



Republika e Kosovës
Republika Kosova – Republic of Kosovo
Qeveria – Vlada – Government
Ministria e Kulturës, Rinisë dhe Sportit / Ministarstvo Kulture, Omladine i Sporta / Ministry of
Culture, Youth and Sports

Jury Statement for the 60th International Art Exhibition at the Venice Biennale in 2024

September 22, 2023

Based on decision No. 157/2023, dated September 18, 2023, regarding the official appointment of the professional jury by the Ministry of Culture, Youth, and Sports in Kosovo, Mr. Hajrulla Çeku.

The jury commission, composed of eminent curators including Zdenka Badovinac, Massimiliano Gioni, Leonie Radine, Adam Szymczyk, and the artist Alban Muja has reviewed the eight applications submitted for the open call to represent the Republic of Kosovo at La Biennale di Venezia in 2024.

The jury has unanimously selected Doruntina Kastrati to represent the Republic of Kosovo in the Kosovo Pavilion at the 60th International Art Exhibition with the proposal titled “The Echoing Silences of Metal and Skin,” curated by Erëmirë Krasniqi.

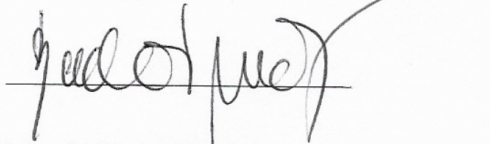
The members of the jury were convinced by Doruntina Kastrati’s strong, coherent, and elaborate project proposal, which significantly expands on her artistic research engaging with precarious work conditions and workers’ subjectivity in the sociopolitical and economic context of Kosovo, its larger region, and Europe. For her project “The Echoing Silences of Metal and Skin” for the next Kosovo Pavilion, developed closely with the curator Erëmirë Krasniqi, Kastrati proposed an immersive sculptural installation. As stated in her application: “The pavilion will address feminized labor, workplace inequities, and the resulting estrangement. The project is embedded in the local context and looks closely at economic and political transitions and how those have been affecting the most vulnerable groups.” As jurors, we were drawn to the complex symbolism of the sculptural forms, which are free from didacticism, though they originate in the artist’s commitment to exposing the precarity of waged labor.

The various artistic and technical aspects of the project that Kastrati meticulously detailed in the proposal outline a comprehensive undertaking that is rooted in the local context and simultaneously connects to complex global narratives about workplace conditions. The proposal’s coherence is further strengthened by the extensive expertise of the curator Erëmirë Krasniqi and her focus on oral histories and research experience in Kosovo. Krasniqi’s work aligns well with Kastrati’s artistic practice as they both learn from the personal experiences of individuals and first-person narratives. Moreover, the project presents a

thorough and convincing production plan and an experienced team to carry out the process and bring the project to fruition.

The depth of research evident in the curatorial concept, along with the visuals and drawings that translate into a clear artistic production and framework, likewise deserve appraisal. The project's objectives and target audience considerations are well-articulated. We are convinced that Doruntina Kastrati's project curated by Erëmirë Krasniqi has a great potential to become an important step in the trajectory of the Kosovo Pavilion. The jury members are proud and happy to recommend an artist and a curator of the younger generation to further develop and realize the outstanding artistic contribution for the Kosovo Pavilion at the 60th International Art Exhibition at the Venice Biennale 2024. We congratulate them and wish them great success at the Biennial.

Zdenka Badovinac

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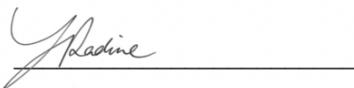
Massimiliano Gioni

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Alban Muja

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Leonie Radine

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Adam Szymczyk

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Doruntina Kastrati (b. 1991, Prizren, Kosovo) currently living in Prishtina is an artist working mainly across sculpture, installation, and moving image. Through her practice, Doruntina researches and focuses on the body and its relationship to biopolitical power. She directs one's attention to social and political issues of labor in the global context. In 2014, she was awarded the Young Visual Artist Award from the National Gallery of Kosovo, and she won the Hajde x 6 Award from the Hajde Foundation in 2017. She was a resident at the International Studio and Curatorial Program (ISCP) in New York in 2015, a resident at Art House in Shkodër in 2018, and at Initiators in Athens in 2018. Her work was recently shown at Eugster Belgrade, *A picture of pistachios destroying the railroad tracks to cut off the path of delights* (2023); *Ring The Bells My Land* at Manifesta 14, Prishtina (2022); *Temel* at Hessel Museum, New York, (2022); *Life without buildings* at ETH Zurich, (2022); *Here (Air Carries Poison But Yet We Breathe)* at ChertLüdde, Berlin (2021), *What if a Journey*, Autostrada Biennale, Prizren (2021); *Bigger than Myself – Heroic Voices from ex Yugoslavia*, MAXXI Museum, Rome (2021); *Not Fully Human, Not Human at All* at Kadist Foundation, Paris, and Kunstverein Hamburg, Hamburg (2021-2022); *Tirana Patience*, National Gallery of Arts, Tirana (2020); *Public Heroes and Secrets*, The National Museum of Kosovo (2020), among others.

