Based on the Decision Nr.137/2021, Date 12.11.2021, of the official appointment for the professional jury, by the Minister of Culture Youth and Sports in Kosovo, Mr.Hajrulla Ceku. The commission consisting of:

Sezgin Boynik,

Flaka Haliti,

Vincent Honoré,

Alenka Gregorič,

Adrian Paci,

choose between twelve proposals which had been submitted to a public call for the national pavilion at the 59th Venice Biennale. The jury decided that Jakup Ferri will be the next representative of the Republic of Kosovo at the next Venice Biennale with the project “The Monumentality of the Everyday”, curated by Inke Arns.

The commission’s decision was based on a well drafted project proposal, which included a well-defined method and timeline of implementation. The presentation also made a clear connection to the main theme of the next edition of the biennial as well as a reflection on the artist's adoption a more traditional media – such as drawings, paintings and weaving – and it's integration with the conceptual approach known in his previous practice.

The members of the commission were persuaded not only by the artist's novel approach to drawing but also by his almost stubborn insistence on the chosen medium and a unique way of integration of his idiosyncratic motives – stemming from his keen observations of his surroundings – into a new series of works. The commission is also convinced that the collaboration with an internationally acclaimed curator Inke Arns will contribute to the excellent presentation of his work in the pavilion.

The motifs found in these works come from his intimate drawings that function like notes of interpersonal relationships – or rather artist's summaries of perceived relationships – between people seemingly connected all the time but nevertheless separated from each other, from other beings and from their environment. These simple two-dimensional drawings and fragments of stories transcend people, animals, and their surroundings, thus proposing a re-articulation of subjectivity and propose a reinterpretation of these altered relationships. We can read these unique spatial scenarios like instructions for new possible ways of coexistence and as proposals for a new understanding of our interdependence.

An important aspect of these works is also the connection between the artist's drawings and traditional folk art and crafts. Namely, the drawings are transformed into tapestries, which are made in collaboration with women from the region the artist originates from. In this way he does not only make a tribute to the traditional craft – which is slowly disappearing – but connects this tradition with the contemporary art transforming both into a new experience. Through the collective creation of his works, he also transfers contemporary themes and issues – such as the growing alienation of people – into stories of happiness and optimism. His “ability to create alternative cosmologies and new conditions of existence ... does not reveal who we are, but to absorb the worries and fears of the time and show us who and what we can become”[1] is just one of many references to the main concept of the next Venice Biennale.

However, in his drawings and tapestries Jakup Ferri doesn't just tell stories and expose the relationships between their protagonists but goes one step further. With a spacelessness in his compositions that alludes to emptiness, timelessness and the old ancient drawing he also places a time barrier in front of us. Entering his work is a slow process that requires patience and a touch of our own imagination. By showing some playful proposals for coexistence and possible scenarios for our future these works also inspire hope.

[1] From the text of Cecilia Alemani, curator of the 59th international art exhibition, Venice Biennial, https://www.labiennale.org/en/art/2022/statement-cecilia-alemani