 x 1/2 inch),
(LIB.00010.O) © The Artist and Pascal Robert Gallery



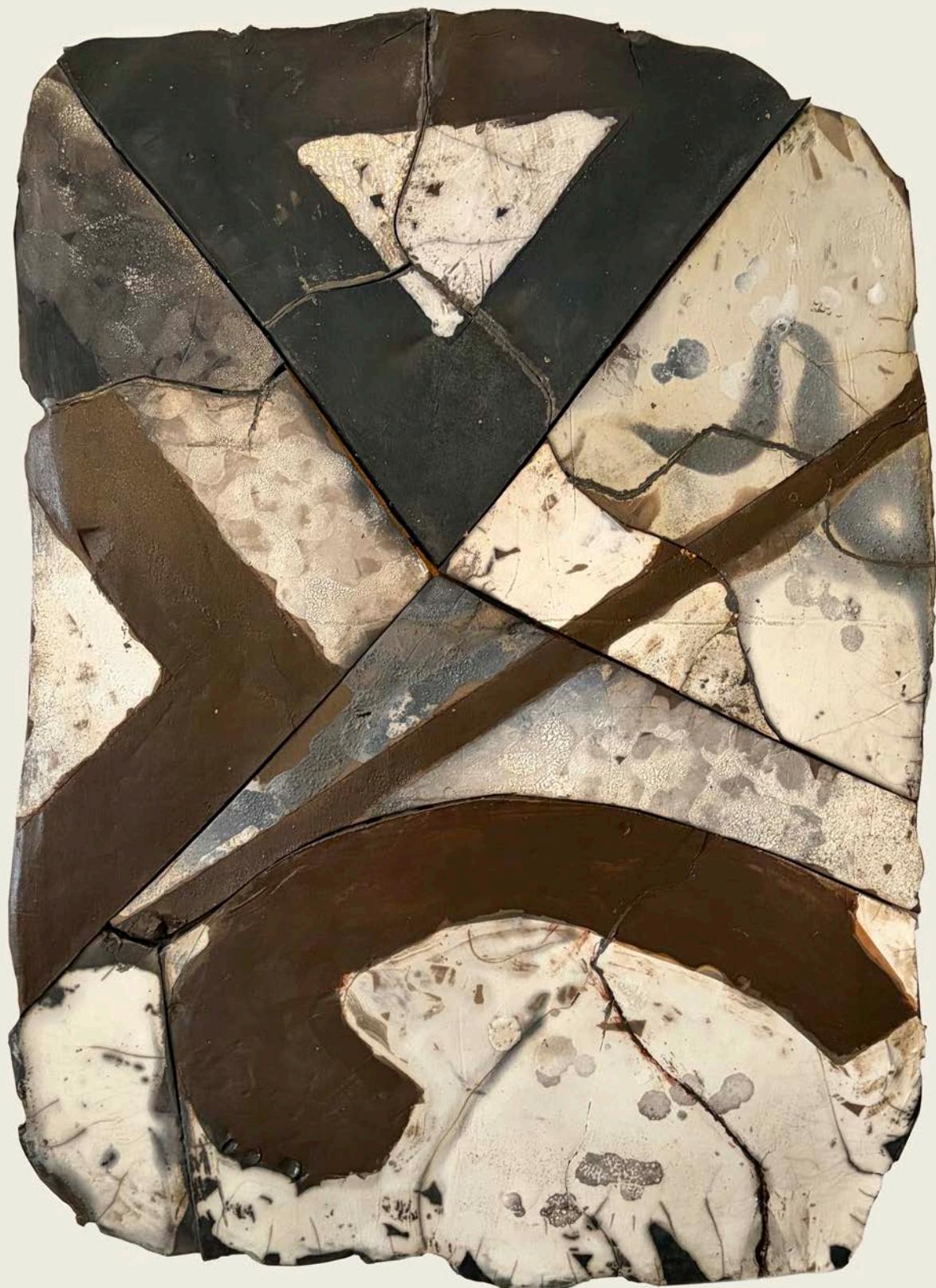
Lirije Buliqi «Untitled», 2008-2012, with certificate, glazed ceramic mounted on cardboard, 30 x 64 x 1.2 cm (11 3/4 x 25 1/4 x 1/2 in.), (LIB.00001.O) © The Artist and Pascal Robert Gallery



