otherwise presents the artistic and urban interventions by the 103 participants in Manifesta 14 Prishtina, who hail from more than 30 countries and whose works are shown in more than two dozen remarkable venues. Otherwise features introductory essays on the biennial’s artistic programme, principles, pillars and parcours; it is the companion publication to Public After All, which presents the Urban Vision of Manifesta 14 Prishtina.
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I fell in love with Manifesta before even seeing it. This seldom happens. Two things impressed me from the very onset. First, it was its name. *Nomen est omen* – the Romans would say. This is a name worthy of the essence of art. Manifesta is the clarity of the happening. But its surname is no less significant. Manifesta is nomadic. It does not fetishise the venue and does not absolutise the museum or the exhibition. Manifesta is exhibited while traveling. Walking is a virtue – I will never forget this conclusion of Werner Herzog.

Manifesta is not a periodic event that must be held every other year just because it is due. It has managed to evolve into an important global cultural platform, which constantly contributes to reshaping and redefining contemporary culture. Manifesta is not an art festival where one pays the ticket, but a transformative and inclusive artistic event.

Manifesta 14 Prishtina will be remembered not only for presenting the works of over 100 outstanding participants, but above all, for posing some pressing questions and opening up new horizons for conceptual art. This was thanks to a brilliant team led by Manifesta’s founder Hedwig Fijen, and the two Creative Mediators, Catherine Nichols and Carlo Ratti.

In modernity, art was often conceived as a special cultural activity, with a reserved space in which to occur and be exhibited. From talent conceptualisation to the spectator’s capacity for intellectual assimilation, art developed within an elitist framework. Those who create and those who consume art are supposed to share a certain intellectual and aesthetic formation. But, as Boris Groys argues, this space is “democratically totalitarian”, built on an absolutely asymmetric principle between creator and spectator.

In Prishtina, Manifesta brought the opposite: the maieutic of space – an interaction between the city and the space through the massive involvement of the community. Manifesta is proving to be the most important artistic activity, which builds a large-scale and alternative platform against cynical, elitist art. Dozens of city spaces
were radically transformed, and included ordinary people within them. In Prishtina, Manifesta built this extraordinary symbiosis between the city and art.

Situated in a geographical space that was, until recently, lacking in collective political freedom, Prishtina is a very strange city, whose built environment is influenced by several distinct eras. The first signs are of the Ottoman Empire. And the second plane is that of socialist planning during the time of the former Yugoslavia. Naturally, outside the interior urban space the signs of ancient Illyrian and Roman culture can be distinguished (e.g. Ulpiana in the vicinity of Prishtina).

It seems as if, in our collective subconscious, this Ottoman-Yugoslav heritage functions as a twisted formation of our psyche. That is why this part of the heritage has been abandoned and greatly destroyed. In our national narrative, these two periods are conceived as repressive socio-historical formations for our identity and culture.

As the period of liberation coincided with the major global transformations of post-communist societies, this gave Prishtina a major boost to urban transformation. If you were in Prishtina in 2000, and then revisited in 2010, it’s very likely you would feel as though you had visited two different cities. Had it not been for the Grand Hotel, the Palace of Youth and the National Library, you would hardly be able to orient yourself in a place you had been before.

At the same time, this radical transformation left many public spaces abandoned and deserted. In general, therefore, there are two perceptions regarding these spaces. Some, who are a minority, view the abandoned buildings with sparkling eyes, as they aim to earn millions from their privatisation, mainly through construction. But the overwhelming majority of citizens look on depressed. There are huge public spaces in Prishtina whose deserted state causes angst from which you want to run away as fast as you can. These spaces are littered with thorns, metal and debris. They look like some haunted places that bring about despair.

The magic of Manifesta consists in its ability to turn these eerie spaces into warm and hospitable environments of culture, giving them not only a new, but even an opposite physiognomy. It turns them from spaces you’ve always wanted to flee into ones you don’t want to disconnect from. You’d even want to live there.

I find this really Socratic, and that is why Manifesta in Prishtina seems to me a maieutic space. We didn’t even know we knew we had these spaces. We didn’t know we knew we had this wealth. As long as we didn’t know yet, we conceived those spaces as sad, something to get rid of as soon as possible. But, together with and through Manifesta, we discovered their true potential, turning them into spaces where art is created and experienced. After Manifesta, citizens will have a fundamentally different perception of their city.

It has consistently been argued by critics and thinkers of urbanism that Prishtina is an anti-city. By constantly and radically transforming itself, it also erases what is essential to its own identity. By also sacrificing its past, identity, memory and heritage, Prishtina is remade. But Manifesta is an invaluable cultural contribution to the artistic mapping of the city, consecrating the inviolable – the recreated cultural spaces.

Manifesta was an urban catharsis for the capital city. We were transformed spiritually and mentally. Postmodern art usually aims for catharsis through the forces of shock and provocation. But Manifesta has established a new art ethic. After Manifesta, we all feel somewhat more humane, better, happier and more optimistic. The 14th edition of the European Nomadic Biennial has suddenly awakened us to a collective commitment to art and culture. After Manifesta, Prishtina will never again be like before, in the good sense of the word. We are, therefore, very thankful.
Imagine Stories to be Shared Otherwise

Hedwig Fijen  
Director of Manifesta 14 Prishtina

My first visit to Prishtina was in the winter of 2018. It did not take long for the city to make a profound impression on me, strong like the espresso served in the cafés that dot each street. Kosovo’s capital immediately appealed to the senses, with music emanating from everywhere, iconic architecture from multiple eras around each corner and a crisp scent filling the air.

In the years since, I have listened to, and taken to heart, hundreds of voices and sounds – poignant and full of opinion. Prishtina brought three levels of ‘Manifesta thinking’ close to my heart. Specifically, it prompted me to evaluate the relevance of culture in a post-conflict society, reflect on how Manifesta could redress the amnesia of EU parties and the nagging global neglect of this vital part of Europe, and consider how to embrace the do-it-yourself spirit of young Kosovars.

The depth of thought and clarity of conviction that I have encountered, and which have shaped the conceptual framework I was allowed to create for Manifesta 14 Prishtina, were, in a sense, to be expected, as they reflect the Kosovo I had come to know from afar. In 2011, I received my first copy of the insightful magazine *Kosovo 2.0*, a publication that has told tremendous, incisive stories of this intricate place, its histories, contradictions and creativity, and how love and hate have informed and influenced its ongoing becoming.

I’ve never asked Besa Luci, the founder and editor-in-chief of *Kosovo 2.0*, how a copy of her magazine managed to reach me at Manifesta’s Amsterdam office, but I am so thrilled that she and her team sent me each new edition as it was published. These unexpected parcels were some of the first seeds of the relationship that continues to bloom between Manifesta and Kosovo, underpinned by the power of print media, and the challenging, consequential effect of the critical content therein.

The idea of making a biennial which emphasises storytelling, self-publishing and archive-making while (re)creating collective histories, dialogues, visions and movements is acutely relevant to the
current moment in Southeastern Europe. This is especially true in Kosovo, which has been described as ‘the largest prison in the world’ due to the tight visa restrictions placed on the country’s citizens, a crippling state of affairs that must be changed.

Manifesta 14 has reclaimed, restored and greened public spaces in Prishtina, and secured the legacies of some of the most iconic underground and alternative cultural spaces in the Kosovar capital. The biennial has also addressed the complex realities of life in a multi-ethnic society that wears the scars of recent atrocity – the shared story of the 1.9 million people whose children and parents experienced a war from 1998 to 1999, and who spent years under United Nations administration before declaring independence in 2008.

These experiences give rise to the textured narratives that inform the visual art, architectural, music, literary and performance works that have been made in recent decades. These works illuminate, empower and reimagine the memories and aspirations of Kosovo’s diverse population while fostering collaboration between Kosovars from different backgrounds. Manifesta 14 has embraced the spectrum of perspectives that makes Prishtina such a stimulating capital city.

Adapting the European Nomadic Biennial Model

Manifesta encourages the maturation of an open, transparent, discursive Europe. In Kosovo, this commitment has been confronted with the harsh reality that five European Union countries refuse to recognise the country’s sovereignty, while a strict visa regime for Kosovo citizens seeking to visit the rest of the continent remains in place.

This situation undermines Kosovo’s rightful status as a European country, and it sharply contrasts with the situation on the ground. In Kosovo, Manifesta has encountered some of the most enthusiastic Europeans we have had the honour of meeting in our three-decade-long history.

The vision of Europe we found in Kosovo is that of energetic youth, in part because more than 50% of Kosovars are under the age of 25. In this environment, Manifesta has brought together an array of local stakeholders, notably millennials and representatives of Generation Z, and situated their works, words, plots and plans in conversation with socially-engaged colleagues from previous eras and other parts of the world.

Particular attention has been paid to how Prishtina’s stakeholders and residents can adapt and reuse disused and underused venues with rich, albeit troubled pasts. This focus has resulted in the inauguration of the Manifesta 14 Centre for Narrative Practice, a permanent multidisciplinary institution at the former Hivzi Sulejmani Library – an institution that is for the people, by the people, and substantiates the European Nomadic Biennial’s lasting legacy in Kosovo. In inaugurating the Centre, we drew on lessons learned in Manifesta 12 Palermo and Manifesta 13 Marseille and responded to the evolving importance of a biennial in a post-pandemic reality.

An Open-source Biennial in a Country Whose Citizens Face Closed Doors

Following Prishtina’s official nomination as the 14th Host City of Manifesta in 2019, our ambition was to analyse how, in a post-conflict country, we could reclaim public space and advance equal representation in public life. At the outset, we studied the cultural and historical roots linking Kosovo and the rest of Europe, inquiring as to how partnerships could be deepened.

It quickly became clear that the relationship is one-sided. Kosovo welcomes a variety of European visitors, artists and professionals from the creative fields while Europe is not welcoming to Kosovars who wish to spread their wings. There are obstacles for those who seek to pursue higher education in other European countries or stimulate cultural exchange, a basic principle of Manifesta.

Visa-free travel to the EU for Kosovo citizens was recommended by the European Commission in 2016, with the Commission confirming that all requirements had been fulfilled by Kosovo in 2018. But that recommendation has not seen results. It is now 2022 and Kosovo remains under a strict visa regime, with only a handful of foreign states allowing visa-free travel for the country’s citizens.

The unacceptable inequity this state of affairs causes makes Manifesta’s presence here all the more urgent. It also makes clear the barriers we must break when acting on our idea to convene previous Manifesta Host Cities in a collective effort to implement a so-called cultural Marshall Plan for Ukraine between now and 2028. Manifesta has a long relationship with Ukraine, due to the capital city Kyiv bidding for the biennial on two prior occasions and the regular participation of Ukrainian artists. Now, Ukrainian Institute, the cultural agency of the Ministry of Foreign Affairs of Ukraine, in cooperation with the Ministry of Culture and Information Policy of Ukraine and the Mayors of different
cities across the country have made an extraordinary, one-time Bid to Host the 17th edition of the European Nomadic Biennial in 2028. Standing united against the illegal Russian invasion of Ukraine, the aim is to make Manifesta 17 Ukraine a Europe-wide supported edition, for which former and future Manifesta Host Cities and their local institutions would cooperate with Ukrainian municipalities and organisations on capacity-building initiatives, with a concentration on arts education.

Manifesta is neither a political party nor a political activist, but we must state the following: The ongoing visa regime means that Kosovo’s cultural communities face the most basic technical obstructions, restricting their ability to conduct and maintain constructive dialogues with the rest of Europe, let alone the rest of the world.

Accelerating such intercultural dialogues has been core to prior editions of Manifesta. For Manifesta 14 Prishtina, we knew that we must centre the issue of how to grow and sustain cultural dialogues and social educational collaborations – to open Europe and the world to Kosovo. This would allow the world to see and hear – loud and clear – all that Kosovo has to offer, especially the energy of its creative youth.

We have insisted that Manifesta 14 generate active forms of cooperation that defy the status quo while facilitating inclusive conversation around the free travel of ideas, people and goods, in Europe and beyond.

A Sustainable Network in the Western Balkans

The 14th edition of the European Nomadic Biennial marks the first time the biennial takes place in the Western Balkans – an intricate, politicised and all-too-often reductively considered setting. Importantly, we have not restricted our activities to Prishtina and Kosovo, as we understand the acute need for sustained critical interaction between regional art institutions and cultural initiatives, particularly after a breakdown in intraregional dialogue following the closure of the Soros Centers for Contemporary Art at the end of the 2000s, amongst other factors.

Starting two years before the opening of the biennial, Manifesta built a solid network of 11 partners active in nine different countries, a network whose members are regularly exchanging ideas, capacities, urgencies and opportunities with one another, at a high pace and with a heightened empathy towards each other’s respective context and circumstances. The Manifesta 14 Prishtina Western Balkans Project was led by International Foundation Manifesta (Amsterdam, The Netherlands) and implemented together with the Municipality of Prishtina, Harabel – Contemporary Art Platform (Tirana, Albania), Museum of Contemporary Art (MOCA) (Skopje, North Macedonia), Post-Conflict Research Centre (PCRC) (Sarajevo, Bosnia & Herzegovina), Institute for Contemporary Art (ICA) (Sofia, Bulgaria), Termokiss (Prishtina, Kosovo), Kosovo Architecture Foundation (Prishtina, Kosovo), NGO Aktiv (Mitrovica, Kosovo), Kotor Architectural Prison Summer School (APSS) (Kotor, Montenegro), Hestia Art Residency and Exhibitions Bureau (Belgrade, Serbia), and the European Roma Institute for Arts and Culture (ERIAC) (Berlin, Germany and Belgrade, Serbia).

Visitors to Manifesta 14 Prishtina have experienced some of the fruits of this exchange, such as the presentation by the European Roma Institute for Arts and Culture (ERIAC) at the National Library of Kosovo, who exhibit the RomaMoMA Library alongside vibrant portraits of Roma women by the Kosovar Roma artist Farija Mehmeti and a work by British Roma artist Daniel Baker.

Prishtina as the Proving Grounds for an Alternative Biennial Approach

The conceptual framework for each edition of Manifesta is created by the permanent team of Manifesta and the director in close collaboration with the artistic scene and residents of the Host City. In this edition, the motivation to reclaim public space in the contemporary moment was reinforced by the country’s remarkable resilience – how Kosovars’ rebounded after the unspeakable horror that occurred in their country during the former Yugoslavia’s violent dissolution.

The tone and intent of Manifesta 14 was also affected by Russia’s illegal invasion of Ukraine – an invasion that kicked off a European land war of a scale not seen since World War Two. It is a war that has triggered painful memories for Kosovars, while underscoring the essential need for full-throated communication between Kosovo and Europe, establishing solidarity and sharing strategies for securing justice for the victims of military conflict. With this in mind, the thematic approach to Manifesta 14 Prishtina has revolved around four guiding principles. Manifesta 14 Prishtina’s first principle is collectivity. For Manifesta, fostering collectivity has been essential for sustaining our activity – our collective approach is the reason why we have been able to survive and thrive as a nomadic biennial. Three decades in, not only are we continuing to work like this, we are pioneering a method whereby two Creative Mediators, one responsible for the Urban Programme and another for
the Artistic Programme, work in tandem with the director to collectively conceive the biennial in deep communication with local stakeholders. Through Open Calls and the reformulation of roles, Prishtina residents and Manifesta 14 team members alike were invited to proactively convey their input on the thematic approach of the biennial as well as its embedding in, and reimagining of, day-to-day life in Kosovo’s capital. We are proud that we offer mediated tours hosted by custom-trained local and regional specialists, that access to our 25 venues is always free and that all venues are open until 8 o’clock in the evening, expanding access and encouraging repeat engagement with the interventions created by Manifesta 14 Prishtina’s 103 participants hailing from over 30 countries.

Manifesta 14 Prishtina’s four principles provide the roots for the long-term impact of the biennial without letting up on our passion for experimentation. As previously mentioned, the inauguration of the Centre for Narrative Practice on the premises of Prishtina’s beloved former Hivzi Sulejmani Library is a great achievement of this edition of the European Nomadic Biennial.

The Centre has ample areas for residents young and old to gather, learn and grow, including the Oaza education space and a maker space with a risograph printer and other production materials. Moreover, there are facilities for doing online radio broadcasts and recording podcasts as well as galleries in which locals and visitors will have the opportunity to organise exhibitions. There are also models for forming personal and collective archives, particularly important in a context where archives have been repeatedly politicised and destroyed. The Municipality of Prishtina and Manifesta have signed a five-year lease for the Centre, guaranteeing that residents will retain access to its tools and enriching atmosphere in order to keep ‘telling stories otherwise’ even after Manifesta 14 has closed.

The second and third principles of Manifesta 14 Prishtina are interdisciplinarity and talent development. Starting with the 12th edition in Palermo, the European Nomadic Biennial has honed in on the generative relationship between artistic and architectural practices. In Prishtina, we have incubated this relationship, commissioning the Turin-based CRA-Carlo Ratti Associati to create the biennial’s Urban Vision, titled Commons Sense, which is detailed in the comprehensive, lushly illustrated Manifesta 14 publication Public After All. Bringing together the voices of Kosovar urbanists, historians, civil-society activists, students and long-time residents, this Urban Vision brims with ideas, maps and plans. Notably, the Urban Vision has been acted on through the successful realisation of a series of urban interventions. This includes the transformation of the former Brick Factory into an eco-urban learning centre by raumlaborberlin. This transformation, conceived by Creative Mediator Catherine Nichols as part of it matters what worlds world worlds: how tell stories otherwise, has seen the once-mighty industrial complex grow into a bottom-up space for free expression in a neighbourhood that had sorely lacked non-commercial, non-hierarchical gathering places.

Another intervention that has quickly been adopted by residents is the Green Corridor, a tree and plant-lined sustainable mobility path connecting the Brick Factory with the Palace of Youth and Sports along a stretch of formerly abandoned train tracks. The corridor heeds residents’ call for safer pedestrian pathways, especially those that are well-lit and thus safe to use after dark. As with the Centre for Narrative Practice, the Brick Factory and Green Corridor will be monitored and maintained by the Municipality of Prishtina in partnership with Manifesta for the next five years, cementing the biennial’s enduring impact, and encouraging all members of the public to author their own story in these reclaimed and revitalised spaces.

The fourth principle of Manifesta 14 Prishtina is diversity and inclusivity. In Kosovo, a country with a tortured history of ethnic tensions – animosities which still threaten to disrupt day-to-day life – the European Nomadic Biennial has worked to raise minority voices and developed a thorough approach to equality. This was achieved in part through our convening of a Diversity Committee, which regularly meets to discuss how Manifesta 14 Prishtina can better engage minority groups, as well as through our hiring practices, educational outreach and translation work, amongst various other practices.

To this end, the biennial’s programme is a model for multi-ethnic representation, with 48% of participants coming from Kosovo and the Western Balkans, including 14 Kosovar projects selected via an Open Call. The cultural ecosystem in Prishtina is stronger when it presents points of view from across Kosovar society, a society full of ambition that is decidedly not monolithic.

The Spirit and Sustained Significance of Manifesta 14 Prishtina

On the 22nd of July 2022, Manifesta 14 opened for 100 days in Prishtina, the result of an amazing communal and collective effort. The biennial is built on the incredible engagement and support of all the artists, thinkers, makers, cultural practitioners and citizens from Kosovo
Imagine Stories to be Shared Otherwise

A big thank you is due to our Manifesta 14 team, a group of talented, dynamic and professional colleagues from Kosovo and the Western Balkans, for their endless effort to establish this 14th edition. We thank our Creative Mediators, Carlo Ratti and his team and Catherine Nichols, as well as Mayor Përparim Rama, as the so-called third ‘Creative Mediator’, who wholeheartedly supported us to transform the biennial model as well as the city of Prishtina into a more participatory, green, clean and collaborative catalyst for social cultural change.

Finally, I want to thank everyone who has believed in us over the last 30 years and helped us to make this impossible dream called Manifesta come true.
First Otherwise: Desire of a Biennial

Manifesta is innately restless. It is carried, or rather driven, by the presupposition of an otherwise: different places, places that could be different, places that could become different differently. This state of being, this state of mind has as much to do with the biennial’s philosophical allegiance to the figure of the wanderer – an embodiment of becoming, emergence and renewal – as it does with the geographical nomadism of the platform.

If you began reading this book at the beginning, you will know that each relocation of Manifesta to a new city brings with it a specific set of premises, conditions, methodologies and expectations for what a biennial can be or do. It is a model born of a desire to be other than conventional biennials, which are increasingly called into question for their ephemeral impact and purported interchangeability. Instead, Manifesta’s goal is to be radically situated, to be wholly embedded in the urban and social fabric of the cities in which it unfolds, to leave a palpable, meaningful legacy – and to evolve, to question, to rethink, reimagine and reinvent itself with each iteration.

From my perspective, the most compelling otherwise came about during Manifesta 12 Palermo and Manifesta 13 Marseille, which opened in 2018 and 2020 respectively. Entitled The Planetary Garden: Cultivating Coexistence, the Palermo edition was based on an in-depth urban study. The Urban Study of the Marseille edition, Le Grand Puzzle, added citizens’ consultations and assemblies to the methodology of the study. Hence these editions came into being with a more profound, detailed understanding of the ideas and mentalities the city was seeking to transform, of the nature of the spaces and institutions it was trying to bring forth, or incubate, and the communities who would play an instrumental role in enacting the changes aspired to.

Rather than assembling large-scale exhibitions, then, Manifesta has set itself the task of conducting extensive research on the social, political, architectural and cultural infrastructure of a given city, of listening to and – intergenerationally, intersectionally – critically engaging with all manner of different stakeholders, whether they are artists or architects, workers or students, schoolchildren, historians, politicians, writers or thinkers, urbanologists, sociologists or activists.

Second Otherwise: Desire of a City

Which words do you take with you when you visit a city for the first time? Which questions do you take along to a country in which you might begin to work, a place that you, like so many others, have primarily read about in the context of a war in the late 1990s and subsequent disputes over its sovereignty? Especially when there already other associations creeping in; fragments you’ve heard about the warmth of the people, the edgy brilliance of the film and electronic music scenes, the growing visual arts scene and the layers of history manifested in the urban landscape: Ottoman, socialist, post-conflict and turbo-capitalist.

I took with me the knowledge that Pristina’s Brief and Bid to host Manifesta centred on the longing for an otherwise, particularly on the desire to reclaim public space. In Pristina, there was a strong urge to counter the stifling post-conflict cycle of privatisation, abandonment and decline, and to address an ongoing reluctance among its population to engage with what might be, or might become, the public realm.

I took with me the questions raised by the research my then future colleagues, both local and international, had conducted on the urban landscape and infrastructure, on subcultures and the cultural memory of the many derelict and abandoned buildings across the city. Many of the sites were researched by CRA-Carlo Ratti Associati and MIT Senseable Lab as part of the Manifesta 14 Prishtina Urban Vision, and some would become venues along the parcours. The one I knew best was the Grand Hotel, which had been made infamous by the 2018 feature published in The New York Times, entitled “Not the Worst Hotel in the World, Perhaps, but ‘the World Is Very Big’”.¹ As with many relics

The European Nomadic Biennial has focused its attention on responding in sensitive, sustainable ways to the complex set of objectives formulated by the citizens, while encouraging and enhancing public participation and imagination.

More than political will, ongoing financial commitment is crucial to making any lasting contribution to the social infrastructure of a city. Acting upon this observation is one of the most recent challenges Manifesta’s Founding Director Hedwig Fijen has identified in conceiving a biennial differently. It’s a step being taken for the first time in Pristina, learning from experiences in the two preceding Manifesta cities Palermo and Marseille. For me, it was the first otherwise in this thought process, the one that drew me in.
of the Yugoslav era, the hotel is an undoubtedly contested site. Thanks to Cristina Mari’s incisive article on “The Ghosts of Privatization”,² published in June 2021 on Kosovo 2.0’s online platform, I travelled to Prishtina with an acute awareness of the tension embedded in the walls of the still iconic hotel, of the ambivalence encrusted in its green-carpeted hallways, of the layers of history and collective memory alive in the stories told by its workers, of the experiences of inclusion and exclusion, celebration and oppression with which most people, even the youngest generations, still associate with the hotel, not to mention the paralysis of the privatisation process in which the Grand, and so many other buildings, are still entangled.

I took with me audio and video recordings documenting how before and after the Bid, people from across the cultural landscape and civil society had come together to debate with considerable vehemence – and occasional vitriol – what such a large-scale international project could bring to – or take away from – the city. I took with me the lack of consensus on the scope of a biennial for supporting or strengthening existing processes of social and urban transformation or instigating new ones, some insight into the ideas that people had for different sites, the projects they were working on and the question of how a research-based biennial programme could be beneficial in the short and long term.

Finally, I took with me the knowledge that people in Prishtina wish not only to reclaim public space, but also to expand and strengthen forms of participatory democracy, to extend the cultural infrastructure beyond the boundaries of the inner city, to establish and maintain spaces for well-being, to improve diversity and inclusivity in the cultural fields, to reduce pollution and to make the city greener. These are desires Prishtina shares with large parts of the world, especially with regions where urban development has evolved in post-conflict societies and crisis zones. As urbanist Kai Vöckler points out: For all its unique qualities, “Prishtina is everywhere”.³

Third Otherwise: Desire of a Country

The more time I spend in Prishtina, the more I understand the ambivalent experiences people have undergone in their attempts to reclaim and sustain any kind of hold on public space. The more I move around in the city, the more I appreciate the widespread frustration at the lack of cultural institutions and scant resources, the stifling familiarity of insularity, and the urgent desire for cultural encounter. The more I listen, the more I sense people’s aspiration to acknowledge and yet not be solely defined by post-conflict narratives and their will to situate the richness and complexity of local stories at the heart of the biennial and stories to come. There are many obstacles people face in Prishtina, as much in making and showing art as in gaining access to education, as much in moving around the city as in travelling beyond the borders of Kosovo, a country held hostage to a strict visa regime.

Like many post-conflict transitional societies, which were rapidly absorbed by the dynamics of turbo-capitalism as they emerged from the violence and disruption of war, the urban landscape in Prishtina attests to a ruptured relationship with all things public. That said, contrary to Kai Vöckler’s aforementioned assertion, Prishtina is not everywhere. Prishtina lies in Kosovo. In this country, in contrast to the other post-conflict states it resembles both in and beyond the region, people often feel trapped, like they’re living in limbo, in “purgatory”.⁴ Kosovo is the only country in the former Yugoslavia not to have been granted the right to travel freely to the Schengen Zone. Many people don’t realise that. If you haven’t experienced firsthand the absurdities of applying for a visa as a Kosovar citizen, then it’s difficult to imagine how that affects people and the long-term development of society.

The meeting of the European Council in Brussels in June 2022 highlighted the frustration of Kosovo’s protracted wait. While many European leaders expressed support for the lifting of visa requirements for Kosovo’s citizens – “the strongest so far”, according to Kosovo’s president, Vjosa Osmani – the indefinite continuation of the status quo was felt to be very disheartening. During the opening days, the International Foundation Manifesta (IFM) responded with an Open Call for the lifting of visa restrictions. With its wide-reaching programme, Manifesta 14 Prishtina, it is hoped, will draw heightened international attention to the isolation of Kosovo in the absence of visa liberalisation. Such attention, people long to believe, might bring an end to the wait.

Fourth Otherwise: A Desire of Mine

To be able to listen like the architects Anne Lacaton and Jean-Philippe Vassal. To be able to design, to construct something, a programme, in the same spirit; something that is generous, open, allows in more light from outside, makes more room for the creativity, experience, knowledge and desire of everyone who lives in the place.
I’m thinking specifically of how Lacaton and Vassal approached their collaboration with the residents of the Cité du Grand Parc in Bordeaux, the project in which they added winter gardens, balconies and other outdoor spaces to a building designed by Le Corbusier to improve quality of life. The two architects and their team began by visiting and interviewing the inhabitants of the 530 dwellings comprising the G, H and I blocks of the social housing complex. They approached the task they had been set by listening, learning and adjusting their eyes to be able to take in and respond, sensitively, to the complexity of the place in which they had been invited to work.

