

REVOLUTION IS US REVOLUCIONI JEMI NE

AUTOSTRADA BIENNALE
2ND EDITION

CURATED BY
GIACINTO DI PIETRANTONIO

21 JULY
21 SEPTEMBER

2019

PRIZREN, KOSOVO



Content

Autostrada Biennale / Concept	3
Giacinto Di Pietrantonio	5
Revolution Is Us - La Rivoluzione Siamo Noi	
Ilaria Mariotti	9
Walking Together	
Social Campaign Through Artists	10
Sgomento Comics, Giulio Alvigini	
Map And Venues Of The Second Edition	37
Exibition Venues	
(BS) The Bus Station	39
Hristina Ivanoska, Mirza Dedać, Apparatus 22, The Cool Couple, Jakup Ferri, Lola Sylaj & Dardan Zhegrova, Lana Čmajčanin, Anatoly Feliksovič Osmolovsky, Somer Şpat, Sanja Latinović, Ilija Šoškić, Levent Bütüçi	
(AM) Archaeological Museum	93
Tommaso Pincio, Jan Fabre, Giuseppe Stampone, Iva Lulashi	
(G) Gymnasium “Gjon Buzuku”	115
Lek M. Gjeloši, Adrian Paci	
(P) Prison	129
Fatmir Mustafa Karillo	

(C) Castle	135
Jakup Ferri, Lorena Kalaja, Francesco Vezzoli, Emre Hüner, Driant Zeneli	
(PS) Public Spaces	161
Orkide Collective, Nemanja Cvijanović	
Event Venues	
(MP) Meeting Point	173
(H) The Gazi Mehmet Pasha Hamam	179
(S) Saraj	181
(HE) Hidroelektrana	183
The Movement of Autostrada Biennale	185
Artist Biography	187
International Advisory Board	215
International Conference	217
The informal and non-formal education program and collaborations	219
Team of Second Edition	223
Sponsors and Partners	225
Thanks	226

Autostrada Biennale | Concept

Autostrada Biennale was established with the mission to enhance culture and revitalize its community. It is envisioned as an innovative highway connecting the Istanbul, Venice and Prizren Biennales. The spaces will be in the alleyways and the Lumbardhi river in Prizren, Kosovo. The biennale is inspired by today's changing world and was initiated in order to take advantage of and expand upon the increased artistic exchange and practice currently happening.

Through a spirit of cooperation we will seek to awaken creative energy in Kosovo, the Western Balkans region and beyond. Collaboration between different artistic fields and questioning the problems and difficulties of the contemporary world is a groundbreaking of aspect of art today. It challenges and exchanges collaboration.

This shift in the relationship between artist, studio and museum was signaled in Harald Szeemann's summary of the show's content: "The obvious opposition to form; the high degree of personal and emotional engagement; the pronouncement that certain objects are art, although they have not previously been defined as such; the shift of interest away from the result towards the artistic process; the use of mundane objects; the interaction of work and material; Mother Earth as medium, workplace, the desert as concept."

Autostrada Biennale is a utopian factory and workplace in the best sense of the meaning. It aims to highlight social, political, economic and aesthetic conditions, which also influence everyday life beyond the art world: to make the city itself a museum itself, a site of contemporaneity. A place in where local experiences of time subvert the unity of embracing and inventing its own time.

Revolution Is Us - La Rivoluzione Siamo Noi

Giacinto Di Pietrantonio

It is only natural that by living in a world where virtuality has become crucial to our existence, the first thing we do when we have an idea is to find a reference, which means going on the internet and searching on Google for news or references to confirm our idea. If we search for “La rivoluzione siamo noi” on Google, we find 27.000.000 results in 0.47 seconds. A colossal number. However, for anyone working with art, it is very encouraging to see that the first result which appears is Joseph Beuys’ piece of 1971, with the title “La Rivoluzione Siamo Noi”.

The title has not been translated, because Beuys named the piece in Italian, as he thought and did the work in Italy. A large paper print, a kind of poster, produced by the Modern Art Agency in Naples. An inkjet print of 185 x 106 cm with 180 copies in which Beuys is shown walking towards us with his felt hat on his head, a white shirt with a fisherman’s vest, jeans, boots and a shoulder bag.

This is one of the contemporary works of art that I prefer both for formal reasons and those of its content. It’s the one thing I would take on a deserted island. So, it is a work which I keep with me for many years, ever since I learned of it. Then, a few years ago, I managed to get a copy of it, and I installed it at the entrance of my house. In fact, anyone who comes to visit me is welcomed not only by me, but also by Joseph Beuys who walks behind me towards the guest, and at that moment, Beuys, I and the guest or guests become “Revolution Is Us”.

It is clear that nowadays, even more so than a few decades ago, the word revolution sounds suspect, given the collapse of the great narratives promising revolution ever since the Enlightenment, be they on the right or left. Those that produced the well-known dramas of the 20th century, and because of which everyone by the end of the century was in such a rush to bury the word revolution. Unfortunately by doing so, they also buried the utopias and hopes for the future which the word represents.

However, what “La Rivoluzione Siamo Noi” makes me think of is not so much the political revolutions, but the personal ones, and in the case of art, the linguistic ones. Art is, even when it does not seem to appear that way, always a bearer of novelty, openness, change, and above all freedom. I never thought of art as merely aesthetic, or pure contemplative pleasure, but as a human expression full of ethics and aesthetics. But above all as an aesthetic at the service of ethics, as Walter Benjamin suggests, and to which in some way this work also owes something to the work ‘Wanderer above the Mist’ of 1818, by Caspar David Friedrich.

It is known that Benjamin talks to us about the “Angelus Novus” painting of 1920, by Paul Klee, which portrays the angel of history with its body turned towards the future while its face and gaze are turned towards the past, and therefore between the old and the new. While Friedrich in the 1818 ‘Wanderer above the Mist’ depicts a solitary figure of the man and romantic traveler artist looking out at a great expanse of fog with his back turned to us. It is the romantic solitude of man in the face of the greatness of nature that Beuys replicates in the photographic work “Difesa della Natura (clavicembalo)” in 99.5 x 67 cm. in 1981, exactly ten years after “La Rivoluzione Siamo Noi”.

We find here many of the urgent questions of contemporary society, ranging from the relationship with society, history, nature, our being in the world, not in a descriptive-didactic or passive way, but active and moving towards the future. Not in a didactic way, otherwise it would not be art, but in an active way, and when I say active I do not refer to an idea of activism, but to that change of consciousness that every work of art provokes more or less. In fact, it must be said that the work of Beuys has nothing “revolutionary” from the point of view of a didactic iconography that should have contained a political symbol. In this case, the German greens, or the like.

The work indicates the journey towards and in and for the world. As “La Rivoluzione Siamo Noi” suggests, we must move towards the future, because we are not angels being blown by the storm of paradise, and neither are we immobile and contemplative wayfarers of a sea of fog, the metaphor of an uncertain future. But, like art, we are beings in movement, walking towards the future, that, even if uncertain, we must always look for. And it is this future that we are trying to understand with the new edition of Autostrada Biennale and with the invited artists:

Giulio Alvigini (Italy)
Apparatus 22 (Romania)
Levent Butuci (Kosovo)
Nemanja Cvianović (Croatia)
Lana Čmajčanin (Bosnia and Herzegovina)
Mirza Dedač (Serbia)
Jan Fabre (Belgium)
Jakup Ferri (Kosovo)
Lek M. Gjeloši (Albania)
Emre Hüner (Turkey)
Hristina Ivanoska (North Macedonia)
Lorena Kalaja (USA)
Sanja Latinović (Serbia)
Iva Lulashi (Albania / Italy)
Fatmir Mustafa – Karlo (Kosovo)
Orkide Collective (Kosovo)
Anatoly Feliksovič Osmolovski (Russia)
Adrian Paci (Albania)
Tommaso Pincio (Italy)
Sgomento Comics – Marco Mucci and Matteo Pomanti (Italy)
Ilija Šoškić (Montenegro)
Somer Špat (Kosovo)
Giuseppe Stampone (Italy)
Lola Sylaj and Dardan Zhegrova (Kosovo)
The Cool Couple – Niccolò Benetton and Simone Santilli (Italy)
Francesco Vezzoli (Italy)
Driant Zeneli (Albania)

Walking Together

Autostrada Biennale also passes by the Academy of Fine Arts of Brera in Milan, and through the young Kosovar students who attend the two-year Communication and art didactics course with Visual Cultures and curatorial practices. During my History of Art course, young curators developed the critical sheets that accompany the works of this catalog. Together with the students we welcomed Giacinto Di Pietrantonio's proposal, a task that allowed us to work concretely with respect to the need for synthesis and deep analysis. The authors have built, both under the curator's guidance and independently, the materials that make up the information archive for each artist and afterwards had the opportunity to directly talk to the artists regarding their poetics and projects for Autostrada Biennale. Delivery times, the need for synthesis, the essential starting point for drafting brief documents but maintaining the complexity of the research, taking into account the ongoing aspect of project development, the awareness of being part of a complex set of deployed, dynamic and accurate workflows, are all features that have made research and text processing a beautiful professional challenge. Looking for words that present individual visions, planning in motion, synthesis of thought processes and their way of being in the world. A task that is never easy. Feeling as a part of Giacinto Di Pietrantonio's journey, together with Joseph Beuys, together with the artists, together with the whole work group.

Ilaria Mariotti

Prof. of Art History at Accademia Brera Milano

Sgomento Comics
Marco Pio Mucci & Matteo Pomati
Autostrada Biennale, 2019
Comics

Marco Pio Mucci and editor Matteo Pomati are the co-founders of the independent publishing project “Sgomento”, which present a graphic novel designed by Mucci as the narrator for the second edition of Autostrada Biennale. The logo that represents them hides a message from the Gospel: “be as shrewd as snakes and as innocent as doves.” Since the first issue in 2017, “Sgomento” has embodied this principle. It never loses this identity, even as others take part in its content. Carte blanche has been given to other artists for the cover, starting with Mucci, whose style sometimes follows the spur of the moment, while at others following historical events that are unsettling in their sincerity. The drawings originate from the sordidness of “piuchereale”, which, by casting its own aura, is placed in our hands to tell us how it all started, starting with the meeting at the Brera bar in Milan between Giacinto Di Pietrantonio, Vatra Abrashi, Leutrim Fishekui and Baris Karamuço and “we are the revolution” by Joseph Beuys.

The work of Mucci is not found in an isolated space but is at the core of the catalog and communication of the Biennale itself. They are means through which one gets closer to the works by trying to discover their mystery. The recipe for an artistic revolution is simple: white paper, images and texts. Break the rules of storytelling. Those of art follow as an object of a disabused cult.

Silvia Marzorati

LA RIMO

SIAM

THE REVOLU

LUZIONE

O NOI

UTION IS US!