Lirije Buliqi «Untitled», 2008-2012, 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



Lirije Buliqi «Untitled», 2008-2012, with certificate, glazed ceramic mounted on cardboard, 39 x 72 x 1.2 cm (15 3/8 x 28 3/8 x 1/2 in.),
(LIB.00007.O) © The Artist and Pascal Robert Gallery



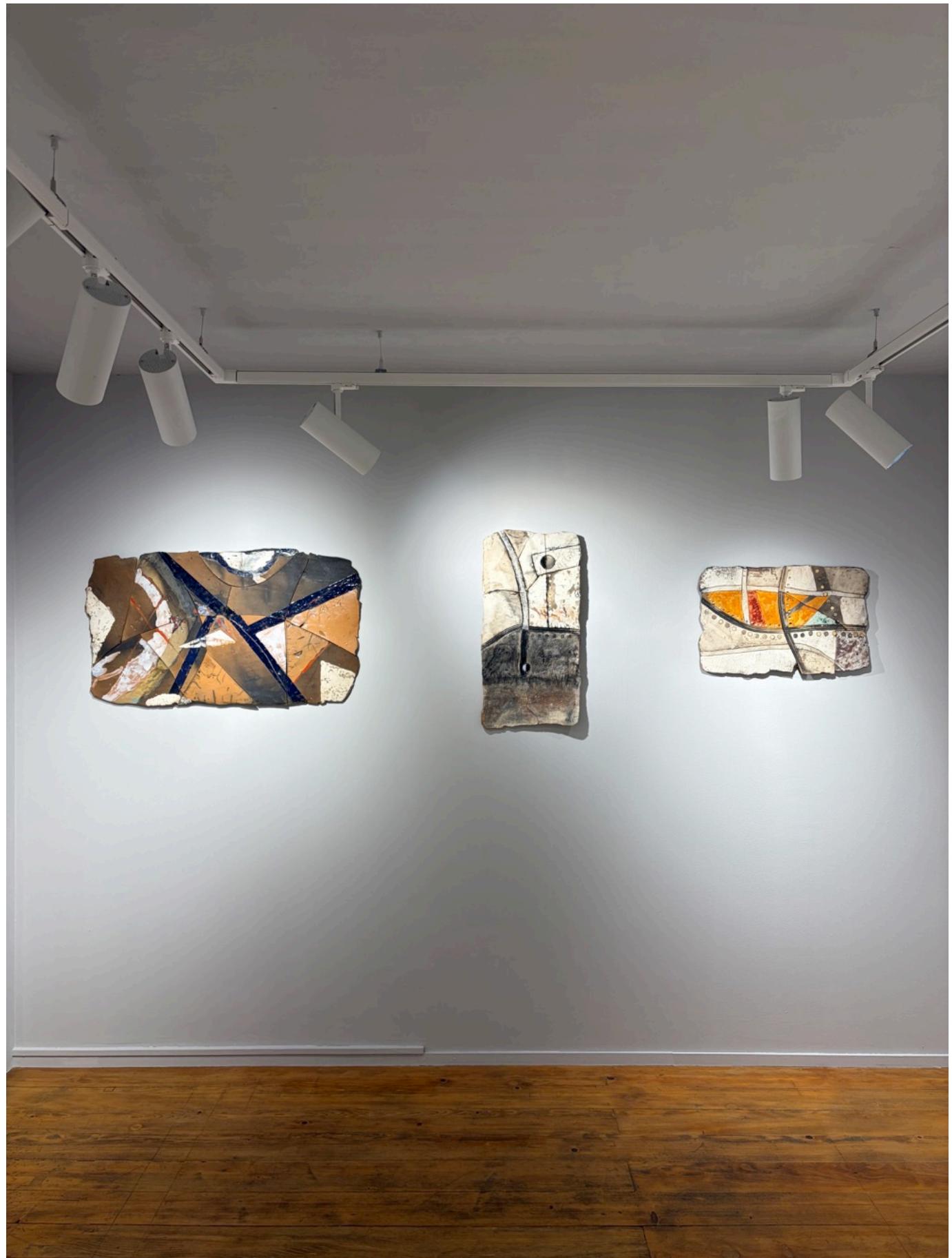
Lirije Buliqi «Untitled», 2008-2012, with certificate, glazed ceramic mounted on cardboard, 45 x 32 x 1.2 cm (17 3/4 x 12 5/8 x 1/2 in.), (LIB.00002.O) © The Artist and Pascal Robert Gallery