I’m not an architect, of course. Nor am I the least inclined to situate my work within that idiom. What inspires me is their decision to prioritise attunement; to think about their engagement with, and their contribution to, existing structures from the inside out; to draw out the stories of the inhabitants so that they might be the ones to tell their own stories: otherwise.

Fifth Otherwise: Telling and Listening to Stories

As Hannah Arendt argued in many of her writings, and most famously in The Human Condition, storytelling forms the very basis of political thought and activity. I appear to you, and you appear to me in the form of the narratives we tell each other – whether implicitly or explicitly – through our speech and action. It is storytelling that brings the public realm, the space between you and me, into being. It is storytelling that enables us to engage with one another and, in our inherent plurality, to act in concert, to bring forth a common world based on co-activity, on praxis, as opposed to more essentializing modes of collectivity, such as co-identity, co-membership, co-property or co-ownership.⁶

This “space of appearance”, as Arendt describes the public realm, is a fragile space that has to be constantly actualised through memory and remembrance. It is not bound to a specific place but is always created anew: whenever people come together for a public-political purpose. Yet insofar as people appear to each other in a common world of-things that both relates and separates them, the collective psychic, political space of appearance does in fact have much to do with the actual place – or non-place – of encounter. Private spaces give rise to a substantially different public realm and lend politics an altered inflexion.

It matters where we appear to one another for the purpose of collective action. It matters where we garner a sense of the web of human and more-than-human relationships with its “innumerable conflicting wills and intentions”⁶. It matters where we insert ourselves into the world through action and speech, where we enter the “critical zone”, to cite Bruno Latour, where other “terrestrials, landscapes, forests, soil, mud, sand, water and the locally specific flora and fauna are entangled parts of our becoming”.⁷ Place vitally shapes the stories that emerge and are told there as well as the reification of those stories in the form of documents and monuments.

Being able to tell a good story, which, in the present time of urgent crisis equates to a “less deadly” story, is no mere matter of historiography. It is a crucial strategy of survival. As Donna Haraway points out in her 2016 book Staying with the Trouble, “it matters what stories we use to tell other stories with”.⁸ Taking her cue from British social anthropologist Marilyn Strathern, who writes that “it matters what ideas we use to think other ideas (with)”, Haraway builds on Strathern’s ethnography of thinking practices to develop a mode of “speculative fabulation”; of thinking and imagining otherwise, of making worlds with different stories and stories with different worlds.

As Haraway argues, there’s a problem with the story (many) people have been telling. There’s a flaw in the narrative (many) people have been forming and which has been forming – a transcultural, multispecies – us. The story is the Anthropocene. The problem, as Haraway would have it, is its protagonist, the Anthropos, and the utilitarian, individualistic, predominantly masculinist myth system associated with it.

Being consciously provocative, Haraway contends that it is difficult to tell a good story with such a poor actor. This is because however the story of the Anthropocene might unfold, it invariably ends badly.⁹ The path to destruction may at times be paved with more pleasure and less pain, with greater social justice, say, and less persecution; the pace of our arrival at the denouement may shift from account to account, from vision to vision. However, the end result is the same: the story of human exceptionalism is always a violent tale of ultimate extinction, never one of ongoings. It is top-heavy, bureaucratic, beholden to the logic of capitalism and, in its sweeping subsumption of all and sundry, fatally inclined to ignore cultures and subcultures, climates and “critters” the world over – and on a breathtaking scale. As a cosmopolitical tool, as a story, an epoch “to think with”, it would seem to have seen better days.¹⁰

The challenge issued by Haraway is to co-produce, to co-develop “good” – or at least better – stories, tales of “still possible recuperation” that reach into “rich pasts to sustain thick presents to keep the story going for those who come after”. This she sees as a rather down-to-earth,
practical exercise in thinking with an “enlarged mentality” which, in the words of Hannah Arendt, means “training one’s imagination to go visiting”.¹

This mental activity of making, and becoming-with, others in multispecies worlds through storytelling is, according to Haraway, as before her to Arendt, a means of “staying with the trouble” we have made and are in – as she puts it, of “inheriting the damages and achievements of colonial and postcolonial natural-cultural histories”. It is a means of challenging the widespread post-political view that there is no alternative to the deadliest versions of the entanglement story, those based on one exceptionalism or another, whether masculinist, nationalist or human.

Under the title it matters what worlds world worlds: how to tell stories otherwise, Manifesta 14 Prishtina takes up the challenge of exploring and generating new practices and modes of collective storytelling. It begins by examining the “trouble” we are inheriting, the “damages and achievements of colonial and postcolonial natural-cultural histories” that provide the point of departure for other stories. Taking stock of such “inheritance” has a particular significance in Prishtina, insofar as the cultural repression and annihilation of Kosovar Albanians, the sustained policy of material and immaterial erasure and the disposition and dispersion of a large proportion of society make historical inheritance of many kinds extremely difficult to reconstruct.

As Hannah Arendt argued in considering the possibility of politics after Auschwitz, memory is a prerequisite for entering the space of appearance, for finding the voice to act and speak in concert with others. The first objective in telling stories otherwise is one of remembering and remembrance. It is a task which is already an integral part of culture and life in Prishtina, as it is throughout Kosovo and the region. From the Oral History Initiative in Kosovo to Cultural Heritage without Borders, from the Metamorphosis Project of Foundation 17 to Humanitarian Law Centre Kosovo, there are a plethora of organisations and collectives engaged in recording and storing the stories of missing people and buildings, monuments and documents, artefacts and archives. In theatre, performance, film, music, literature and increasingly in the visual arts there are also many people engaged in memory work.

The biennial takes as its point of departure the numerous micro-, macro- and metanarrative strategies to have emerged since the war in Kosovo as part of the process of coming to terms with trauma and loss and re-establishing active citizenship and political agency. It responds to the specific situations of post-conflict societies across the region and beyond in a comparative, discursive manner – and at the same time it considers how these are entangled with the broader “trouble” we’re in. It brings together voices from across the world to think together about how we can be “response-able”, and to collectively explore possibilities for repair and recuperation, whether from an ecological or an economic, a political or a philosophical perspective. The Russia-Ukraine war not only reawakens barely slumbering traumas for those who experienced the violence of the Yugoslav wars in the 1990s, but also makes plain the urgency of reconsidering the words, ideas, metaphors we use to think, to tell stories and to “world” worlds with a view to healing, building and strengthening human and other-than-human relationships.

**Last Otherwise (for Now): The Parcours**

Manifesta 14 plunges you into the lifeworld, into the dreamworld of Prishtina. It lifts you off the “sad and sunken couch that sags in just that place where an unrememberable past and an unimaginable future force us to sit day after day”, to cite sociologist Avery F. Gordon. From there, it takes you to 25 places of which most, if not all, of you never will have been to before, whether you come from Kosovo or not. Manifesta 14 Prishtina introduces you to – and invites you to become part of – an emerging permanent institution, the Centre for Narrative Practice, which is unique to the European Nomadic Biennial and the beginning of a new chapter in its evolution. With its parcours developed in close collaboration with Carlo Ratti as part of the long-term strategy to reclaim public space, the biennial takes you from similarly large-scale, plurivocal, participatory interventions at the Grand Hotel Prishtina, the Green Corridor and the Brick Factory to singular projects at the Rilindja Press Palace, the Palace of Youth and Sports, the Prishtina Observatory, Kino Rinia, the Gërmia Department Store and the Great Hammam, to name but a few.

It brings you into contact with the works of 103 participants. It invites you to join them in thinking about themes of transition, migration, water, capital, love, ecology and speculation, to explore with them the archaeology of the sites with which they engage and to reimagine their future. It encourages you to meander in space and time and thought.

It exposes you to stories upon stories beneath stories as you move around the parcours, to the energy and voices of people in cafés, on park benches, in taxis, of people walking up the boulevard and back down again. There are people who witnessed the war, or whose parents...
did, people who have felt the effects of the privatisation process and its stagnation and people wondering about how to inject new life into a place, how to reclaim a public space, how to heal architectures of trauma and how to make urban locations economically viable, ecologically sustainable and socially inclusive. In other words, they are looking for ways to weave new narratives, to tell new stories, or at least stories with endings different from the ones we are living or anticipating now.

The parcours is mirrored in the pages that follow.

The idea of nomadism is implicit in Manifesta’s way of working, regardless of the contexts the biennial finds itself in. Like the ancient nomadic communities that historically crossed Europe, the Manifesta team approaches every aspect of each edition by exploring its new territory, collectively building a camp and exchanging knowledge with local residents.

This is particularly true of the Manifesta 14 Prishtina Education and Mediation team, who used these methods to create three programmes that were developed together with the residents of Kosovo’s capital city. Each programme was designed to create new forms of knowledge – proposing art and culture as a system of divergent thinking, encouraging reflection from alternative and more diverse perspectives and facilitating new ways for communities to be together.

Uniquely tailored to the nomadic character of Manifesta, and thus certainly not the custom for all biennials, these programmes can loosely be divided into three specific focuses: on the formal educational context (the Education Programme), on the non-formal educational context (the Mediation programme) and on community-building (the Community programme).

**Education Programme:**

**Uncover Your Story**

It is typically the formal education sector – schools and universities, students and teachers – that finds itself the target of the educational and mediation programmes executed by cultural institutions.

However, in addition to ensuring free transportation to visit the biennial for pupils, students and educators, Manifesta 14 Prishtina’s Education and Mediation Team also undertook another project, one which was specifically tailored to the needs and constraints present in the education system both in Prishtina and nearby Fushë Kosova.

Under the heading *Uncover your story: a Manifesta manual to local culture*, this project was born as a response to needs and interests identified during the Citizen Consultations, which were conducted.
in 2021 as part of the pre-biennial research process for Manifesta 14 Prishtina. Such needs and interests included a desire for more extracurricular activities and educational content that goes beyond the formal curriculum, including psychogeography, oral history research and creative writing.

During the spring of 2022, a series of pilot workshops were conducted at a number of state-run schools across Prishtina, including the Dardania, Meto Bajraktari and Pjetër Bogdani primary schools as well as the 28 Nëntori technical high school.

In the summer of 2022, the findings from these workshops were shaped into a manual for teachers across Kosovo, containing guidance on how to implement ideas on heritage and culture. Written with the help of different professionals in the field of pedagogy, this Manifesta 14 Prishtina manual provides a series of practical exercises for the classroom, as well as readings and case studies, forming the basis for a set of training sessions for teachers that can be used deep into the future.

Mediation Programme:
The paths we take, the stories we share!

While the term ‘mediation’ is often understood in the international art world as relating to curation, cultural dialogue and non-formal education, in the specific context of Kosovo, ‘mediation’ often has another connotation, being more readily associated with the settlement of conflicts, or the implementation of peace processes.

Therefore, the intention of the Manifesta 14 Prishtina Mediation programme was not just to introduce and root the concept of cultural mediation in Kosovo’s public discourse, but, together with ten Mediators, to collectively realise what cultural mediation can ‘become’ in this highly particular place. It is also poignant in this context that Manifesta does not refer anymore to monolithically-operating curators, but rather to Creative Mediators, emphasising the biennial’s collective approach. The Creative Mediators work in concert with the entire Manifesta team, especially with those from Kosovo.

To this end, from February to July 2022, Manifesta 14 Mediation school learning sessions took place monthly. During these six intensive weekends, participants gathered at various Manifesta 14 Prishtina venues to engage in sessions dedicated to topics like non-verbal communication and voice projection. They also learned with and from specialists in subjects including conflict resolution and multiculturalism.

The Mediation School experimented with and reflected on a variety of ways that Manifesta 14 Prishtina could become embedded in Kosovo’s unique historical and socio-cultural context. As a result of the sessions, five different routes, or Mediated Tours, were designed that involved each of the 25 venues that comprise the parcours for the 14th edition of the European Nomadic Biennial.

In addition to initiating critical discourses on the stories we share and the revitalisation of public space, another aim of the Mediated tours was to create spaces that enable a horizontal dialogue with attendees, facilitating discussions on Prishtina’s history, architecture and heritage, as well as pointing out the role of artistic interventions in raising new questions about who feels comfortable and confident to express themselves in the public realm, and how. This approach was developed not only through Mediated Tours, but also through other activities carried out by the Manifesta 14 Mediators, including a programme aimed at involving Kosovar families and hosting community games in neighbourhoods across the city of Prishtina.

Community Programme:
Oaza at the Centre for Narrative Practice

In 2021, Manifesta 14 decided together with the Municipality of Prishtina that an abandoned site formerly housing the long-beloved Hivzi Sulejmani library would be restored and transformed by Manifesta 14 Prishtina into a permanent institution that later became the Centre for Narrative Practice.

Archival documentation relating to the history of the library was scarce due to the war, leading the Education and Mediation Team to reach out to the local community to help uncover and document collective memories connected to the site. With the help of the Prishtina-based collective, Foundation 17, stories and experiences of people who worked in the institution throughout the years were gathered and recorded, with this research resulting in publication dedicated to the collective memory of the former Hivzi Sulejmani Library, distributed for free in print and online.

After producing this knowledge about the venue’s past social function and former promise, Manifesta 14 Prishtina realised that essential to the success of the Centre for Narrative Practice would be ensuring that children and young people feel empowered to take part in its day-to-day activities, expressing themselves to the fullest and
pursuing knowledge in the company of their peers from across the social spectrum.

With this in mind, in July 2022, Manifesta 14 opened the doors of Oaza (trans. oasis), a community library catering to Prishtina’s youngest residents, with a diverse programme of collective activities ranging from reading sessions and self-publishing workshops to poetry writing and drawing.

The publications that make up the core of the Oaza library cover various topics identified during the pre-biennial research process, including books on gender issues, civic ethics, ecology or sex education. They were compiled with the input of and in collaboration with a group of specialists and local activists.

The Manifesta 14 Prishtina Education and Mediation Team has sought to generate programmes that seamlessly integrate into the ways of life in Kosovo’s capital city, refusing to perpetuate the paternalistic approaches frequently coming from abroad. Designing all our initiatives in close, continuous dialogue with local professionals, residents and activists of a wide variety of ages and backgrounds, the programmes introduced in this text are primed to have a long-lasting impact and are highly transferable to other spheres of public and cultural life in Kosovo and the region. We are sure that the Manifesta 14 Prishtina Education, Mediation, and Community Programmes have had, and will continue to have, a profoundly positive effect on Kosovar society and serve as a model for the region and beyond.
Defeating fear workshop with Dardan and Hajrije Pllana Zhegrova at Oaza, Centre for Narrative Practice.

Photo © Manifesta 14 Prishtina / Atdhe Mulla
Artistic and Empirical Workshop at 28 Nentori VET school. Photo © Municipal Library Prishtina / Art & Media
Artistic and Empirical Workshop with Dardania elementary school at Dardania Park.

Photo © Manifesta 14 Prishtina / Atdhe Mulla
Second session of Mediation School at Prishtina's City Park.
Photo © Manifesta 14 Prishtina / Atdhe Mulla
stories otherwise
how to tell
what worlds matter
it matters
Otherwise proceeds in the order of Manifesta 14 Prishtina’s four pillars:

1) Centre for Narrative Practice
2) Brick Factory
3) Green Corridor
4) Parcours

The first three pillars represent the enduring socio-structural impact of the European Nomadic Biennial on the city of Prishtina – creating warm, inviting spaces for mutual expression.

The fourth pillar, a tour of artistic and urban interventions woven through storied venues in Kosovo’s capital, departs from the Urban Vision, titled *Commons Sense*, conceived by CRA-Carlo Ratti Associati together with the community.
Centre for Narrative Practice

The Manifesta 14 Centre for Narrative Practice is a site for storytelling. It is a place to read and to listen to stories, a place to learn new ways of telling stories and a place to reflect on how we use storytelling to engage with one another, to take part in public and political life and to bring forth new imaginaries and ways of being.

This new multidisciplinary institution is situated at the former Hivzi Sulejmani Library, an oasis of quietude, learning and sharing that has been greatly missed since it closed its doors to the public in 2016. The library’s renovation, refurbishment and reimagination by Manifesta 14 Prishtina draws on the desires and needs articulated by the people of Prishtina in consultations conducted by the Education team. The institution will continue after the biennial is over. It strengthens the arts, cultural and public sectors; it conserves and incorporates the heritage of the building; it maintains its character as a welcoming site of learning and socialising for people of all ages and backgrounds; and it is shaped and cared for by the people who use it.

The complex consists of three buildings set in a lush shady garden. It contains a reference library and reading rooms, maker spaces, meetings rooms, cabinet galleries, a podcast studio and a children’s museum known as The Room of Things. It offers spaces for screenings, educational activities, presentations and performances. It is also home to Oaza, a space for the Education Programme of Manifesta 14 Prishtina.

Throughout the biennial, the Centre has hosted several artistic interventions and activities that engage with many different forms of storytelling: from creative writing, reading and artistic research to archiving and library-making, from gardening, conservation, exhibition-making to self-publishing, podcasting and performance.

The programme includes a series of thematic weekends which explore the central themes of it matters what worlds world worlds: how to tell stories otherwise – transition, migration, water and capital, love, ecology and speculation – in screenings, panel discussions, readings and performances. It also encompasses the co-creation of an online radio station, Radio Otherwise, featuring stories from local inhabitants, artists and cultural figures. You can listen to content and download it on our website: Manifesta14.org/radio-otherwise.

The Centre for Narrative Practice is generously supported by the Government of the Grand Duchy of Luxembourg, in collaboration with the Municipality of Prishtina, and the Royal Embassy of The Netherlands in Kosovo. Implementing Partner: United Nations Development Programme (UNDP) in Kosovo.
Storylab talk by Lum Çitaku at Oaza Centre for Narrative Practice.
Photo © Manifesta 14 Pristina / Atdhe Mulla
FESTA launch at the Centre for Narrative Practice. Photo © Manifesta 14 Prishtina / Atdhe Mulla
Drawing collectively with Jakup Ferri at Oaza, Centre for Narrative Practice.
Photo © Manifesta 14 Prishtina / Atdhe Mulla
The Room of Things at the Centre for Narrative Practice. Photo © Manifesta 14 Prishtina / Ivan Erofeev
Anna Bromley
(born 1971 in East Berlin, lives in Berlin)

“A voice exists in voicing”, writes Vietnamese filmmaker, writer and theorist Trinh T. Minh-ha. “Voice then, not in the words, but in their sounds, in the way it sounds and sculpts the space it traverses.” Thinking of voice, of speech, of articulation in this way, Anna Bromley embarks on a series of radiophonic walks around Prishtina. Guided by the subculture mapping that Prishtina’s community-run space Termokiss and an independent research group conducted as part of Manifesta 14, Bromley wanders along informal paths. Sitting on this sofa and that park bench, leaning against this bar and that wall, drifting from construction site to monument to ruin, she captures the thoughts and memories of the people she meets along the way. Bromley keeps an ear out for non-normative voices, for people speaking in minoritarian languages and silent cues, in half-spoken words and barely noticeable gestures. Weaving their stories into podcast narratives, and teaching others to make podcasts of their own, she works to activate Radio Otherwise, an online radio platform in-the-making at the Centre for Narrative Practice.

The ten-part series features Genc Salihu, Kaltrina Krasniqi, Toton Pllana, Alisa Maliqi and Shkëlzen Maliqi plus Sihana Klisurica of Shtatëmbëdhjetë, Bajram Kafu Kinoli, the Jusuf Gëralla Cinema and Arba Hatashi, Vullnet Krasniqi, Miljana Dunderin, Dardan Zhegrova, Qerkica Rexhepi (in order of appearance) and accompanying drawings by Michael Fesca.
A voice exists in voicing. 2022. © Anna Bromley with Agnes Nokshiqi. 
Photo © Manifesta 14 Prishtina / Atdhe Mulla
Disaster narratives are one – rather common – way to address humanity’s fraught relationship with the environment. Yet Genc Kadriu, whose practice is poised between sound and sculpture, poetry and visual arts, wonders whether devotional genres might not be more conducive to planetary survival than dystopian ones. Inspired by Thomas Aquinas’s understanding of song as “the exultation of the mind dwelling on eternal things, bursting forth in the voice”, the artist composed four hymns to the classical elements – earth, air, fire and water – in the summer of 2021. To complete the cycle, he is now writing a fifth hymn dedicated to time and futurity. Based at the Centre for Narrative Practice for the duration of the biennial, Kadriu is researching the history and scope of the Byzantine chant as a form of collective philosophical and spiritual reflection.
Ivan Moudov

(born 1975 in Sofia, lives in Sofia)

0GMS is a parasitical art gallery that latches onto museums, art fairs and other galleries. It was founded in 2010 by artists Steven Guermeur, Ivan Moudov and Kamen Stoyanov in a kitchen drawer at the ICA Sofia, an independent Bulgarian art institution. Disenchanted by the power dynamics of the artworld, they decided to set up a gallery of their own – however small – and redefine the terms of participation. The three derived the name “0GMS” from the initials of their surnames, adding a zero at the beginning to take them to the top of any alphabetical list. Later, Ivan Moudov took 0GMS outside of the kitchen and transformed it into a four-drawer cabinet where he continues to present miniature exhibitions featuring the work of various artists. For many, this is their first solo show. In Prishtina, a city with very few spaces to show art, Moudov is showcasing not only the works of five young international artists, but also a set of parasitical tactics for being in – and altering – the artworld.

0GMS Cabinet
(with Lana Čmajčanin, Zoran Georgiev, Shelbatra Jashi, Maria Nalbantova, Bernd Oppl)
2011/2022
Mixed media
88 × 50 × 54 cm
Courtesy of the artist

Lana Čmajčanin
Geometry of Time
2014–2022

Zoran Georgiev
Capital
2012

Shelbatra Jashi
“a solidTrack”
2022

Maria Nalbantova
Future
2022

Bernd Oppl
Expert Sleepers
2022

0GMS Cabinet, 2011/2022, © Ivan Moudov. Photos © Manifesta 14 Prishtina / Atdhe Mulla
Sami Mustafa recalls gathering around the warm stove on winter nights as a child with his six siblings to listen to their father tell stories. Though Mustafa’s father based his narratives on traditional Roma folktales, a form of oral history known in Romani as “paramisija”, he often fused fictional elements with real-life characters and events to make them relevant to the children’s lives. Mustafa has embarked upon a long-term collaborative project with members of the organisation Proud Roma to collect and preserve these stories – and, working with groups of youngsters in their communities, to retell and reframe them to reflect today’s concerns, such as gender balance, intergenerational conflict, human rights and political empowerment. Their research and stories will be brought together in multiple forms, including illustrated books, musical storytelling performances and drawings. These are to be presented at schools, theatres and learning centres and will also feature at both the Rolling Film Festival and the Manifesta 14 Centre for Narrative Practice.

Prales Katro Papus (Stories from Grandfather) – Untold Roma Folktales
2022
Oral history project
Commissioned by Manifesta 14 Prishtina and co-produced with Roma Versitas Kosovo and Rolling Film Festival

Prales Katro Papus (Stories from Grandfather) – Untold Roma Folktales, 2022, © Sami Mustafa.
Photos © Manifesta 14 Prishtina / Fikret Ahmeti
What will Prishtina sound like in the future? What will it feel like to live there? Which buildings will be left standing? Who will govern the city and how? Will the dogs be running the streets? And what about all the garbage? Speculative Tourism invites you to take one of its augmented reality tours through the city to find out. Requiring only a smartphone and headphones to take part, these operate at the “crossroads of science fiction and historical tourism”, to cite Shalev Moran and Mushon Zer Aviv, the designers and thinkers behind the concept. The two have worked with local writers Artrit Bytyçi, Likana Cana, Vullnet Krasniqi and Vesa Qena to produce four very different tours of future Prishtinas. Each of these audio dramas would guide you through its author’s vision of what is to come. Follow them from site to site in the city, as they show us the layers of the present and past through the lens of possible futures – and invite us to imagine further new realities on our own.
Science fiction authors are by no means abundant in Kosovo. Though it is not a genre commonly written in Albanian, StoryLab founder Artrit Bytyçi argues that there are many good reasons to start making it one. In fact, he would even go so far as to say that speculative fiction — specifically utopian thinking — is crucial to Kosovo’s survival as a young state. Why? Because it helps people to formulate aspirations and self-criticism in an imaginative way. Throughout Manifesta 14 Prishtina, StoryLab is holding a series of creative workshops catering to fiction writers, researchers, filmmakers and visual artists. Based at the Centre for Narrative Practice, the lab is also presenting a range of lectures looking at where science fiction meets film, anthropology, architecture, feminism, music and visual arts. The program will also feature the creation of a KSci-Fi zine print publication. In a forthcoming project, StoryLab plans an exploration of the history of science fiction in the Balkans in order to rediscover forgotten writers and to reflect on the storytelling strategies of earlier generations.
Werker Collective (founded in 2009, Amsterdam)

Amator Archives (from the Latin amātor: lover) is a citizen-led archival method developed by Werker Collective to support the production of emancipatory political imagination through processes of self-publishing and collective study.

In Kosovo, a country whose archives are particularly vulnerable and often absent, destroyed or invisible, Amator Archives has been set up at the Centre for Narrative Practice. The project is durational and will continue in some form beyond the 100-day programme of the biennial.

Amator Archives extends an invitation to friends, lovers, families, amateurs or hobbyists to share, discuss and edit personal archives. The project calls for collections of pictures, writings and drawings, documents, scrapbooks, magazines, flyers and posters, newspaper clippings, videos and audio files (original documents or reproductions) from which to create intersecting collective memories.

In order to activate the archival process in Prishtina, Werker Collective has contributed 200 documents from their collection in Amsterdam, which focuses on self-organised radical documentary practices and media critique on topics such as labour, feminism, sexuality, ecology and social movements.

Amator Archives
2022
Installation (crates, shelves, archival material), workshops, website
Dimensions variable
Commissioned by Manifesta 14 Prishtina and supported by Mondriaan Fund and Institut Ramon Llull

Amator Archives, 2022, © Werker Collective. Photos © Manifesta 14 Prishtina / Ivan Erofeev
Yll Xhaferi
(born 1988 in Prishtina, lives in Prishtina)

Oral histories suggest that the garden of the Manifesta 14 Centre for Narrative Practice, formerly home to the Hivzi Sulejmani Library, was once a site of solidarity and learning. The lush, leafy environment served as an alternative to the small and dark reading rooms inside the building and as a place to gather and drink coffee. Back then, the staff of the library voluntarily tended the trees, flowers and shrubs. With his durational performance *Change of Nature as a Nature of Change*, Yll Xhaferi seeks to revive this “urban oasis” and to help restore the sense of common ownership it once embodied. The plants themselves serve as convincing role models for the processes of symbiosis, cooperation and self-determination he has in mind. Taking root in the garden for the 100 days of the biennial, the artist intends to work with many different people – among them botanical experts and hobby gardeners, neighbours, fellow artists, members of his family and friends – to find out which plants will thrive in this emergent environment and how to best take care of them.

*Change of Nature as a Nature of Change*
2022
Performance
Commissioned by Manifesta 14 Prishtina and supported by Agrocoop

Photos © Manifesta 14 Prishtina / Fikret Ahmeti (top), Ivan Erofeev (bottom)
Brick Factory

The former Brick Factory is a large and imposing structure at the edge of the city centre, recognisable for its bright red brick façade and high, rectangular windows. It is considered Prishtina's most important post-industrial site.

Built in 1947, the Brick Factory was a central part of the infrastructure of Kosovo. Positioned with easy access to all areas of Kosovo, the factory processed clay and other raw materials to produce the bricks that built many buildings in Prishtina.