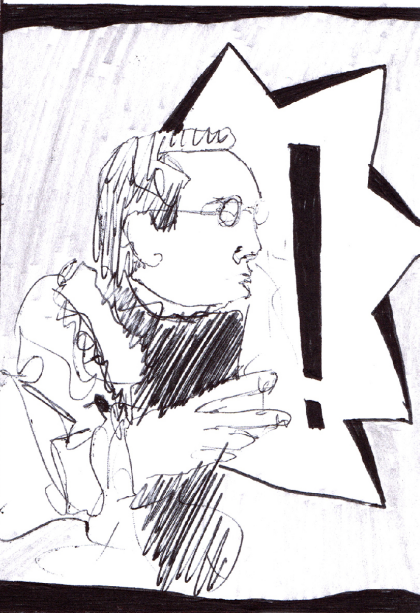
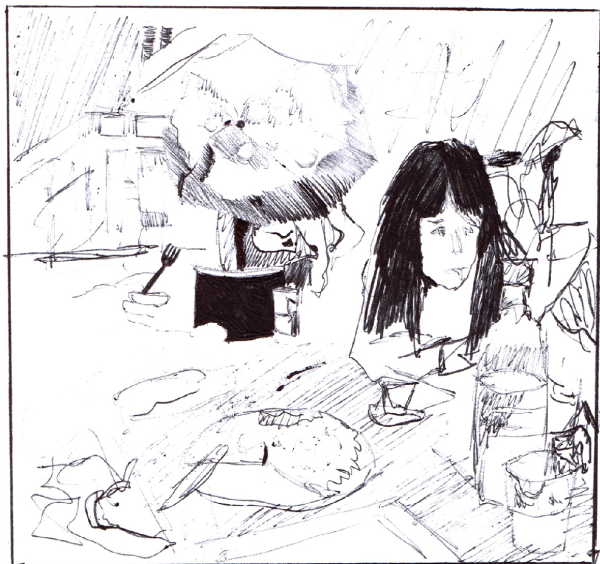
LA RIVOLUZIONE SIAMO NOI



BAR BRERA, MILAN. APRIL TWOTHOUSANDNINETEEN



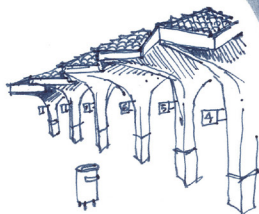
THAT IS THE FIRST MEETING. GIACINTO IS BRILLIANT AS ALWAYS. COUPLE OF HAMBURGER MENUS AND PIZZAS ON THE TABLE. JUST TWO BIG SPIKED COFFEES FOR US. EH EH EH!



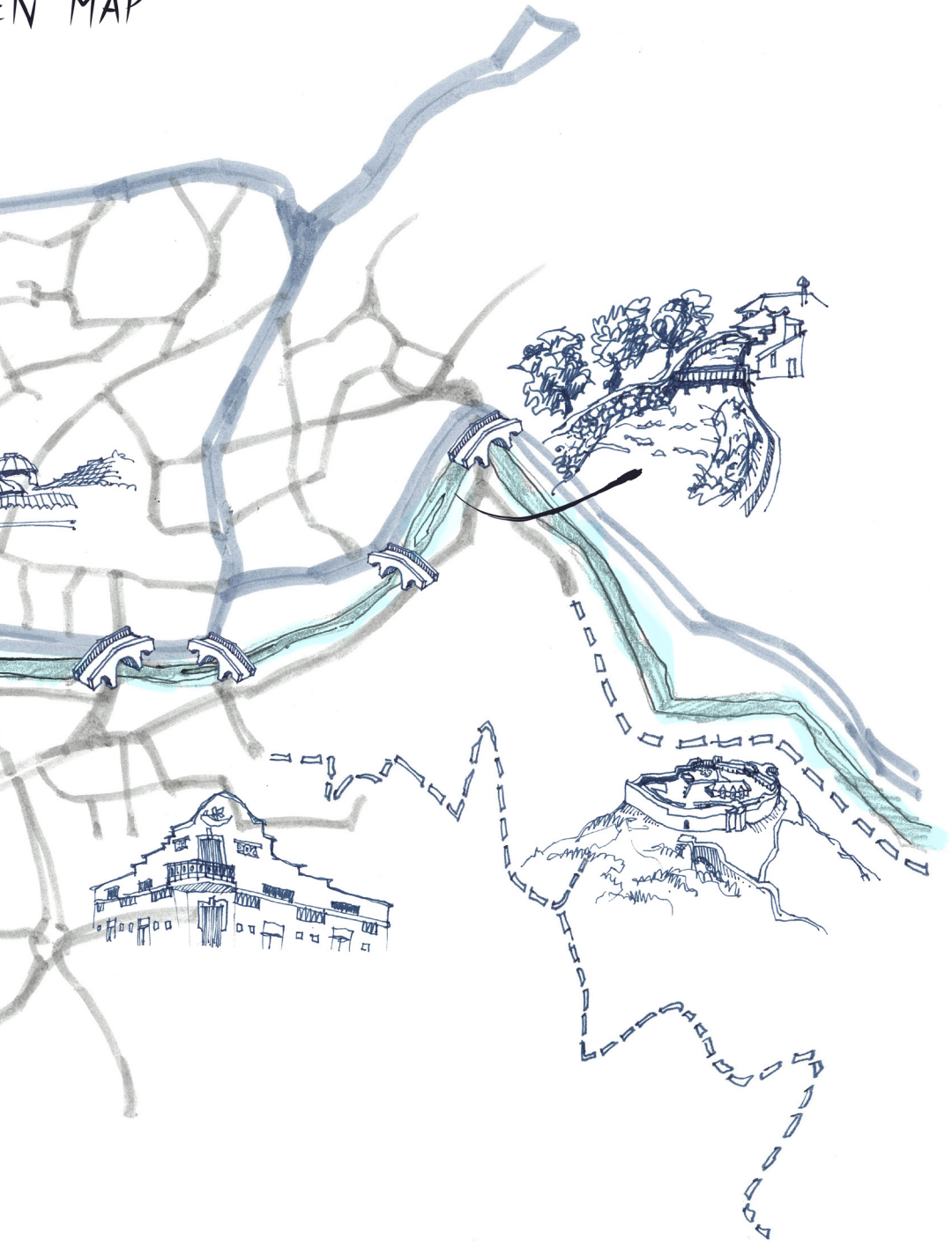
AND REMEMBER: THE
REVOLUTION IS US!



PRIZRE



EN MAP



GIACINTO



WE ARE IN PRIZREN, PRECISELY IN THE
HEAD QUARTER OF AUTO9TRADA BIENNALE...

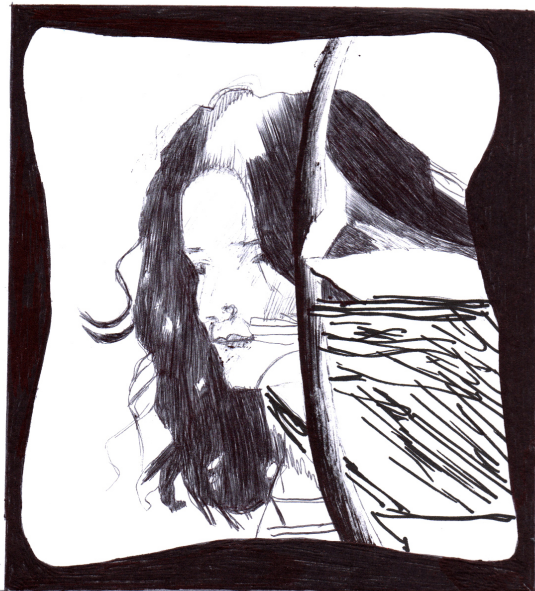


BARIS

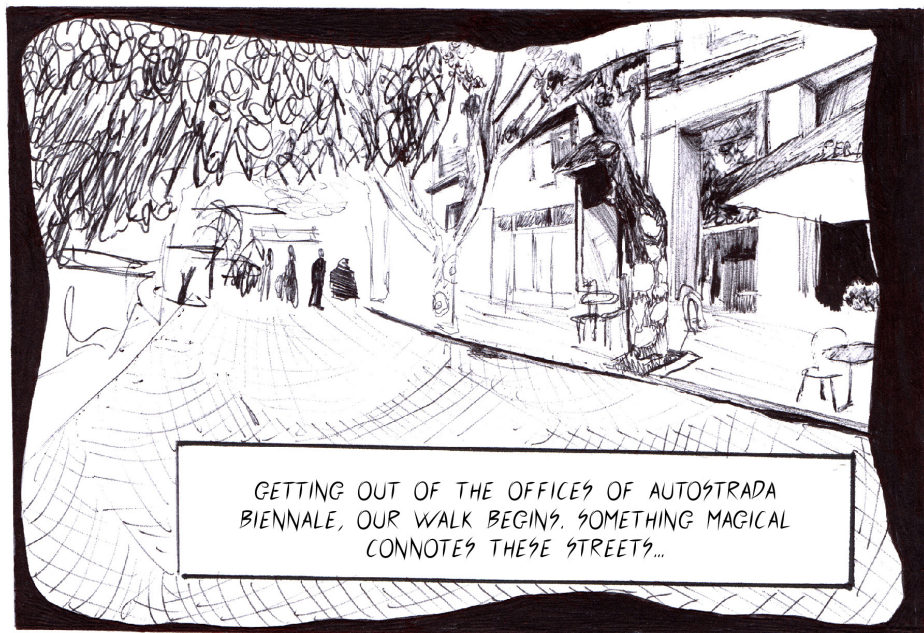
EVERYBODY IS INTENSELY WORKING ON THIS EDITION
OF THE BIENNALE, A GREAT AND AMBITIOUS PROJECT.