Lirije Buliqi «Untitled», 2008-2012, with certificate, glazed ceramic mounted on cardboard, 37 x 63 x 1.2 cm (14 5/8 x 24 3/4 x 1/2 in.),
(LIB.00006.O) © The Artist and Pascal Robert Gallery



Installation View Lirije Buliqi at Pascal Robert Gallery, February 6 - March 28, 2026



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«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

Blerta Hashani



Works by Blerta Hashani

Blerta Hashani (b. 1997, Ferizaj, Kosovo) lives and works in Mirash, Kosovo, where the landscapes of her birthplace continue to shape her practice across painting, drawing, and photography. Her work draws from the rhythms and textures of rural life, juxtaposing expressive depictions of animals, vegetation, and everyday objects with abstract, intuitive forms. Through this poetic visual language, Hashani explores themes of memory, place, and belonging.

After completing her studies at the Faculty of Arts, University of Pristina (2015–2020), Hashani began developing a body of work that situates intimate, often small-scale paintings within a broader dialogue about rural life, mysticism, and the transformation of the ordinary. Her paintings often appear deceptively simple, yet each carries a subtle resonance: blood-orange suns, snails, puffs of forest, and fragments of handwriting imbue her work with quiet energy and a contemplative, almost ritualistic sensibility.

Hashani's commitment to exploring both local and international contexts has been strengthened through residencies at the Milvus Artistic Research Center in Sweden and Kulturpunkt PROGR in Switzerland (2024), where she furthered her engagement with rural memory, sitespecific practice, and collaborative projects. Her first artist publication, *A Story upon the Green* (2024), documents her site-specific work for the Old Mill in Mirash, reflecting her attention to the interweaving of landscape and history.

Her solo exhibitions trace a steady progression of recognition, from early presentations in Pristina to those abroad. Recent highlights include *Cicërimat në Mjegullat* at ARKIV – Institute of Contemporary Art, Peja (2025), *Memorizonim* at LambdaLambdaLambda, Pristina (2024), and *Known/Unknown Worlds* at Kulturpunkt PROGR, Bern (2024). Hashani has also been an active participant in group exhibitions that situate her work within contemporary Balkan and international painting trends. Notable presentations include *Silent Threads Resounding Kosova* at Galleria Continua, Paris (2025), *Perceive, Record, Imagine* at Foundation 17, Pristina (2025), and *Jahresgaben* at Bonner Kunstverein, Bonn (2024). Earlier exhibitions, such as her participation in *Manifesta 14* (2022), established her presence within critical discourses on rural representation, abstraction, and contemporary painting. Blerta Hashani's oeuvre demonstrates a keen sensitivity to scale, intimacy, and poetic resonance.

Her practice bridges local memory and global contemporary art, marking her as a significant voice among emerging Kosovar artists, and situating her work within broader dialogues around pastoral minimalism, mystical symbolism, and the transformation of everyday experience into painting. As Hashani continues to exhibit internationally, her trajectory points toward increasing recognition on the global stage. Upcoming solo and group projects promise to further explore her meditative engagement with rural space, while consolidating her reputation as a poet of place, memory, and landscape in contemporary painting.

International Recognition

Blerta Hashani's practice has increasingly found resonance beyond Kosovo, positioning her among a generation of young painters who are renewing the language of contemporary painting. Selected by Art Basel as one of the young painters to keep an eye on, Hashani embodies the quiet persistence of a medium that continues to evolve in the digital age. As writer Rob Goyanes noted, painting today flourishes through artists who find poetry in restraint, those who transform the everyday into something contemplative and enduring. Hashani's pastoral minimalism belongs to this current: attentive to small gestures, sensitive to rhythm, and profoundly attuned to the living textures of place.

Her international visibility has expanded through exhibitions such as *Known/Unknown Worlds* at Kulturpunkt PROGR in Bern, *feel more* at La Maison de Rendez-Vous in Brussels, and group presentations at Galleria Continua in Paris and Bonner Kunstverein. These platforms have highlighted the quiet universality of her vision, where fragments of rural Kosovo unfold into meditations on belonging, memory, and transformation.