Erëmirë Krasniqi is an art writer, curator and researcher based in Prishtina, Kosovo. Erëmirë received her M.A. from Dartmouth College, and B.A. from Bard College Berlin. Her writing has been published in [Kosovo 2.0](#), [frieze](#) and [Artforum](#). As an independent curator, she has led and curated projects for the [National Gallery of Kosovo](#), [National Gallery of Arts in Albania](#), [39th EVA International](#), Limerick, Ireland, and Manifesta 14, Kosovo. Her curatorial and research practice engages with archives, oral history and critical fabulation to account and redress absences in historical record. Her research interests range from histories of socialist modernist art to grassroots expressions that challenge dominant historical narratives. Since 2017, she is the executive director of [Oral History Kosovo](#), a digital resource which engages new forms of cultural production, supporting and advocating the essential work of media archives.

Commissioner

Hana Halilaj is a curator and researcher. She has curated exhibitions including *Grey Eminence* (2023), *Violeta Xhaferi: Revisions* (2023) at the National Gallery of Kosovo, *Space for Memories Unmade* (2022) at Galeria Qafa, *Clubbing Insistence: After a Party* (2022) at Doza Gallery and Toplocentrala, *Informator* (2022) at the Hessel Museum of Art, *Alije Vokshi: I Decided to Draw Bigger Hands* (2021) at Chert Lüdde, and *Public Heros and Secrets* (2020) at The National Museum of Kosovo. Halilaj previously held curatorial positions at Kunsthalle Portikus and Storefront for Art and Architecture, and contributed research to C-MAP program at the Museum of Modern Art (MoMA). During the 2022-2023 academic year, she was Assistant Curator at CuratorLab at Konstfack University of Arts in Stockholm. Currently, Halilaj is the Curator at the National Gallery of Kosovo. She received her M.A. from the Center for Curatorial Studies, at Bard College.

Jury Member Biographies

Zdenka Badovinac is a curator, writer and director of the Museum of Contemporary Art Zagreb. She served as Director of the Moderna galerija in Ljubljana (1993-2020), comprised since 2011 of two locations: the Museum of Modern Art and the Museum of Contemporary Art Metelkova. In her work, Badovinac highlights the difficult processes of redefining history alongside different avant-garde traditions within contemporary art. Badovinac's first exhibition to address these issues was *Body and the East: From the 1960s to the Present* (1998). She also initiated the first Eastern European art collection, Arteast 2000+. Badovinac was Slovenian Commissioner at the Venice Biennale from 1993 to 1997, 2005 and 2017, and Austrian Commissioner at the Sao Paulo Biennial in 2002 and the President of CIMAM, 2010-2013.

Massimiliano Gioni is the artistic director of the New Museum in New York and the artistic director of the Nicola Trussardi Foundation in Milan. He was co-founder of the Wrong Gallery in New York (Maurizio Cattelan, Massimiliano Gioni, Ali Subotnick); curator of 'The Zone' at the Venice Biennale (2003); co-curator of the Manifesta 5 (2004); co-curator (Maurizio Cattelan, Massimiliano Gioni, Ali Subotnick) of the 4. berlin biennale (2006); director of the 8th Gwangju Biennale (2010); and curator of the 55th International Art Exhibition Venice (2013).

Alban Muja produces video installation, films, drawing, painting, photographs and public art pieces influenced by the ongoing processes of social, political and economic transformation in his native Kosovo and the Balkans. Through his practice, he investigates history and socio-political themes, linking them to his position in Kosovo today. He has shown works and ideas at various solo and group exhibitions, including film festivals and the Pavilion of the Republic of Kosovo at 58th Venice Biennale. In the Pavilion, he presented a video installation of three channels called 'Family Album' that dived into personal

and collective memories of the Kosovo War (1998-1999) and interrogated the role that images and the media have in constructing and shaping narrative, identity and history in times of conflict.

Leonie Radine is a curator at MUSEION – Museum of Contemporary Art, Bolzano. She studied art history in Marburg and Berlin. From 2010 to 2013, at the KW Institute for Contemporary Art in Berlin, she worked as curatorial assistant to Susanne Pfeffer on exhibitions by Absalon, Wael Shawky, Cyprien Gaillard et al. From 2015 to 2022 she worked at Museum Ludwig in Cologne, where she curated the exhibitions *Transcorporealities* and *Home Visit*, among others, and collaborated with Yilmaz Dziewior on the retrospectives of Haegue Yang and Wade Guyton. In 2018 she curated Flaka Haliti's exhibition at the National Gallery in Tirana. As assistant curator, she was responsible for Maria Eichhorn's contribution to the German Pavilion at the 59th Venice Biennale.

Adam Szymczyk is a curator and writer based in Zurich. He is Curator-at-Large at the Stedelijk Museum in Amsterdam. He is a member of the board of the Museum of Modern Art in Warsaw and a member of the advisory committee of the Kontakt Art Collection in Vienna, where he also teaches a seminar "Undoing Landscape" at the Akademie der bildenden Künste. He was Artistic Director of documenta 14 in Athens and Kassel in 2017 and served as Director and Chief Curator at Kunsthalle Basel between 2003 and 2014. He was a co-founder of the Foksal Gallery Foundation in Warsaw in 1997. In 2008 he co-curated, with Elena Filipovic, the 5th Berlin Biennial for Contemporary Art. In 2011, he was a recipient of the Walter Hopps Award for Curatorial Achievement at the Menil Foundation in Houston.