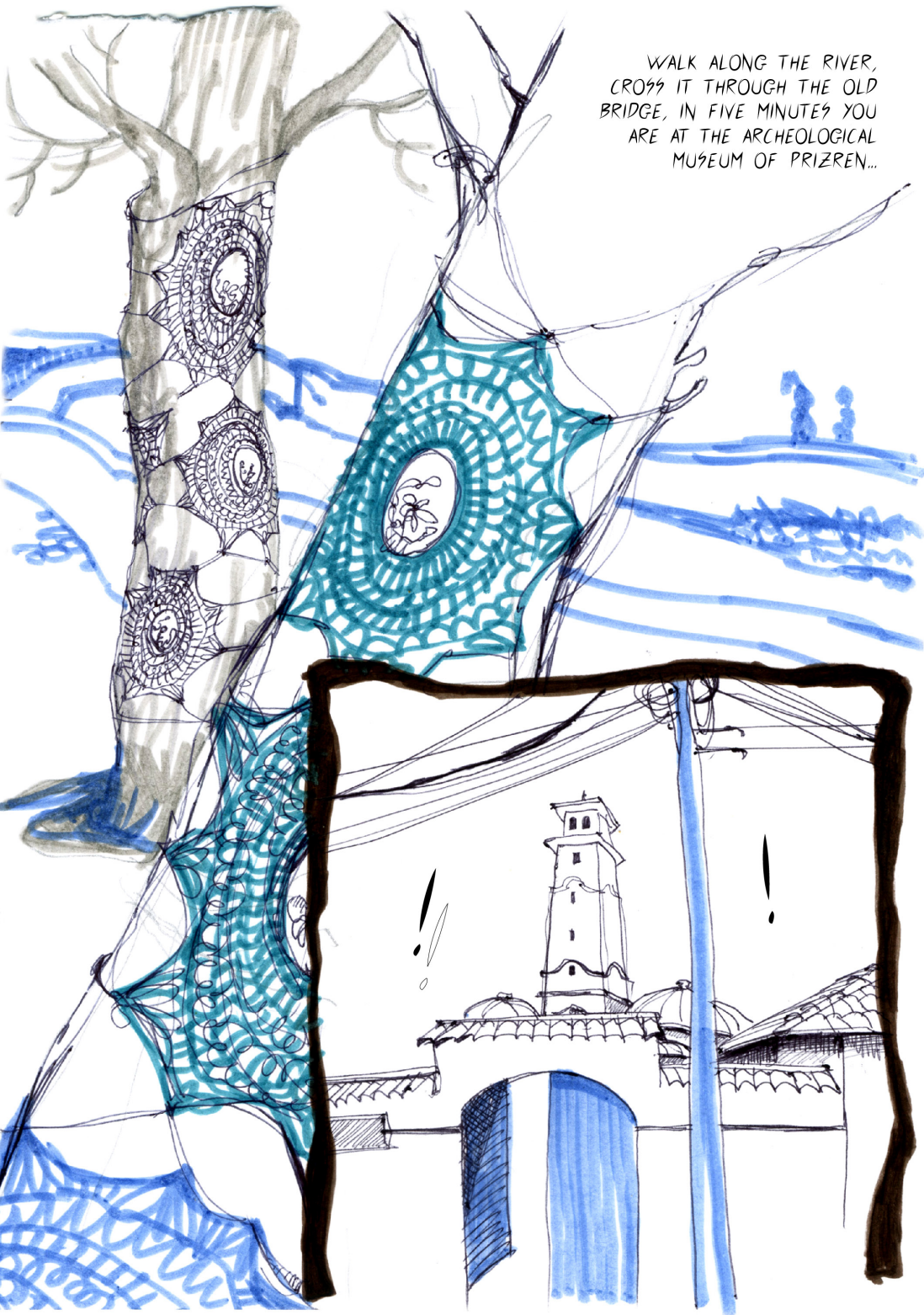
LEUTRIM



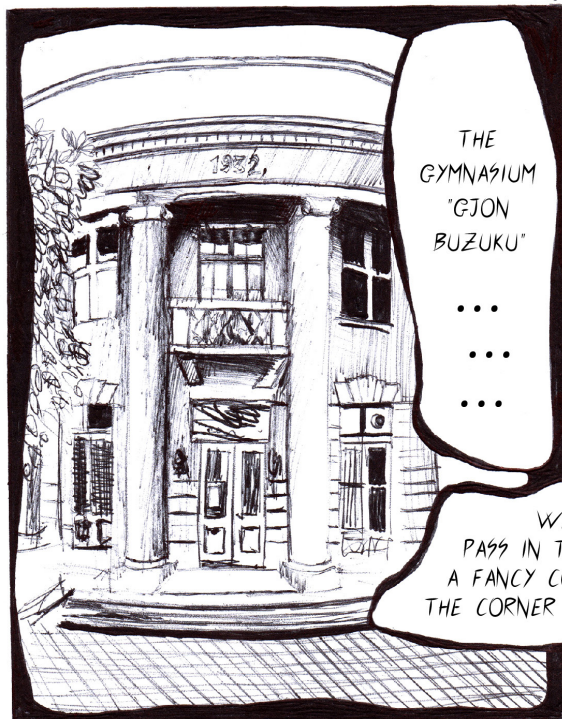
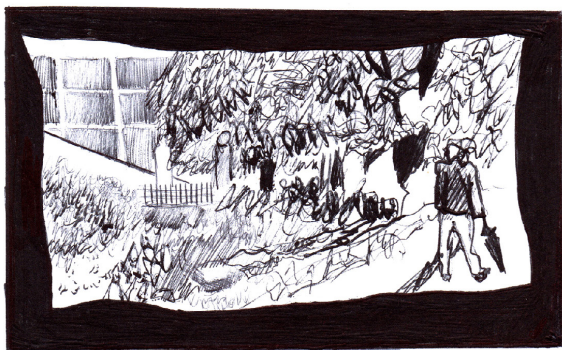
VATRA



WALK ALONG THE RIVER,
CROSS IT THROUGH THE OLD
BRIDGE, IN FIVE MINUTES YOU
ARE AT THE ARCHEOLOGICAL
MUSEUM OF PRIZREN...



HERE THESE AMAZING OTTOMAN GRAVES,
A PLACE THAT IS THERE, UNCHANGED, FROM
ALMOST FIVE HUNDRED YEARS



THE
GYMNASIUM
"GJON
BUZUKU"

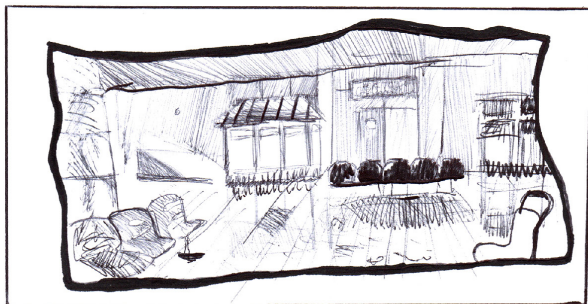
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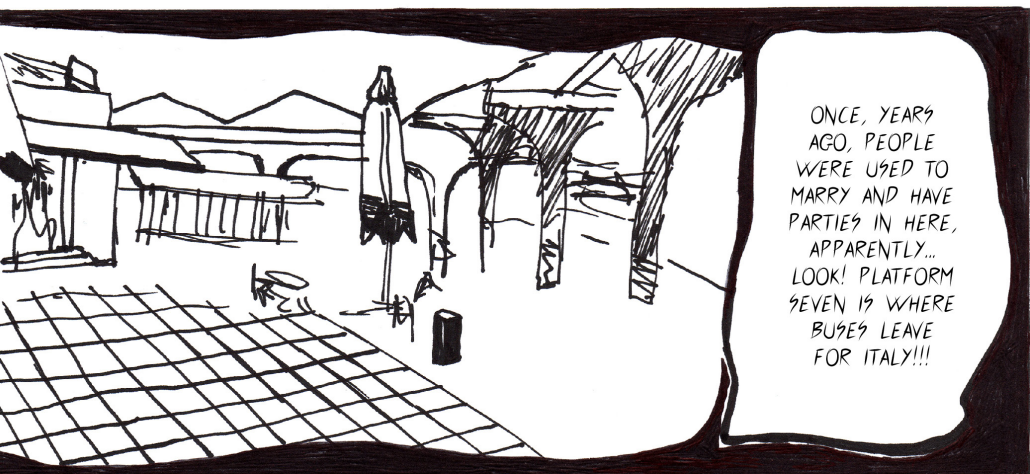
...

WE
PASS IN THE CITY CENTRE, SPOTTING
A FANCY COPY OF THE PISA TOWER AT
THE CORNER OF A NEWLY BUILT BUILDING!

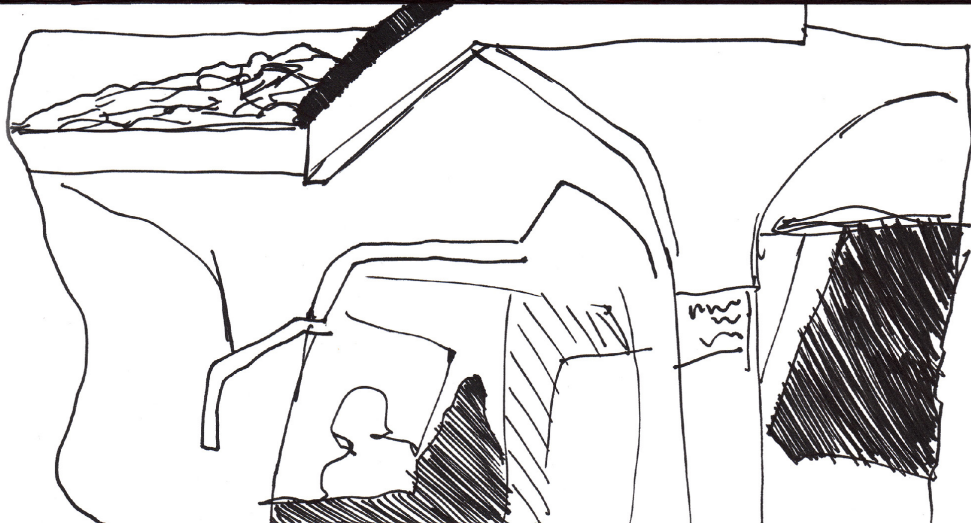


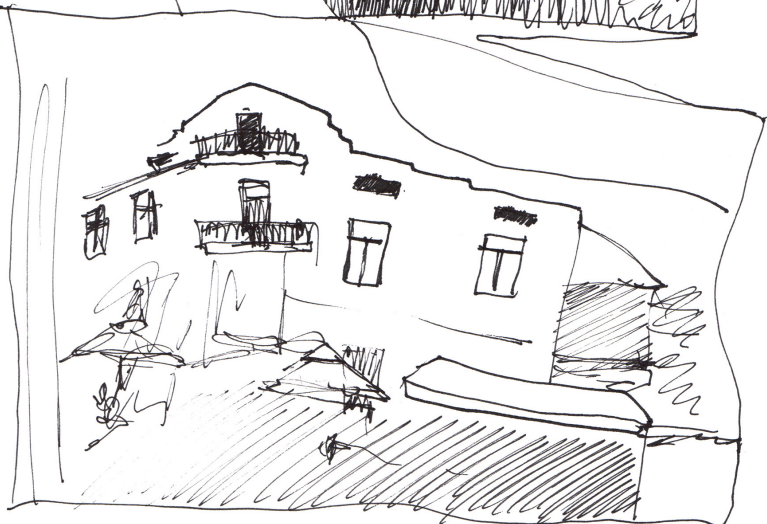
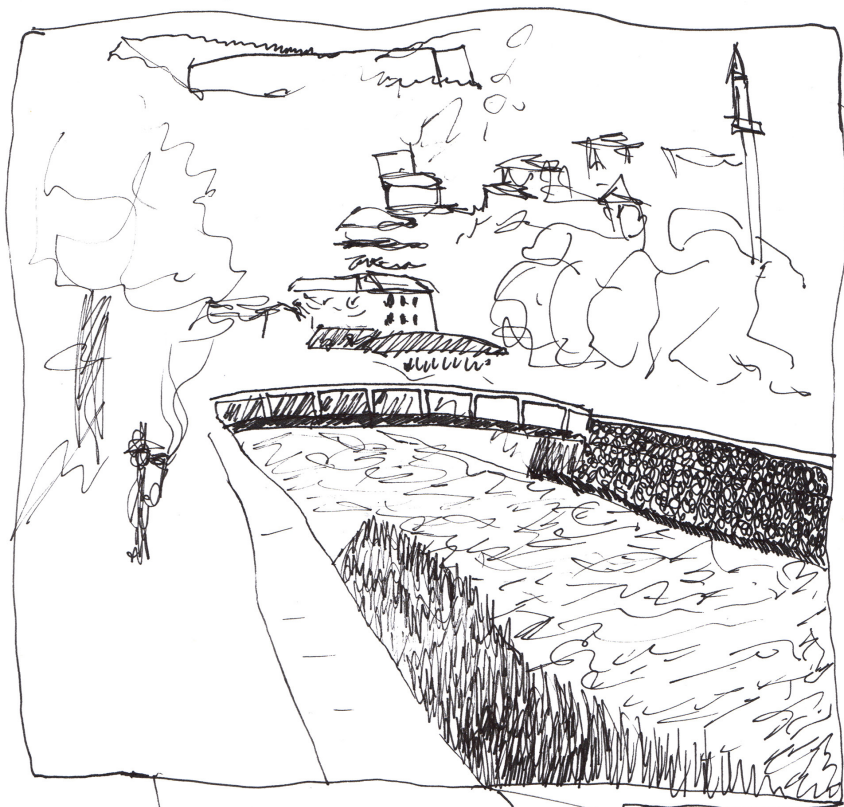


WE'RE NOW AT THE BUS MAIN STATION: FROM THIS POINT OF THE CITY DOZENS OF BUSES DEPART FOR ALL AROUND THE WORLD, AS IT SEEMS.