In this broader dialogue, her work resonates alongside painters such as Libasse Ka, Liza Lacroix, and Roméo Mivekannin. These are all the artists who each, in their own way, reimagine the emotional and material possibilities of painting. Yet Hashani's voice remains singular, rooted in the specificity of her surroundings while open to cross-cultural exchange through residencies in Sweden and Switzerland. It is this interplay of intimacy and openness that has earned her a place on Art Basel's list of 10 newcomers to discover.

«Hashani's works are of a specific place, but the artist does not prefer rote representation. Rather, she intimates the innumerable intricacies of the environment. Hers is a method that melds depth and detail, compelling the viewer to draw closer»

Alex Fisher, New York-based curator and writer

Blerta Hashani's Studio in Mirash

Roughly 25 kilometers from Pristina, in the village of Mirash, Blerta Hashani's studio sits at the heart of the landscape that inspires her work. Visiting her studio is like stepping into the lived environment behind her paintings: hills, farmland, and the gentle rhythms of rural life form both backdrop and subject for her work.

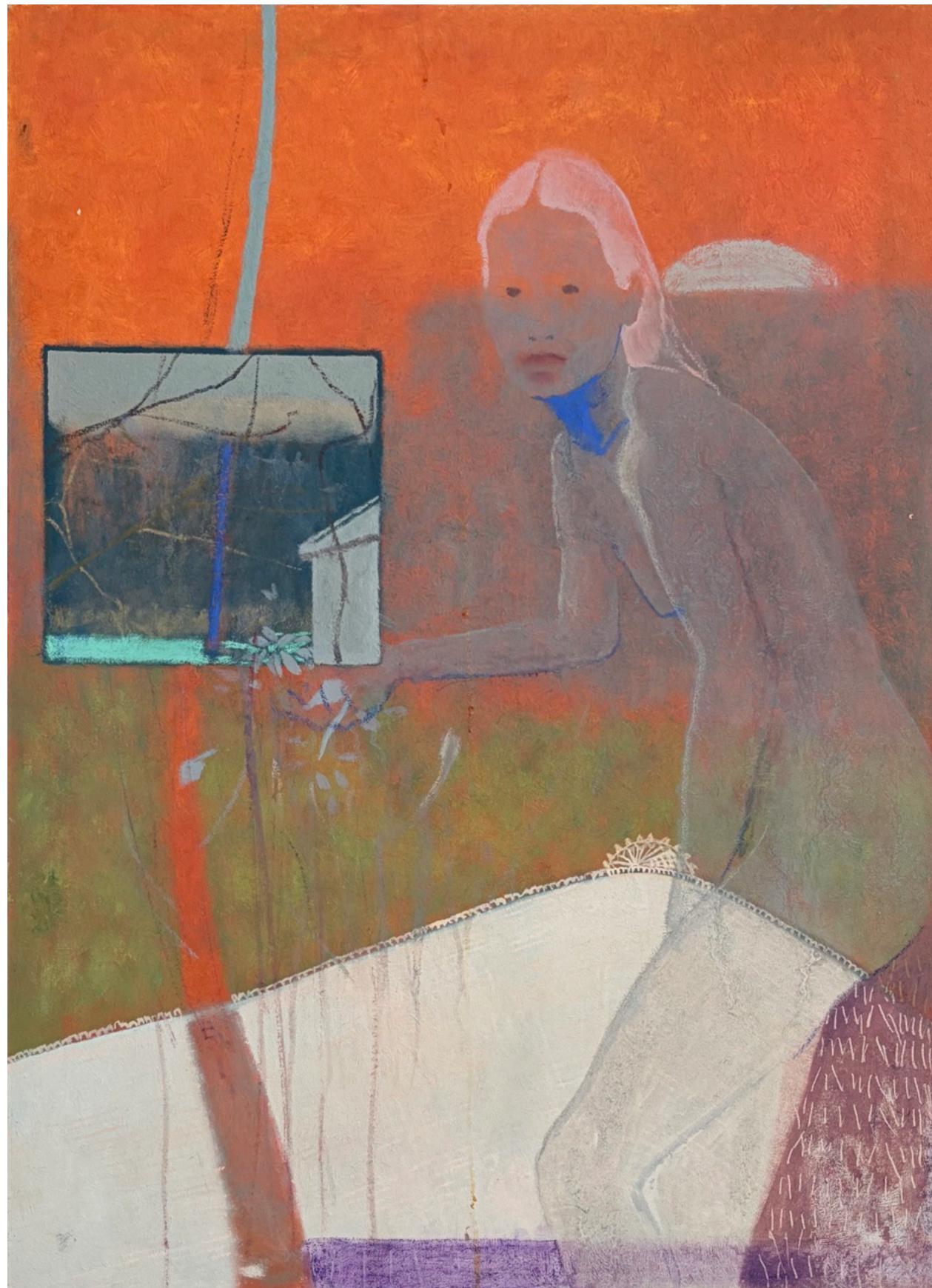
Hashani's rootedness in her village is further exemplified by her sitespecific exhibition, *A Story upon the Green* (2024), held at a 100-year-old mill near her family home. Curated by New Yorker Alex Fisher for the pan-European nomadic festival *Manifesta*, the exhibition transformed the mill and surrounding pasture into a living setting for her small-scale, intimate works. Villagers and visitors from Pristina gathered, blending local hospitality with the international art context. Artworks were placed among the mill's stone walls and nearby forest, creating a dialogue between art and landscape, past and present.

