

Adrian Paci

Centro di permanenza temporanea 2007

Adrian Paci

16:9 video projection

4' 32"

© Adrian Paci

Description:

In his video, Centro di Permanenza Temporanea, the central setting is an airport in San Jose, CA.

A crowd of people moves toward an aircraft boarding staircase, in a silent, stoic manner. They form a queue while we can observe planes taking off and landing in the background. Slowly, the stairs fill up with migrant men and women. The people's faces mirror their yearning for the fulfilment of a humane life without discrimination and cultural uprooting. The camera slowly circles around the free-standing staircase and, in doing so, elicits a subsequent perplexity: To where is this plane headed? In its title the video Centro di Permanenza Temporanea refers to the Italian name for the temporary camps for immigrants arriving on the Italian coasts illegally and on a weekly basis.

Linguistically, it offers a paradox of meaning, a tension between a temporary and permanent existence, a tension that Paci maintains in this film, where men and women wait for a plane traveling nowhere. They remain trapped between the transitory and the fixed, a state that speaks to the dislocation of people migrating across the globe.

Anri Sala

1395 DAYS WITHOUT RED

1395 Days without Red, 2011

Single-channel HD video and 5.0 surround sound

Duration: 43'46"

In collaboration with Liria Bégéja.

From a project by Šejla Kamerić and Anri Sala

in collaboration with Ari Benjamin Meyers

Courtesy: Marian Goodman Gallery, Hauser & Wirth

© Anri Sala, Šejla Kamerić, Artangel, SCCA/2011

Description:

1395 Days without Red intertwines a daily rehearsal of the Sarajevo Philharmonic Orchestra with a musician crossing the besieged city on her way to it. While a series of difficulties with the tempo interrupt the orchestra's run-through of the First Movement of Tchaikovsky's Pathétique, the woman's progress through the city is halted by a succession of street crossings that the Sarajevo siege has turned into probable dead-ends.

The film makes reference to the 1395 days of the siege of Sarajevo, when wearing red or bright colors risked attracting the attention of the snipers.

At each crossing she stops, holds her breath and continues. After each she catches her breath and resumes. Breathing withheld, breathing released: portions of time that evolve into measures of humming that enable her to carry on. She runs through the music while crossing the city. She runs through the city while rehearsing the music in her head.

Like an improbable score, where two instruments respond to different stimuli while playing in tempo with each other, her humming and the orchestra synthesize into one tune, a tune of continuance and persistence against the odds.

Bio:

Anri Sala constructs transformative, time-based works through multiple relationships between image, architecture, and sound, employing these as elements to fold, capsize, and question experience. His works investigate ruptures in language, syntax, and music, inviting creative dislocations, which generate new interpretations of history, supplanting old fictions and narratives with less-explicit, more-nuanced dialogues.

His work has been the subject of solo exhibitions at Bourse de Commerce, Paris (2023); Kunsthau Bregenz (2021); Buffalo Bayou Park Cistern, Houston (2021); Centro Botín, Santander (2019); Mudam, Luxembourg (2019); the Castello di Rivoli Museo d'Arte Contemporanea, Turin (2019); Museo Tamayo, Mexico City (2017); the New Museum, New York (2016); Haus der Kunst, Munich (2014); Centre Pompidou, Paris (2012); Serpentine Gallery, London (2011); Museum of Contemporary Art North Miami (2008); and ARC, Musée d'Art Moderne de la Ville de Paris (2004). He has also participated in major group exhibitions and biennials internationally, including the 57th Venice Biennale (2017), dOCUMENTA (13) (2012), the 29th São Paulo Biennial (2010) and the 4th Berlin Biennale (2006). In 2013, he represented France in the 55th Venice Biennale.

Lana Čmajčanin

DON'T DREAM DREAMS

installation: neon light,
dimmable neon sign transformer,
wallpaper: dimensions 450 x 335 x 15 cm
2023

Description:

The installation Don't Dream Dreams relates and explores two significant historical events from the late 19th and 20th centuries and how they interact with contemporary politics and the current European geopolitical landscape, melding past and present.

As a result of the Treaty of Berlin in 1878, the Austro-Hungarian Empire was granted the authority to occupy Bosnia and Herzegovina indefinitely, taking on its military defence and civil administration.

After the series of battles, the onslaught ended with the fall of Sarajevo.

On 6th October 1908, the Dual Monarchy of Austria-Hungary announced its annexation of Bosnia-Herzegovina.