Following its discontinuation as a factory, the building was left to the management of the Kosovo Privatisation Agency. In an unprecedented move, the Municipality of Prishtina acquired the building with the intent of returning it to the public as a new space for the city. For Manifesta 14 Prishtina, the Brick Factory transitions from a disused industrial site to an eco-urban learning centre that invigorates the cultural scene in the surrounding area.
raumlabberlin
and collaborators

The Brick Factory is Prishtina’s largest post-industrial site. Having been placed under the administration of Kosovo’s Privatisation Agency in 2007, it was returned to public ownership by the Municipality of Prishtina in 2021. The future of the site lies in the hands of the citizens. Will it become a new cultural hub, as foreseen by the municipality? What kind of culture would it support? Would such a hub follow existing models or pioneer new ones? The discussion is only just beginning.

Manifesta 14 Prishtina has invited raumlabberlin – a collective of experimental architects and urbanologists specialising in participatory models of urban transformation – to join forces with the citizens to actively reclaim the site, to establish it as a common ground and to collectively imagine its future. Their project – [Working on] Common Ground – is a 100-day laboratory on eco-urban learning and making, which kicks off with a two-week summer school. The programme has been conceived and is implemented in collaboration with collectives from Kosovo, the region and further afield.

The laboratory relates stories it unearths on site – whether social, political, economic or ecological – to contemporary challenges, such as decontamination, conservation, circular and regenerative economies, sustainable building, mobility and climate care.

People of all ages and backgrounds are invited to join in the many activities including archaeology, exploring, mapping and storytelling, building, gardening, swimming, cooking and eating. The programme also features music, film and visual arts by local and regional artists.

Photos © Manifesta 14 Prishtina / Atdhe Mulla (top), Ivan Erofeev (bottom)
Since the Kosovo War, the Pristina to Belgrade railway has fallen out of use; with each passing year, the multi-kilometre stretch running into the heart of Pristina became increasingly disordered – filling with detritus and developing a reputation for being a site where illicit activity was conducted, a negative perception inflected with the collective memory of the painful time when hundreds of thousands of people from Kosovo fled the country to escape armed conflict. For Manifesta 14 Pristina, part of the railway track route has been transformed through collective, cooperative action into a pedestrian path connecting the Brick Factory to the Palace of Youth and Sports, and, by extension, the districts where both are situated. This intervention not only makes it easier to move between different parts of Pristina – it provides a new, green space for the community within the urban environment.
Originally opened in 1936, the Prishtina to Belgrade railway has now fallen into disrepair. For Manifesta 14 Prishtina, part of the railway track route will transform into the Green Corridor: a pedestrian path connecting the Brick Factory to the Palace of Youth and Sports in the heart of the city. This temporary urban intervention, implemented in phases according to a participatory process, aims to increase an ease of mobility within the city whilst connecting different neighbourhoods to one another.

This project is realised in the framework of Commons Sense, the Urban Vision for Manifesta 14 Prishtina conceived by the Turin-based design and innovation office CRA-Carlo Ratti Associati, one of the two Creative Mediators of the 14th edition of the European Nomadic Biennial, in close cooperation with the MIT Senseable City Lab.
Manifesta 14 Prishtina begins at the Grand Hotel. Still a grand place, it is dilapidated, largely unused and sagging under the weight of its symbolism: of the decline of the Yugoslavian dream of a worldly brand of socialism; of the practices of repression, exclusion and violence known to have been orchestrated from within its walls during the 1990s; of the privatisation of public property and its stagnation, the neglect of architectural infrastructure and the question of what might come next.

Here, at this equally captivating and contested site, Manifesta 14 Prishtina is launching an associative enquiry into one of the key questions of the biennial: What role do the arts and art thinking play in telling stories otherwise, in bringing forth political imagination and engagement, in enacting healing, repair and transformation?

The hotel is host to The Grand Scheme of Things, a thematic exhibition, and manifold artistic interventions. Visitors are invited to explore its hallways, rooms and its history while reflecting on stories of transition, migration, water and capital, love, ecology and speculation: the themes that link the concerns of people in Kosovo with those of people around the world – and indeed those of the planet at large.

With a strong focus on works of visual arts, poetry, music and thought, the hotel also incorporates active spaces, such as open studios and workshops, as well as convivial places, such as cafés, lounges and terraces offering panoramic views of the city. Throughout the biennial, a portion of the hotel rooms are available for accommodation.
Artistic Interventions

Petrit Halilaj
Off Season Collective
Majlinda Hoxha
Foundation 17
New Grand
Driton Hajredini
Lawrence Abu Hamdan
Petrit Abazi, Piers Greville & Stanislava Pinchuk
Genti Korini
Driant Zeneli
Petrit Halilaj  
(born 1986 in Kostërrc, lives in Berlin)

When the Grand Hotel Prishtina opened its doors in 1978, it transformed what was once the end of the city into a vibrant new centre. Though its five stars have been taken down one by one over the years, and the lights on its iconic sign switched off, people in Prishtina still orbit the Grand like the Earth does the sun. For his contribution to Manifesta 14 Prishtina, Petrit Halilaj has temporarily transformed the darkened sign atop the hotel into a poetic call to his fellow residents: “when the sun goes away, we paint the sky”. Citing 12 year-old Njomza Vitia, the new sign combines existing letters with additional ones – all of them lit. As the start of a bright blanket of stars spreading out to fill the city, the artist has also remounted and reconfigured the hotel’s original stars. People from Kosovo have been – and still are – invited to collectively create this new constellation by making and displaying stars of their own. No longer a symbol of luxury, the stars are free to signify other values, to embody new desires, to invoke different longings and becomings.

One of the stars produced by Autostrada Biennale was exhibited at the Hangar in Prizren.

For more on the presentation at the Autostrada Hangar, please see page 512.
When the sun goes away we paint the sky.

© Petrit Halilaj.

Photo © Manifesta 14 Prishtina / Majlinda Hoxha
The Off Season Artist Residency is an experimental platform for investigating tourism through artistic research and practice. Established by a collective of cultural workers from Kosovo, Albania, Romania and Germany, it specifically explores the relationship of tourism with the development and heritage of Southeast Europe – and with the art world at large. The first edition of the residency took place at the Albanian seaside resort of Radhima in the early stages of the pandemic. Taking advantage of the emptiness of a place otherwise overrun by tourists, the participants spent three weeks exploring the area. The sculptures, sound installations, videos and texts emerging from their enquiry reflect the eerie coexistence of picturesque seas and skies with the vestiges of the communist era, its militant paranoia still inscribed in the landscape and the memory of those who live there. The exhibition of the works was conceived as a travelling “tourist agency”. Beginning last autumn in Tirana, the show has meanwhile toured to Bucharest, Cluj and Radhima, evolving as it moves. The final stop on its itinerary is Prishtina.

Touring exhibition, 2022, © Off Season Collective. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Majlinda Hoxha has been looking behind the façade of the Grand Hotel Prishtina since 2016. A repository of her country’s history and a microcosm of its society, the hotel has become one of the artist’s central preoccupations. Over and over again, she has returned to the building. Drawn to its uncanny liminality, she has traversed its hallways and entered its rooms, speaking at length to the people who work there. She has delved into the archives, traced the vicissitudes of life inside and outside its walls and recorded some of its more recent shifts in state. For the first time, she is presenting the results of her research. In one cycle of photographs, Hoxha documents the hotel’s once illustrious collection of paintings, tapestries, prints and sculptures. Installed in the very places where the works once stood or hung, they serve as surrogates for the collection that was. Portraits of workers comprise the second cycle of photographs. Their stories can be heard throughout the hotel.

Grand Hotel Prishtina
2016–2022
Inkjet prints mounted on alu-dibond and sound installation;
12 photographs in multiple locations
Courtesy of the artist

2016
100 × 100 cm

Sofra, Gjelosh Gjokaj, 1978, Grand Hotel Prishtina
2018
100 × 150 cm

Missing painting, artist unknown, Grand Hotel Prishtina
2016
100 × 150 cm

Tapiceri [Tapestry], Stevan Cukić, Grand Hotel Prishtina
2018
100 × 150 cm

Bronze sculpture, Radoslav Musa, Miketići, Grand Hotel Prishtina 2018
100 × 133 cm

Fontana e Dashurisë [Love Fountain], Matej Rodič, 1978, Grand Hotel Prishtina 2018
100 × 150 cm

Dy Figura [Two figures], Agim Çavdarbasha, Grand Hotel Prishtina 2018
100 × 133 cm

Interview: 2016
Albanian, 24.35 min.; English, 14.40 min.
Portrait: 2022
45 × 35 cm

Sanje Berisha
Interview: 2016
Albanian, 16.50 min.; English, 16.00 min.

Ajvaz Rama
Interview: 2016
Albanian, 15.50 min.; English, 15.00 min.
Portrait: 2022
45 × 35 cm

Mustafa Ahmeti
Depot worker; legal officer (2012–2017)
Interview: 2016
Albanian, 28.30 min.; English, 18.30 min.
Portrait: 2022
45 × 35 cm

Nijazi Çitaku
Interview: 2016
Albanian, 12.05 min.; English, 9.25 min.
Portrait: 2022
45 × 35 cm

Isa Rexha
Statistician and accountant of basic assets and small inventory, now director of Grand Hotel Prishtina 1980–ongoing
Interview: 2016
Albanian, 28.25 min.; English, 18.30 min.
Portrait: 2022
45 × 35 cm

Sanije Berisha
Interview: 2016
Albanian, 16.50 min.; English, 16.00 min.

Ajvaz Rama
Interview: 2016
Albanian, 15.50 min.; English, 15.00 min.
Portrait: 2022
45 × 35 cm

Mustafa Ahmeti
Depot worker; legal officer (2012–2017)
Interview: 2016
Albanian, 28.30 min.; English, 18.30 min.
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Albanian, 16.50 min.; English, 16.00 min.

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Interview: 2016
Albanian, 15.50 min.; English, 15.00 min.
Portrait: 2022
45 × 35 cm

Mustafa Ahmeti
Depot worker; legal officer (2012–2017)
Interview: 2016
Albanian, 28.30 min.; English, 18.30 min.
Portrait: 2022
45 × 35 cm

Nijazi Çitaku
Interview: 2016
Albanian, 12.05 min.; English, 9.25 min.
Portrait: 2022
45 × 35 cm
Grand Hotel Prishtina, 2016–2022, © Majlinda Hoaxha. Photo © Manifesta 14 Prishtina / Ivan Erofeev
Foundation 17
(Founded in Prishtina, 2018)

The exhibition that brought Kosovo contemporary art to the international stage took place at the height of political repression of ethnic Albanian citizens at the hands of the Serbian regime. Entitled PËRTEJ [Beyond], it opened on 5 June 1997 at Belgrade’s Center for Cultural Decontamination (CZKD). For some, the show served as a cultural bridge, while some did not embrace it. Twenty-five years on, Foundation 17 re-examines this art-historical milestone. Forming part of the Galeria 17 Archiving Transition programme, the project interweaves archival materials with oral history and contemporary debate. Their survey looks into the myth surrounding the show and reconsiders how its history is framed. Interviews with the curator, Shkëlzen Maliqi, and the artists Ilir Bajri, Mehmet Behluli and Maksut Vezgishi are presented in a video installation at the Grand Hotel Prishtina, while the exhibition, talks and panel discussions take place at the foundation’s gallery and project space.

PËRTEJ – Archiving Transition
2022
Mixed media installation
Courtesy of Foundation 17, Prishtina
Implemented by Foundation 17 as part of the action “Strengthening Inclusive Victims’ Voices”, made possible by Integra, NSI and PAX; supported by the European Union and the Swiss Cooperation Office in Kosovo

PËRTEJ – Archiving Transition, 2022, © Foundation 17.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha (top), Ivan Erofeev (bottom)
Once upon a time, the Grand Hotel Prishtina held one of Kosovo’s most prestigious collections of contemporary art. Rivalled only by that of the National Gallery, it encompassed hundreds of paintings and prints, tapestries, sculptures and mosaics. At that time owned and run by the state, the hotel became a major player in the art market, which was managed by state-subsidised art associations. Since the privatization of the hotel in 2008, the art has disappeared from the walls, much of it having been destroyed, lost or stolen. No state collection has emerged to replace the art – or to support the country’s artists. New Grand is a speculative response to the void. Which works would the Grand collect today? Which artists would it commission to engage with its empty walls and corridors? And which themes, which memories, which existential questions and desires would their works explore? Six young artists from Kosovo formulate a collective response to these questions: Blerta Hashani, Arbnor Karaliti, Lumturie Krasniqi, Mimoza Sahiti, Valdrin Thaqi and Ermir Zhinipotoku.
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Fix my dick, 2022, © New Grand (Mimoza Sahiti). Photo © Manifesta 14 Prishtina / Atdhe Mulla

Untitled, 2019, © New Grand (Ermir Zhinipotoku). Photo © Manifesta 14 Prishtina / Atihe Mulla

Whispering in the night, never blinking, 2022, © New Grand (Lumturi Krasniqi). Photo © Manifesta 14 Prishtina / Majlinda Hoxha

Memory of the World, 2020, © New Grand (Valdrin Thaqi). Photo © Manifesta 14 Prishtina / Atihe Mulla
Driton Hajredini
(born 1970 in Prishtina, lives in Auggen and Prishtina)

There is a long tradition of regarding negative events, from earthquakes to war and exile, as a divine response to human actions. Judaism, Christianity and Islam all frame natural, political, social and historical disasters as punishments meted out by god for sin. Such transgression of divine law can be individual, collective or even structural, as in the case of racism, for example, or economic oppression. Drawing on this ancient belief system, Driton Hajredini, a Muslim, entered a Catholic confessional in 2004 with a burning question on his mind: what “sin” must Kosovar Albanians have committed to be so consistently “punished”? Could being born in Kosovo be sin enough to deserve exclusion from the European Union and the restriction of movement? And how might this sin be absolved, how might god be appeased? Eighteen years later, the political situation unchanged, Hajredini finds himself back in the confessional – on the same troubled theological ground and in the same claustrophobically circular narrative. No exit.

SIN
2004
Video, colour, sound, 7.27 min.
Courtesy of the artist

SIN 2 – Dialogue in the Dark
2022
Video, colour, sound. 9.17 min.
Commissioned by Manifesta 14 Prishtina

SIN, 2004, © Driton Hajredini. Photo © Manifesta 14 Prishtina / Majlinda Hoxha

SIN 2 – Dialogue in the Dark, 2022, © Driton Hajredini. Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Lawrence Abu Hamdan  
(born 1985 in Amman, lives in Dubai)

What stories do sounds tell us and how do we tell the story of those sounds? Lawrence Abu Hamdan focuses on these questions in his research-based practice. The “private ear”, as he calls himself, is less intrigued by the sounds people make than by the ways in which these are committed to memory, recalled and articulated, and, moreover, on the ways in which acoustic memories are instrumentalised and politicised. After SFX and Earwitness Inventory draw in different ways on Abu Hamdan’s ongoing analysis of acoustic testimony gleaned from interviews with political prisoners and trial transcripts. Such testimony is crucial for documenting and understanding violence on all levels. Yet witnesses the world over, his research shows, lack an adequate vocabulary to describe sounds. They inevitably rely heavily on quotidian objects to both recall and convey what they believe to have heard: a punch sounds like an egg cracking, the collapse of a building like popcorn popping and the list goes on. Together the inventoried objects serve as a surrogate for a language of sound that we do not yet speak.

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*Earwitness Inventory*  
2018–ongoing  
Installation including 95 items  
Dimensions variable

*After SFX*  
2018  
Horizontal projection on screen, multi-channel sound, speech to text algorithm, performance by the artist

Courtesy of the artist and Galerie Sfeir-Semler, Hamburg and Beirut

*Earwitness Inventory, 2018–ongoing and After SFX, 2018, © Lawrence Abu Hamdan. Photos © Manifesta 14 Prishtina / Majlinda Hoxha*
Petrit Abazi
Piers Greville
Stanislava Pinchuk

Mitrovica is a divided city. North of the river Ibar lives an ethnic Serb majority. To the south, the population is largely ethnic Albanian. Though a bridge connects the two sides, it is seldom crossed. Still heavily patrolled by representatives of the international peacekeeping force, it embodies the endemic disunity of post-conflict Kosovo and the political instability with which it goes hand in hand. Petrit Abazi, a Mitrovica-born curator, joins forces with artists Stanislava Pinchuk and Piers Greville to explore modes of reconciliation, repair and healing, placing two individual artworks inside the fluid and ambiguous political boundary of the river itself.

Pinchuk’s installation *Europe Without Monuments* presents an urban beach and playground in a city profoundly under-resourced for civic and recreational public space. Built from scaffolding, her structure echoes the forms of Bogdan Bogdanović’s *Monument to Fallen Miners* of both ethnicities, which towers over the city. Built in its inverse, the work considers the loaded legacy, tension and resonance of monuments in not only Kosovo, but also in Ukraine – the artist’s home country.

Greville’s *What Is Here* is a bridge embodied by the people themselves. Installing a frame in the middle of the river, the artist invites citizens from both sides of the city to swim in a relay of solidarity, together against the current. Meanwhile the action is watched over by two flags which present renderings of the surrounding terrain but claim no territory.

*For more on this artistic intervention in the Ibar River, please see page 504.*

**Un-bordering worlds:**

*new narratives for Northern Kosovo*

2022

Public art installation, collective performance, livestream and documentation

Commissioned by Manifesta 14 Prishtina and supported by NCCA | Northern Centre for Contemporary Art, Dr. Prash P., Australia Council for the Arts, Glen Foster, Can Yavuz, Dominik Mersch, Alastair Shields and Mira Joksovic
Genti Korini
(born 1979 in Tirana, lives in Tirana)

An artist and a critic wind their way around each other in a labyrinthine modernist ruin. Enmeshed in an intricate interrogation of modernism, strangely resonant of contemporary discourse, the two adversaries pit realism against abstraction and the socialist “new man” against “his” bourgeois degenerate counterpart. Their contrary lines of thought stem from the mind of one and the same person: the Albanian art historian Alfred Uçi. His excoriating critique of modernist aesthetics, Labyrinths of Modernism, published in 1978, helped enshrine the doctrine of socialist realism in socialist Albania. It assisted the persecution of countless artists perceived to deviate from its dictates. Genti Korini juxtaposes a neo-noir staging of Uçi’s interior dialogue with a secret service file that denounces an artist for his aesthetics. Korini draws on the modernist trope of the artist as spider, as a weaver of illusions, a creature as admired for its creativity as it is despised for its treachery. Yet who is the spider and who is the prey? And who entraps whom in which deceit?

Spider’s Envy [Zilia e Merimangës], 2022
Video, black-and-white, sound, 20.00 min.
Commissioned by Manifesta 14 Prishtina and produced by Anima Pictures

Archival material:
The Authority for Information on Former State Security Documents [Autoriteti për Informimin mbi Dokumentet e Ish-Sigurimit të Shitetit]
1975

Photos © Manifesta Prishtina / Ivan Erofeev (top), Majlinda Hoxha (bottom)
Driant Zeneli
(born 1983 in Shkodër, lives in Tirana)

Three iconic brutalist buildings are the setting for Driant Zeneli’s trilogy *The Animals. Once upon a time ... in the present time*: the National Library of Kosovo in Prishtina, the Pyramid of Tirana in Albania and the Post Office in the North Macedonian capital city of Skopje. Poring over what remains of the utopian architectures, each film in the trilogy recounts its own fable in a quest to engender new imaginaries. Portrayed by futuristic, robotic versions of themselves, the animal protagonists each encounter a formidable antagonist: a flying fish confronts a shark, a dragonfly an octopus, and a firefly a snake. Both the creatures and their stories were developed in a collaborative process that is integral to the artist’s practice. In part one, he worked with children; in part two, with a former prisoner; and in part three, with engineering students. Common to each new fable is the trope of flight – as a mode of escape, whether from oppression, isolation or entrapment, and as a means of metamorphosis and empowerment.

*The Animals. Once upon a time ... in the present time*
2019–2022

*No wise fish would escape without flying*
2019
Video, colour, sound, 7.10 min.
Courtesy of the Seven Gravity Collection

*How deep can a dragonfly swim under the ocean?*
2021
Video, colour, sound, 11.23 min.
Courtesy of the artist

*The firefly keeps falling and the snake keeps growing*
2022
Video, colour, sound, 11.15 min.
Commissioned by Manifesta 14 Prishtina and produced by Fondazione In Between Art Film

*How deep can a dragonfly swim under the ocean?*, 2021, © Driant Zeneli. Photo © Manifesta 14 Prishtina / Majlinda Hoxha

*The firefly keeps falling and the snake keeps growing*, 2022, © Driant Zeneli. Photo © Manifesta 14 Prishtina / Leonardo Bigazzi
Driant Zeneli

Storytelling meets science in Driant Zeneli’s Alternative Atelier, a 100-day laboratory for children and their families. Participants are invited to take part in weekly workshops with the artist and robotics specialists from Bonevet Prishtina, a non-profit makerspace for youngsters. Why? To create a new story about old plastic, seeing as it is here to stay. Much like Zeneli’s film trilogy The Animals. Once upon a time ... in the present time, also on show in the space, the story is conceived as a contemporary fable. This time its protagonist is an ostrich. Known for its inability to fly, the bird nevertheless longs for a way up and out of its predicament. The predicament’s name is plastic: the billions of bottles and bags smothering the streets, choking the rivers and speaking to the plants and animals in a language they cannot – and do not want to – understand. Eager to change the story, the ostrich is looking for creative allies. The first step is to define the second animal in the story. The rest unfolds from there.

The Alternative Atelier
in collaboration with Bonevet Prishtina
2022
Laboratory
Commissioned by Manifesta 14 Prishtina and supported by Bonevet Foundation

The Alternative Atelier, 2022, © Driant Zeneli in collaboration with Bonevet Prishtina. Photos © Manifesta 14 Prishtina / Ivan Erofeev (top), Atdhe Mulla (bottom)
People have been using stories to make sense of their fleeting, fragile existence on earth for millennia. Whether couched in spiritual or scientific terms, such stories tend to situate human activity within a vast – and ultimately unknowable – narrative framework often referred to as “the grand scheme of things”.

While there has been much discord across time and space as to who or what – if anyone or anything – might orchestrate such a “scheme”, there is a growing consensus that we are indeed very much entangled in a vast narrative framework, in a “grand scheme” if you will, in a world-encompassing system of reciprocal relationships with human and other-than-human beings – relationships that are troubled to the point of endangering planetary survival.

This recognition sets us the task of becoming capable of response. It challenges us to think beyond persistent histories of conquest, violence and human exceptionalism, to develop strategies of recuperation and resurgence, and to forge new kinships with other communities and species.

Taking stories from Kosovo as its point of departure, The Grand Scheme of Things examines the complexity of this multispecies entanglement and probes the possibilities for action. The enquiry unfolds across seven floors in seven themes: from transition, migration, water and capital to love, ecology and speculation. Interweaving works of visual arts, poetry and music with popular culture, historical artefacts, an open studio, a laboratory and a business model, the emerging thought-spaces bring together artists, thinkers and makers from all around the world to “stir up potent responses to devastating events”, as Donna Haraway proposes, “as well as to settle troubled waters and rebuild quiet places”.

The Grand Scheme of Things
“Transition” is a word you frequently hear, a word you invariably use if you live or spend time in Kosovo. The same can be said of many other post-conflict or post-communist countries in the former Yugoslavia or Southeastern Europe. Used to denote the establishment of democracy and the rule of law, it gained currency in the late 1980s and early 1990s as societies across Latin America and Eastern Europe sought to redress – and prevent the recurrence of – the massive abuses of human rights they had undergone. Many countries in Asia and Africa have meanwhile also adopted the term and set of practices with which it goes hand in hand, among them truth-seeking, criminal prosecutions, reconciliation, economic reparations, memory work, healing and repair. What does it feel like to be living within a transitional society? How does the experience vary from one country, continent, gender or generation to another? In which ways do people address injustice and articulate desire? How do they cleanse toxicity, repair damage and heal pain? And what about the societies for whom such processes of transition are a distant dream?

Vangjush Vellahu
Šejla Kamerić
Lala Raščić
Natasha Nedelkova
Hana Zeqa
Luljeta Lleshanaku
Abi Shehu
Emily Jacir
Hana Miletić
Argjirë Krasniqi
Tuan Andrew Nguyen
where stories cut across the land (exhibition view), © Šejla Kamerić, Luljeta Lleshi, Hana Zeza.
Photo © Manifesta 14 Prishtina / Majlinda Hoxha.
De facto states are the subject of this multi-channel video installation by Vangjush Vellahu. Often using a small hidden camera in his research-based practice, Vellahu filmed six troubled territories over a period of two years: Abkhazia, Northern Cyprus, Nagorno-Karabakh, Transnistria, South Ossetia and Kosovo. All six political entities were born of conflict; their landscapes, buildings and people bear the scars of their violent beginnings. To this day, the states are yet to achieve the autonomy they sought upon secession. International recognition proves similarly elusive. Vellahu’s incisive videos document the palpable tension between volatility and stagnation, frustration and transformation experienced by the people who live in these unstable conditions. The protagonists of his studies tell the stories that cut across their land and map out their visions of what might be.
In her conceptual practice, Šejla Kamerić examines the politics of memory, the language of oppression and forms of resistance. The large-scale crocheted works from her ongoing *Hooked* series are characteristic of this approach. Resembling oversized doilies, they embody a chaste form of creativity and female servitude. Doilies are essential elements of traditional bridal dowries, whether from Bosnia, Kosovo, Albania or any number of countries across the region. Draped across the space like cobwebs, they equally invoke the many weavers of mythology, their stories and acts of resistance: from Minerva, the Roman goddess of history, to Philomela, a woman who, having been raped and mutilated, seeks justice for the crimes committed against her. As the classical poet Ovid describes in the *Metamorphoses*, although Philomela’s tongue is cut out to silence her, she denounces her torturer nonetheless: by weaving the letters of his name.

*Hooked*
2010–ongoing
Series of black and white crocheted nets
Dimensions variable
Courtesy of the artist, Eugster || Belgrade and Galerie Tanja Wagner, Berlin

Lala Raščić

(born 1977 in Sarajevo, lives in Sarajevo and Zagreb)

Which words, which grammars do people use to testify to brutality, to articulate the unspeakable, to formulate their quest for justice? Is there a specific vocabulary of violence or a language of healing common to societies of transition? And how might one go about discerning it? Lala Raščić, known for her explorations of storytelling and oral history practices, probes these questions in her audio monodrama Conflict Syntax. Dot, Dot Dot. The video on show was produced as a tele-prompter for a live performance of the work. The artist first performed a quantitative linguistic analysis on some two hundred interviews taken from the Testimony – Truth or Politics archive. She began by disentangling nouns and verbs, prepositions and adjectives from the emotionally charged context of transitional justice in ex-Yugoslavia. Then she reassembled them to produce a new, eerily detached testimony: a single voice speaking with many tongues, no closer to and no further away from the truth.

Conflict Syntax. Dot, Dot Dot.
2017
Performance video, colour, sound, 23.08 min.
Courtesy of the artist
Commissioned for the project Testimony – Truth or Politics, curated by Noa Triester and organised by Center for Cultural Decontamination, Belgrade

Natasha Nedelkova (born 1993 in Skopje, lives in Skopje and Paris)

“The self is not a project or an object but a mask”. With this assertion, Natasha Nedelkova embarks upon a poetic-philosophical reflection on transitional identity and subjectivity – and the many layers of masks that seem to form them. The masks she depicts in her video essay are sometimes thin and reptilian, sometimes clinical or beast-like. They don’t seem to fit or adhere well to the face that lies beneath them. Whether the face is that of the speaker – a person born into a post-Yugoslavian transitional society – or that of her hometown Skopje – a once modernist city now masked by neo-classical façades with nationalist aspirations – the sentiment is the same. An identity built upon cumbersome distortions and clumsy concealments is inevitably fraught – however necessary masks might sometimes be, and however much transformative potential they might appear to offer.