In her rural studio, Hashani's practice is inseparable from place. Here, the quiet of the Kosovo countryside, the textures of her family's property, and the rhythms of everyday life come together to form her pictorial vision. It is a vision that is simultaneously intimate, local, while engaging with the global contemporary art stage.

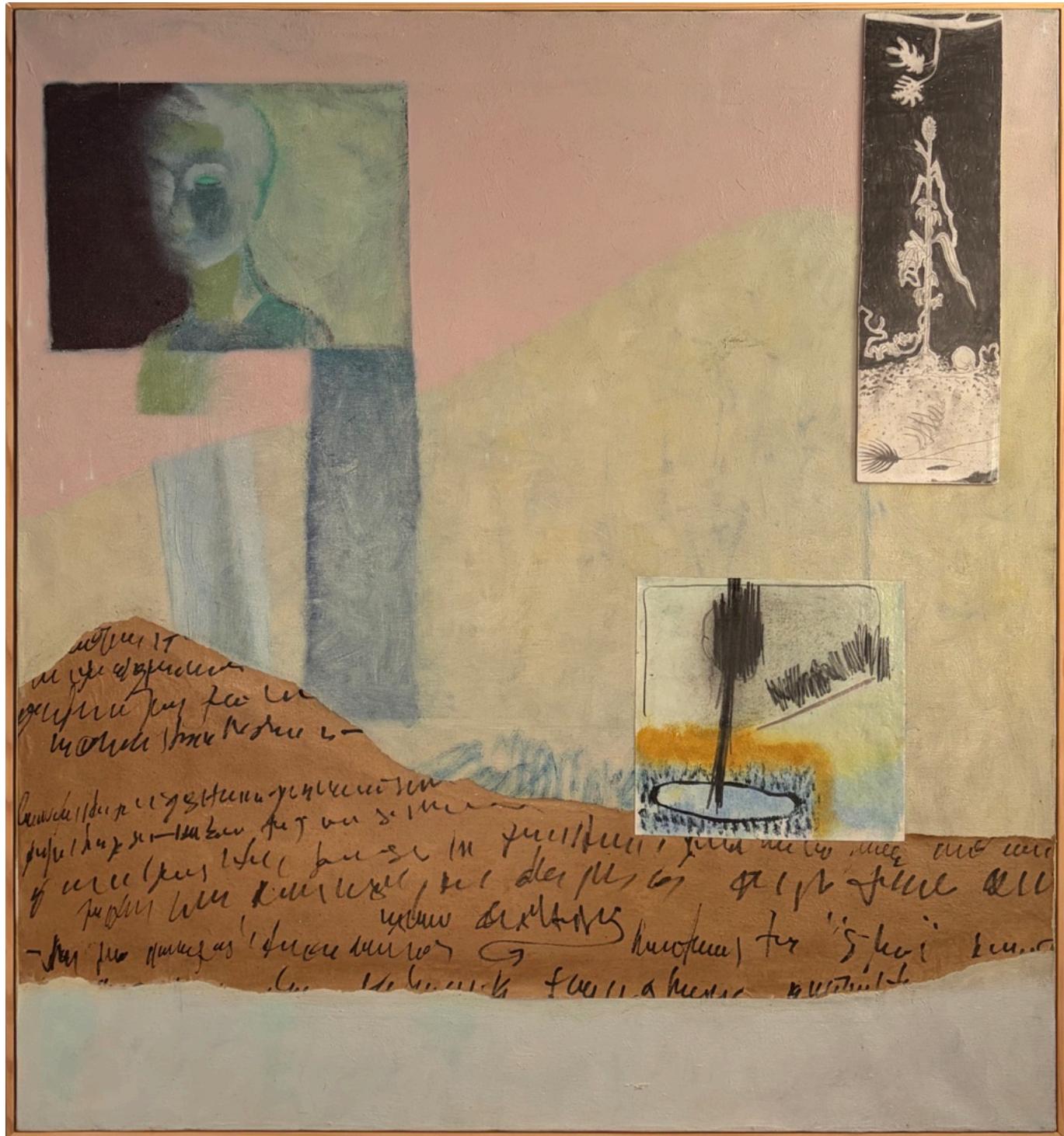
Blerta Hashani is part of a circle of young Kosovar artists who transformed a long-vacant space in Pristina's Palace of Youth and Sports into a shared studio. Alongside Arbnor Karaliti, Lumturie Krasniqi, Mimoza Sahiti, Ermir Zhinipotoku, and Valdrin Thaqi, Hashani experimented with painting, materials, and conceptual approaches, fostering a rare environment of collaboration and mutual support. Their collective approach is striking in a European context, where young artists typically navigate highly competitive, individualistic paths.