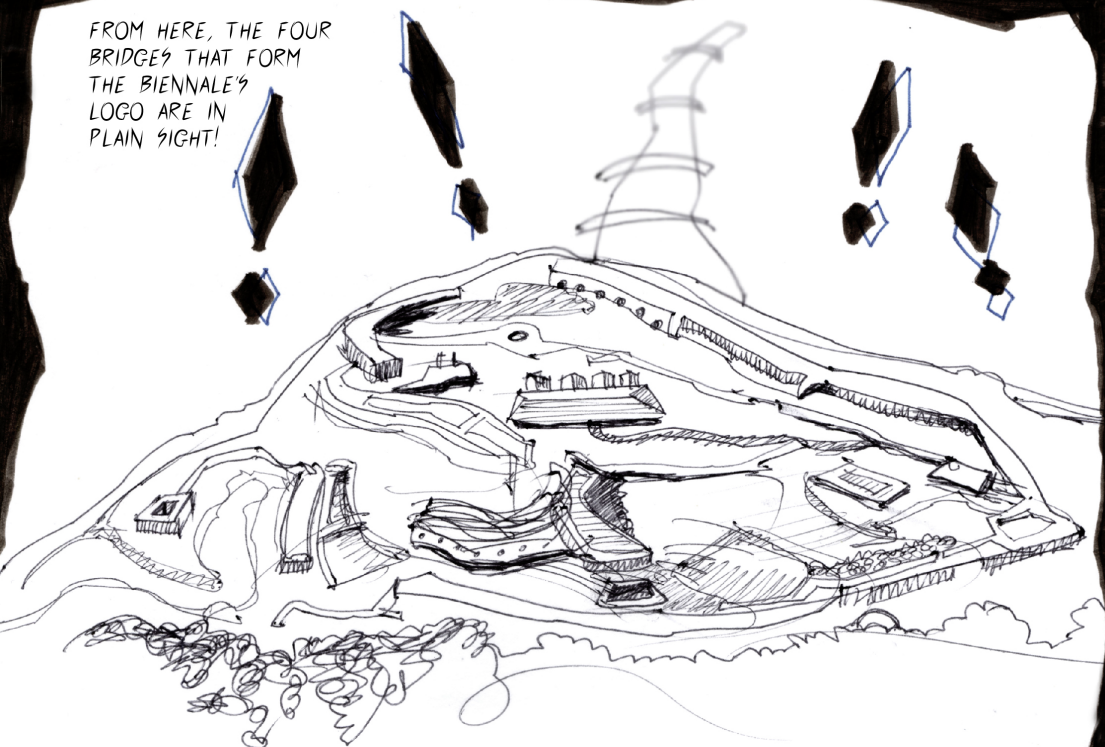
ONCE, YEARS AGO, PEOPLE WERE USED TO MARRY AND HAVE PARTIES IN HERE, APPARENTLY... LOOK! PLATFORM SEVEN IS WHERE BUSES LEAVE FOR ITALY!!!



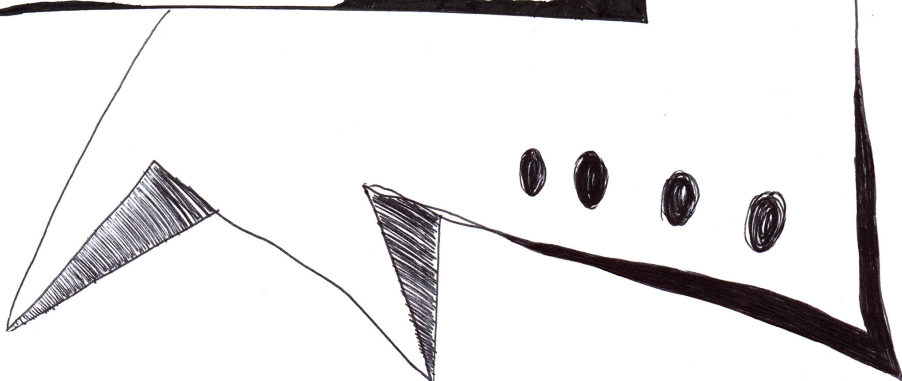
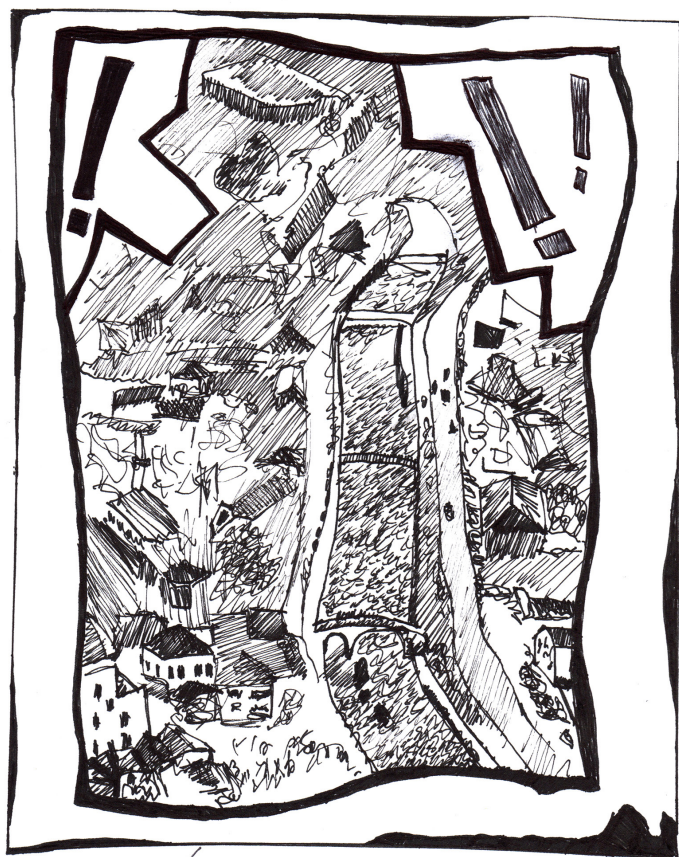




FROM HERE, THE FOUR
BRIDGES THAT FORM
THE BIENNALE'S
LOGO ARE IN
PLAIN SIGHT!



THE PRIZREN FORTRESS (A.K.A. KALJAJA)



ANATOLY OSMOLOWSKI ADRIAN PACI TOMMASO PINCIO ILIJA ŠOŠKIĆ



LA

RIVOLUZIONE

SIAMO



NOI

!

THE



REVOLUTION

IS

US



ZENELI ORKIDE COLLECTIVE GIULIO ALVIGINI CURATED BY GIACINTO DI PIETRANTONIO.