Identity Tissues
2020
Video, colour, sound, 12.32 min.
Courtesy of the artist

Identity Tissues, 2020, © Natasha Nedelkova. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Hana Zeqa specialises in the research and design of wearable technology. Her focus lies on the capacity of costumes and clothing to communicate shifting states of mind and affect. *Organic: Extimorph* evolved out of the designer’s research on the physiological expressions of strong emotions. Zeqa was specifically interested in negative – and frequently repressed – affects related to traumatic experience, such as stress and anxiety. In the resulting work, she explores how to bring such pervasive, isolating feelings to the surface of the body, to the exterior of the self. Using motor sensors to hypothetically detect stress stimuli in various parts of the body, her costume centres on the chest: the seat of fear. Visually referencing an expanding and contracting ribcage and a rapidly beating heart, the garment stimulates the expression, sharing and release of emotion. Wearers willingly expose their vulnerability as a condition of catharsis, of healing and humanity.
Luljeta Lleshanaku
(born 1968 in Elbasan, lives in Tirana)

In her poetry, Luljeta Lleshanaku maps what she calls the “negative space” of transitional Albania, which she depicts as an eerie, troubled realm that is nevertheless “always fertile”. It is an uneven terrain defined by “unsaid gestures”, a fractured domain imbued with traumatic memories that are strangely entangled with everyday objects and experiences. The poet, who grew up under house arrest during the repressive regime of dictator Enver Hoxha and now works for the Institute for the Studies of Communist Crimes and Consequences in Albania, finds a regenerative force in language itself. Although language “arrived fragmentary / split in syllables / spasmodic / like code in times of war”, there are, as Lleshanaku points out, other languages to be looked for “after dusk ... outside the window”.

Negative Space
2018
Courtesy of the author and translated from Albanian to English by Ani Gjika
Published in New York by New Directions

Negative Space, 2018, © Luljeta Lleshanaku. Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Abi Shehu presents selected completed works and other works in progress in an open studio situation. She invites visitors and guests to join her in thinking and talking about landscapes of transition as they relate to memory, subjectivity and ecology. These are themes she explores in her analogue photography and video installations, which up until now have concentrated on the layers of time and perception that both form and inform her homeland. Albania is a country still coming to terms with the historic isolation and endemic paranoia of the communist era. It is a place characterised by stark contrasts: vast mountain ranges meet mushroom-like bunkers scattered across the countryside, while ramshackle houses in remote villages coexist with high-rise apartment blocks and hotels in the cities and along the coast. As part of her residency in Prishtina, she is pursuing a new line of artistic research around the city’s missing river, which was covered in the 1970s. Its absence is still keenly felt today.

Open Studio
2022

The Red Rock
2020
Video, black-and-white, sound, 10.42 min.
Courtesy of the artist

Barren
2019
Diptych photography
Two black-and-white prints on Hahnemühle photo rag, iron frames, each 100 × 66 cm
Courtesy of the artist and Galeria e Bregdetit, Rradhimë

Sahara
2021
Video installation
Fifteen 36 cm televisions stacked on top of each other in three rows
Courtesy of the artist

Open Studio, 2022, © Abi Shehu.
Photos © Manifesta 14 Prishtina / Ivan Erofeev (top), Majlinda Hoxha (bottom)
Emily Jacir
(born 1972 in Santiago, lives in Bethlehem and Rome)

*letter to a friend* is a film addressed to Eyal Weizman, renowned for his work in Forensic Architecture. Drawing on both epistolary and diary conventions, Emily Jacir’s documentary calls upon her friend to “start an investigation before the crime is committed”. The crime she anticipates is the illegal occupation by settlers of her house in Bethlehem, which was built in 1880 and in which her family has lived for generations. In its portrayal of a street and a community under occupation and a geopolitical landscape marked by division and dispossession, the artist’s film functions as a commentary on past, present and future injustices. It also highlights their structural similarities to capital-driven colonial manoeuvres the world over. As a repository for historical and future narratives that would otherwise be silenced, the film might also be thought of as an act of resistance, as a speculative archive for a truth and reconciliation process yet to come.

(letter to a friend, 2019, © Emily Jacir. Photos © Manifesta 14 Prishtina / Majlinda Hoxha)
Hana Miletić has been working on her Materials series since 2015. With the colourful handwoven textiles comprising this body of work, the artist responds to sites of transformation and makeshift repair she encounters in urban cityscapes. The works shown here refer to Prishtina and incorporate local unprocessed wool. Her most common points of reference are broken architectural elements and dented infrastructure, patched up in a manner equally pragmatic and poetic. Miletić begins by photographing these restorative interventions. The resulting images she treats as “cartoons” or blueprints for weavings that reproduce the form and colour of their source. Their apparent allusion to artistic abstractionism belies their commonplace origins and their shared authorship. In reproducing such everyday acts of care, Miletić lends these gestures the attention they would not otherwise have. At the same time, she underscores their innate artistic value – both in terms of their formal vocabulary and their embodiment of social sculpture whereby people shape their environment.

Materials
2020
Hand-woven textile (1. apricot-orange Merino wool, carrot- and dahlia-coloured organic cotton, dahlia-coloured organic cotolin, dahlia-coloured recycled nylon, orange silk, pale apricot-orange cotton silk, pale orange recycled rubber, tangerine-orange felted raw wool and tangerine-orange mercerized cotton; 2. black organic cotolin, recycled metal thread, silver metal yarn, silver-sprayed mohair and silk, white-gold mercerized cotton, and white mohair and silk; 3. apricot-orange merino wool, carrot and dahlia-coloured organic cotton, orange silk, pale apricot-orange cotton silk and yellow orange organic silk)
160 × 70 × 2 cm

Materials
2021
Hand-woven textile (ash-grey eucalyptus yarn, ash grey recycled plastic and cotton, azure blue recycled polyamide, black recycled nylon, black repurposed polyester, brown-grey organic raw wool, dark blue peace silk, deep blue organic cotolin, grey peace silk and silver metal yarn)
138 × 95 × 4 cm

Materials
2020
Hand-woven textile (black organic linen, black organic raw wool, brown-grey organic raw wool, burned recycled woodfibre and dark blue organic linen)
8 × 22 × 2.5 cm

Materials
2021
Hand-woven textile (brown-grey organic raw wool, chestnut wool and silk, silver metal yarn, smoke-grey silk paper and variegated cream organic linen)
46 × 68 × 1 cm

Materials
2021
Hand-woven textile (brown-grey organic raw wool, black cotolin, copper recycled polyamide, grey organic raw wool, gold metal yarn, organic hemp and russet organic linen)
16 × 32.5 × 2.5 cm

Courtesy of the artist and LambdaLambdaLambda, Prishtina/Brussels
Materials, 2018–2021, © Hana Miletić. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
There is a multicultural town in Kosovo which bears the scars of armed conflict and economic crises: Janjeva. The question of how to breathe new life into the town’s “warchitectures” is at the centre of this in-depth research-by-design project by architect Argjirë Krasniqi. She worked closely with adults and children living in Janjeva to make their memories, desires and imaginaries the basis of her recuperation strategy. A photographic atlas of vacancies documents the hundreds of abandoned buildings in the town, while hand-drawn sketches visualise various minimal interventions conceived to heal and recover the many empty schools, homes, cinemas and other work and gathering spaces. As Krasniqi’s research publication shows, the project is designed to foster multi-ethnic collective identity. It foresees community involvement all the way through to the physical reconstruction of the town.

*Argjirë Krasniqi* (born in 1989 in Prishtina, lives in Prishtina and Brussels)

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*Ruin-carnating Janjeva in Kosovo*

2020

Multimedia installation: black-and-white photographs, soil samples and digital drawings printed on paper

Courtesy of the artist
Tuan Andrew Nguyen
(born 1976 in Saigon, now Ho Chi Minh City, lives in Ho Chi Minh City)

As idyllic as they may appear, post-conflict landscapes often bear witness to – and even perpetuate – the destruction of war. In Vietnam, Laos and Cambodia, countries subjected to the most relentless aerial bombardment in the history of human warfare, this is still the case. Since the end of the Vietnam War, over 120,000 people have been killed by the belated detonation of landmines and bombs. Drawing on the animist tradition, Tuan Andrew Nguyen’s work explores how such landscapes might be healed – from the unusual perspective of a bomb. Possessed of both mind and spirit, the bomb considers how it came to be where it is and what might bring it closure – after decades lying underground waiting to fulfil its mission. It is accompanied in its reflection on history and the present by a famous song from the 1960s by Vietnamese songwriter and poet Trịnh Công Sơn, whose title translates as *Lullaby of Cannons for the Night*.

The Sounds of Cannons, Familiar Like Sad Refrains
(Dại Bác Nghe Quen Như Cầu Đảo Buồn)
2021
Two-channel video, colour, stereo, 9.41 min.
Courtesy of the artist and James Cohan NY, made possible with the support of TBA21

© Tuan Andrew Nguyen. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Histories of migration over the past few centuries tend to read like histories of global capitalism. This has to do with the fact that most mass migrations, from the early modern period onwards, have been precipitated by the violent conquest of land, the appropriation of natural resources and property, and the often forcible acquisition of labourers in response to the expansionary dynamics of capitalism. Yet narratives of displacement are equally shaped by other so-called push or pull factors, such as political oppression or persecution, the effects of armed conflict or climate change, the longing for greater opportunities and civil liberties, and the desire to be reunited with family members. Whether you are the one to leave or the one to be left behind, the experience of displacement, as most people agree, is existential. It fractures and enriches identity, it foments conflict and prevents stagnation and it creates crises of belonging and new modes of sharing and togetherness. For Kosovo, which has almost a third of its population living in diaspora and half the remaining population eager to leave, migration is one of the most important issues.

Larry Achiampong
Dineo Seshee Bopape
Saz’iso
Elona Beqiraj
Adrian Paci
Edona Kryeziu
Miryana Todorova
Larry Achiampong
(born 1984 in London, lives in Essex)

Capital-driven labour markets draw many migrants into shadowy parallel realities. Strangely, often painfully suspended between the world they have left and the one in which they are yet to arrive, they clean, maintain and secure the city for others in eerie late-night or early-morning environments. Touching the same things and occupying the same spaces, the two groups coexist, but never meet. In The Expulsion, as in other works, Larry Achiampong probes the potential of imaginary time travel to overcome this displacement and its perpetuation of loss, isolation and inequality. In this, he is guided by a term he refers to as Sanko-Time, inspired by the Ashanti concept of Sankofa, common to the people of Ghana. Frequently symbolised by a bird that is positioned forward with its head turned backwards and an egg held in its mouth, Sankofa emphasises the indispensability of memory and ancient knowledge in reimagining the future.

The Expulsion
2019
Single channel 4K Video, colour, stereo sound, 14.06 min.
Courtesy of the artist and C Ø P P E F I E L D, London
Commissioned by The Gallowgate

The Expulsion, 2019, © Larry Achiampong. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Dineo Seshee Bopape’s installations examine humanity’s complex relationship with the land, looking closely at racial capitalism, conquest, colonialism and their legacies as well as our metaphysical relationships to the earth – as elemental matter, as body and as a life resource. She often works with found objects, plastic and natural substances, such as soil, clay and wood. Accompanied by the sounds of the wind, waves, animals, objects and human voices ‘instrumentalised’ to speak, sound and sing, Bopape’s animation Master Harmoniser (Ile aya, moya, la, ndokh) was drawn with clay found at various ports involved in the transatlantic slave trade. It came about in response to a nineteenth-century photograph depicting the brutally lacerated back of a runaway slave, known alternately as Gordon or Peter. The images of his river- and mountain-like scarring were originally used to draw attention to the brutality of slavery and call for its abolition. In her work, the artist retraces that violence while underscoring the resilience of survivors – the descendants of the enslaved – across time and terrain. She invites us to reflect on witnessing legacies of trauma, asking what the land remembers as well as what the waters want us to remember through time and why.

Master Harmoniser
(Ile aya, moya, la, ndokh)
2021
Video, 25.08 min.
Courtesy of the artist and Galerie Sfeir-Semler, Hamburg and Beirut.
Music migrates with people. Perhaps more than any other medium, it has served those leaving one place for another as a vessel for memories, stories and emotions. The complex dynamics of loss and enrichment accompanying this – often forced – movement are captured by Saz’iso on their album At Least Wave Your Handkerchief at Me: The Joys and Sorrows of Southern Albanian Song. The unique quality of their songs comes from saze, a genre of folk music emanating from southern Albania, with sounds and rhythms preserved by the musicians that have migrated to Athens, London and elsewhere to escape the turbulence of the post-communist era. Saze itself evolved when musical instruments such as the clarinet, lute and violin – brought to the region in the late nineteenth century – were added to the ancient tradition of a cappella singing known as “iso-polyphony”. Both the formation of the band and the production of this album are part of a larger endeavour on the part of the producers to preserve – and to share – this cultural heritage, its transmission of oral histories and the palpable sense of place it evokes.

At Least Wave Your Handkerchief at Me: The Joys and Sorrows of Southern Albanian Song
2017
12-inch Vinyl LP in gatefold cover
Produced by Joe Boyd, Edit Pula and Andrea Goertler
Released by Glitterbeat Records
Courtesy of the producers and the artists

At Least Wave Your Handkerchief at Me: The Joys and Sorrows of Southern Albanian Song, 2017,
© Saz’iso. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Elona Beqiraj
(born 1997 in Verden, lives in Berlin)

“It doesn’t matter where you are from, Afghanistan, Turkey, Kurdistan”, says Elona Beqiraj. All the people who have had similar struggles are part of the social network the poet calls “home”, her “community”, a group “free from dominating normative identities” that “still stands for cultural richness and history”. This sense of belonging took Beqiraj, who grew up as part of the Kosovar diaspora in Germany, quite some time to achieve. Writing poetry has played a crucial role for her in grappling with the fractured identity that comes with living between two worlds, neither of which embraces you. Without condoning the structures of social exclusion that partially formed her, her writings locate a reservoir of creativity and agency within the “neither-nor” mode of “diasporic being”.

Poems from: und wir kamen jeden sommer
[and we came every summer]
2019
Courtesy of the author and Resonar Verlag

Poems from: und wir kamen jeden sommer [and we came every summer], 2019, © Elona Beqiraj.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha (top), Atdhe Mulla (bottom)
Adrian Paci has spent many years examining and re-examining what it feels like to wander the earth. Predominantly working with video and painting, he has probed what it means to leave and return, to want to leave and be held back, to leave and be lost, to stay behind, to walk on the spot, to meander. Set in rural Albania, *The Wanderers* contrasts two modes of walking, two modes of moving and being. Whereas the black-and-white video shows people and animals entering and leaving the frame randomly in slow motion, the colour video features a staged procession of people purposefully striding in the direction of the viewer: towards an unknown goal, an unknown place. The tension between the two temporalities and sets of imagery transcends the work’s Albanian context. It invokes the literary or philosophical figure of the wanderer, a human being adrift in the cosmos, as much as it does that of the migrant.

*The Wanderers*
2021
Double-channel video installation, black-and-white and colour, sound; first screen, 17:13 min., second screen, 8:45 min.
Courtesy of the artist, kaufmann repetto, Milan, New York and Peter Kilchmann Gallery, Zurich, Paris

*The Wanderers*, 2021, © Adrian Paci. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Edona Kryeziu
(born 1994 in Saarlouis, lives in Berlin)

The unresolved sovereignty of Kosovo, a nation yet to achieve full recognition, has a profound impact on its citizens. There remain significant obstacles to travel. Visas to enter the European Union are difficult and costly to obtain. Even the shipment of letters and parcels poses considerable logistical challenges. In her work, Edona Kryeziu explores the geopolitical, economic and emotional conditions of waiting, where the anticipation and expectation, the becoming and the dreaming inherent to that waiting are suspended. Against the backdrop of the Grand Hotel Prishtina, whose ghostliness reflects this protracted state, Kryeziu enquires how transnational allyship might bridge the divide between Kosovo and ‘Fortress Europe’. Where other modes of exchange have become precarious, bus companies sustain the simple acts of giving and receiving. Taking travel as her trope, Kryeziu, who belongs to the Kosovar diaspora, reflects on the power dynamics and experience of separation and connection. In the seemingly mundane, she finds instances of individual agency and glimpses of possible recuperation.

there are crossroads where ghostly signals flash from the traffic
2022
Installation with cardboard packages, fibreglass, metal, sound collage and soundscape by Fabian Saul
Courtesy of the artist

there are crossroads where ghostly signals flash from the traffic, 2022, © Edona Kryeziu.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha
there are crossroads where ghostly signals flash from the traffic, 2022. © Edona Kryeziu.

Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Miryana Todorova’s collapsible and expandable structures respond to migration as a permanent – and potentially utopian – condition. Constructed from found objects, such as portable wardrobes, suitcases, umbrellas or trolley bags, her creations exude mutability. They can transform in the blink of an eye from enclosures to extensions of the body and existing architectures. And they can collapse again just as swiftly. Todorova views the structures she makes as interactive move-ables, hybrids and clusters, as skins, shells, dwellings and parasites. She uses them to instigate performatve situations and collaborative actions in public space. These invite discourse around the nature of community formation and the constant negotiation that sustains it. As a form of artistic research on solidarity and interdependence, Todorova’s practice charts the limits of the terrain which people can navigate and the scope of that which they can comfortably share and exchange.

**Expanded Objects for Shared Living**
2012–2015
Participatory installation
Umbrellas, carts, wardrobes, motorcycle covers, clear vinyl, nylon fabric and eyelets
Dimensions variable
Courtesy of the artist

*Expanded Objects for Shared Living, 2012-2015, © Miryana Todorova. Photos © Manifesta 14 Prishtina / Ivan Erofeev (top), Atihe Mulla (bottom)*
when you talk of the water

[roni horn]
when you talk of the water (exhibition view), © Uýra Sodoma, Jumana Manna, Roni Horn.
Photo © Manifesta 14 Prishtina / Atdhe Mulla
Uýra Sodoma
(born 1991 in Santarém, lives in Manaus)

As in Prishtina and countless other places across the world, rivers in the Brazilian city of Manaus have vanished. To make way for commerce, specifically the rubber trade, these ancient waterways were transformed into roadways – to devastating effect on the environment and the people who live there. Hundreds were slaughtered during construction. Embodying a “tree that walks”, Uýra Sodoma enacts the recovery of the rivers, the fertility of the soil and the rich diversity of plant life. Uýra is the alter-ego of Emerson, a non-binary indigenous biologist, ecologist, educator and artist. An at once archaic and futuristic hybrid figure, they work across multiple media including performance, photography, installation, lectures and classes. Confronting racism and transphobia is as important to them as environmental education. Whereas the performative photographs of Retomada explore the vegetal and spiritual recuperation of sites of neglect, the performance Florestas que dormem sob o asfalto (The forests that sleep under the asphalt) evokes the curving root systems and waterways beneath the ground. Uýra regards each as an overtly political denouncement and manifesto.

Retomada [Recovery]
2021
Ten digital prints, each 100 × 150 cm
Courtesy of the artist

Florestas que dormem sob o asfalto
[The forests that sleep under the asphalt]
2021/2022
Performance in Zahir Pajaziti Square, Prishtina
Courtesy of the artist

Retomada [Recovery], 2021, © Uýra Sodoma.
Photos © Manifesta 14 Prishtina / Atdhe Mulla (top), Ivan Erofeev (bottom)
Images flow in and out of memory. They recur, though they invariably shift and wander, forever altering their orientation and alliances. In her work, Bora Baboçi explores the elusive nature of memory through the process of embodied composition. She draws upon an imaginary of aquatic qualities, its depths becoming surfaces, transparencies fading into opacities amid seemingly infinite images of fragile narration. The work comprises an engulfing, dreamlike drawing – a composition in waiting – and footage of the artist’s collaborative enquiry with choreographer Gentian Doda. The two offer instructions to the visitors on ways to interact with the composition – and to thus participate in its becoming. In her non-linear, iterative enquiry, the artist reflects on how the perception of belonging, origin stories and their seemingly natural qualities occur within the constraints of body, space and time, while inevitably being at odds with all three. In this, she keeps company with American writer Gertrude Stein, who muses that “composition is not there, it is going to be there and we are here. This is some time ago for us naturally”.

*nëse rrrimë natyrshëm* [if we stay naturally]
2022
Colour and graphite pencil on paper, 250 × 300 cm
(Three sheets at 250 × 100 cm each); video, colour, sound, 31.00 min.
Video made in collaboration with Gentian Doda
Courtesy of the artist
nëse rrëmë natyrshëm [if we stay naturally], 2022, © Bora Baboci
Photo © Manifesta 14 Pristina / Ivan Erofeev.
The Mekong River is a body of water bearing great material and spiritual significance to the people who live along its banks. It flows from the Tibetan Plateau to the South China Sea, crossing through China, Myanmar, Laos, Thailand, Cambodia and Vietnam on its way. In *Becoming Alluvium*, Thao Nguyen Phan reflects on how the river has been affected by war, agriculture, overfishing and pollution. Intertwining myths and stories with factual events, her allegory draws on the thought and writings of Rabindranath Tagore, Marguerite Duras and Italo Calvino as well as traditional Khmer folktales. The artist combines found footage with animation and her own film material as part of an ongoing research project on the histories and possible futures of the river. Her contemplative enquiry unfolds over three chapters. Beginning with destruction, the story ends in regeneration and renewal.

*Becoming Alluvium*
2019
Single-channel video, colour, sound, 16:40 min.
Courtesy of the artist and Galerie Zink Waldkirchen, Seubersdorf
Produced by the Han Nefkens Foundation

*Becoming Alluvium, 2019, © Thao Nguyen Phan. Photos © Manifesta 14 Prishtina / Majlinda Hoxha*
“What do you know about water?”, Roni Horn asks. Answering her own question, she replies, “Only that it’s everywhere differently”. Precisely this unknowability has prompted her ongoing, transdisciplinary quest to come to terms with this shape-shifting substance, with this essential element that can give and sustain life, but also take it away. In *Saying Water*, a spoken word performance, the artist reads from her writings on the psychological, philosophical and lyrical qualities of water. For Horn, talking about water is always talking about oneself. She considers it both a backdrop and an agent, both a setting and a character, a transparent, reflective material that is wholly dependent on its neighbourhood and neighbours. Water, she points out, “can still be water and accommodate a lot of different presences”.

*Saying Water* was developed during a 2012 residency programme organised by Artangel in *A Room for London*, a riverboat installation on the roof of Queen Elizabeth Hall by the River Thames. The score is adapted from the artist’s text from the 1999 photographic installation *Still Water (The River Thames, for Example)* and the 2000 artist’s book *Another Water (The River Thames, for Example)*.
Water Vessels

The originals of these neolithic vessels were excavated at Ulpiana, a Roman city on the outskirts of Prishtina. They attest to the domestication of water, a process as old as humanity. Such ancient technologies of water management lie at the origin of today’s global water crisis. Whether we consider primitive water vessels or the sophisticated hydraulic engineering systems known to have existed throughout the ancient world, the capacity to contain and control water has shaped humanity’s attitude to it. It has also paved the way for irrigation, agriculture, the establishment of urban settlements and exponential population growth. A more recent stage of the domestication process gave rise to the steam engine. This, put simply, powered the Industrial Revolution and helped set us on the path to global warming, climate change and water scarcity. How to address the global shortage of water, already felt in Kosovo and the region, is one of the most pressing questions of our time.
In her practice, Jumana Manna probes what she calls the “unruly potential of ruination and decay”, for therein lies an integral part of life and a potential for regeneration. In the body of work comprising *Thirty Plumbers in the Belly*, the artist fixes her gaze on the microbial passageways of wastewater. Imagining the journey of fluids through the body, a sewage system *en miniature*, Manna’s exploration engenders creaturely ceramics that linger, that lurk in the space. They bring to the surface forms that are usually concealed, whether beneath the ground or behind walls. Invoking pipe forms that have changed little since their advent in antiquity, the figures resemble both body parts and archaeological artefacts. Together they embody an age-old civilisatory impulse to counter contamination, to banish the abject rather than taking it into account or even using it as a creative force.

**Thirty Plumbers in the Belly**
2021

*S-pipe*
2021
Ceramics, glass, wood, metal
35 × 80 × 70 cm

*Extra*
2021
Ceramics
50 × 60 × 40 cm

*Tail*
2021
Ceramics
50 × 70 × 20 cm

*Gutted*
2021
43 × 38 × 46 cm

*Muse*
2021
Ceramics, metal palette, glass
Sculpture: 90 × 90 × 30 cm; plinth: 80 × 120 cm

*Figurine*
2021
Ceramics
Sculpture: 25 cm diameter

*Courtesy of the artist and Hollybush Gardens, London*
The story of global capital shifted gear in the 1980s. Sweeping reforms were introduced in Britain and the United States to privatise public sector businesses, to deregulate private enterprise, to weaken trade unions and hence, by default, both the rights of employees and the social fabric of communities. The export of this so-called turbo-capitalism to post-socialist countries such as Kosovo has seen the wholesale privatisation and collapse of industry. Urban planning has given way to uncontrolled development; labour conditions remain poor for the majority; road schemes have priority over cultural infrastructure, shopping centres over schools; unemployment is high for youth and even higher for women, with less than twenty per cent of Kosovar women being active in the workforce and less than ten per cent owning a business.

Does it have to be this way? Contrary to Margaret Thatcher’s dictum that “there is no alternative” to the logic of capitalism, numerous counter ideas and practices are gaining traction. Collectively they raise the question of the constitution of capital and the nature of value, offer strategies of empowerment and resistance, and sound out the play in the system.

Núria Güell
Mother Teresa
Silvi Naçi
Alije Vokshi
Fitore Isufi Shukriu – Koja
Selma Selman
Women of Krushë e Madhe
Lúa Coderch
mercedes matrix (exhibition view), © Núria Güell, Women of Krushë e Madhe, Alije Vokshi.
Photo © Manifesta 14 Prishtina / Atdhe Mulla
Núria Güell

Núria Güell’s multiphase work was conceived as a continuing education course on money, finance and banking. It was developed in response to the complicity of banks in the global financial crisis of 2007 and 2008 – and to their bailout with taxpayers’ money. Together with the anarchists and anti-capitalist activists Lucio Urtubia and Enric Duran – both seasoned expropriators – Güell held public training seminars on practical forms of resistance to capitalist exploitation. The three instructors explained how banks “create money out of nothing” with the help of the minimum reserve they claim when lending to their customers. They then went on to elucidate how bank customers can conjure up money by applying the same principle. Güell published instructions on how to do so in a manual that she made available online for free. It accompanies the blackboard and video as a documentation of the project.