Historically, such collectives were common and highly valued in art history, both for the cross-pollination of ideas and for their appeal to collectors. Today, examples of this kind of sustained, collaborative artistic community are exceptionally rare, making their work all the more significant.

Hashani's intimate works invite collectors and institutions alike to engage with a practice that bridges pastoral landscapes with the global contemporary stage, creating an art built on care and the enduring relevance of painting itself.



Blerta Hashani «Tri Skena Imagjinare», (Three Imaginary Scenes), 2020, signed and dated verso, oil and pastel on canvas, 100 x 70 x 3 cm (39 3/8 x 27 1/2 x 11/8 inch), (BLH.00002.M) © The Artist and Pascal Robert Gallery



Blerta Hashani «Untitled», 2020, signed and dated verso, oil, maquettes and paper on canvas, 86 x 80 x 5 cm (33 7/8 x 31 1/2 x 2 inch), (BLH.00006.M)
© The Artist and Pascal Robert Gallery



Blerta Hashani «Simbol i Frymëmarrjes», (The Symbol of Breath), 2019, signed and dated verso, oil on canvas, 50 x 45 x 3 cm (19 3/4 x 17 3/4 x 1 1/8 in.), (BLH.00007.M) © The Artist and Pascal Robert Gallery



Blerta Hashani «Untitled», 2019, signed and dated verso, oil on canvas, 75 x 60 x 5 cm (29 1/2 x 23 5/8 x 2 inch), (BLH.00005.M)
© The Artist and Pascal Robert Gallery



Blerta Hashani «Nëna», (Mother), 2019, signed and dated verso, oil and lime on canvas, 75 x 75 x 5 cm (29 1/2 x 29 1/2 x 2 inch), (BLH.00004.M)
© The Artist and Pascal Robert Gallery



Blerta Hashani «Untitled», 2021, signed and dated verso, oil on canvas, 68 x 63 x 3 cm (26 3/4 x 24 3/4 x 1 1/8 in.), (BLH.00003.M)
© The Artist and Pascal Robert Gallery



Blerta Hashani «Dielli», The Sun, 2018, signed and dated verso, oil on canvas, 70 x 50 x 3 cm (27 1/2 x 19, (BLH.00001.M)
© The Artist and Pascal Robert Gallery



Installation View Blerta Hashani at Pascal Robert Gallery, February 6 - March 28, 2026

«The exhibition is the homecoming of an artist who never left.
It asks: what happens when art is experienced in
the environment that inspires its creation?»

Alex Fisher, New York-based curator and writer,
about «A Story upon the Green» (2024)

Pascal Robert Gallery

Rämistrasse 5
8001 Zurich
Switzerland

+41 76 433 10 77
info@pascalrobert.net
WeChat: pascalforever

Opening hours

Tuesday, 1 – 7 pm
Wednesday, 1 – 7 pm
Thursday, 1 – 8 pm
Friday, 1 – 7 pm
Saturday, 10 am – 6 pm

We are closed on Sunday.

pascalrobert.net