SOMER ŠPAT GIUSEPPE STAMPONE LOLA SYLAJ AND DARDAN ZHEGROVA THE COOL COUPLE -

NICCOLÒ BENETTON AND SIMONE SANTILLI FRANCESCO VEZZOLI DRIANT

APPARATUS 22

LEVENT BÜTÜÇİ

NEMANJA CVIANOVIČ

LANA

ČMAJČANIN

MIRZA DEDAČ

JAN FABRE

JAKUP FERRI

LEK M. GJELOSHI

EMRE HÜNER

HRISTINA IVANOSKA

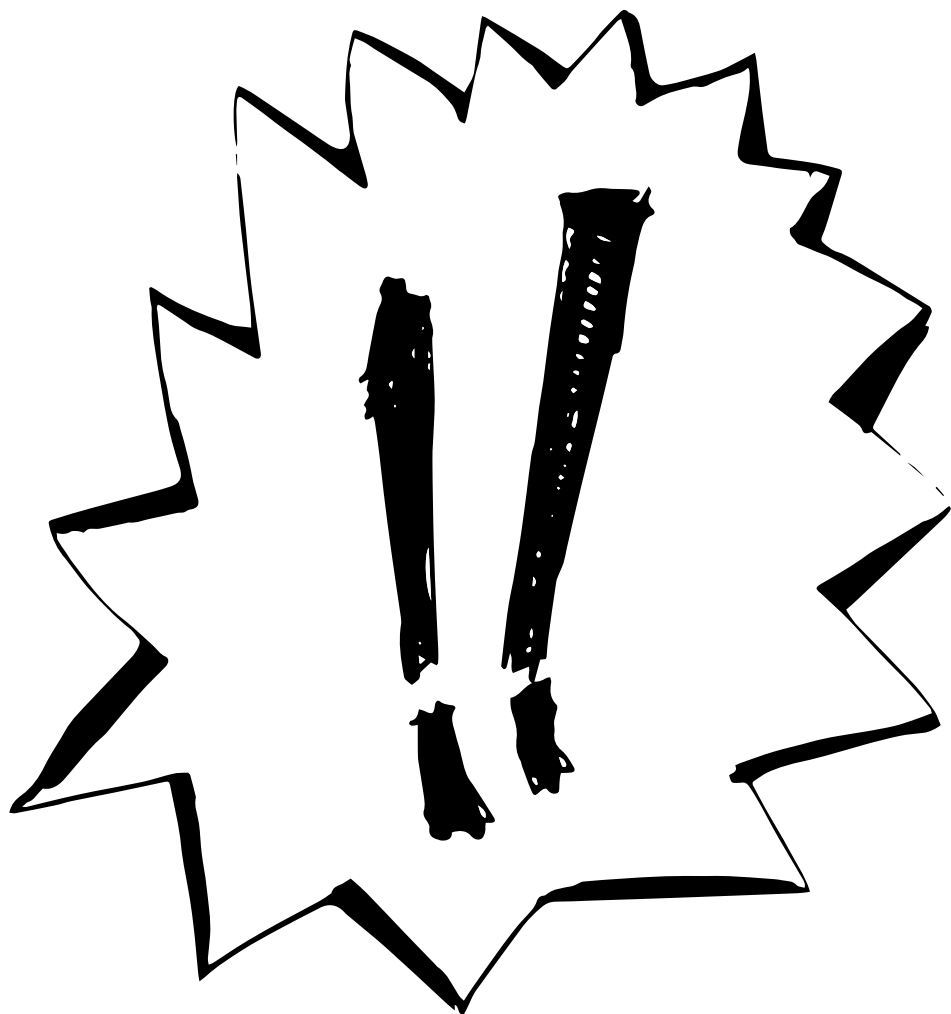
LORENA KALAJA

SANJA LATINOVIĆ

IVA LULASHI

MUCCI COMICS – MARCO PIO MUCCI AND MATTEO POMATI

FATMIR MUSTAFA-KARLLO





Just Berys
La revolutione come No

Giulio Alvigini

Autostrada Biennale, Social Media Campaign, 2019

Giulio Alvigini, the creator of the Instagram page Make Italian Art Great Again, defines himself as a “simple, young Italian artist”. It is an interesting anthropological case that sees his ego divided between the pride of a celebrated artistic tradition; the sense of eternal failure due to comparison with it; and the difficulty of accessing the exclusive art system due to an inferiority complex towards international colleagues who are supported by more profitable cultural policies. Alvigini is against all kinds of categorization: the page was not born as an art piece, but stands in line with his artistic research. In the same way his figure remains poised between the artist and the memmer, in a work that tests the possibilities of the contemporary art world to make fun of itself. Make Italian Art Great Again is a communications platform that uses memes to satirize the Italian art system without the intention of making outright institutional criticism. It demonstrates how the art system is the greatest work of our time. The work of Giulio Alvigini accompanies Autostrada Biennale 2019 through the realization of the social media campaign for the event, with the aim to increase the visibility of the event for the media. The collaboration between Make Italian Art Great Again and Autostrada Biennale is present in the respective social media pages.

AUTOSTRADA BIENNALE:

<https://www.instagram.com/autostradabiennale/>

MAKE ITALIAN ART GREAT AGAIN:

<https://www.instagram.com/makeitalianartgreatagain/?hl=it>

Giorgia Aprosio





LEFT
EXIT 12

A
BORING
SUMMER



Prizren
AUTOSTRADA
BIENNALE

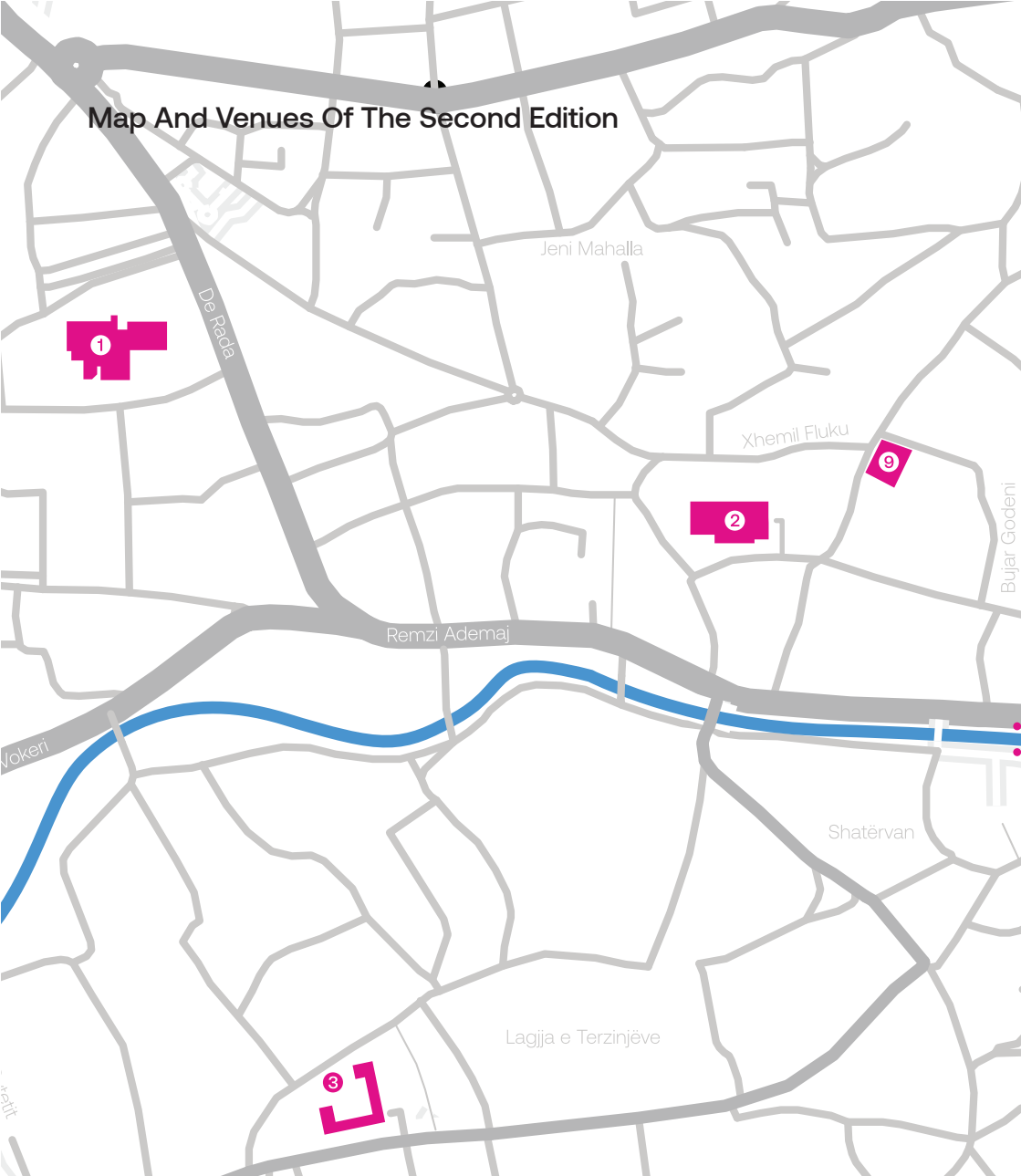






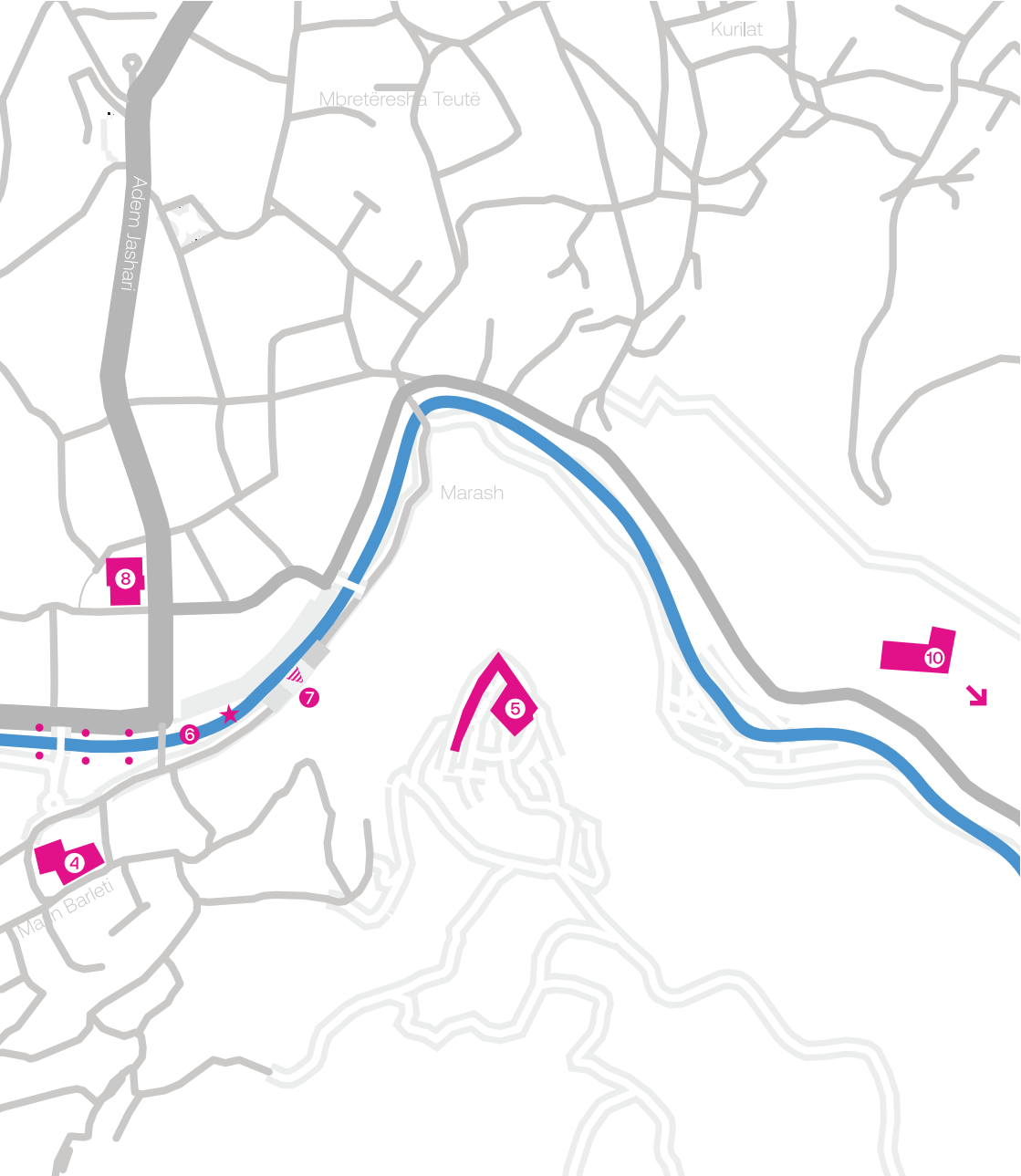


Map And Venues Of The Second Edition



EXHIBITION VENUES

- | | | | | | |
|---|---|-------------------------|---|---|--------------|
| 1 |  | The Bus Station | 4 |  | Prison |
| 2 |  | Archaeology Museum | 5 |  | Castle |
| 3 |  | Gymnasium "Gjon Buzuku" | 6 |  | Public Space |