Displaced Legal Application #1: Fractional Reserve
2010–2011
Installation: blackboard, 120 × 400 cm; manual, 19 cm; video, 60.00 min.
Courtesy of the artist and ADN Galería, Barcelona with the support of Fundació Guasch Coranty and Institut Ramon Llull

Displaced Legal Application #1 Fractional Reserve, 2010–2011, © Núria Güell.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Mother Teresa

(born 1910 in Üsküp, now Skopje, died 1997 in Calcutta)

Although Roman Catholics make up less than three per cent of the population, the virginal Mother Teresa, an Albanian nun, is one of few women to be publicly venerated in Kosovo. Prishtina’s main boulevard is dedicated to the Nobel Peace Prize laureate. A square and a cathedral were named after her, and numerous statues and portraits of her can be found throughout the country. Some people associate her special status with the campaign to end Kosovo’s longstanding tradition of blood feuds in the early 1990s, others with its bid to gain the financial and military support of NATO and the European Union by dissociating itself from its Muslim heritage. Internationally, Mother Teresa is seen as a far more contested figure: for advocating poverty as the path to salvation and undermining the reproductive rights of women. Critics argue that she used the vast amounts of capital she amassed in the name of the poor to entrench, rather than to combat, their oppression.
Silvi Naçi
(born 1987 in Fier, lives in Los Angeles)

At first glance, Silvi Naçi’s minimalistic film on hands appears reminiscent of iconic works from the 1960s. Yvonne Rainer’s *Hand Movie* (1966), Richard Serra’s *Hand Catching Lead* and Joseph Beuys’s *Hand Action* (1968) all seem likely references. Yet while the figure in Naçi’s film, the artist themself, performs many gestures associated with artmaking, such as moulding, forming and cutting, these are interspersed with other gestures more evocative of a playful, sexual or violent interaction. What becomes apparent is that this highly personal work is less focused on creation than debilitation: every single thing the protagonist’s hands do hurt. By cutting off the head of the figure, Naçi visibly disrupts the nexus between thinking and making that many philosophers, such as Friedrich Engels or Hannah Arendt, view as the basis of labour – and a precondition of humanity. In so doing, the artist challenges the viewer to question and reimagine the relationship between work, capital and social engagement – and the role of pain in shaping all that we are and do.

actions that make my hands hurt (hand film)
2019
16 mm film transferred to digital format, black-and-white, silent, 11:16 min.
Camera: Sarah Ibrahim
Courtesy of the artist

actions that make my hands hurt (hand film), 2019, © Silvi Naçi.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Alije Vokshi was the first ethnic Albanian woman painter from Kosovo to study in Belgrade and Paris, and to teach fine arts at the University of Prishtina. She is most renowned for her expressionist portraits. These are remarkable not only for their moody, nuanced rendering of the emotions of her subjects, but also for their conspicuous depiction of hands. They are consistently large, disproportionately so, at once awkward and capable, coarse and caring. After first painting a worker, whose appearance had captivated her on the street, Vokshi bestowed labourers’ hands upon all her subjects, beginning with her own mother. Bigger hands, as she explained in an interview, are “a signifier of hard work and diligence” – both virtues in the mind of the painter only recently gaining international recognition for her art. In contrast to her mother and many of her peers, however, Vokshi applied her “hard work and diligence” beyond the domestic sphere. Interestingly, it was her father, not her mother, who encouraged her to do so.

### The artist’s mother
- **1995**
- Oil on canvas
- 130 × 110 cm
- Courtesy of the Estate of Alije Vokshi and ChertLüdde, Berlin

### The artist’s daughter, Visare
- **1983**
- Oil on canvas
- 90 × 70 cm
- Courtesy of the Estate of Alije Vokshi and ChertLüdde, Berlin

### The woman from Rugova
- **1985**
- Oil on canvas
- 90 × 70 cm
- Courtesy of the Estate of Alije Vokshi

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The artist’s mother, 1995, © Estate of Alije Vokshi. Photo © Manifesta 14 Prishtina / Atdhe Mulla

The artist’s daughter, Visare, 1983 and The woman from Rugova, 1985, © Estate of Alije Vokshi. Photo © Manifesta 14 Prishtina / Atdhe Mulla
Prishtina is full of abandoned buildings whose value has been lost. Some twenty years after the war with Serbia, most of these “leftovers” are in a state of such morbid disrepair that their very survival is threatened. One such building is ‘Marsi’. An exemplar of brutalist modernism, it was originally designed as a supermarket. Later it became a restaurant, then a nightclub before being abandoned in 2003 and privatised four years later. In 2019, Koja made it the subject of an in-depth research project as part of Foundation 17’s Metamorphosis II initiative. Together with a group of architecture and design students, she conducted fieldwork to gather material evidence and oral histories attesting to the sociocultural significance of the building and the importance of its recuperation. The results of their research were presented as part of a site-specific intervention comprising photographs, videos, interviews and other documents and artefacts. At the Grand Hotel Prishtina – another “leftover” worth flirting with – Koja reprises the intervention.
Selma Selman
(born 1991 in Ružica, lives in Amsterdam)

Questions of labour and economy are at the centre of this and other performative works by Selma Selman. The recycling of scrap metal in particular plays a pivotal role in her practice insofar as her family has supported itself in this way for generations. In several performances, she destroys metal goods, whether vacuum cleaners or washing machines, to harvest the valuable parts. In *Mercedes Matrix*, Selman is joined by members of her family in dismantling a Mercedes Benz, a symbol of affluence and status across the Balkans and indeed much of the globe. She thus transforms their daily business into artistic labour, augmenting its symbolic value in the process. Here and elsewhere in her practice, Selman considers the complexities of the oppressions Roma people experience within the framework of what she calls “Superpositional Intersectionalism”. This is a movement founded and led by the artist to synthesise the struggles of people and groups across the planet who have multiple overlapping and intersecting forms of discrimination to resist.

*Mercedes Matrix*
2019
Video documentation of performance, colour, sound, 10.00min.; performance, 150.00 min.
Courtesy of the artist and made possible with the support of KRASS Kultur Crash Festival

*Mercedes Matrix*, 2019, © Selma Selman.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha (top), Atdhe Mulla (bottom)
Women of Krushë e Madhe

The war in Kosovo saw the loss not only of many lives, but also of livelihoods. In the village of Krushë e Madhe, 243 men and young boys were taken from the village in 1999, never to return. Many of them are still missing today; they are presumed dead, the victims of a discriminatory mass killing. Among those taken was the husband of Fahrije Hoti. After trying for several years to raise her children with next to no income, Hoti joined forces with other war widows in 2005 to found a company selling ajvar and pickles. Facing down considerable prejudice for entering into what is still in many parts of Kosovo perceived to be a male domain, she developed a successful business model and led her village out of poverty. Today, the company employs fifty women, all of whom Hoti managed to keep on through the pandemic. Recently voted European of the year, she was also the main character of Hive, a feature film directed by Blerta Basholli and selected by Kosovo to compete in the category of Best International Film at the Academy Awards in 2021.
Lúa Coderch
(born 1982 in Iquitos, lives in Barcelona)

How, as if by magic, is money of the “financial, speculative” kind created? How are value and charisma generated? How does the value of money relate to gold? Or, for that matter, to tulips and colonial expansion? What makes speculative bubbles burst and economies collapse? And why do only a privileged few seem to know the answer to such crucial questions? In her video narrative, Lúa Coderch reflects on concerns such as these. Filmed in a claustrophobic, enclosed space, her work interweaves theories, ideas and anecdotes on the “mythical and distant beast” that is capital with details from her own biography. Societal and monetary values bounce off one another. While the camera scans the surfaces of walls, floors, photographs and objects, scrutinising their structure and materiality, the speaker drifts and ponders.

Gold
2014
Video, colour, sound, 28.43 min., wooden modular screen
Written and directed by Lúa Coderch
Videography: Adrià Sunyol Estadella
Production design: Lúa Coderch
Edition: Adrià Sunyol Estadella and Lúa Coderch
Camera work: Julietta Lutti
Camera assistant: Abelardo Vladich
Graphic design: Kentaro Terajima
Voice-over: Erica Wise and Lúa Coderch singing over “Cholo soy”, an original theme by Luis Abanto Morales
Sound: Jordi Salvadó
Scenario: Lúa Coderch
Set assistant: Marc Quintana
Courtesy of the artist and Museo de Arte Contemporáneo de Castilla y León, with the support of Institut Ramon Llull and the PAIR program, Fundació Sullol and the Miquel Casablanca Prize / Sant Andreu Contemporani

Gold, © Lúa Coderch. Photos © Manifesta 14 Prishtina / Majlinda Hoxha (top), Atdhe Mulla (bottom)
Love is commonly thought of as an affect, a feeling, a state of being, a frame of mind. It can be romantic, erotic, queer or marital, social, neighbourly, parental or filial. In recent times there has been a shift towards thinking about love more as a verb than a noun, more as an action or a practice, something we do or engage in. Born of a desire to explore love as a force for political transformation, this shift responds to the repeated mobilisation of hatred in politics, whether on a community or an international level. Thinkers such as Hannah Arendt and James Baldwin have debated whether love has any place in politics. Whereas Arendt considers love uneven, unstable, antipolitical and best contained to the private realm, Baldwin contends that we should act like lovers in both the public sphere and political arena: with intimacy, vulnerability, mutual regard, obligation, care and compassion. If love could indeed be activated as a political force, not only within but also beyond the private realm, under what conditions might it prevail as a motor of social transformation?

Dardan Zhegrova
Marta Popivoda
Driton Selmani
Alketa Xhafa Mripa
Artan Hajrullahu
Antoneta Kastrati & Casey Cooper Johnson
Brilant Milazimi
i should begin telling you how i'm feeling (exhibition view), © Oda Haliti, Artan Hajrullahu, Driton Selmani, Dardan Zhegrova. Photo © Manifesta 14 Prishtina / Atdhe Mulla
Dardan Zhegrova

(born 1991 in Prishtina, lives in Prishtina)

The puppets and personae inhabiting Dardan Zhegrova’s works seem soft and porous. They are unabashedly vulnerable and weirdly familiar in their hapless quest for intimacy. They know what it is to feel unrequited love and aching longing, to grapple with fragile identities in a world not yet comfortable with its queerness. In the video *I kissed the kiss on your girlfriend’s cheek, it was still wet*, on show at The Centre for Narrative Practice, Zhegrova plunges his artistic persona into a dreamscape of desire. Here he dares to express – and indeed to own – his yearning for a man who doesn’t love men. In *Your enthusiasm to tell a story*, a series of brightly coloured, human-sized voodoo dolls, the artist looks rather to magic to satisfy his longing. Whereas popular culture versions of voodoo revolve around pins and pain, Zhegrova’s voodoos are all about love. Rather than pins, they have poems inside them and are meant to be cuddled and cared for.

*Your enthusiasm to tell a story (white)*
2015
Mixed media and sound
200 × 100 cm

*Your enthusiasm to tell a story (gold)*
2016
Mixed media and sound
200 × 100 cm

*Your enthusiasm to tell a story (pink)*
2016
Mixed media and sound
200 × 100 cm

*Your enthusiasm to tell a story (blue)*
2017
Mixed media and sound
200 × 100 cm

*Your enthusiasm to tell a story (black)*
2022
Mixed media and sound
200 × 100 cm

*Your enthusiasm to tell a story (green)*
2022
Mixed media and sound
200 × 100 cm

*Your enthusiasm to tell a story*, dates variable, © Dardan Zhegrova.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Your enthusiasm to tell a story, dates variable, © Dardan Zhegrova.
Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Yugoslavia was built upon the ideology of brotherhood and unity. Since it was composed of different republics and ethnicities, the socialist state relied on this interethnic guiding principle – coined during the Yugoslav People’s Liberation War (1941–1945) – to hold it together as one collective body. Drawing on the ancient philosophical concept of fraternal love, it was an ideology that foresaw the extension of the unconditional love between siblings to society at large – across the boundaries of class, gender, religion and ethnicity. In her research-based film essay, Marta Popivoda examines the ways in which this state-led solidarity was publicly performed, whether in the context of youth work actions, parades, sporting events or other public displays. Analysing found footage from 1945 to 2000, Popivoda looks for what it was that held the collective body together and what led to its disintegration. Why, she calls upon us to consider, did citizens so readily abandon the maxim of brotherhood and unity in favour of nationalism, individualism and capitalism? Was there, is there not something to be salvaged from socialism?

Yugoslavia, How Ideology Moved Our Collective Body
2013
Video, colour, sound, 62.00 min.
Directed by Marta Popivoda
Written by Ana Vujanović, Marta Popivoda
Edited by Nataša Damnjanović
Sound design by Jakov Munižaba
Re-recording mix by Christian Obermaier, Jakov Munižaba
Producers: Marta Popivoda, Alice Chauchat
Executive producer: Dragana Jovović
Co-producer: Ann Carolin Renninger
Courtesy of the artist
Produced by TkH [Walking Theory], Belgrade; Les Laboratoires d’Aubervilliers, Paris; Universität der Künste Berlin, Berlin; and joon film, Berlin
Supported by Program Archive of Television Belgrade, Périphérie (Centre régional de Création cinématographique) and Dart film

Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Driton Selmani

“‘I wish you were a plastic bag so that you could be eternal’. Coined by Driton Selmani, this epigram is one of hundreds to fill the pages of his notebooks. At the moment he transferred it to a plastic bag, it became a love letter, one of the multitude of missives to everyone and no one the artist has been composing since 2018. The idea for this expansive body of work emerged out of the realisation that love is to be found as much in the shopping lists your partner sends you – buy four aubergines, a bottle of olive oil and something to go with the tea – as it is in a poem, a letter, a text or sext message. Covering topics from politics to ecology, from art to philosophy, the plastic love letters function as a kind of journal to last ten thousand years, as an ongoing documentation of everyday epiphanies and postulations, desires and anxieties.

Love Letters
2018–ongoing

In Dreams, You Will Lose Your Heartaches
2022
Acrylic paint on found plastic bag
42 × 24 cm

Let’s Pretend
2020
Acrylic on high-density polyethylene (HDPE) plastic bag
45 × 33 cm

Springfields
2021
Acrylic on high-density polyethylene
49 × 35.5 cm

It’s All In Your Head
2020
Acrylic on high-density polyethylene (HDPE) plastic bag
49 × 32 cm

Amun-Ra
2022
Acrylic paint on found plastic bag
59 × 48.5 cm

I Did Not
2020
Acrylic on high-density polyethylene (HDPE) plastic bag
56 × 375 cm

Never
2022
Acrylic on high-density polyethylene (HDPE) plastic bag
59 × 52 cm

Lost For Words
2021
Acrylic on high-density polyethylene (HDPE) plastic bag
51 × 39 cm

Green Market
2020
Acrylic on found plastic bag
42 × 33 cm

Spoken Words, Not Written Ones
2020
Marker on high-density polyethylene (HDPE) plastic bag
37 × 26 cm

Dreams
2021
Acrylic on high-density polyethylene (HDPE) plastic bag
48 × 37 cm

My Nature
2020
Acrylic on found plastic bag
55 × 43 cm

Blue Like Deep Blue
2019
Ink on found plastic bag
46 × 33 cm

Non Places
2020
Acrylic on found plastic bag
42 × 33 cm

Background
2021
Acrylic on high-density polyethylene (HDPE) plastic bag
53 × 33 cm

Tell Them
2022
Acrylic on high-density polyethylene (HDPE) plastic bag
43 × 42.5 cm

All Of This
2020
Acrylic on high-density polyethylene (HDPE) plastic bag
51 × 35 cm

Two Wrong Doors
2021
Marker on found plastic bag
32 × 21 cm

Go, Go, Go
2020
Marker paint on found plastic bag
42 × 33 cm

99% Chance Of Rain
2019
Marker on found plastic bag
40 × 30 cm

Punching The Air
2022
Acrylic on high-density polyethylene (HDPE) plastic bag
93 × 64 cm

Bears Like It Too
2019
Ink on found plastic bag
40 × 30 cm

The Emperor’s New Glasses
2021
Acrylic on high-density polyethylene (HDPE) plastic bag
44 × 30 cm

Courtesy of the artist
Alketa Xhafa Mripa

(born 1980 in Peja, lives in London)

The last worldly act people traditionally perform for those they love is to bathe their body before burial. Such ritual washing, known as ablution, is common to many faiths, among them Judaism, Hinduism, Buddhism and Islam. Specific to Islam is that the cleansing and purification are conducted by close family members. Typically, women wash women’s bodies and men wash those of men, except in the case of husbands and wives. In her minimalistic video *In the Name of the Father*, Alketa Xhafa Mripa adapts this ritual, first by performing it while her father is alive – and thus still able to sense the love conveyed by her touch – and second by crossing the gender divide. At the same time, this simple act of intimacy and care explores patriarchal power relations by exposing the frailty and vulnerability of the father, one of Kosovo’s most accomplished artists. What is striking – and moving – is the father’s consent to the exposure: in the name of his daughter.

*In the Name of the Father*

2015

Video, colour, silent, 7:00 min.

Courtesy of the artist
There is a nostalgia, says Artan Hajrullahu, about the household objects he grew up with: handmade laceworks and blankets, mirrors and wood stoves, toys, televisions and watermelons. Each object reminds him of a story, and that story always relates to another story. More often than not, these stories revolve around love and intimacy: between couples, parents and children, brothers and sisters, cousins and in-laws. Hajrullahu relives these micronarratives in small-format drawings depicting scenes from everyday life. Habitually executed on packing paper, his works cultivate a poetic simplicity and gentle irony, often showing whole families huddled together in one room. His portrayal of warmth and togetherness becomes more controversial when it coincides with nudity, still a social taboo in Kosovo, or when it makes fun of the conventions around marriage or gender division.
Installation view, various dates, © Artan Hajrullahu. Photo © Manifesta 14 Prishtina / Majlinda Hoxha.
Marriage in Kosovo remains one of the most rigid social institutions. Recently, parliament rejected a motion to allow same-sex couples to form civil partnerships. Less than 25 per cent of members voted in favour of the new law. The majority of households are still highly patriarchal. Yet as Antoneta Kastrati and Casey Cooper Johnson show with their documentary, the tide is (very) gradually turning. The film accompanies four couples from different generations, regions and lifestyles in their day-to-day life, exploring how they deal with the challenges they face, from arranged marriages to infidelity, from childrearing to economic dependency. Over the course of the film, the protagonists’ desires, expectations and disappointments come to the fore. What emerges is an in-depth insight into the precarity and complexity of love between people bonded together by social and economic needs.

Antoneta Kastrati
Casey Cooper Johnson

(born 1981 in Zahaq, lives in Los Angeles)
(born 1974 in California, lives in Los Angeles)

Dasmat dhe Pampersat
[Weddings and Diapers]
2007
Film, colour, sound, 49.00 min.
Courtesy of the artists

Dasmat dhe Pampersat [Weddings and Diapers], 2007, © Antoneta Kastrati & Casey Cooper Johnson.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Brilant Milazimi

(born 1994 in Gjilan, lives in Gjilan and Prishtina)

The long, long limbs of Brilant Milazimi’s figures lend themselves well to social entanglement. Suspended somewhere between childhood and adulthood, his disarmingly creepy cast of characters hold hands, lock arms, lock legs, their toothy grins far surpassing the boundaries of their faces. Captured in reddish-pinkish hues, they seem alien, otherworldly, at times sinister, at times benign. What is certain is that they are always already in relation to one another. However ambivalent their entanglement might appear, they are forever moving with or towards their fellow beings. In composing his paintings, Milazimi draws on memory as it blurs with everyday experience, whether collective or individual. Ever and again courting abstraction, his figurations are striking for their subtle suggestion of stories – and for all that they leave out.

Does beauty come from ugliness, or conversely, 2020 and Should we recycle our emotions or will new emotions arise? 2022, © Brilant Milazimi. Photo © Manifesta 14 Prishtina / Majlinda Hoxha

Courtesy of the artist, Ermes Ermes, Rome and LambdaLambdaLambda, Prishtina/Brussels

Does beauty come from ugliness, or conversely, 2020
Oil on canvas
170 × 450 cm (each canvas 170 × 150 cm)

Should we recycle our emotions or will new emotions arise?
2022
Oil on canvas
200 × 200 cm

Untitled
2022
Oil on canvas
76 × 72 cm

Grand Hotel Prishtina – Thematic Exhibition
Does beauty come from ugliness, or conversely.

© Brilant Mliazimi,
Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Love in Kosovo
Curated by Oda Haliti

Music is “transformative like a demon’s curse or Cupid’s arrow”, writes journalist Cristina Mari. It “reads you, it gets to you, it sends you to another planet”. Particularly in Kosovo – a place the former journalist at Kosovo 2.0 calls “Europe’s experiment in ghettoization” – music has the capacity to nourish people, to forge bonds between them, to resuscitate them “when no one can find a pulse”, to be a “glue to the brokenness” somehow felt by all. Love songs have a unique capacity to establish intimacy and ensure emotional survival. In the tradition of mixtapes, of cult importance during 1990s Kosovo as in many other places across the world, prominent people from Pristina have been invited to compile and to share love playlists. These consist of the songs and sounds they associate with the love they feel for their friends, their lovers, their places, their histories.

Playlists compiled by
Vjosa Osmani
Albin Kurti
Përparim Rama
Hedwig Fijen
Jeta Xharra
ANDRRA
Igo Rogova
Lepa Mladenović
Veton Nurkollari
Nita Deda
Jon Gashi
Edona Vatoci
Gjon Mirdita
Rina Krashiqi
Arif Muharremi
Adrian Berisha
Grand Hotel Staff
Oda Haliti

Courtesy of the participants

Love in Kosovo, 2022, © Oda Haliti. Photos © Manifesta 14 Pristina / Atdhe Mulle
The threats of climate change, environmental degradation and extinction are palpable. In many parts of the world the effects of capital-driven exploitation have already irrevocably altered life for humans and other-than-human species. In Kosovo, for example, the impact of deforestation and water pollution and mismanagement are dire. Yet the knowledge of the imminent uninhabitability of the earth has not been the impetus for action that many scientists and activists would have assumed. As philosophers Frederic Jameson and Slavoj Žižek have independently pointed out, it seems infinitely easier for most people to imagine the end of the world than the end of capitalism and the ideologies that uphold it. In response to human paralysis in the face of disaster, a number of contemporary theorists, the most well-known being Donna Haraway, propose that we focus less on the trouble we are in than on the business of “staying with” that trouble. The strategy they have in mind for doing so is ecological. It begins by building kinships with and learning from – not just about – the countless other species of organisms with which we are entangled.
green wedding to the earth (exhibition view), © Jakup Ferri, Céline Baumann, Beth Stephens & Annie Sprinkle. Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Céline Baumann
(born 1984 in Lille, lives in Basel)

If plants are our oldest teachers, as Céline Baumann surmises, what might we learn from them? What knowledge, which stories do they have to share? One key lesson to be learned from the botanical world would be the ubiquity of queerness. No matter where you look in nature, it’s there. As part of an ongoing investigation into the diversity of gender expression and sexual behaviour in plants, Baumann brings together specimens, illustrations, pictures and stories. Yet the research she presents in her herbarium and video goes beyond the mere recognition that plants are often unisexual or bisexual, hermaphroditic or transitionally transgender, depending on their age, the time of day or environmental conditions. What she endeavours to convey, rather, is that such knowledge can be put to good use: to make the ground we live on – whether on a domestic, urban or national level – “porous and permeable” and “welcoming” for all.

Queer Nature
2017–ongoing

Vegetal archive
Herbarium: 20 (of 40) sheets of paper with plant matter, each 29.7 × 21.7 cm; carpological collection; sketches and sketchbooks

Natural stories
Video, colour, sound, 16.34 min.

Courtesy of the artist
Vigan Nimani

Vigan Nimani has compiled an expansive archive of photographs. Many of them have been sourced from books, others he took on his travels. For a long time, the artist considered the archive from an aesthetic point of view, using the photographs as a source for his paintings. These are renowned for their unique depictions of modernist architectures, suspended between figuration and abstraction. The political stories that Nimani’s paintings also inevitably tell used to be of secondary importance to him. Yet the rapid erasure of modernist heritage under turbocapitalism has changed the nature of both the archive and his work. No longer a mere repository of material, the archive has become a crucial source of cultural memory and resistance: by capturing and conserving the tension, the harmony between the built and vegetal worlds.

Coast Hotel
2022
Oil on canvas
90 × 120 cm

Maquette
2022
Oil on linen
100 × 130 cm

Reflections
2020
Oil on linen
100 × 120 cm

The Martyrs’ Cemetery
2020
Oil on linen
28 × 25 cm

Courtesy of the artist
Beth Stephens & Annie Sprinkle

In 2008, Beth Stephens and Annie Sprinkle married the Earth. So fertile was their green forest wedding, that it gave birth to a whole new movement: ecosexuality. When it comes to saving the planet, Eros and love, so they argue, are more powerful – and more fun – than fear. The first wedding was followed by others: a blue wedding to the sky, a purple wedding to the moon, a white wedding to the snow and many more. Each time Stephens and Sprinkle took their vows to love, honour and cherish a different part of the cosmos, their wedding guests joined them in doing so. The weddings were documented on video and in photographs, while the full trajectory of the movement – from manifestos and performances to love art labs – is catalogued in their recent monograph. What does it feel like to cultivate an erotic relationship to the earth, to take the earth as a lover? Their Dirt Bed is a good place to find out.

**Green Wedding to the Earth**
2008
Wedding Documentation, c-prints

**Ecossexual Wedding Project**
2008–2014
Video, colour, sound, 10.27 min.

**Dirt Bed**
2012/2022
Bed, soil, performance score

**Assuming the Ecossexual Position:**
*The Earth as Lover*
2021
17.78 × 2.29 × 22.86 cm
Published by University of Minnesota Press

Courtesy of the artists
Jakup Ferri  
(born 1981 in Prishtina, lives in Prishtina)

“Our job is to live in a thick time of caring for and with each other”, writes theorist Donna Haraway. “That’s neither optimistic nor pessimistic, but it involves cultivating the capacity to keep a kind of love and heart with each other”. The caring for and with she has in mind is “multi-species, multi-racial, multi-kindred”. Working in a post-conflict society, Jakup Ferri follows much the same lines as Haraway in his practice. Influenced by outsider and vernacular art, though predominantly guided by his own intuition and imagination, Ferri draws all manner of creatures conversing, collaborating and co-existing. Plants, animals, humans and hybrids all share the same magical picnic blanket, as it were: they make kin with one another. The artist’s minutely detailed drawings are the place where he does his thinking. They also serve as the model for his paintings, embroideries and carpets, the latter two being produced together with traditional craftspeople.
Miki Yui

Musician, composer and visual artist Miki Yui blends field recordings with pure electronic sounds in her compositions. She is drawn to small sounds, to quiet sounds at the limits of audibility, of perception: for example, a plant growing, a plant moving, a plant sending signals to other plants. The stories of resonance and co-existence that her music tells are enriched by the artist’s practice of deep listening. Influenced by experimental composer Pauline Oliveros’s quest to wholly connect with the acoustic environment and all that inhabits it, Miki Yui explores the relationship between all sounds, whether intentional or unintentional, natural or technological, music or noise. *Plant Music* was inspired by an early drawing by Joseph Beuys: *Pflanze* (Plant, 1947). The minimalistic electroacoustic composition derived from imagining the fragile sounds of germination, of the communication between microorganisms, of the rays of sunlight warming the soil, of moisture entering the roots, of leaves unfurling at dawn.

*Plant Music*
2021
Four-channel sound installation, 29.00 min.
Courtesy of the artist and made possible with the support of *beuys 2021. 100 years of joseph beuys*, a project of the State of North Rhine-Westphalia

*Plant Music*, 2021, © Miki Yui. Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Nimon Lokaj appears in Robert Elsie’s authoritative *Historical Dictionary of Kosovo*. The entry is rather brief. A graduate of the Academy of Figurative Arts in Belgrade, Lokaj, we learn, was widely exhibited in Kosovo and Yugoslavia in the 1970s and in Europe in the 1980s. He is associated, so Elsie continues, with pointillism and a “fondness for nature”. Neither here nor elsewhere is much mention to be found on the overt surrealism of Lokaj’s landscapes. Was his ecological thinking influenced by Gregory Bateson’s *Ecology of Mind*, widely read at the time in many parts of the world? Or perhaps by André Breton’s earlier proto-ecological critiques of “scientific man” and “economic man” in his various surrealist manifestos? The dearth of literature on Lokaj’s practice not only makes it difficult to answer such questions, but also shows that he was peripheral, somehow out of step with his contemporaries. Today, however, his eco-surrealist explorations of “entangled life” and “becoming forest” are finding a renewed resonance.