About a century later, in December 1992 Lord David Owen, a British politician and diplomat during his visit to Sarajevo which endured 1425 days of the siege declared "Don't, don't, don't live under this dream that the West is going to come in and sort this problem out. Don't dream Dreams..."

Lord David Owen's "Don't Dream Dreams" advice was given to the Bosnians as they battled the mass murders and ethnic cleansers, and indicated war crimes hoping for Western intervention to stop the war and terror.

The neon inscription Don't Dream Dreams is placed against the backdrop that leans on an oil painting from 1878 by three artists: Adolf Obermüller (landscape), Alexander Ritter von Bensa der Jüngere (staffage) and Alexander Kaiser (architecture). The painting depicts the first military campaign for the establishment of Austro-Hungarian rule in Bosnia and Herzegovina and its northern camp.

Combining the relevant and characteristic artistic mediums of the 19th and 20th centuries, the work juxtaposes historically accurate elements with profound symbolic significance.

The work questions the relationship between the past and the present, explores the political relations between the "centre" and "periphery", and critically examines/analyses the New Imperialism and contemporary Western Diplomacy.

The installation Don't Dream Dreams highlights the complexity of the ideas and facts while encouraging discussion through a common understanding of diverse experiences.

BIO:

Lana Čmajčanin was born in Sarajevo, Bosnia and Herzegovina. She holds a master's degree from the Academy of Fine Arts at the University of Sarajevo, Department of Sculpture. Currently, she is a PhD scholar at the Academy of Fine Arts Vienna.

Lana is a co-founder and member of the Association for Culture and Art Crvena. Lives and works in Vienna and Sarajevo.

Portfolio book with selected works

Zhanna Kadyrova

PALIANYTSIA

cutting natural stone

Dimensions: variables

Found River Stones, video

Bio:

Zhanna Kadyrova was born in 1981 in Brovary, in the Kyiv region, Ukraine, where she currently lives and works. Member of "R.E.P." group (Revolution Experimental Space). After graduating from the Taras Shevchenko State Art School in 1999, she received the Kazimir Malevich Artist Award and the Grand Prix of the Kyiv Sculpture Project (both 2012). She was awarded the Special Prize (2011), Main Prize (2013) and Special Prize – Future Generation International (2014), all by PinchukArtCentre.

Kadyrova's practice, tackling since its very beginning disciplines as different as sculpture, photo, video, performance, deeply focuses on the exhibition site and space. In her work, the issue of context unravels to reveal the rhythm of History on the move - that of a world whose multiple layers disappear behind their immediacy. Often diverting the aesthetic canons of the socialist ideal still present in the heritage of contemporary Ukraine, Kadyrova's perspective is partially informed by the plastic and symbolic values of urban building materials. Thus, ceramics, glass, stone and concrete enter the spotlight of her work.

Kadyrova was working on several site specific projects until the recent war unleashed by Russia against Ukraine in February 2022 changed all her plans. She started working on the humanitarian project PALIANYTSIA, from her new home in the Carpathian Mountains which has already been exhibited worldwide (Italy, Germany, Norway, Japan, France, US, Sweden, Austria, Georgia, Romania, Thailand, India). Zhanna is now back in Kiev and produced new works about war, that were presented within her first major retrospective opened at the Kunstverein Hannover (Germany). Another major exhibition "Flying Trajectories" has been shown at the Pinchuk Art Centre in Kiev (Ukraine) from June 2023.

Kadyrova participated in numerous international exhibitions, including the 2023 edition of the Kochi Biennale (India), the 3rd edition of the Bangkok Biennale (2022), the 58th, 56th (international projects) and 55th (Ukrainian Pavillion) Venice Biennale, the 2017 Kyiv Biennale and "CrackUpCrackDown", the 33rd Biennial of Graphic Arts in Ljubljana, Slovenia. During the past years she focused on site specific projects including an outdoor installation in the Semmering Mountains (Austria), a spread intervention and permanent sculpture in the village of Tolfa (Italy) and a sculptural project for the Shanghai Jing'an International Sculpture Project (JISP) in Shanghai (China).