EVENT VENUES

7



Meeting Point

9



Saraj

8



The Gazi Mehmed Pasha Hamam

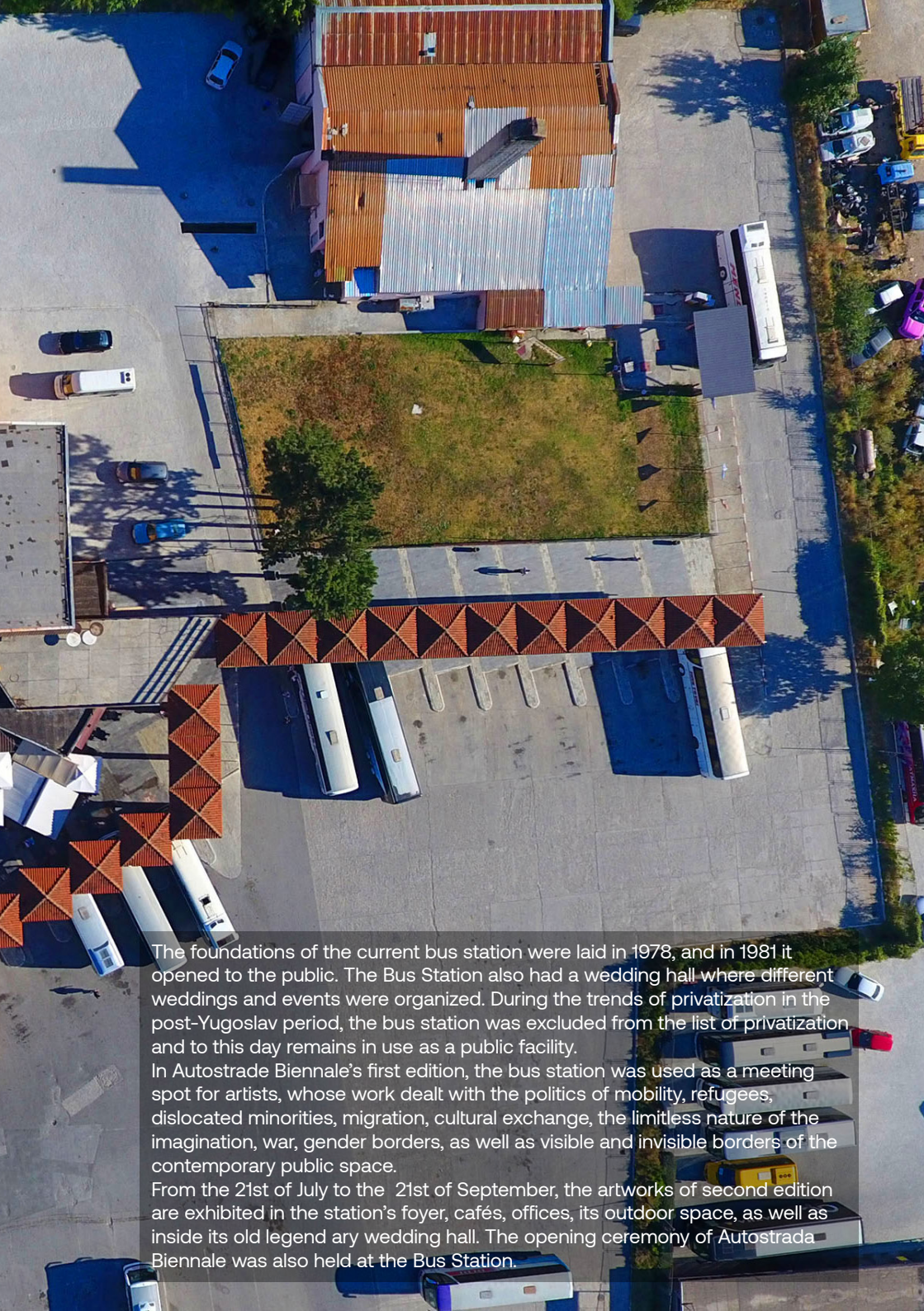
10



Hidroelektrana

(BS) The Bus Station





The foundations of the current bus station were laid in 1978, and in 1981 it opened to the public. The Bus Station also had a wedding hall where different weddings and events were organized. During the trends of privatization in the post-Yugoslav period, the bus station was excluded from the list of privatization and to this day remains in use as a public facility. In Autostrada Biennale's first edition, the bus station was used as a meeting spot for artists, whose work dealt with the politics of mobility, refugees, dislocated minorities, migration, cultural exchange, the limitless nature of the imagination, war, gender borders, as well as visible and invisible borders of the contemporary public space. From the 21st of July to the 21st of September, the artworks of second edition are exhibited in the station's foyer, cafés, offices, its outdoor space, as well as inside its old legendary wedding hall. The opening ceremony of Autostrada Biennale was also held at the Bus Station.

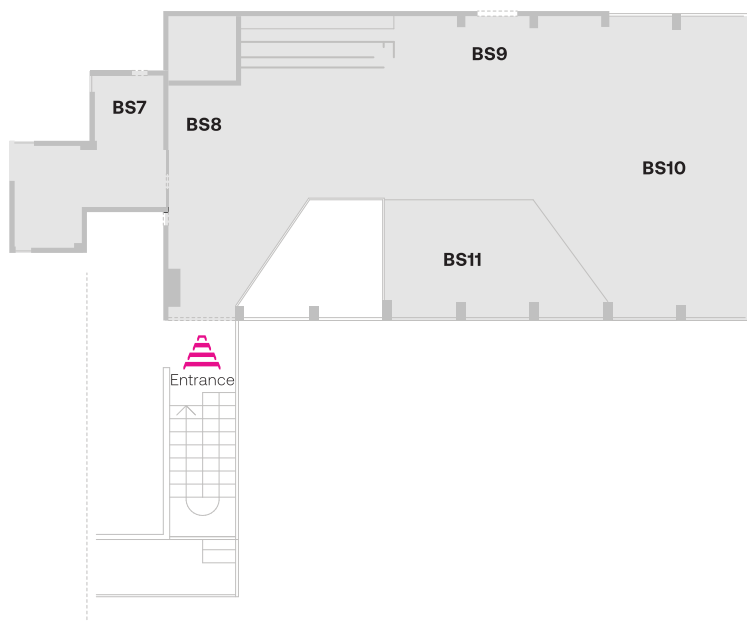
(BS) The Bus Station

Ground floor



- BS1** — **Hristina Ivanoska**
Intimate Introspections: artist and/or society
- BS2** — **Mirza Dedać**
Death Case
- BS3** — **Apparatus 22**
Maria Farcas, Dragos Olea, Erika Olea, Ioana Nemes +
Arrangement and haze series: V4, V5 & V6, 2019 III Posters Print
Suprainfinit (Hymn I), Sound Installation
- BS4** — **The Cool Couple**
Niccolò Benetton-Simone Santilli
Emozioni Mondiali
- BS5** — **Jakup Ferri**
Untitled
- BS6** — **Dardan Zhegrova & Lola Sylaj**
Memories old thorns of mine, scratching into the sky

First floor



- BS7** — **Lana Čmajčanin**
Female President
- BS8** — **Anatoly Osmolovsky**
Cadavre Exquis-Dodici suicidi
- BS9** — **Somer Şpat**
What colour is your flag when you wash it?
- BS10** — **Sanja Latinović**
Can you feel change?
- BS11** — **Ilija Šoškić**
Il Teatro del Pane
- BS12** — **Levent Butuci**
Protest-for-protest

BS1

Hristina Ivanoska

Intimate introspection: artist and/or society, 2019

Installation, dimensions variable

The Macedonian artist has always kept social and political themes of contemporary systems close at heart. Making use of videos, texts and installations, she puts her works in front of an audience which functions as an enormous magnifying glass to better see the present, in order not to remain passive in the face of everyday events.

The 2012-2013 piece *Intimate Introspection: artist and/or society* demonstrates how the role of the artist in contemporary society wavers in the face of the violent occupation of public space by neo-liberal capitalism supported by the governmental elite. As Hristina Ivanoska explains, the cardboard boxes are the foundation, the “inexpensive”, “economic” platform that places the artist at the extremes of society. Boxes that are unused and covered with writing – quotes from various sources are rubbish, objects to be left on the side of the road, just on the periphery, believes Ivanoska. The periphery where the poorest reside, and whose existence depends on recycled material. The voice of the ones no one listens to, the places that everyone pretends not to see. This is where the focus of the contemporary artist should be.

Lucia Appollonio





Z
0 - 15:3



ARTI
ROMA
HİLOJ BUTI
HA YATTA
GLOB SANA
JEDNA BORKA IZ
DVO RISTA TAMO
GDE SE BOLJE
SANJA JOS NAM
VICE IZ SY EG GLASA
NEMA NAM ODUSTA
JANJA!!!
INAN MAK
BASLATIRII
EMYÜNLED
IRI HREKTI
-YESE YAI
MAZ HIÇBI
ŞİY HEATI
ING

GRAB I UDHETMIT
TO GAVE UNDOING THE RECONSTRUCTION
ALACINE (MILK)

GRAB I UDHETMIT
TO GAVE UNDOING THE RECONSTRUCTION
ALACINE (MILK)

GRAB I UDHETMIT
TO GAVE UNDOING THE RECONSTRUCTION
ALACINE (MILK)

GRAB I UDHETMIT
TO GAVE UNDOING THE RECONSTRUCTION
ALACINE (MILK)

GRAB I UDHETMIT
TO GAVE UNDOING THE RECONSTRUCTION
ALACINE (MILK)

GRAB I UDHETMIT
TO GAVE UNDOING THE RECONSTRUCTION
ALACINE (MILK)



BS2

Mirza Dedac

Death Case, 2012

Installation

Mirza Dedac, a Serbian artist, guides his own poetics by scanning in the recesses of the image, which is today inextricably linked to new technologies. He analyzes the consequent change in the concept of memory in relation to the most ancient of the arts: painting. The artist challenges current social problems by extinguishing the border between life and art, and dissolves the existential problems of individuals in the latter.

Death Case presents a collection of film obituaries aimed at commemorating the death of all the characters who died in films produced by socialist Yugoslavia since the 1960s.

The artist frames each obituary with a handmade wooden box through an archiving process that creates a memory for characters that never existed, celebrating them as real.

Mirza Dedac's poetic link to the concept of memory is properly manifested here, where the death of cinematographic characters interacts with the death of the nation that created them. The relationship between the two deaths is framed by the ritual of archiving that the artist performs in order to save the memories of a now-defunct nation and the fictitious characters of which it is the mother.

Luana De Franco



Naš dragi,



Vule vodeničar

(1973)

Tragično je preminuo u filmu
"Leptirica"
Borda Kadijevića, tačno u 00:06:00.

Ožalošćeni
porodica i prijatelji



Naš dragi,



Aleksa Simić

(1980)

Tragično je preminula u filmu
"Ko to tamo peva"
Slobodana Šijana, tačno u 01:18:18.

Ožalošćeni
porodica i prijatelji



Naša draga,



Garodi Izabel

(1967)

Tragično je nastradala u filmu
"Ljubavni slučaj ili tragedija službenice P.T.T."
Dušana Makavejeva, tačno u 01:05:05.

Ožalošćeni
suprug Meh. porodica i
prijatelji



Naša draga,



Kristina

(1982)

Tragično je preminula u filmu
"Maratonci trče počasni krug"
Slobodana Šijana, tačno u 01:13:14.

Ožalošćeni
porodica i prijatelji



Naš dragi,



**Janko Bugarski
(Džimi Barka)**

(1967)

Tragično je nastradao u filmu
"Kad budem mrtav i beo"
Živojina Pavlovića, tačno u 01:05:05.

Ožalošćeni
porodica i prijatelji



Naša draga,



Milena

(1971)

Tragično je nastradala u filmu
"Misterije organizma"
Dušana Makavejeva, tačno u 01:15:58.

Ožalošćeni
Vladimir Ilyoh, porodica
i prijatelji



Naš dragi,



Mirta

(1967)

Tragično je preminuo u filmu
"Skupljajući perja"
Aleksandra Petrovića, tačno u 01:15:58.