**Nimon Lokaj**

(born 1941 in Pobergje, lives in Peja and Deçan)

*Untitled*, ca. 1970s, © Nimon Lokaj. Photo © Manifesta 14 Prishtina / Majlinda Hoxha

*Untitled*, ca. 1970s, © Nimon Lokaj. Photo © Manifesta 14 Prishtina / Majlinda Hoxha

*Untitled*, ca. 1970s, © Nimon Lokaj. Photo © Manifesta 14 Prishtina / Majlinda Hoxha

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*Untitled*

ca. 1970s

Oil on canvas

100 × 100 cm

*Untitled*

ca. 1970s

Oil on canvas

100 × 100 cm

Courtesy of the artist
As life on Earth grows more precarious, there has been a good deal of speculation on moving to Mars – so much so that Doruntina Kastrati’s desolate rocky landscape might first invoke the surface of the red planet. Yet upon entering her environment, populated only by grazing goat-like creatures and a lonely satellite dish, the crunch of rubble underfoot and the sight of the city through the windows swiftly return the viewer to some post-human version of our own planet. It is an “island of abandonment” not unlike many parts of Prishtina, the Grand Hotel itself being one of them. In her recent sculptures, installations, environments and films Kastrati has focused considerable attention on the transformation of the city. Her post-human environments in particular invite us to reflect on urban development and decay – and our complicity in the processes that drive them.
Ring the bells my land, 2017/22. © Doruntina Kastrati. Photo © Manifesta 14 Prishtina / Malinda Hoxha
and still the story isn’t over

[ursula k. le guin]

on transition
on migration
on water
on capital
on love
on ecology
on speculation

Imagining possible worlds is by no means the exclusive domain of science fiction. Rather, it is a practice people engage in, in one form or another, as they go about their everyday lives. When you think about it, every conditional – every “if” – introduces a speculative thought, a conjecture on what might happen if, say, I missed the bus, if you kept your front door open, if there were more kindergartens, fewer prisons, a higher minimum wage, a stable government. The way we continue conditional sentences has much to do with our expectations, which in turn relate to individual and collective experience. Across many fields, from anthropology to philosophy, from environmental science to education, this faculty of human thought is currently being mined for its potential to disrupt habitual ways of learning and thinking and heighten both political imagination and engagement. Drawing on storytelling techniques from ancient mythology to speculative fiction, it is a practice, beyond none of us, that is dedicated to imagining more just futures, bringing forth less violent mythologies, “worlding” more habitable worlds – and thus keeping the story going.

Katalin Ladik
Daniel Gustav Cramer & Haris Epaminonda
Mette Sterre
Astronomy Club of Kosova
Laureta Hajrullahu
Nusret Salihamixhiqi
Lek M. Gjeloshi
and still the story isn't over (exhibition view). © Laureta Hajrullahu, Daniel Gustav Cramer & Haris Epaminonda, Astronomy Club of Kosovo. Photo © Manifesta 14 Prishtina / Atdhe Mulla
When asked to situate her artistic practice, Katalin Ladik’s answer is clear: “First, and above all, I am a poet. I constantly try to expand the boundaries of poetry.” In so doing, the pioneer sound and performance artist has frequently found herself equally pushing against other boundaries, whether of music, language, corporeality or perception. *Phonopoetica* is one of her best-known journeys to another realm of sound and signification. Released in 1976, the record contains phonetic interpretations of experimental visual poetry. Ladik combined ritual vocal and linguistic elements with groans, sighs, screams and other bodily forms of expression, adding in fragments of discarded jazz recordings on tape she had found in the bin at the sound studio. Taking communication to the edge – as Ladik’s record makes plain – engenders new speculative forms of vocal expression and countless imaginative possibilities.
Daniel Gustav Cramer
Haris Epaminonda
(born 1975 in Neuss, lives in Berlin)
(born 1980 in Nicosia, lives in Berlin)

The Infinite Library is a slowly growing archive of books that have been selected, collected, modified, rebound and numbered by Daniel Gustav Cramer and Haris Epaminonda. Each book they see as a new beginning with a new set of rules. While the properties and content of the books inevitably govern the point of departure, the rest of the process is intuitive, associative, subjective. Contrary to other more totalising visions of infinite or universal libraries – Jorge Luis Borges’s being among the most famous – the artists perceive their work as an “open conversation of fragments”, an endless reconfiguration of stories and ideas. For them, “it’s a liberating moment to open a book, written by an individual mind, and connect it with another, constructed by someone else”. With their speculative practice, Cramer and Epaminonda not only challenge received ideas of how to record and categorise knowledge, but also of how to engage with – and put one’s own spin on – that knowledge.

The Infinite Library
2007–ongoing
Found books, dismantled and bound anew
A selection of eighteen books
Vitrines from the National Library of Kosovo
Dimensions variable
Courtesy of the artists

Mette Sterre

Mette Sterre’s speculative fabulations invariably begin with the body masks she sculpts. Only when these grotesque, unruly creations become a second skin to their wearers do the artist’s personae fully come into being; only then do their stories spill forth. *Seapussy Power Galore – Abcession (If you don’t know, you don’t grow)* plunges both the performer and the viewer into a gurgling underwater world that breathes and writhes, ebbs and flows. The central figure in Sterre’s seascape invokes a mermaid. Since ancient times, such human-animal hybrids have featured in the myths of many cultures. For all their erotic power, they are typically cast as flawed and disabled, as misfits unable to survive on land, and yet never entirely at home in the water either. Sterre counters this narrative by hooking her water woman up with an air supply, such that she might indeed feel at home under the sea. Mermaid meets cyborg – and then?

Seapussy Power Galore – Abcession (If you don’t know, you don’t grow)

2021–22

Performance; installation: body mask with pneumatic soft robotics including arduino and compressor pump made out of silicone rubber unicum, kinetic installation with moving mirrors and foam sculptures; sound by Nyre Tiessen

Sculpture: 180 × 60 × 75 cm; installation: dimensions variable

Courtesy of the artist and supported by Mondriaan Fund and Rijksakademie van Beeldende Kunsten

Seapussy Power Galore – Abcession (If you don’t know, you don’t grow), 2021–22, © Mette Sterre. Photos © Manifesta 14 Prishtina / Atdhe Mulla (top), Ivan Erofeev (bottom)
Seapussy Power Galore – Abcession (If you don’t know, you don’t grow), 2021–22, © Mette Sterre.

Photo © Manifesta 14 Prishtina / Atdhe Mulla
Astronomy Club of Kosova
(Founded in Pristina, 2014)

People have been gazing at the night sky for millennia. What different cultures see there varies widely according to their beliefs and experiences. Yet the practice of looking to the stars for guidance is common to all humanity. The Astronomy Club of Kosova works to nurture the sense of connection that stargazing brings. Entitled Under One Sky, their initiative goes by the motto “Boundaries vanish when we gaze skyward”. It brings together people from different communities and age-groups to study the stories and science of the celestial bodies. The restoration of Pristina’s observatory has been one of their major projects in recent years. During Manifesta 14, the club will be running its programme from the Grand Hotel Pristina, while the observatory – still needing a telescope – will host an artistic intervention. Their programme consists of star parties and workshops, exhibitions, screenings and a field trip to Kokino, North Macedonia’s 3,800-year-old megalithic observatory.

Under One Sky
2019–ongoing
Open Studio
Courtesy of the Astronomy Club of Kosova

Photos © Manifesta 14 Prishtina / Majlinda Hoxha (top), Ivan Erofeev (bottom)
Laureta Hajrullahu  
(born 1997 in Preshevë/Preševo, lives in Prishtina)

Enter the cloud: fluffy, white, soft, cosy. Sit down and make yourself comfortable. Scan, survey, protest, like, dream, meander, play at night. Feel, perhaps, as you wander the world wide web with – or as? – the invisible persona behind the mouse, that you are at one with the machines you have co-evolved with. Sense, perhaps, that the boundaries between physical and virtual experience might always have been wishful thinking, and that there is no idyllic state to return to. The intimate space you have entered is part of a larger body of work by Laureta Hajrullahu. Using digital media, the artist explores the psychogeography of connected isolation and isolated connection. It is a realm or state familiar to people all over the world, particularly of her generation.

2D Plants/Flat options
2020
Three-channel video installation; 3 videos, colour, sound; 1: 18.25 min. 2: 1.39 min. 3: 2.32 min.; cotton fluff
Dimensions variable
Courtesy of the artist
Commissioned by Stacion – Center for Contemporary Art Prishtina

2D Plants/Flat options, 2020, © Laureta Hajrullahu.
Photos © Manifesta 14 Prishtina / Ivan Erofeev (top), Majlinda Hoxha (bottom)
Nusret Salihamixhiqi is one of Kosovo’s foremost modernist artists. With his preference for the primitive, the blithe alterity of his child-like figurations, his landscapes, his lines, his use of colour, Salihamixhiqi was clearly drawn to the techniques and ideas underlying surrealism and art brut. In looking at his paintings and drawings, one immediately senses an affinity for the work of Paul Klee, Jean Dubuffet and Joan Miró. While there is no denying the interiority of his pictorial compositions, Salihamixhiqi seems to have been less fascinated by the unconscious per se than by the alternate universes it can bring to life. From the 1960s onwards, he dedicated himself to the creation of a more-than-human otherworld, referring to his practice as “the game”. Mapped out in thousands of works on canvas, cardboard and paper, it is an unbounded world as remarkable for its fluid coherence as for the affability and sociability of the creatures that inhabit it.

Loja [Game]
27.8 × 24.0 cm
1967
Tempera on paper

Loja [Game]
49.8 × 50.5 cm
1980 (approx.)
Tempera on paper

Loja [Game]
49.8 × 50 cm
1984 (approx.)
Tempera on paper

Loja [Game]
35.5 × 50.5 cm
c. 1970s
Tempera on paper

Loja [Game]
46.8 × 32.2 cm
1993
Tempera on paper

Loja [Game]
49.5 × 70.8 cm
1984
Tempera on paper

Loja [Game]
49.5 × 70 cm
1984
Tempera on paper

Courtesy of the Estate of Nusret Salihamixhiqi

Loja [Game], dates variable, © Estate of Nusret Salihamixhiqi.
Photos © Manifesta 14 Prishtina / Majlinda Hoxha (top), Atdhe Mulla (bottom)
At the foot of Kosovo’s Accursed Mountains lies the Visoki Deçani monastery. Founded in the first half of the fourteenth century, the Serbian Orthodox religious site is famous for its frescoes. They depict the Crucifixion of Jesus Christ and were completed by an unknown painter in 1530. The renown of the frescoes stems less from their art-historical significance, however, than from an intriguing mystery in their midst. The source of the mystery are two unusual figures situated to the left and the right of the Messiah’s head. While art historians read the figures as mere personifications of the sun and the moon, each turning away from the suffering Christ in horror and pity, a number of scientists – of some repute – view the figures as UFOs. For them, the fresco contains incontrovertible evidence of alien existence; conspiracy theories abound. What do the heavenly bodies tell us? Lek M. Gjeloshi’s video installation looks at the so-called moon – and right into the heart of the mystery.
A prominent crossroads in central Prishtina, Zahir Pajaziti Square connects the Mother Teresa Boulevard with the main roads of Kosovo’s capital. The Grand Hotel, the National Library, the Palace of Youth and Sports and other important sites of the city can be reached within minutes. Named for the first Commander of the Kosovo Liberation Army, this popular public space was rebuilt in 2013 by the Municipality of Prishtina, with the intent of creating more fluidity of movement within the city centre and hosting cultural and sports events.

Flanked by cafes, the square is a place to sit, pause and survey the changing city. Busy at all times of the day, it is a place where citizens gather to exercise their right to peaceful assembly, relax with friends and interact. Zahir Pajaziti Square hosts small enterprises of all kinds, including charismatic booksellers, whose kiosks overflow with vintage titles from a range of genres.
Objectification of senses, 2022, © Ilir Dalipi. Photo © Manifesta 14 Prishtina / Majlinda Hoxha
Ilir Dalipi

The modular K67 kiosk was designed by Slovenian architect Saša J. Mächtig. It was marketed from the late 1960s onwards as “the right point of meeting”. Its popularity extends across eastern and central Europe all the way to New York, where it is part of the collection of the Museum of Modern Art. Inscribed in cultural memory, the once ubiquitous model has become a rare sight on the streets of Prishtina. To halt the tide of dereliction and disappearance, Ilir Dalipi has restored and repurposed one of the last remaining kiosks in town. Influenced by tactical urbanism, which proposes swift and small-scale solutions to larger problems, the architect and urbanist seeks to inspire others to follow his example. During Manifesta 14 Prishtina, the K67 will host Radio International, an intervention by sound artist Susan Philipsz in collaboration with a collective of students from Kosovo and abroad. Later on, Dalipi intends for the kiosk to become a museum for other everyday design objects, similarly rescued from oblivion.
Susan Philipsz
with Radio International Collective

Guglielmo Marconi, the pioneer of radio, suggested that sounds, once
generated, never die. They fade, but they continue to reverberate as
sound waves throughout the universe. This haunting ongoingness, this
interconnection of sounds across space and time, has been the inspi-
ration for several works by Susan Philipsz, among them the collective
project Radio International. Bringing together students of the Academy
of Fine Arts in Dresden and the Faculty of Arts at the University of
Prishtina, the project comprises a series of radio-transmitted sound
works. The project has developed from an online archive of radio
interval signals, with a particular focus on vintage recordings from
countries in south-eastern Europe. While radio stations each have their
own specific interval melody, many opt for a distant, melancholy chime.
Broadcast from the Centre for Narrative Practice to the restored K67
Kiosk at Zahir Pajaziti Square, the works signal the coming of Radio
Otherwise, a nascent online radio platform run by the Manifesta 14
Centre for Narrative Practice.

Radio International
(Kreshnik Arifi, Yoonyoung Bae, Annalena Maria Bichler, Yeonwoo Chang, Amina Codraro,
Oleh Dmytruk, Franz Eggerichs, Mona Freudenberg, Laureta Hajrullahu, Drilon Hazhiraj,
FitimHaziri,MiaHeidler, ShkumbiJaka, LiMarieKuibera, Stefan Kovačević, Patryk Kujawa,
Richard Laber, Nicolai Leicher, Isabell A. Meldner, Arbesas Musa, Alisa Omelyantseva,
Veronika Pfaffinger, Rebecca Ronja Rudolf, Claus Schöning, Ronja Sommer, Julien Vogel,
Alexander Wolfram)
2022
Radio transmitted sound installation
Courtesy of the artists and supported by the Hochschule für Bildende Künste Dresden

Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Kino ARMATA is dedicated to culture and freedom of expression. Built in the 1970s as a public theatre and cultural centre, today it belongs to the citizens of Prishtina. With a dynamic programme of concerts and screenings, Kino ARMATA breathes life into the capital’s artistic community.

The cinema’s history is emblematic of the tremendous evolutions that have taken place in the capital in recent decades. The facility was originally built for the Yugoslav Army, who used it as a cultural mouthpiece while also screening the occasional Western action flick. From 1988 through the start of the Kosovo War, the cinema – then known as The House of Yugoslav People’s Army – restricted access to its programme, catering to internal personnel, Serbian students and sympathetic interest groups; at the same time, Kosovar Albanians led their own boycotts of Serb-controlled state apparatuses. From the end of the Kosovo War until mid-2017, the cinema was inaccessible, as it was part of the compound from which the United Nations (UN) led their operations.

After the UN moved into new facilities on Prishtina’s outskirts, light renovations were made to the rebranded Kino ARMATA before its doors were opened. Now, not a week goes by without a conference, festival or screening filling the hall.
In the mid-1970s, British experimental composer Dave Smith began travelling from England to Albania. Inspired by fellow composer and communist Cornelius Cardew, who never actually visited the country, Smith sought inspiration in the music and social structures to be found there. On his travels, he collected sound samples and sheet music from many sources. Folk, contemporary and revolutionary music were all of interest to him. These influences gave rise to the album *Albanian Summer: An Entertainment* which was performed by Janet Sherbourne and Jan Steele. Released on the Practical Music label in 1984, the album is at the centre of PykëPresje’s long-term research project of the same name. Aside from the music, what interests the collective are the conditions and context of the album’s evolution. Like Smith, who sought to reflect not only Albania’s vibrant music culture but also its egalitarian modes of production, PykëPresje seeks a more nuanced understanding of the legacy of socialist practice.
Kino ARMATA
[Sezgin Boynik, Alush Gashi and Vigan Nimani]

The programme *Four Ways from Sundown* explores experimental modes of storytelling in film and music. For the artistic collective behind Kino ARMATA, it is a line of enquiry innate to their practice. Since its establishment in April 2018, the independent cinema has worked to promote alternative culture and social dialogue. It offers a space to filmmakers, artists, musicians and writers who push the boundaries of their genres and challenge societal constraints. The programme consists of concerts, screenings, masterclasses and talks. It is opened by Hamburg-based Felix Kubin, whose activities span futurist pop, electroacoustic and chamber orchestra music, radio art, lecture performances and writing. Kubin is followed by French composers and avant-garde musicians Jean-Marc Montera and Jean-François Pauvros, who are pioneers of the 1970s improvisational music scene. Experimental filmmakers Sylvain George and Anna Thew round off the programme. Coming to film from social work and fine arts respectively, each offers a three-day session of screenings, talks and masterclasses that probes the limits of language and visual narration.
Inaugurated in 1982, the National Library of Kosovo is one of the most distinctive buildings and foremost book repositories in the Balkans. Located near the centre of Prishtina, the library not only reflects the region’s cultural values, but its commitment to architectural innovation.

The library was built by architect Andrija Mutnjaković, whose intent was to create a building that mixed attributes of the capital’s rural surroundings with modern motifs. The building is covered in domes and metal webbing. Compounding traditional and contemporary traits in a thoroughly originally manner, Kosovo’s flagship library is a standout shelter for the pursuit of knowledge. The library interior offers many spaces for avid readers, researchers and everyone who wants to access its extensive gallery of books and periodicals.
RomaMoMA with Farija Mehmeti and Daniel Baker

The RomaMoMA Library was created in 2021 to commemorate the fiftieth anniversary of the First World Romani Congress. It is dynamic and nomadic, engaging with local contexts wherever it travels. Comprising some 150 books on contemporary Roma literary, artistic and cultural heritage, the library’s growing collection showcases this rich Roma legacy, while critically interrogating the violence and oppression against the Roma in Europe. For its sojourn at the National Library of Kosovo, the RomaMoMA Library is accompanied by Farija Mehmeti, an artist renowned for her vibrant portraits of Roma women. In and beyond the community, women play a crucial role in fostering reproductive and mental health, and in passing down ancient knowledge on healing practices, spirituality, nature and the cosmos. Mehmeti’s subjects are inspired by everyday heroines, albeit often painted from her imagination. Strong and self-assured, they honour the past while fixing their gaze resolutely towards the future. On this occasion, the library is activated through Adjacent, the mobile knowledge device conceived for RomaMoMA by artist Daniel Baker.
What can we learn from – as opposed to about – the National Library of Kosovo? How can we learn from the architecture, from its domes and cubes and cage-like carapace? How can we learn from the furnishings and ornamentation of the building, from the books it holds in its collection and the condition in which they are to be found? Where might such learning begin? For Yael Davids, with the body. Influenced by the methods of Moshé Feldenkrais, who considered thought, emotion and movement to be intertwined, the artist approaches the library as a body – with and through her own body. And with the conservator and books, she engages as other bodies sharing the same space. Focusing on tropes of injury, recovery, damage and restoration, Yael Davids and André van Bergen choreograph materials pertaining to each of these bodies – restored books, drawings, furniture – into a delicately balanced assemblage. In lessons interacting with the reading-room chairs, Davids explores the gesture of sitting. Interweaving movement instructions with stories of the furniture and the gradual emancipation of the many Kosovar Albanians who have used it, the artist reflects on (re)orientation and positioning.
University of Prishtina, Faculty of Philosophy

The University of Prishtina's Faculty of Philosophy is one of the most important public higher education departments in Kosovo. Its building was constructed circa 1960, whose portico is a popular meeting place for the capital's young scholars. Soon after its inauguration, the Faculty of Philosophy became known as a leading centre for advanced academic research in the country. Opened several years before the university of which it is now a core part, the faculty is an essential student hub – a site for rigorous linguistic and cultural debate as well as political resistance.
Mustafa and Qerkica are a family of choice. A gay man with a disability and a transgender woman of Ashkali ethnicity, they have lived together and taken care of each other for many years. Their home in Fushë Kosovo, located on the outskirts of Prishtina, has long been a cherished gathering place and shelter for the LGBTQI* community. The mural by Ermira Murati, who goes by the name of Orange Girl, lends visibility to their story. It publicly challenges the marginalisation and erasure of gender, sexual and ethnic minorities in Kosovo and elsewhere. Having previously depicted the intimacy between two Albanian rhapsodists, which fomented much public debate, Murati feels compelled as an artist “to create what needs to be created”. What needs to be created right now, she and the collective argue, is a more humane and open way of thinking about families. Their mural encourages people “to reflect on the shared foundations of humanity”, to discover “what is similar, while making room for what is different”.

LOVE is LOVE is LOVE
2022
Mural
886 × 1117 cm
Commissioned by Manifesta 14 Prishtina and supported by the Municipality of Prishtina
The National Gallery of Kosovo was established in 1979 as part of the University of Prishtina’s Faculty of Arts. It was initially placed at the Palace of Youth and Sports, another Manifesta 14 Prishtina venue. Over the years, the gallery has served as a launchpad for many artists who studied at the university, while fulfilling the institution’s social contract: to elevate and nurture the arts in Kosovo.

With specialties in graphics, sculpture and visual art, the National Gallery of Kosovo has a collection of 1,000 artworks supplemented by 210 iconic works from the Grand Hotel Prishtina. The low-slung building is surrounded by the Faculty of Arts and the Faculty of Architecture, as well as the National Library. In recent years, the gallery has expanded its focus, exhibiting artists from across the region and printing its own publications.
Good as Hell. Voicing Resistance explores the voice as the extension of the human body into the world and, in turn, the condition of politics. As we murmur, speak or shout forth, as we mutter, stutter or remain silent, as we choose one language over another, alter existing ones or invent new ones, we define the nature of our presence towards others.

The exhibition brings together works of art that voice resistance to narratives of violence and subjugation, as these spill over from the private realm into the public sphere and back again. Focusing on contemporary artists from Kosovo, the rest of the former Yugoslavia and its neighbours, it examines responses to forms of oppression emanating from socialist and post-socialist governments and patriarchal, heteronormative social structures.

Two archival projects situate the performances, videos, sculptures and installations within a broader historical and international context. Each a repository of resistance in its own right, the archives attest to the scope of the voice and the body as instruments of dissent and insurrection, but also of care, solidarity and compassion.

Selma Selman
Haveit
Dardan Zhegrova
Astrit Ismaili
re.act.feminism
Secondary Archive
Alevtina Kakhidze
Jelena Jureša
Hristina Ivanoska
Valentina Bonizzi
“You have no idea – you have no idea about my whole life”, says Selma Selman with regard to this most intimate of her performances. “You do not know who I am, nor do you know my happiness or sadness. You know nothing of the presence or absence of pain in my life, nor how I feel at the moment I am performing this piece in front of an audience. You have no idea”. Poised between vulnerability and violence, the artist speaks, shouts, screams, whispers, whimpers the same phrase over and over again. With her body, her voice and her straightforward grammar of refusal – subject verb object – Selman resists gendered, racialised and otherwise encoded presumptions about her identity and experience. To the point of exhaustion, almost of self-annihilation, she repels the gaze of the however well-meaning other with her relentless reiteration. In the process, she reveals the power dynamics of empathy, casting doubt upon its fitness as a basis for political encounter.

You Have No Idea [Vi Nemate Pojma], 2016/2022, © Selma Selman. Photo © Manifesta 14 Prishtina / Atdhe Mulla

You Have No Idea [Vi Nemate Pojma], 2016/2020, © Selma Selman. Photo © Manifesta 14 Prishtina / Ivan Erofeev

Selma Selman
(born 1991 in Ružica, lives in Amsterdam)
Haveit was formed in 2011 in an act of public resistance. Alketa and Lola Sylaj, and Vesa and Hana Qena – two pairs of sisters – performed as part of a wave of public protests against the culture of violence towards women. Sparked by the murder of Diana Kastrati at the hands of her ex-husband, it was to be the first of many actions raising awareness for the issues people prefer to sweep under the carpet. With *Baby Blues*, they turn their attention to a less tangible form of violence: the oppressive code of behaviour expected of women around marriage and motherhood. The figures in this performance were inspired by the character of Laura Brown in *The Hours*. A “prosperous and almost scandalously privileged” housewife, she finds herself suffocating in the tedium of domesticity. For the four women in the performance, whose agency is restricted to the command of a shopping trolley, their sphere of influence to the supermarket, it is the trembling body that articulates the first signs of resistance.

*Baby Blues*
2016/2022
Performance at the National Gallery of Kosovo, Prishtina;
installation: shopping carts, trolleys and glass
Dimensions variable
Courtesy of the artists

*Baby Blues, 2016/2022, © Haveit. Photos © Manifesta 14 Prishtina / Ivan Erofeev*
Puppetry is an age-old form of storytelling that travelled along various routes from Asia to Europe. Many traditions have evolved in the course of its transmission from one culture to another. While people commonly associate this form of theatre with children's entertainment, puppetry has played an important role in political and protest theatre. Dardan Zhegrova draws on the rich history of puppetry with his large-scale, two-faced puppets. Each fitted out with rods, these inanimate surrogates are meant to be interacted with, to be lent a voice and a personality, to be moved this way and that. The artist's fascination for totems and dolls, and the associated modes of storytelling was first awakened at Teatri Dodona, Prishtina's famous puppet theatre. Like many children and adults, he spent considerable time there in the 1990s. During that period, when the Serbian regime closed the doors of schools and universities to Kosovar Albanians, the theatre served as a substitute place of learning and gathering – and an important site of resistance.

I'm meeting a hybrid of past and now, 2020
Hybrid Puppet #1 2020
Mixed media
400 × 100 × 30 cm

Hybrid Puppet #2 2020
Mixed media
210 × 80 × 20 cm

Hybrid Puppet #3 2020
Mixed media
250 × 80 × 20 cm

Courtesy of the artist and LambdaLambdaLambda, Prishtina/Brussels
I'm meeting a hybrid of past and now. 2020. © Dardan Zhegrova. Photo © Manifesta 14 Prishtina / Atdhe Mulla
Astrit Ismaili explores the possibilities of ‘being as becoming’ within the realm of performance. In alter egos, body extensions and wearable musical instruments, they think of, about and through the body: as it transforms and is transformed, as it moves, makes sound and makes contact, as it extends and exceeds itself, reaching out to and touching the other. In the performance LYNX, the artist works with five newly designed wearable musical instruments. These creaturely “portals of transformation”, as Ismaili calls them, consist of long threads conjoining the performers with metal sculptures and repositories of sound. Here original songs composed by the artist intertwine with a plethora of fragments sourced from art, popular culture and politics. Both songs and fragments touch upon themes of tradition and violence, restriction and resistance, desire, fear and resilience. The performers activate and interact with the sounds by both pulling the threads with their bodies and using their voices. After the performance, the instruments and sounds were transformed into an installation.

