

Driton Selmani
From Here To Anywhere
2025



FROM HERE TO EVERYWHERE

WORDS WON'T STAY STILL.

CIRCLES COMMAND WITHOUT ASKING.

SWINGS ARGUE WITH GRAVITY.

UNITY IS RESTLESS.

THE CITY IS ALWAYS LISTENING.

Driton Selmani – *From Here To Anywhere*, 2025
Welded steel, Dimensions: 600 x 280 x 400 cm
Installation view: Arbëria Stairs, Prishtina
Courtesy of the Artist & Municipality of Prishtina ©

FROM HERE TO ANYWHERE is a work that resists closure. It is not a monument but a metabolizing structure—circular, open, and participatory. Suspended between gesture and gathering, it offers not only a space for movement but a proposition for thinking together in motion. The phrase that encircles its upper ring functions as an infinite loop of thought, a ribbon of language in orbit—emitting openness, permeability, and the possibility of translocal connection.

This sculptural work is situated in the lineage of what Etel Adnan once called “*geography as a form of poetics*.”¹ The circle, ancient and planetary, gestures toward unity but not uniformity. It subtly mirrors the twelve-star ring of the European Union, evoking solidarity not as consensus but as polyphony—echoing Paul Ricoeur’s notion of *narrative identity*, which holds within it both singularity and multiplicity.²

FROM HERE TO ANYWHERE is a platform—for play, for pause, for becoming. Beneath the text, swings invite the body into dialogue with the city, the park, the sky. As in Lina Bo Bardi’s visionary use of communal space, architecture here is not a vessel for control but a frame for freedom. The air moves, the body moves, and in doing so, thought is set in motion. Children, elders, strangers—each inscribe the space differently. A choreography of the civic unfolds.

Set in urban or natural landscapes, the sculpture dissolves boundaries between object and occasion. It is both punctuation and passage. It does not command attention—it listens, waits, and receives. The work acts as a porous membrane between what is said and what is felt, what is constructed and what is lived.

It belongs to the long tradition of public art that does not monumentalize, but instead localizes the universal. It asks, in the spirit of Édouard Glissant: *how can we “agree not just to the right to difference, but to the right to opacity”?*³ It proposes that shared futures can emerge not from dominance or clarity, but from gentle repetitions, elliptical forms, and open-ended languages.

In this way, *FROM HERE TO ANYWHERE* becomes not just a sculpture, but a protocol—an invitation to remain in the in-between.

1. Etel Adnan, “Journey to Mount Tamalpais” (1986)

2. Paul Ricoeur, “Oneself as Another” (1990)

3. Édouard Glissant, “Poetics of Relation” (1990)



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