Ožalošćeni
porodica i prijatelji



Naš dragi,



**Stevan Nikolić
(Stiv)**

(1971)

Tragično je preminuo u filmu
"Mlad i zdrav kao ruža"
Jovana Jovanovića, tačno u 01:10:39.

Ožalošćeni
porodica i prijatelji



Naš dragi,



Milovan Pašanović



Tragično je preminuo u filmu
"Čuvar plaše u zimskom periodu"
Gorana Paskaljevića, tačno u 01:17:22.

Ožalošćeni
supruga Milenija, sin Dragan, i
prijatelj Dunjko

Naš dragi,



Major

(1979)

Tragično je preminuo u filmu
"Partizanska eskadrila"
Hajrudin Krvavaca, tačno u 01:58:37.

Ožalošćeni
drugi prve partizanske
eskadrole



Naš dragi,



Tom Gotovac

(1971)

Tragično je preminuo u filmu
"Plastični Isus"
Lazara Stojanovića, tačno u 01:11:45.

Ožalošćeni
porodica i prijatelji



Naš dragi,



gospodin Goluža

(1982)

Tragično je preminuo u filmu
"Smrt gospodina Goluže"
Živka Nikolića, tačno u 01:20:51.

Ožalošćeni
prijateljica Anka



Naša draga,



Slavica

(1972)

Tragično je preminula u filmu
"Tragovi crne devojke"
Zdravka Randića, tačno u 01:23:48.

Ožalošćeni
porodica i prijatelji



Naš dragi,



Strahinja Petrović

(1969)

Tragično je nastradao u filmu
"Zazidani"
Vojislava Kokana Rakonjca, tačno u 01:22:00.

Ožalošćeni
supruga Katarina, porodica
i prijatelji



Naš dragi,



Ljupče

(1977)

Tragično je nastradao u filmu
"Specijalno vaspitanje"
Gorana Markovića, tačno u 01:37:14.

Ožalošćeni
Vaspitač Muniaba, prijatelji
Pera, Sirova, Fikret i Sana



Naš dragi,



Petar

(1989)

Tragično je preminuo u filmu
"Sabirni centar"
Gorana Markovića, tačno u 00:40:55.

Ožalošćeni
porodica i prijatelji



BS3

Apparatus 22

Arrangement and haze series: V4, V5 & V6, 2019

III Posters Print, 100 x 70 cm, each series 101 copies

Apparatus 22 is a Romanian collective founded in 2011 consisting of Erika Olea, Maria Farcas, and Dragos Olea that takes contemporary nature as its raw material. The three artists model their contents, leaf through the pages, and question the forms trying to define the most variable facets, in a continuous tension towards the desire to unmask the fictitious representations of power and of contemporary man. They take a critical approach but withhold judgment as they employ various artistic expressions in order to question the relationships between fashion and economy, religion and social movements, and gender and politics. For Autostrada Biennale 2019, Apparatus 22 proposes a revolution of body, mind and spirit: SU-PRAINFINIT. A diffused voice (Hymn I) in the station praises and celebrates a future world, a utopian universe in which our own is reflected; a distorted and altered copy in which hope is oxygen and a critical tool. It is the first of twenty-two hymns designed by the collective. It is a poem, and a disturbed song, a praise to the "Avenir" that projects us into a world of unusual colors, in which the real and un-real are indistinguishable from each other.

What shape does the body take in this future? In the piece Arrangements & Haze it is presented as white as a sheet, as a rectangle, and as a poster with words printed. The texts explore the radical body of a time to come, in relation to work, technology, spirituality, and economy. Words that deliver indelible strokes express all the complexity, mysticism and commitment of their creators. By always moving in the SUPRAINFINIT universe, the collective means to equip us to analyze our present. Poster is print 303 copy which visitors can take.

Elena Castiglia

**DISLOCATING
FUTURE,
DISLOCATING
PAST,
THE TERROR
OF
ADVANCEMENT.**

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SPACELENGTH
VOICE ACROSS
TIMES INFUSES
INTO THE FLESH
TO RUPTURE
HOSTILITY.
INDULGENCE
UNFURLS INTO
WORK
ADDICTION.

ORAVI ENTE
NEN VENGOM
TE AANROEPE

ANBUL  PRIZREN - I



- TIRANË
- DURRËS
- ULQIN
- SHKUP
- BULGARI
- TURQI
- ITALI
- GJERMANI
- ZAGREB
- ZVICER
- SIGURIME

I - İSTANBUL

DRIPPING WITH
AURA, YOUR
FAVORITE
CONSCIOUSNESS
BLISS AND
AGONY
REPROGRAMS.
A JUPITER BRAIN
OH PLEASE!



BS4

The Cool Couple (Nicolò Benetton & Simone Santilli) Emozioni Mondiali, 2018.

Installation, custom copy of PES2018, wooden tribune, led panels

The Cool Couple has been exploring the way in which images relate to reality since 2012. They have done this by building displays that use different media and material, devices and installations where the public is key to activating the works. The artists aspire to make people reflect and inspire debate on the patterns that govern society, by using the language and objects of contemporaneity. *Emozioni Mondiali* (2018) is such an example: a station to play *Pro Evolution Soccer 2018*, a football game in which the teams take the appearance and names of movements or periods in the history of art. By using a language understandable to the new generations, and in a more casual tone, the viewer is invited to sit on the “bench” and activate the work: the filter of the game shows the connections between the patterns of the art world and the universe of football. Thus, the work addresses the public with a captivating aesthetic and a contemporary medium like the video game. Through it, we are allowed to learn about the history of art and the relationships between images, in order to be able to interact with them, as declared in one of the banners placed on of the team’s benches, “Change history with a strike”.

Ilaria Festa



PUNĚTO

- CREATIVITY TA



ABSTRACT EXPRESSIONISM

L1

Starting

- 1 B. NEWMAN (GK)
- 23 M. ROTHKO (C)
- 13 A. MARTIN
- 27 C. STILL
- 30 M. TOBEY
- 10 F. KLINE
- 11 C. TWOMBLY
- 29 A. GORKY
- 17 F. STELLA
- 9 W. DE KOONING
- 20 J. POLLOCK



STRIP



STADIUM



KICK

ⓧ Confirm ⓪ Back ⓴ Coach Mode

Position



DREAMS AND CONFLICTS

Starting Lineup

R1

(GK) S. STARLING	12
D. WEISS	7
P. FISCHLI	2
R. GOBER	23
R. STINGEL	9
S. DURANT	5
O. ELIASSON	24
M. BARNEY	3
W. SHAWKY	20
F. ACKERMANN	4
(C) M. CATTELAN	17



GOAL OFF



GAME PLAN



GENERAL SETTINGS

CA

BS5

Jakup Ferri

Untitled, 2019

Oil and permanent markers on canvas, 200 x 140 cm

The wear and tear of life passes over the work of Jakup Ferri without consuming it. Space and time remain as lively as in a contemporary myth of the good savage in which man in his original context is released from the evils of society and progress. Gatherings, parties, games, and empathic friendships between imaginative and non-imaginative beings form the iconographies developed in canvases and tapestries by the native Kosovo artist. The images are by the peculiarity of the place, in tandem with the artist's self-imposed isolation from the influence of the West, which he uses as an ideological and stylistic pivot.

The canvas crafted for the Biennale that depicts a game of football, which remains simply a game and nothing else, is narrated through a naive feeling, characteristic of Ferri and of folklore. Thin black lines embroider the otherwise colored canvas, with dots and glazes giving a *decò* touch to the rarefied atmosphere. However, the artist's work includes more than just the traditional technique, with video also forming a prominent medium for his work. In the beginning of *Muscle Memory* Ferri, moving between a roadway with works in progress and fast-moving machines, runs the perimeter of a round road sign with his fingers, with the video ending in a meal consumed in peace. The narration continues thanks to the help of some workers who, inside industrial structures, tell Ferri where to find the shape, around the reflection of the circle, the well-known symbol of creation. And through play, the artist's eyes succeed in modifying the gaze of the collaborators who become amused, if not fascinated. Sought after, discovered and completed with focus, the form links the artistic idea and reality in the simplicity of the gesture. The circle is complete.

Francesca Guidi







BS6

Lola Sylaj & Dardan Zhegrova

Memories old thorns of mine, scratching into the sky, 2016

Installation, 200 x 400 x 100 cm

Lola Sylaj and Dardan Zhegrova participate in the second edition of the Autorstrada Biennale Kosovo with the work *Memories old thorns of mine, scratching into the sky*, the winning entry for the 2016 Artist of Tomorrow award, established by the Prishtina Center for Contemporary Art. A football goal is presented with locks of hair hanging down from the crossbar to form a conceptually and formally strong sculpture. The work gives expression to the theme of identity, and reflects on the constant social need to distinguish between males and females, asking why it should necessarily be so. This work reflects Sylaj's tenacity, who, along with the HAVEIT collective, have created "active" art directed against power, nationalism, LGBT discrimination and the oppression of women. At the same time you can feel Zhegrova's immense sensitivity, who in his practice considers emotion to be the fundamental force in the artistic medium.

Martina Iannello







Apparatus 22
SUPRAINFINIT (Hymn I), 2016
Sound Installation, 0:46 sec (in loop)

Skyvory, Ghost White, Mint Cream...