LYNX
2022
Performance at the Palace of Youth and Sports, Prishtina; multimedia installation at the National Gallery of Kosovo
Dimensions variable
Commissioned by Manifesta 14 Prishtina and supported by Ammodo, Pro Helvetia and Autostrada Biennale
Concept, composition, direction, text: Astrit Ismaili
Sound composition and engineering: Leroy Chaar, with support by Fabian Reichle
Performance, choreography: Astrit Ismaili, Blerta Ismaili, Billy Morgan, Logan Muamba Ndounou, Agnes Nokshiqi
Instrument concept, design and construction: Astrit Ismaili, Mihalis Shammas and Michele Abolaffio
Garments: Flaka Jahaj
Light: Annegret Schalke
Curatorial advice and production: Titus Nouwens
Development and rehearsal support: Stichting Stokroos and Amarte Fund
re.act.feminism is an exhibition and archive project dedicated to feminist, queer and gender-related performance art from the 1960s to the early 1980s and its ‘return’ in the form of re-enactments, reformulations and archival representations. Since the project began in 2008, its curators Bettina Knaup and Beatrice E. Stammer have presented works by over 180 international artists and artists collectives in various exhibitions and events, as well as in print and online formats. From 2011 to 2014, the project was expanded to include a performance archive. The archive’s online platform is still widely used today. Long motivated by a desire to expand and update this platform, the curators recently embarked on a third iteration, the pilot phase of which is being launched at Manifesta 14 Prishtina. Three guest curators – Sofia Dati, EVBG Marie Sophie Beckmann & Julie Gaspard and Suza Husse – present new queer feminist works by artists, with a special focus on the digital realm, re.act.feminism #3 explores three themes: dis/appearing subjects, no/thingness and revenge ~ avatars and manyness*.
There has been a conspicuous silence surrounding the voices of women from different generations from the 1960s through to the present. Launched in March 2021, the archive first looked at Czech Republic, Slovakia, Hungary and Poland. It expanded in 2022 to include Ukraine and Belarus, followed now by Albania, Kosovo and Serbia. Next in line are other countries from the former Yugoslavia and the former Soviet Union.

Secondary Archive

2022
Installation: sound, video projections, text and tablets
165 audio records, 179.49 min., language: Albanian, Belarusian, Czech, English, French, German, Hungarian, Polish, Russian, Romanian, Serbian, Slovakian, Turkish and Ukrainian

Commissioned by Manifesta 14 Prishtina and supported by Visegrad Fund

Participating artists
Czech Republic: Darina Alster, Veronika Šrek Bromová, Marketa Garasi, Libuše Jarcovjaková, Magdalena Jetelová, Alena Kotzmannová, Viktorie Langer, Mirka Ptačková, Srčí Sam, Sláva Sobotovičová, Adéla Součková
Slovakia: Leonitina Berková, Pavlína Fichta Čierna, Lubomíra Sekerašová
Ukraine: Yana Bachynska, Tereza Barabash, Oksana Chepeylyk, Oliia Fedorova, Uli Golub, Ksenia Hnylytska, Alevtina Khaidzhe, Tetiana Kornieieva, Yulia Kostereva, Yulia Krivich, Maria Kulivskova, Anna Manankina, Valeria Troubina, Anna Zvyagintseva
Project leader: Katarzyna Kozycy Foundation Partners: Tirana Art Lab (Albania), Ambasada Kultury (Belarus/Lithuania/Germany), MeetFactory (Czech Republic), Easttopics (Hungary), Oral History Initiative (Kosovo), Center for Cultural Decontamination (Serbia), Ľubošovská (Slovakia), Artsvit Gallery (Ukraine)
In cooperation with: Asia Tisar (Katarzyna Kozycy Foundation), Adela Demeta (Albania), Anna Chistoserdova and Valentina Kiselyova (Belarus), Piotr Sikora and Daniela Siandorová (Czech Republic), Róna Kopeczky (Hungary), Eremir KRASNIQI & Renea Begoli (Kosovo), Mirjana Dragošavljević, Simona Ognjanović, Dejan Vasić and Jelena Vesić (Serbia), Lucia Knežević, Ana Knežević, Bojana Knežević, Neda Ković, Milena Marković (1976–2014), Marina Marković, Jelena Micić, Darinka Popović, Mima Orlovčić (1965–2020), Tanja Ostojić, Andrea Palaštić, Vesna Pavlović, Jelica Radovanović, DRUgarica Milica Rakić, Ivana Smijanić, Jasmina Tešanović, Milica Tomić, Vesna Vesić, Katarina Zdjelar, Dragana Zarevac
Project manager: Ewa Mielczarek
Sound design: Ninja Guru Studio (Nick Acorne, Valerio Zanini) Design and graphic identification: Marcel Kaczmarek
Website: Aleksandra Gajda

In cooperation with: Asia Tisar (Katarzyna Kozycy Foundation), Adela Demeta (Albania), Anna Chistoserdova and Valentina Kiselyova (Belarus), Piotr Sikora and Daniela Siandorová (Czech Republic), Róna Kopeczky (Hungary), Eremir KRASNIQI & Renea Begoli (Kosovo), Mirjana Dragošavljević, Simona Ognjanović, Dejan Vasić and Jelena Vesić (Serbia), Lucia Knežević, Ana Knežević, Bojana Knežević, Neda Ković, Milena Marković (1976–2014), Marina Marković, Jelena Micić, Darinka Popović, Mima Orlovčić (1965–2020), Tanja Ostojić, Andrea Palaštić, Vesna Pavlović, Jelica Radovanović, DRUgarica Milica Rakić, Ivana Smijanić, Jasmina Tešanović, Milica Tomić, Vesna Vesić, Katarina Zdjelar, Dragana Zarevac
Project manager: Ewa Mielczarek
Sound design: Ninja Guru Studio (Nick Acorne, Valerio Zanini) Design and graphic identification: Marcel Kaczmarek
Website: Aleksandra Gajda
Promotion of the project: Joanna Andruszkau Production support: Magdalena Majewska, Natalia Nikoliuk, Vitalii Heltman, Maria Behmat, Renea Begoli

Secondary Archive

2022
Installation: sound, video projections, text and tablets
165 audio records, 179.49 min., language: Albanian, Belarusian, Czech, English, French, German, Hungarian, Polish, Russian, Romanian, Serbian, Slovakian, Turkish and Ukrainian

Commissioned by Manifesta 14 Prishtina and supported by Visegrad Fund

National Gallery of Kosovo

380

National Gallery of Kosovo

381
Alevtina Kakhidze describes herself as an artist and a gardener. Over the past decade, a large proportion of her research has focused on observing and learning from the plant world. Kakhidze describes it as a philosophical kind of research on the behaviour of plants in native and non-native habitats, addressing topics such as invasion, domination and belonging. Still, “plants”, she points out, are “pacifists as much as possible on this planet. “They don’t kill each other in an instant; they don’t run away either in case of danger”. Since the Maidan Uprising of 2013 to 2014 – in which she was directly involved – and the war in Donbas that followed, the artist’s interest in plants has intersected with an unavoidable preoccupation with the politics of conquest and war. Kakhidze, a participant of Manifesta 10 St. Petersburg, has been invited to Pristina to present and continue work on this body of research in an open studio situation. This she is doing in collaboration with Anatol Stepanenko, Piotr Armianovski, Alexander Krollikowski, Leonid Marushchak, Texty.org.ua (an independent media by Anatoliy Bondarenko and Roman Kulchynsky), Olexii Kovalenko, Mykhailo Zhurba and Lyuba Yakimchuk.

Invasions
2022
Multimedia installation: works on paper, 3D film, archival material, herbariums and seeds
Dimensions variable
Commissioned by Manifesta 14 Prishtina and supported by the Konrad-Adenauer-Stiftung

Invasions, 2022, © Alevtina Kakhidze.
Photos © Manifesta 14 Prishtina / Ivan Erofeev (top), Atdhe Mulla (bottom)
Jelena Jureša (born 1974 in Novi Sad, lives in Ghent)

*Aphasia (Act Three)* revolves around the well-known photograph of a Serbian paramilitary senselessly kicking the dead body of a Bosnian woman. It was taken by photojournalist Ron Haviv in 1992 amid the atrocities committed by Arkan’s Tigers, as the notorious Serbian nationalist paramilitary unit led by Željko Ražnatović, alias Arkan, was known. The image itself is not shown in the film. Rather, it is described, interpreted and contextualised in a monologue by journalist Barbara Matejčić and a choreographed performance by Ivana Jozić. Aphasia is a language disorder caused by damage to specific parts of the brain. It affects both comprehension and vocal expression. In her film essay, which is part of a larger project, Jelena Jureša uses the medical term as a metaphor to explore the role of language in representing and healing historical trauma, but also in perpetrating and perpetuating the collective violence that precedes it. In a quest to understand why crimes against humanity are continually repeated, the artist examines manifold instrumentalisations of language.

*Aphasia (Act Three) – A Kid from the Neighbourhood*
2019
Video installation, colour, sound, 47.00 min.
Courtesy of the artist

*Aphasia (Act Three) – A Kid from the Neighbourhood,* 2019, © Jelena Jureša.
Photos © Manifesta 14 Prishtina / Ivan Erofeev
Rosa Plaveva – who, you ask? – should be remembered, but isn’t. The Macedonian pendant to Rosa Luxemburg, Plaveva spent decades fighting for the rights of women and workers. Born in 1878 in Veles, she died in 1970 in Belgrade, yet the story of political resistance that unfolded between those two dates has been largely erased and forgotten. Can Plaveva be revived as a historical figure? Can she regain her voice? Can any truth be gleaned from the fragments? Such questions form the basis of Hristina Ivanoska’s long-term research project *Document Missing: The Intricate Sense of Truth in Oral Histories*, which began in 2014. Adopting the persona of Plaveva, the artist recreates situations and documents “that were and were not” in performances, photography, objects, textile works, drawings, and typographies. Whereas Ivanoska’s installation reflects on the vulnerabilities of research in the absence of material evidence, her performance presents a case in point: the story behind the political persecution of Plaveva’s daughter, Nadezhda.

**Document Missing:**
*Broken Document Breaks out into Poetry*
2022
Installation
Dimensions variable
Courtesy of the artist

**Document Missing:**
*Performance no. 6 (Action Object)*
2022
Textile, paint, thread
Dimensions variable

**Document Missing:**
*Performance no. 6 (Daughter)*
2022
Performance at the National Library of Kosovo, Prishtina, 30.00 min.; HD video, 25.04 min.

**Document Missing:**
*Fairy Hair*
2018
Group of four woodcarvings, graphite and colourless wax on walnut
30 × 30 × 2 cm each

**Document Missing:**
*Performance no. 6 (Curses: You Motherfuckers! You Little Pieces of Shit! You Are Scumbags And A Bunch of Cowards!)*
2022
Wall engraving
Dimensions variable

**Document Missing:**
*Broken Document Breaks out into Poetry, 2022, © Hristina Ivanoska.*
Photo © Manifesta 14 Prishtina / Ivan Erofeev

**Document Missing:**
*Performance no. 6 (Daughter), 2022, © Hristina Ivanoska.*
Photo © Manifesta 14 Prishtina / Atdhe Mulla
Valentina Bonizzi
(born 1982 in Milan, lives in Tirana)

In 2017, visual artist and writer Valentina Bonizzi worked at the Centre for Openness and Dialogue (COD) in Tirana. A governmental agency established in 2015, its purpose is to keep the main door of the Prime Minister’s Office building open to the public. Here, the artist ran a laboratory called The Art of the Process: Social Entrepreneurs in Albania and prepared the follow-up publication Notes to a Deputy, exploring political voice, agency and participation in the post-communist country. Her observations gave rise to Homage to Kafka, a video shot at the same site. The work is based on Franz Kafka’s parable Vor dem Gesetz (Before the Law), which tells the story of a person who lingers, interminably, at the gates to the law, waiting to be granted access. In Bonizzi’s video, the story is dictated by a stranger and typewritten by the Prime Minister’s stenographer. A gatekeeper of sorts, she has served in that capacity for fifty years. Like Kafka in his short story, Bonizzi reflects as much on the voice people have before the law as she does on the extent to which they make use of it.
The University of Prishtina’s Faculty of Arts is located on one of Prishtina’s main thoroughfares. Many of the country’s leading artists have passed through its halls. The faculty and the students’ latest work is a frequent topic of conversation amongst the city’s extended cultural community.

A gallery fills much of the building’s first floor. The gallery hosts rotating exhibitions showcasing the works of current and former students, supporting experimentation as well as cooperative action.
Self-splaining (a Triumph of Empathy) (exhibition view), 2022, © ICA–Sofia.
Photo © Manifesta 14 Prishtina / Ivan Erofeev
The project *Self-splaining (a Triumph of Empathy)* transforms the University of Prishtina’s Faculty of Arts Gallery into an interactive field for communication between artists and guests. Building on the *In Situ-Institute* format developed in 2020 by the Institute of Contemporary Art – Sofia, where artists lived and worked side by side in the gallery space, the project brings together artists from Bulgaria and beyond: to show, work and spend time together telling and listening to stories with artists and people from Kosovo and elsewhere.

The platform is part of the Manifesta 14 Prishtina – Western Balkans Project: *Co-Producing Common Space and Shaping Formations of Solidarity in the Western Balkans and beyond*. In the gallery space, all participants collectively examine the conditions and power dynamics of making, showing and viewing art. At the same time, they explore the politics of space and the role that narrative plays in the formation of and interaction between self and other.

*Self-splaining (a Triumph of Empathy)*
(with Iskra Blagoeva, Luchezar Boyadjiev, Mitch Brezounek, Mariela Gemisheva, Sophia Grancharova, Pravdoliub Ivanov, Nikola Mihov, Ivan Moudov, Maria Nalbantova, Elena Nazarova, Stefan Nikolaev, Aksinya Peicheva, Martin Penev, Kiril Prashkov, Antoni Rayzhekov, Aaron Roth, Valentina Sciarra, Radostin Sedevchev, Kalin Serapionov, Dimitar Solakov, Nedko Solakov, Krassimir Terziev, Dessislava Terzieva, Miryana Todorova, Alexander Valchev)
2022
Courtesy of the artists
Part of Manifesta 14 Prishtina – Western Balkans project
Positioned between a busy bar corridor and the central Mother Teresa Boulevard, 2 Korriku Street is an important, enduring social space in Prishtina. The street is locally known as ‘Kafet e Rakisë’, or Rakia’s cafés, after the famous liquor. The street is treasured for being a place where citizens from a wide array of backgrounds and ages can meet, unwind, celebrate and share in one another’s company. The corridor is especially busy in the evening, when its bars reliably fill to capacity – every night of the week. For this, it is an excellent place to witness, and participate in sustaining, the vital importance of the independent food and drink sector in Prishtina. Recognising this, Manifesta 14 Prishtina is proud to have guided the cordon off of 2 Korriku Street; whereas previously vehicular traffic threatened the safety of café patrons, the corridor has now been closed to cars.
Prishtina’s desire to reclaim public space is one thing. The question on everybody’s mind – and at the core of Manifesta 14’s Urban Vision – is how to go about doing that. Developed by the CRA-Carlo Ratti Associati team in close consultation with the citizens of Prishtina, the vision foresees several urban interventions. These are designed to create and test possible new scenarios – and to trigger active public involvement and debate. One such intervention is the multiphase refunctionalisation of the area around the Ministry of Culture, Youth and Sport and 2 Korriku Street, one of the most popular bar and café areas in town. What has changed? The fences around the ministry have been removed, a meeting place has been established in the garden, cleaning and greening measures have been taken, and the parking spaces along the adjacent street have been deactivated. To signal the intervention, parts of the site have been painted yellow. In the months ahead, citizens will be able to test, evaluate, adopt or adapt this potential model for change.
Located on a leafy side street lined with restaurants and small businesses, Çelësa Punues serves Prishtina residents in a brightly-lit basement-level shopfront with eye-catching yellow and black signage. In addition to cutting keys, the shop also provides photocopy services and sells locks and other home security supplies. The specialised small business has a steady stream of clients throughout the day, who are greeted by the shop owner’s birds, who spend their days chirping away in a wooden shelter next to the front door.
Luz Broto

“Meet a local/visitor. Swap a copy of your house key”. With this brief set of instructions, this suggestion, this invitation, Luz Broto continues a series of actions that she has carried out in different cities: Put oneself in the place of the other. The first took place in 2014. Returning to her former high school, the artist made a proposition to seventy school students: that every day, for seventy days, they go home from school to a different person’s life – to someone else’s parents, siblings, pets and pyjamas. In the context of Prishtina, where people still face insurmountable obstacles to travel, the swapping of keys between locals and visitors has many layers. While the exchange proposed by the artist reveals inequalities between citizens, it is nevertheless a sign of trust and future commitment. It affirms a mutual faith in the coming dismantling of the borders that isolate Kosovo. And in the meantime, it helps to open the invisible borders between strangers. The key is a radical souvenir to be kept forever.

Swap keys
2022
Action
Commissioned by Manifesta 14 Prishtina and supported by Ammodo and Institut Ramon Llull
Designed by architect Lilijana Raševski, Gërmia Department Store opened in 1972, becoming the first trade centre of its kind in Prishtina and one of the first architectural projects in the city of Prishtina designed by a woman. Located near the pedestrian Mother Teresa Boulevard, the building is of significance for the country's architectural heritage, as it is one of the first modern buildings in Kosovo. The store's opening shepherded a major shift in how commerce was conducted in the country.

After the Kosovo War, the management of the department store was uncertain. Responsibility for its upkeep was transferred to the Kosovo Privatisation Agency, who temporarily leased the building to the Tax Administration of Kosovo. Its current bureaucratic function is at odds with its original intended purposes as a place for browsing the latest fashions and goods.
If you look up when you walk the streets of Prishtina, sooner rather than later you will catch sight of vernacular houses resting atop all manner of buildings, from residential to commercial, from modernist to turbo-capitalist. Such parasitic architectures, to which Alban Muja alludes with his intervention *Above Everyone*, appear in cities all over the world. Yet to Muja, these quirky embodiments of imaginative resilience have a particular resonance in former Yugoslavian cities like Prishtina. Here, their anarchic presence signals not only the collapse of the socialist housing system, which, at least in theory, guaranteed everyone an affordable home, but also the disintegration of trust in and regard for public institutions, property and space. The artist’s decision to intervene at the former Gërmia department store – a much-loved site of collective memory, recently saved from demolition by public resistance – underscores both the urgency of open debate about the future of public buildings and the appeal of creative resistance.
Kino Rinia

Built in the 1950s, Kino Rinia is a cultural landmark in Prishtina. The opening of the cinema – the first of its kind in the city of Prishtina – represented an exciting moment for art and culture in Kosovo. The Kino Rinia programme brought together many different forms of art and became a place of free artistic expression and social resistance. The cinema was part of the cultural fabric of the city, hosting events from international film premieres to poetry readings, radio recording, theatre nights and social gatherings.

In the last 30 years, Kino Rinia has fallen out of use and the iconic building has suffered structural damage. Amidst the social and political changes since the 1990s, Kino Rinia has varyingly been used as a bar, café, restaurant and club. During Manifesta 14 Prishtina, the cinema has been acquired by the Municipality of Prishtina, who plan to restore its function as a cultural centre.
A Long Trailer for a Film about Lovers in a Dangerous Spacetime, 2021–2024 and A Communion of Spirit, 2022
© Christian Nyampeta. Photo © Manifesta 14 Prishtina / Ivan Erofeev

“Child, you will become a European!”
Christian Nyampeta presents *Sometimes It Was Beautiful* in the abandoned cinema of Kino Rinia. A ghostly cultural site, narrowly saved from becoming a supermarket, it is widely remembered as the place that brought action films and Hollywood romances to Prishtina. Nyampeta’s work was inspired by Senegalese writer and film director Ousmane Sembène’s idea of cinema as a place for collective learning and a vehicle for social intervention. In the film, an unlikely gathering of people – among them politicians Yasser Arafat and Winnie Mandela, postcolonial theorist Leela Gandhi, playwright Wole Soyinka and filmmaker Andrei Tarkovsky – watches and critiques another film: the documentary *I fetischmannens spår* (In the Footsteps of the Witch Doctor), shot by Swedish cinematographer Sven Nykvist in the Congo in 1949. The interlude between hourly screenings of the film features excerpts from the artist’s trailer for his forthcoming work, *Lovers in a Dangerous Spacetime*. The cinema seating has been provided by many different people from Prishtina. Each chair brings its own story to the gathering.

*Sometimes It Was Beautiful*
2018
Video, colour, sound, 37.43 min.; installation
Courtesy of the artist
Commissioned by Tensta konsthall and supported by the Mondriaan Fund

*A Long Trailer for a Film about Lovers in a Dangerous Spacetime*
2021–2024
Video, variable durations
(Manifesta 14 Prishtina edition: 12.00 min.)
Courtesy of the artist

*A Communion of Spirit*
2016–ongoing
An assembly of chairs from the people of Prishtina and their communities
Dimensions variable
Commissioned by Manifesta 14 Prishtina and supported by the Mondriaan Fund
Many people from Kosovo have fond memories of watching movies at the open-air cinema of Kino Rinia – at least those old enough to remember. It has been three decades since the space was regularly used as a cinema, and quite a while since it felt loved and lived in. Renowned for their sound research and transformative interventions in urban areas, Sam Auinger and Hannes Strobl – the two artists behind tamtam – respond to the acoustics and ambience of the space. Using soaring metallic sails that flatter and rustle in the wind, they create a musical instrument that is played by the elements in dialogue with the architecture. The sound the instrument makes is gentle and encapsulating, the shade it creates much yearned for. Though located in one of the noisiest parts of the city, their immersive environment engenders a sense of quietude. Here, for a moment at least, a cosmic, planetary temporality overrides its capitalist, clock-based counterpart.
Adem Jashari Square

Located in one of the busiest parts of the city, Adem Jashari Square is a popular meeting place for Pristina citizens. Named after Adem Jashari, the famed Commander of the Kosovo Liberation Army, the square hosts The Monument to Heroes of the National Liberation Movement monument. It is a well-loved leisure space where multi-generational families gather to unwind and friends young and old connect, exchange and interact.

With tree coverage around the edges, the square is also a place to take respite in a patch of shade on one of Pristina's many sunny days. With its wheelchair-friendly ramps, the square is emblematic of continuing efforts to increase accessibility in public life in Kosovo. Adem Jashari Square regularly plays host to pop-up events and presentations from across the social-cultural spectrum.
The Monument to Heroes of the National Liberation Movement was built under the rule of Josip Broz Tito in 1961. Popularly known as ‘The Triangle’, it was designed to consolidate the ‘brotherhood and unity’ – purportedly forged during the partisan resistance in World War II – of the various ethnic groups living in Kosovo. There have been persistent efforts to replace it with a monument dedicated to the story of Albanian resistance, as personified in the figure of Kosovo Liberation Army leader Adem Jashari.

At a time when monuments in many parts of the world are being troubled – and frequently toppled – for their entanglement with ideologies, Ugo Rondinone’s temporary transformation of the grey monument into a brightly coloured one brings into sharp relief both the remarkable structure of the sculpture and the critical debate for which it stands. At the same time, the intervention brings forth an object of ‘beauty and contemplation’.

Wrapping monuments in various colours of the rainbow – an age-old symbol of hope, joy and new beginnings – is a recurring element of Rondinone’s practice. With their open, poetic titles, the artist’s interventions in urban space invite people to think about the ever-changing culture of remembrance and togetherness and to ‘revel in the pure sensory experience of colour, form and mass’.

Installation; aluminium foil on existing structures
Large element: 2500 × 380 cm; small element: 270 × 680 × 60 cm
Commissioned by Manifesta 14 Prishtina and supported by Ammodo and Pro Helvetia
Lulzim Zeqiri
(born 1978 in Gjilan, lives in Prishtina and Linz)

As anachronistic as they may seem, wheelbarrows have survived the victory march of motorised transport across the developed and developing worlds. Whether you visit the markets of Prishtina or Portsmouth, Madrid or Mumbai, you will inevitably still see porters pushing produce by barrow from the stalls to some loading point nearby. And you will also see the same porters using their barrows as a seat. Often assembled in circles, the barrows form improvised gathering sites, places to rest and share stories in between loads. Lulzim Zeqiri is captivated by this interplay between commerce and comfort, coexistence and conviviality. His site-specific installation is based on a long-term research project looking into market porters’ customs and concerns. Located on one of Prishtina’s few shady lawns, a stone’s throw away from the old market, Zeqiri’s work consists of an assembly of weathered market barrows. By using them to take the weight off their feet, passers-by inadvertently adopt the posture of the porters – and of the produce they push.

The Lightness of the Weight
2022
Installation: wheelbarrows
Dimensions variable
Commissioned by Manifesta 14 Prishtina

The Lightness of the Weight, 2022. © Lulzim Zeqiri. Photos © Manifesta 14 Prishtina / Atdhe Mulla
Open since 1949, the Museum of Kosovo is one of the oldest cultural and historical institutions in Kosovo. The museum’s collection includes archaeological discoveries, historical documents and ethnographical artifacts which explore the timeline of Albanians residing in these territories all the way up to the most recent important events in Kosovo and their aftermath. In February 1999, near the end of Serbian rule in Kosovo, the main collection of the Museum of Kosovo was taken for an exhibition in Belgrade and never returned. Since then, some of the museum’s most significant artifacts are kept in the National Museum and Ethnographic Museum in Belgrade. The building is in a part of the city that connects the Old Town to the centre of Prishtina. It has a specific architectural style, belonging to the period of Austro-Hungarian influence, meaning it is rare compared to other urban developments in Prishtina. Before it became a centre for culture and history, it was a military headquarters. Within the museum you can find the turmoil and glories of Kosovo. One of the most significant exhibits is the documents and photography associated with the independence of Kosovo, which are displayed on the second floor of this museum.
Final Forest, 2021. © Sahej Rahal. Photo © Manifesta 14 Prishtina / Ivan Erofeev
Sahej Rahal is primarily a storyteller. He builds mythological worlds by drawing upon sources ranging from folklore, philosophy and archaeology to science fiction. These worlds examine the present between the borders of the real and the imagined. Conceived for the Museum of Kosovo, Rahal’s installation, Final Forest, weaves counter-mythologies against the exclusionary metaphysics of the Indian caste system. At the same time, it imagines exit ways towards a multitude of possible futures. Encompassing video, sculpture, drawings, and artificial intelligence programs, the artist’s storyline intertwines with the museum’s own narratives of neolithic civilisation and militant resistance. Here, at the interface of past and future, Rahal orchestrates a rehearsal ground for cohabitations and kinships between human and extra-human forms of thought and being, staged on the borderlands of myth, machine, mind and memory.

Final Forest
2021
Installation: video, colour, sound, 9.32 min.;
3D-printed sculpture: biodegradable PLA+ 3D Printing Filament,
117.5 × 65 × 63.3 cm; drawings: print on paper, each 29.7 × 21 cm,
multiple; artificial intelligence programmes
Commissioned by Manifesta 14 Prishtina and supported by Ammodo
The Great Hammam, otherwise known as the Fatih Sultan Mehmet Han Hammam, is one of the most important cultural and heritage sites in the capital. The building connects Prishtina to the 1400s and is part of an ensemble of iconic structures, including houses of worship and centres for trade, that were built while Prishtina was under Ottoman rule. The hammam, or public bath, served as a social space for rehabilitation and recuperation for centuries. In the 1960s, its original purpose was abandoned and parts of the 800 square metre facility have since been leased by small business and used as storage for construction materials. A fire in the 1990s devastated the Great Hammam’s structural integrity; initial efforts to restore the facility were unfinished. A more thorough conservation programme has been conceived and is now being implemented.

Now, the Great Hammam is owned by the Municipality of Prishtina and is a listed building of the Institute for Protection of Monuments.
The Great Hammam of Prishtina dates back to the fifteenth century. Built as a "couple hammam", it was used by people of different genders for cleansing, relaxation and socialising. One of the oldest and few remaining monuments in Prishtina’s cultural landscape, it has not been used as a hammam since 1960. Even in the absence of people, the building signifies connection for Chiharu Shiota. "Connection", she says, “is part of our existence. We cannot exist without feeling connected to someone or something.” In *Tell me your Story*, the artist explores the threads that link us together, that bind us to other beings across space and time. Those same threads, as the wandering lines reveal, can also break, knot, twist and unravel. For this installation, Shiota has chosen to work with red yarn, a colour she associates with blood, the body and human relationships. Into the vast entanglement of her "three-dimensional drawing", the artist has woven personal stories of birth, childhood, family and country, religion, love and death. Each was written by someone from Kosovo.