Her work has been exhibited nationally and internationally, including exhibitions at Kunstverein Hannover (Germany), Stavanger Museum (Norway) Kunstforum Wien (Austria), Eretz Israel Museum Tel Aviv (Israel), Centre Pompidou, Palais Tokyo; La Kunsthalle Mulhouse (all France), Kunstraum Innsbruck (Austria) Ludwig Museum, Budapest (Hungary), Museum of Modern Art; Ujazdowski Castle, Warsaw (both Poland), Spinnerei Leipzig; Badischer Kunstverein, Karlsruhe; DAAD, Zimmerstrabe, Berlin (all Germany), the National Union of Cuban Architects and Construction Engineers, Havana (Cuba), Sara Hilden Museum, Tampere (Finland), Lviv Municipal Art Center, Lviv, National Art Museum of Ukraine and PinchukArtCentre, Kyiv (all Ukraine).

Gonçalo Mabunda

The Throne of Hopeless and Uncertainty

Mixed media

156 x 60 x 115 cm

61 3/8 x 23 5/8 x 45 1/4 in

(02900)

Description:

Gonçalo Mabunda's unsettling, totemic sculptures explore the political history of the artist's home country of Mozambique, particularly the bloody civil war that gripped the country for more than 15 years. Mabunda repurposes the detritus of conflict—AK-47s, rockets, land mines, and shell casings, for example—turning these destructive objects into stunning masks, furniture, and other sculptures. Mabunda's practice undermines the supremacy of war and forges a new tradition of beauty. His work calls to mind the modernist experiments of Georges Braque and Jean Dubuffet as well as the traditional arts of Africa. Mabunda has exhibited at the Guggenheim Bilbao, the Centre Pompidou, the Mori Art Museum, and the Brooklyn Museum. He was the first Mozambican artist to present at the Venice Biennale

Bio:

Born in 1975, Maputo, Mozambique

Lives and works in Maputo

Gonçalo Mabunda's work is devoted to the memory of his country. Having known as his immediate environment the tragic civil war, which devastated Mozambique from the mid 70s up to recently, he uses weapons as the media for his pieces. Seven million weapons were stockpiled and hidden throughout the country. Here, art becomes a duty; that of remembering. He works at the studio Núcleo de Arte and in 1984, he took part in the project Transformation of weapons in art.

Gonçalo has been recurrently working on the motif of the Throne for a few years, alluding to the Western world's interest in collecting the Chief Throne in traditional ethnic African art. The Throne also criticizes current African governments that too often tragically manipulate armed violence as a way to strengthen their power. The striking and beautiful objects he creates also convey, however, a positive reflection on the transformative power of art and the resilience and creativity of African civilian societies.

Collections:

Centre Pompidou, Paris, France, The Tropen Museum, Amsterdam, Netherlands, Public Art Norway, Norway, The province Government, Norway, Army Museum, Netherlands, Army Museum, Sweden, Vatican Museums, Vatican, Projustitiae Foundation, Portugal, International Sculpture Park, China, National Museum of Uruguay, Uruguay, Tempio del Carmelo, Italy, Museum of Saint Etienne, France, Musée international des arts modestes, France, Memorial de Caen, France, National Museum, Mozambique, Museum of Arts and Design (MAD), USA, Brooklyn Museum, USA, Parque da Davesa (Famalicao), Portugal, African Artists for Development, France, Victoria and Albert Museum (Purchase Grants fund), GB.

Vullnet Jakupi

What did they whisper, on their way to the unknown?

2 x 1 m

21 x 29.7 cm (5x)

Gdhendje me gjilpere ne pllake alumini

Carving with the needle in an aluminium sheet

Description:

What is a miracle? 8100 homes become schools when the knowledge and the education of so many generations are at risk. That's a miracle.

The first school that started teaching in school-houses was the "Xhevdet Doda" Gymnasium in Pristina, which started teaching on January 6, 1992. The "Xhevdet Doda" gymnasium was built at the beginning of the 20th century and served as a prison in the period between the two world wars. It housed various schools until it finally became the home of the "Xhevdet Doda" high school until 2007. Located in the heart of the city, during the 1990s, it was the only secondary school in the Albanian language that the Milosevic regime had allowed to remain on its premises. This was a propaganda maneuver by the regime claiming that the Albanians were leading normal lives.

"What did they whisper, on their way to the unknown?" is an installation that captures this quiet yet powerful rebellion. Suspended from the ceiling, it symbolizes the unyielding spirit of the youth who, despite the barriers, refused to let their thirst for knowledge be extinguished. "Their feet never touched the ground", yet their resolve was firmly rooted in their hearts and minds. Across Kosovo, in 8,100 school-houses, civilians opened their homes, shops, and basements to ensure education continued. These improvised classrooms became sanctuaries of learning and resilience. Civilians transformed their private spaces into public havens of knowledge, defying the regime's attempt to stifle the future of an entire generation. These school-houses, born out of necessity and courage, are testament to the unwavering determination of a generation. They walked through the shadows of oppression, along unknown roads, to keep the light of education alive. Their whispers were not just of despair, but of dreams and aspirations, of a future where knowledge could be freely sought and shared. This story, preserved in the delicate yet defiant nature of the installation, is a vital thread in the tapestry of Kosovo's history. It is crucial that we tell these stories to future generations, to ensure that the sacrifices made are never forgotten. The resilience of these young people is a beacon of hope and an enduring reminder of the power of education and the human spirit.

As we look upon this installation, let us remember the whispers of those who walked through the unknown. Let us honor their journey by continuing to tell their story, by ensuring that the right to education is never again taken for granted, and by inspiring future generations to find strength and resilience in the face of adversity. This is not just a story of the past; it is a lesson for the future, a call to preserve the dignity and rights of every human being, and a reminder of the unyielding power of hope.

Vita Kasapolli

Bazaar Extravaganza (2024)

Public Installation

188 cm x 48 cm x 87.8 cm

Description:

Bazaar, public space occupied with understanding, to make the display of personal treasures. In the bazaars, everyone is a collector, archivist, critic, and while they have to arrange their exhibiting corners, they are also curators. Bazaars have opening dates, working hours, interaction with visitors, informal discussions and freedom of expression in aesthetics, function and activity. But where is the difference between a bazaar and art in particular? Bazaars are in every corner of Kosovo, while you have to look for art to find it, and in the end you will find it in Pristina.

Artist Statement

Being born and raised in a post-conflict country, is the same as growing, learning and maturing together with it. Me and Kosovo, both had a lot of questions. We were confused, scared and naive. But we were also very curious and eager to learn. While I was growing bigger, cities were changing their shapes. I saw buildings getting taller, old statues being replaced with new ones, more and more graffiti on the streets, newer and bigger cars, and less family gatherings around the candles during the electricity shortages. While I was still counting my cd's collection of cartoon films, my father, mother, grandparents and everyone I loved made sure I knew everything of their past. The good and the bad. And so did, the loved ones of my friends. They were scared we were gonna forget. My father and I had a tradition. Every Saturday morning, we went to the Bazaar (Çarshia), buy cheese and eat qebapa. He'd tell me how just a few years before, the Bazaar was burned and flattened to the ground. Then we'd do a city walk. He took me everywhere. Except for a gallery. Coming to Prishtina, I realized that one city had changed more than the others. The air was gray, but the culture was pink! The bars, the stores, and the energy was full of glitter. Art in particular, approached me with beautiful, clean, aesthetic poster designs, showing me the way to the exhibitions, and then waving me goodbye with just as beautiful catalogs. The same aesthetics were missing back home. I could only run into kitsch posters attached to the trees in heavy sellotape. I became friends with those too. For my first public work, I am bringing a princessy stall from Pristina to Peja's main bazaar, in front of the qebapote that my father used to take me. There, in the middle of dull, improvised stalls, will stand out a shinier one, seeking for interaction and giving free aesthetic posters collected from Pristina. Another stall will change its scenery, setting place in a white cube exhibition of the capital city, holding kitsch prints and wondering why is everyone looking and not interacting. Is there something wrong with it?

CONCEPT:

Bazaar Extravaganza is a public installation set in two places, the city of Peja and that of Prishtina. The piece includes two parallel stalls, similar at essence but different at look. The two have decided to exchange their places, and reposition themselves in different sceneries. The first one is extravagant, shiny and decorative, hiding its flaws under the foil curtains and helium balloons. Its collection includes thematic prints, posters and catalogs from exhibitions of different galleries in Prishtina set in recent years. It is located in the heart of the main and oldest bazaar of Peja, the first and only city to have an Art's High School. The city's artistic scene doesn't hold the same glory as before, and it has become passive throughout the years, leaving the spaces artistically poor. The traveling stall standing out in the middle of the crowd, is calling for action! It needs its uncommon visitors to give it a chance, and take away pieces of the collection. It's twin sister, has taken place in front of a more contemporary society, informed of the artistic industry and updated with new creative approaches. It stands uncertain, exposed, and purely improvised, feeling left out and ordinary. It doesn't understand that its collection of kitsch prints taken from the trees of Peja, is not to be given, for its sole purpose is to be looked at. Instead, the more the piece gets recognition, the more anxious it will get, as it is not used to being the center of attention.