*Tell me your Story*

2022

Installation: rope, paper and steel
Dimensions variable
Commissioned by Manifesta 14 Prishtina and supported by Ammodo and ifa Institut für Auslandsbeziehungen

*Tell me your Story, 2022*, © Chiharu Shiota. Photos © Manifesta 14 Prishtina / Majlinda Hoxha
Galera 17 is an art gallery in Prishtina. Part of the Foundation 17 programme, Galeria 17 was created based on a need for inclusiveness, experimentation and new spaces in the artistic scene of Prishtina.

Foundation 17 plays an important role in Prishtina. Opened in November 2021, Foundation 17 transformed a former auto-mechanic workshop into an art gallery and exhibition space, Galeria 17, that serves the neighbourhood, the city and the artistic community at large.

With a focus on social issues, artists and curators are invited to experiment with concepts, ideas and space in the gallery. Exhibitions are developed to be bold, create dialogue and foster public debate. Foundation 17 is also continuously documenting and (re)creating missing references in Kosovo through a process of archiving and educating in dialogue with the community.
PÉRTEJ – Archiving Transition, 2022, © Foundation 17. Photo © Manifesta 14 Prishtina / Atdhe Mulla
The exhibition that brought Kosovo contemporary art to the international stage took place at the height of political repression of ethnic Albanian citizens at the hands of the Serbian regime. Entitled *PËRTEJ* [Beyond], it opened on 5 June 1997 at Belgrade’s Center for Cultural Decontamination (CZKD). For some, the show served as a cultural bridge, while some did not embrace it. Twenty-five years on, Foundation 17 re-examines this art-historical milestone. Forming part of the Galeria 17 Archiving Transition programme, the project interweaves archival materials with oral history and contemporary debate. Their survey looks into the myth surrounding the show and reconsiders how its history is framed. Interviews with the curator, Shkëlzen Maliqi, and the artists Ilir Bajri, Mehmet Behluli, and Maksut Vezgishi are presented in a video installation at the Grand Hotel Prishtina, while the exhibition, talks and panel discussions take place at the foundation’s gallery and project space.

*PËRTEJ – Archiving Transition*
2022
Mixed media installation
Courtesy of Foundation 17, Prishtina
Implemented by Foundation 17 as part of the action “Strengthening Inclusive Victims’ Voices”; made possible by Integra, NSI and PAX; supported by the European Union and the Swiss Cooperation Office in Kosovo

*PËRTEJ – Archiving Transition, 2022, © Foundation 17. Photos © Manifesta 14 Prishtina / Atdhe Mulla*
Ethnological Museum

As one of the last remaining buildings in the Old Bazaar of Prishtina, the Ethnological Museum is a building rich in history and culture. An Ottoman style building of stone and wood, it was home to the Gjinolli family for many years before it became a museum. Prior to 1990, the building served as a nature museum; after 2003, it was filled with everyday objects from the Ottoman period in Kosovo. Now, the Ethnological Museum exhibits historic, traditional costumes worn in Kosovo. Situated in the Emin Gjiku complex, it has been a protected monument by the state of Kosovo since 2016. The Ethnological Museum presents not only broad cultural values, but also detailed representation of how families lived, the clothing they wore, weaponry and artifacts, which enrich the vision on how Kosovars lived in the past centuries. Each of the rooms tell the routine, prosaic story of a normal family. Styled with traditional carpeting and rudimentary objects, the exhibitions reflect on the resourcefulness of Kosovar society.
With its collection of over 500,000 negatives, dating from the second half of the nineteenth to the end of the twentieth century, the archive of the Marubi National Museum of Photography has countless stories to tell. How photography came to Albania, how it evolved as a medium, or how it has been used to stage political narratives and manipulate the past, are but a few examples of the histories embedded within. Each of these histories can be traced back to one vital source: Pietro Marubbi, Italian émigré and founder of Albania’s first photographic studio. The exhibition curated by Luçjan Bedeni, director of the Marubi Museum and author of an authoritative study of the studio’s evolution, looks at Marubbi’s story through the lens of migration. Not only does it examine the trajectory and sphere of influence of one of the declining Ottoman Empire’s most luminary photographers, but also paints a detailed portrait of political, cultural and social life in nineteenth-century Albania.
Known locally as Rilindja, the Rilindja Press Palace has played host to both a newspaper and a publishing house of the same name. Towards the end of the twentieth century, the building was part of the wave of brutalist style architecture in Kosovo and was one of the tallest buildings in Prishtina.

Rilindja was built in 1971 and became the home of the newspaper, along with other periodicals and journals. It became the second biggest newspaper in the Balkans, reaching a maximum circulation of 234,000 during peak months in the early 1990s. The building brought together writers, cultural actors, editors and intellectuals, creating its own movement of modernism in the 1970s.

In use on and off for twenty years after the Kosovo War, Rilindja was privatised, and all the machinery and printing materials were sold and removed from the building. After a few decades, Rilindja, turned into an exciting venue for the vibrant electronic music nightlife of Prishtina. Now, Rilindja hosts four ministries, a night club, two television stations and a gym.
Rilindja is an icon of brutalist architecture. It was designed by Georgi Konstantinovski and built in the 1970s to host Kosovo’s first publishing house, Rilindja Press Palace. It was here that Yugoslavia’s Albanian-language newspaper, Rilindja, was published. In the decades that followed, it functioned as a site of both cultural enfranchisement and – with the breakdown of Yugoslavia – its antithesis. Most recently, it hosted a series of electronic dance music events organised by the Hapësira collective, who have advocated for the site to be protected and transformed into a multidisciplinary cultural space. In Brutal Times, Cevdet Erek responds to the political turbulence underlying the many shifts in Rilindja’s function, identity and appearance. Engaging with a now-abandoned section of the building, the artist draws out the temporalities embedded within the post-privatisation void: using graphics, lights and sounds, associated with the production process of the newspapers and techno music. The rhythms are based on Rilindja’s timeline, running from the end of the second world war to the 1990s: one second of the artwork stands for one day in history. With this immersive environment, Erek creates a space of embodied memory and experience, raising the question of what comes next.

Brutal Times
2022
Site-specific installation with multichannel sound, moving graphics on LED wall, moving lights and architectural intervention
Archival material from RILINDJA newspaper; made possible by Bibliotekaria – Thesari i Kombit Shqiptar
Commissioned by Manifesta 14 Prishtina and supported by SAHA Association

Brutal Times, 2022, © Cevdet Erek. Photo © Manifesta 14 Prishtina / Ivan Erofeev
The Palace of Youth and Sports is a remarkable structure – a symbol for the city of Prishtina – where many activities are held throughout the year. The complex is a popular meeting spot, a stage, a place for cultivating talents and a site that shapes the city’s identity. The decision to build the Palace of Youth and Sports was made by a public referendum. A portion of the budget was provided by Prishtina residents, a percentage of whose wages funded the construction effort. Construction on the sprawling complex was started in 1977 with the completed premises opening to the public four years later, under the name “Boro-Ramiz” Youth and Sports Centre. Živorad Janković was responsible for the building’s singular design. The Palace of Youth and Sports is still used as sporting grounds, where many teams practice and generations of Kosovar athletes have trained. The palace’s Red Hall, Atelier Hall and ODA Theatre are spaces where the cultural community gathers to celebrate song, dance and other forms of creative expression. Damaged in a fire in February 2000, the former ice rink is now a parking lot. The complex is also home to a high school, a shopping centre and the Manifesta 14 offices. The plateau regularly hosts concerts, fairs and pop-ups; it is a favourite hangout for young people.
Speaking of her seventeen-metre floating ellipsoid, Lee Bul formulated a series of questions central to her practice overall: “What did we dream in the past, and what did we try? What happened, and how can we use it still?” In her sculptures, installations, performances and videos, the artist explores the intoxication and pitfalls of utopian thought in various historical contexts, this time turning her gaze to the airship. Recalling the Hindenburg, which, flying under the National Socialist flag, famously burst into flames in 1937, her silver balloon embodies the vulnerability of dreams – not only to accidents, but also to political instrumentalisation and perversion. As it hovers between the soaring roof of Prishtina’s Palace of Youth and Sports – an icon of Yugoslav socialistic architecture – and the earthbound cars parked in the burnt-out sports arena below, Lee Bul’s silver balloon invites us to reflect on what we might salvage from the dreams of the past and what that might bring for the future.
If you have ever seen the sun set against a bushfire sky or the smouldering embers of war, Flaka Haliti’s uncanny horizon will doubtless cause your throat to tighten a little, your muscles to contract – all the more so if you recognise the pattern of clouds camouflaging the radiance at the edge of her constructed sky. In *Under the Sun – Explain What Happened*, as in many of her works, the artist took as her point of departure building material found in the military context. In this instance, the material she appropriates and adapts stems from a former base of the KFOR, the NATO-led international peacekeeping force in Kosovo. Located near the Kosovar city of Prizren, it is now home to Autostrada Hangar, a new cultural institution to have grown out of the Autostrada Biennale. What captivated the artist about the material is what might equally intrigue us as viewers: some enigmatic process has inscribed itself on the material, has left behind a trace, a photo of sorts, a haunting piece of evidence, a historical narrative yet to be told.

*Under the Sun – Explain What Happened*
2022
Installation: stainless steel, plastic, LED and scaffolding
924 × 1085 × 120 cm (approximate)
Commissioned by Manifesta 14 Prishtina and supported by Ammodo, Kultur Ensemble Palermo, the Ministry of Culture, Youth and Sport of the Republic of Kosovo, Autostrada Biennale, GrafX Studio, AB Bajrami SHPK and Deborah Schamoni, Munich

Photos © Manifesta 14 Prishtina / Ivan Erofeev
The Prishtina Observatory is a part of the Palace of Youth and Sports complex and was built in dedication to discovery, scientific research and educational practice. It opened its doors at the end of the 1970s for passionate youngsters and scientific researchers, part of a cultural shift that brought new opportunities to people, including the scientific community of Kosovo. Its dome-shaped cupola gave the citizens of Prishtina a view of the stars, planets, meteorites and more.

The Prishtina Observatory was not in use for decades, but the space has now been reclaimed by the Astronomy Club of Kosovo. Since 2014, the club has worked to revitalise and equip the building with telescopes, ready for it to reopen once again for stargazing.
Can Donald Trump and Elon Musk be inspiring? The two of them, in tandem? If you're developing a post-apocalyptic video game, then the answer is yes. Delivering an ironic take on the genre, Golf Club: Wasteland offers to the gaming world a new scenario that even the least discerning newspaper reader would link to the golfer president and the space enthusiast. In contrast to many of its counterparts, Igor Simić’s video game exchanges the classic mix of combat and problem-solving for a singular game of golf. A global catastrophe, so the story goes, has wiped out ninety-nine per cent of humanity. Earth has become uninhabitable; the rich have fled to Mars. Wistful for the good old days on Earth, citizens of Mars listen and call in to the radio station Radio Nostalgia from Mars, while the ultra-rich head back down to Earth for a last round of golf. You, the player, get to be one of these people. As you swing and putt your way through the ruins, from brutalist monument to shopping mall, you can piece together – hole by hole – what went wrong.

Golf Club: Wasteland
2018/2021
Videogame and soundtrack
Courtesy of the artist and Galerie Anita Beckers, Frankfurt am Main
The Flat

There are as many ways to reside in Prishtina as there are residents. Kosovo’s capital city is undergoing a huge building boom, with new residential properties springing up across the city at a rapid pace, slotting in amongst buildings from the 20th century and earlier. As cranes dance across the sky, residents are reminded of the importance of expanding housing access for sustaining the city’s hospitable reputation.

Prishtina is a city of many returns. The capital’s residents are often quick to open their homes, welcoming friends, neighbours and newcomers alike into their personal worlds. This desire to host distinguishes the local culture, signaling a pride of place as well as a willingness to share different ways of life, knowing there is no single way that is better than the rest.

This private apartment, which will host an artistic intervention throughout Manifesta 14 Prishtina, is located a few hundred metres down the hill from the Partisan Martyrs’ Cemetery Monument. Owned by a Kosovar woman living abroad who rents it on a regular basis, the flat is on the first floor of a recently-constructed building with elevator accessibility.
Rows of identical houses are a common sight in Kosovo. Known as “brother houses” they bear witness to the strength of family bonds and to a performative equality and solidarity – among men. Sisters are seldom included either in this practice or the family inheritance, thus ensuring their financial dependence on fathers, brothers, husbands and sons. *Sister Flats* invites us to imagine how things could be different, how wealth and power could be distributed justly, and the structures of oppression dismantled. Developed in dialogue with Kosovar feminist activists, Alicja Rogalska’s project proposes sisterhood as the place to start. Borrowing from immersive theatre, escape rooms and ethnographic museums, the artist sets her enquiry within the domestic sphere. The site of much gendered oppression, it may also hold within it the key to emancipation. On Mondays, when the space is closed to the general public, it will be used for legal advice and counselling sessions for local women.
The Partisan Martyrs’ Cemetery Monument is located atop Matiçan Hill in Prishtina’s Velania district. Designed by Svetislav Ličina and unveiled to the public in 1961, the monument honours those who gave their lives in the Second World War. With its panoramic view over the city, the memorial is an evocative site for considering the heroism and sacrifice that has made Prishtina, and Kosovo, what it is today.

The central design comprises a cobbled platform with concrete alcoves. At the center is a cylindrical metal sphere. The design is universal in the sense that it does not feature motifs associated with specific groups. As tensions flared in the 1990s, the status of the memorial was thrown into uncertainty, and a significant number of its main elements became degraded or disappeared. The graffiti in and around the monument indicates the complexity of commemoration in contemporary Kosovo.

Near the monument is the final resting place of Ibrahim Rugova, a scholar and political leader who was Kosovo’s first president.
Most memorials become invisible over time. However important their narrative might once have been, their significance tends to blur and fade. The Partisan Martyrs’ Monument in Prishtina’s Velania neighbourhood is a case in point. Designed to help establish the mythology around partisan resistance in the second world war, the monument consists of a star-shaped complex with a globe in its middle. Like the triangular obelisk in the centre of town, it stands for universal “brotherhood and unity”. Since the Kosovo War in 1999, the monument has been overshadowed by the addition of a cemetery for Kosovo Liberation Army soldiers and a grave for former president Ibrahim Rugova. Now more of a playground than a site of remembrance, its status is widely contested. Within the walls of this now dilapidated monument to martyrs and heroes, Sislej Xhafa has assembled the elements of an alternative narrative: a dysfunctional petrol pump, a chair, a solar panel charger, a mobile phone and a paid attendant. Entitled frosted pocket, the new story unfolds over the 100 days of Manifesta 14 Prishtina.
Hertica School House became a place of peaceful resistance in 1990 when it started to host hundreds of students and their teachers. Beginning in the 1990s, Kosovar Albanian high school and university students were not allowed to enter educational buildings. The alternative, which allowed young people to pursue their education, was the use of houses and private residences that were transformed into educational spaces. Ethnic Albanians created and maintained a parallel education system without appropriate facilities, books or even school supplies throughout the 1990s. In 1990, Mehmet Aliu-Hertica offered his three-floored house to the students and staff of Sami Frashëri High School, so they could continue the education of many young people. The house operated as a school from early 1990 until 1998, holding classes in shifts, changing every thirty minutes from morning until evening.
School without School, 2022, © ETEA. Photo © Manifesta 14 Prishtina / Majlinda Hoxha
When the Socialist Republic of Yugoslavia began to break apart in the early 1990s, the Serbian regime launched a campaign to prevent Kosovar Albanians from participating in public life. Albanian employees were expelled from the public service, media outlets were silenced, schools closed their doors to Albanians and universities were shut down. Even hospitals refused access to Albanians. In response, a parallel public service was established in private housing. Kosovar researchers are working towards a museum that will tell the story of this parallel system. As one of the few remaining family homes to have served as a school, many would like the Hertica House – in ruins since its destruction by Serbian troops in 1999 – to serve as the site for this museum. Presenting ten oral history interviews with people who were part of the system, among them former students, teachers, doctors and politicians, the video installation *School without School* helps prepare the way for the coming museum.

*School without School*
2022
Video installation; ten videos, colour, sound, various lengths
Commissioned by Manifesta 14 Prishtina
A river runs through Mitrovica, a city in northern Kosovo that Petrit Abazi, a curator born and raised there, refers to as the “weakest link in the delicate chain stabilising the region”, for its violent history of ethnic tension. The Ibër River, which runs through Montenegro, Serbia and Kosovo, is a defining part of the local psychogeography — a marker of lives divided along ethnic lines and a natural site where the premise of peaceful coexistence is continuously tested. Mitrovica, historically a multicultural industrial hub, is today heavily segregated and policed by international peacekeeping forces, with ethnic Serbs comprising the majority of those living north of the river and ethnic Albanians making up the most of residents living to the Ibër’s south.

For description of the artistic intervention by Petrit Abazi, Piers Greville and Stanislava Pinchuk in the Ibër River, please see page 148.
Autostrada Biennale was built on the need for more cultural exchange in the region and with the world. It established itself as a connecting point, a route of the map of Balkans and Europe.

As the only contemporary art institution in Prizren, Autostrada Biennale functions on two speeds: one is a physical exhibition that takes place every two years since 2017, the other is a new education, production and exhibition space called “Autostrada Hangar” in the former German KFOR military base, now Prizren’s Innovation and Training Park. With the latter, Autostrada Biennale has extended the publicness of its platform by considering art production as a sustainable form of learning and exchange that will address the needs of the communities.

Through education, onsite training, and an open exhibition-making production space, Autostrada’s aim is to develop new models of cultural creation that will encourage a young generation to think critically through art and to become part of the process of making, building and installing works of art. Autostrada Hangar aims to generate coexistence among communities by working and producing together as a team and will especially be used to fill the urgent need of a non-formal education and skills building programs in order to empower youth in Kosovo and the region.

For description of the artistic intervention by Petrit Halilaj at the Autostrada Hangar, please see 126.
When the sun goes away we paint the sky.

© Petrit Halilaj. Photo © Autostrada Biennale
Fushë Kosova is a relatively small city, located around seven kilometres from the centre of Prishtina. The municipality lies between the capital and Kosovo’s international airport, which was built in 1965. During the last two decades, Fushë Kosova experienced major infrastructural changes, with new roads, buildings, housing complexes, business warehouses and factories replacing the one-story dwellings that once used to characterise the area. In the process, its demographics changed; though the majority of its population is Albanian, it is also home to Roma, Ashkali and Egyptian communities, who inhabit two large and important neighbourhoods in the city. Like in Prishtina and Kosovo at large, Fushë Kosova has numerous disused buildings with difficult and contentious histories; residents engage in active reflection on the legacies of division along class and ethnic lines.
There are numerous abandoned buildings in Kosovo. And there are many neighbourhoods that lack any kind of welcoming space for communities to gather – or to even form in the first place. In response to this mismatch, a group of local citizens and cultural activists from Prishtina together with the Belgian collective Toestand, transformed an unfinished shell of a building into a thriving community centre, known as Termokiss. Having since shared their methods with communities in Tetovo, Tirana and Sarajevo, members of the Termokiss Community recently joined forces with The young community leader center, an activist collective whose members come from the Roma, Egyptian and Ashkali communities in Fushë Kosova, a small town to the south-east of Prishtina. Together, they have launched the long-term community engagement process *Pass the Torch*. Their objective is to help build a new collective in Fushë Kosova, which, somewhere down the track, would find, make and run a space of its own. The first steps in this process include researching and mapping needs and desires, scouting locations and developing new skills as identified by the collective-in-the-making.
The Legacy of Manifesta 14 Prishtina

The Non-Places became the places themselves – with a well-hidden modesty, in the scape of the city. I've seen ideas made visible, that keep happening in a very sensitive way. I've seen the unseen forces world in and around the history of Prishtina. I've felt the spectacle of images concealed by the past, unfolded in front of my eyes. These worlds really matter. Each story I heard sounded otherwise than I previously thought. Prishtina now looks like my quest rather than my pest.

– Driton Selmani, Manifesta 14 Prishtina Participant

Manifesta distinguished itself for its lasting impact on Host Cities. This impact is the result of multiple years of careful planning, dedicated to ensuring each edition’s material and immaterial legacy. For its 14th edition, Manifesta focused on making an impact by reclaiming public space and encouraging citizens to reimagine how they and their communities can use that space to create positive change. Manifesta 14 has also contributed significantly to changing the perception of Kosovo in and beyond Europe, by inviting the world to Prishtina, nurturing new impressions of its cultural abundance. In this post-conflict city in transition, Manifesta 14 has demonstrated that an interdisciplinary institution like the Centre for Narrative Practice can encourage inclusivity, empower diverse points of view and extend an invitation for reconciliation and collective expression through a shared commitment to tell stories otherwise. Manifesta 14 has thus given Prishtina a boost of confidence, prompting civic leaders from across the social spectrum to utilise participatory approaches in visionary initiatives to transform their capital. A generation of Kosovar professionals, team members of Manifesta 14, has realised – with resounding success – an ambitious cultural engagement with a large international profile, training their leadership skills and developing strong ties with European colleagues active in a range of fields, from urbanism to publishing, education to performance.

Manifesta 14 Prishtina consisted of a 100-day interdisciplinary programme of artistic and urban interventions, performances, events and education workshops. With its Urban Vision, Commons Sense, and
artistic programme, *it matters what worlds world worlds: how to tell stories otherwise*, the European Nomadic Biennial took up the challenge of exploring new modes of collective storytelling and reclaiming public space.

The four pillars of Manifesta 14 Prishtina, which constitute the biennial’s largest impact, were:

1. Centre for Narrative Practice – a new multidisciplinary institution at the former Hivzi Sulejmani Library. The Centre is free and accessible to the public, with community initiatives for citizens of all ages and backgrounds. The Centre’s facilities include maker spaces, reading and radio rooms and a garden with a tree canopy. The Centre for Narrative Practice is generously supported by the Government of the Grand Duchy of Luxembourg, in collaboration with the Municipality of Prishtina, and the Royal Embassy of The Netherlands in Kosovo. The United Nations Development Programme (UNDP) in Kosovo serves as the Implementing Partner. Manifesta 14 Prishtina has secured funds that enable the Centre for Narrative Practice to continue its activities for at least the next four years.

2. Brick Factory – an eco-urban learning centre at what was once Prishtina’s largest industrial facility. In the 20th century, the Brick Factory produced the construction materials that built modern Kosovo. After the war, the facility fell into decline, losing its purpose. Cleaned on the occasion of Manifesta 14, the site was recently acquired by the Municipality of Prishtina, which has committed to reclaiming the site’s potential for today’s citizens. During the biennial, raumlaborberlin led *Working on Common Ground*, a laboratory to collectively imagine what the next life of the Brick Factory can be. In addition to this, Manifesta 14 organised case study workshops with European cultural and urban planning professionals to strategise a new concept(s), funding, outreach and governance model for the Brick Factory for the years to come. The Municipality of Prishtina is set to invest additional cultural funding into activating the site further from 2023 onwards. Together with the Ministry of Culture, Youth and Sport, the Municipality of Prishtina has declared its interest in making the Brick Factory the site of a future Museum of Contemporary Art.

3. Green Corridor – a sustainable mobility path connecting the Brick Factory to the Palace of Youth and Sports. This temporary urban intervention was envisioned by CRA-Carlo Ratti Associati, transforming a 1300-metre stretch of disused railway track into a plant and bench-lined pedestrian corridor. In the evenings, the corridor is lit, making it a safe afterhours mobility solution connecting the city centre with one of Prishtina’s thriving neighbourhoods. Manifesta 14 implemented the Green Corridor in partnership with UN-Habitat, who stand to sustain investment in the mobility path’s maintenance and extension. The Municipality of Prishtina has also committed financing for maintaining the Green Corridor after the biennial closes and will programme activities at the site for the surrounding communities.

4. Parcours – The Manifesta 14 Prishtina programme unfolds across twenty-five venues, each with their own history and presence. The parcours that combines these venues was designed in the interest of promoting alternative impressions of Prishtina’s urban landscape, inviting residents to experience their city in a new way and visitors to encounter the remarkable intricacy of Prishtina’s built environment. The invitation to transform one’s perspective put forth by the parcours, stands to inform and influence future city planning, in Prishtina and elsewhere. The Municipality of Prishtina as well as the Ministry of Culture, Youth and Sports, are investigating which of the venues of the parcours, such as Kino Rinia and the Palace of Youth and Sports, can be returned to their original functions or can be reactivated for cultural and community activities. The Municipality and the Ministry are also negotiating for certain works in public space to remain on view for a longer period and seeking to acquire works by Kosovar participants in the artistic programme.

For the first time in the biennial’s history, Manifesta 14 Prishtina as an administration and legal entity will continue to function as an instrument of cultural policy and infrastructural development of Prishtina and its cultural scene. The European Nomadic Biennial will persist with some of its projects in the Kosovar capital by means of a public-private partnership, drawing on its track record from past editions and the success of this 14th edition. Doing so will ensure enduring returns for the citizens of Kosovo as well as the biennial’s partners and donors.
Many of the ideas that shaped Manifesta 14 Prishtina were raised in Citizen Consultations that saw city residents engage in dialogue with representatives from civil society, public servants and the Manifesta 14 team. The honest, inclusive spirit of these exchanges was sustained during the 100 days of the biennial, as participants, experts and visitors convened for workshops centring on the legacy of Manifesta 14 – for Prishtina, for Kosovo, for the Western Balkans and beyond. The active involvement of municipal and national leaders in these transparent, iterative discussions deepens the likelihood of increased public investment in the arts, especially at Manifesta 14 venues, like the Centre for Narrative Practice, Brick Factory and Green Corridor, as well as Kino Rinia, the Great Hammam and Hertica School House, amongst others.

The 100-plus artistic and urban interventions realised for Manifesta 14 Prishtina inspire processes of social and urban transformation that are participatory, prioritise sustainability and extend access to culture in and beyond the city centre. Pursuing these ambitions is pressing in Prishtina, as it is in other post-conflict societies in transition. In a similar vein, the Open Letter issued by Manifesta to draw attention to the absence of visa liberalisation may seem symbolic but, in fact, has resulted in a significant amount of press coverage, with various voices of reason in the international media raising this critical issue in their articles and broadcasts. The European Nomadic Biennial has also nurtured novel forms for Kosovars themselves to share their stories, as exemplified by the biennial’s radio and podcasting activities.

The Education and Mediation Programme has witnessed teachers and students co-create curriculums that foster a sense of belonging, spread the joy of intellectual experimentation and encourage the open, earnest exchanging of ideas. This programme, introduced in a text at the start of this publication, will continue, as will the family-friendly activities at Oaza at the Centre for Narrative Practice. Additional components of Manifesta 14’s legacy include the initiation of relations between many Kosovar artists and international museums, galleries and collectors, setting the stage for subsequent exchange. The Western Balkans Project led by Manifesta 14 has kindled bonds between regional stakeholders, laying the foundation for sustained knowledge sharing. Additionally, as Manifesta strives to form a coalition of support for redeveloping Ukraine following Russia’s illegal invasion, Prishtina is anticipated to join former and future Manifesta Host Cities in a capacity-building alliance with their Ukrainian institutional counterparts.

Since its founding in the early 1990s, Manifesta has consistently chosen Host Cities that reflect Europe’s ever-changing DNA, to shed light on a world defined by changing ethical and aesthetic imperatives. The 14th edition of the European Nomadic Biennial has supported the full expression of ideas across mediums and modes, frames of reference and subjects of interest. We are convinced these stories – our stories – will resonate long into the future, on the tips of our tongues, at the tops of our minds and in the reclaimed public spaces we will continue to share.
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