myriads of colors invoke the real and the hyper-real

SUPRAINFINIT

Universes open at haste,

“l’Avenir” redux

SUPRAINFINIT

Plurality heralded,

the trajectories of thoughts are blooming

SUPRAINFINIT

Radiance beyond the craft

SUPRAINFINIT

A triumph to share

SUPRAINFINIT

BS7

Lana Čmajčanin

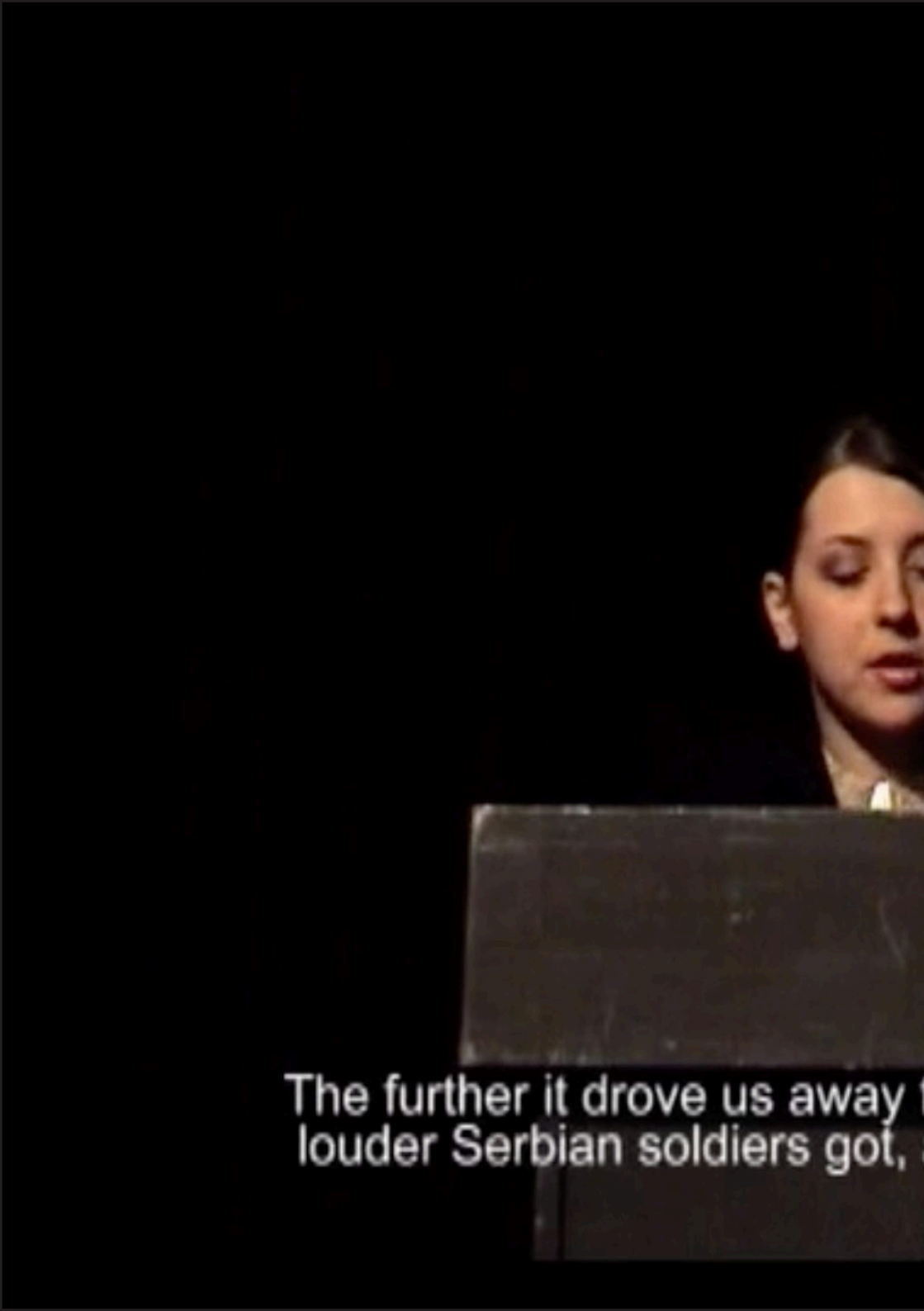
Female President, 2004

Video Performance, video installation, 03' 17"

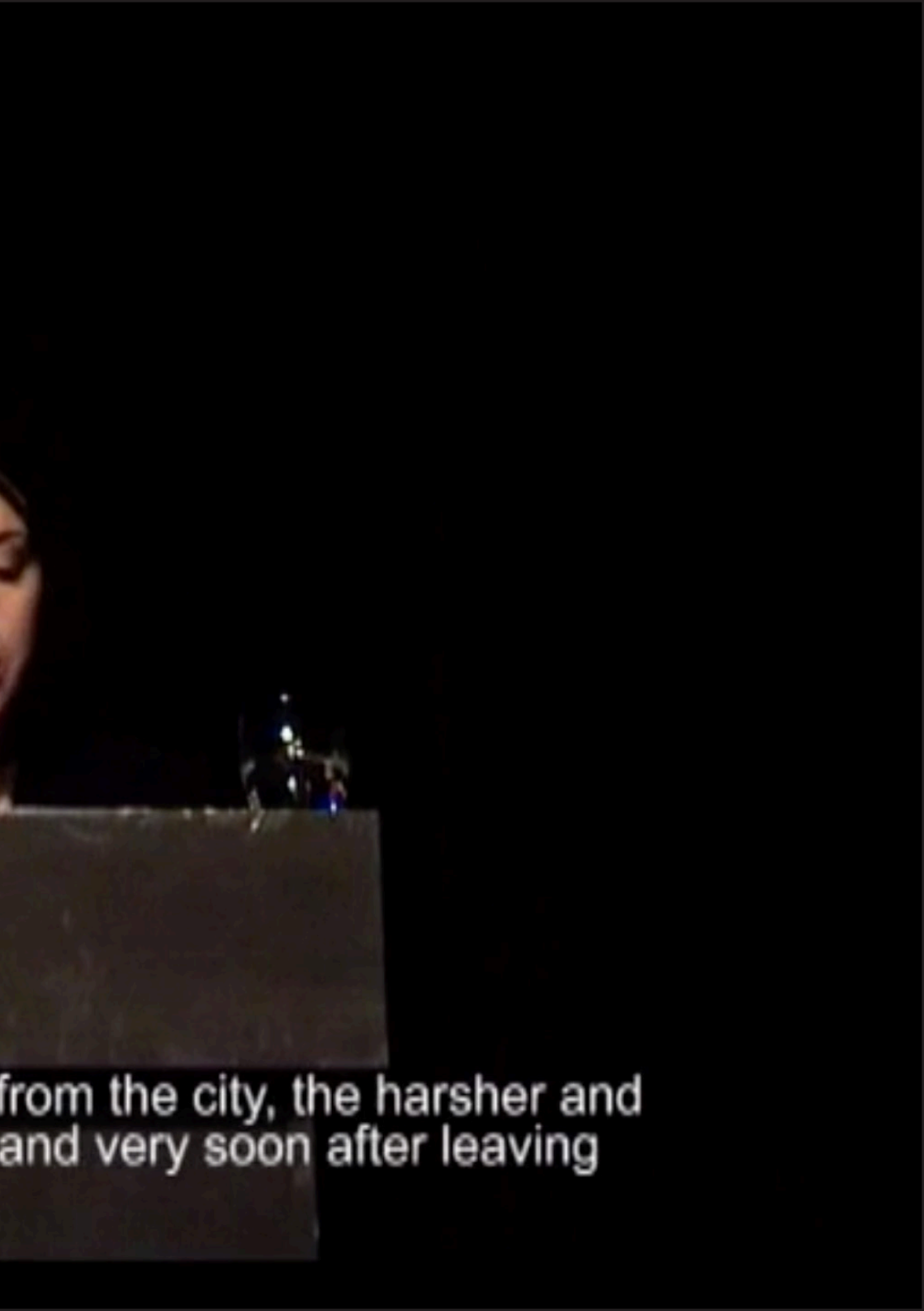
Lana Čmajčanin was born in 1983 in Sarajevo (Bosnia and Herzegovina), in a country long characterized by a very complicated political climate and which experienced a civil war until the mid-1990s. The historical and social background that characterizes her country produces an interest in the analysis of both the contemporary history of Bosnia and Herzegovina and of similar international events. Čmajčanin is inspired by details that emerge from research on changes in the geographical boundaries of a territory, or from the effect that the history of a weapon has to cast a light on the turbulence and uncertainties of a historical period, and of a people shocked by political conflicts.

In the video *Female President*, Čmajčanin in the role of the President narrates in first person, and with an authoritative tone the story of a girl that was raped and tortured, together with her mother by Serbian soldiers during the war in Bosnia and Herzegovina, thereby subverting the stereotype of the passive and pitying victim. The artist has adopted a radical attitude that brings a personal and private experience to a more public and political environment. The work is part of the *Trauma of the crime project* (2005-2011), a series of works that discuss the mass rapes of women during the war. The artist uses a dramatic tone to remind the public that these raped women are also victims of wars.

Shujun Li e Youyou Ge

A woman with dark hair is seen from the chest up, positioned behind a dark, rectangular podium. She is looking slightly to her right with a serious expression. The background is entirely black, creating a high-contrast scene. The lighting is focused on her face and the podium.

The further it drove us away from
louder Serbian soldiers got,



from the city, the harsher and
and very soon after leaving

BS8

Anatoly Feliksovič Osmolovsky
Cadavre Exquis-Dodici suicidi, 2013
Video Documentation

Anatoly Feliksovič Osmolovsky is the author of various performances, sculptures and performance pieces, as well as a writer, critic and curator based in Moscow. His first artistic activities saw him engaged in radical publishing and collective art in the former USSR. He belongs to the generation of artists formed in the decisive transition from communism to post-communism. The first productions express a vision of art as an instrument of provocation and protest, and are characterized by a collective participation and a powerful collaboration with the Radek community.

Cadavre Exquis – Dodici suicide revisits the Last Supper in the form of a collective surrealist game. The installation is composed of twelve metallic spheres filled with butter and covered with a thin coat of gold. Christ is represented by an electric transformer which conducts enough electricity to melt the butter that is running along the walls. The apostles participate in two aspects: a spiritual one, depicted by the gold, and a material one, resulting from the melting of matter. The twelve suicides develop around the Cadavre Exquis, in an ambiguous dynamic that wavers between life and death.

Andrea Elia Zanini







BS9

Somer Şpat

What colour is your flag when you wash it?, 2019

Mixed Media Installation

Somer Şpat (1995), a photographer-in-training, is a young artist from Prizren (Kosovo) who uses mixed-media to problematize political issues through the reassuring imagery of everyday objects.

The work of Somer Şpat brings with it questions of a country historically wounded by many attempts at demographic-racial balancing carried out in the arrogant search for identity for a portion of land alternating between Kosovo Serbian and Kosovar Albanian rule.

It was only on February 17, 2008, that the Parliament of Prishtina declared the independence of Kosovo, and adopted a national flag symbolizing a state characterized by ethnic diversity.

In the installation proposed by Şpat on the occasion of the Autostrada Biennale, a line appears underneath a washing machine that is operated daily to wash flags that have been hung to dry the day before. This procedural action will see them discolored over the two months during which the work is exhibited. More levels of symbolic reading are triggered under the public gaze, with flags being the universally recognized sign of national identity that the washing machine attempts to discolor day by day. The hanging flags of the installation are the result of the artist's invention, representing places that are not, but could have been. The progressively fading symbol imprinted on them is equivalent to the loss of the ability to recognize a national stereotype already in artificial and fictitious departure.

The work offers the public a question: what color is our flag really when washed by historical-nationalistic superstructures?

Giorgia Aprosio







BS10

Sanja Latinović

Can you feel change?, 2019

Instalation – Performance – Instalation, Glass,

180 x 180 x 180 cm

Can you feel the change? is a work divided into three parts: installation-performance-installation. The first moment is characterized by the structure of the work itself, a glass cube composed of several layers. Following this is a performance where the artist demolishes one side of the installation with stones. And in the final act, the artist stands before the work now indelibly marked by his intervention.

The installation fits in nicely within the Biennale as an expression of the individual's relationship with contemporary society. This is realized thanks to the attributes of the material: glass. A material with features such as fragility, stiffness and transparency, all human attributes and emotions. Can you feel the change? is a figurative title that automatically poses a question without an apparent answer. Sanja Latinović combines her artistic research with today's society: victims of the disintegration of the socio-political system – exactly like the structure of the work that is destroyed during the performance.

Maria Aria Stadirani







BS11

Ilija Šoškić

Il Teatro Del Pane, 1989 - 2019

Project, interaction, installation, video

The work of Ilija Šoškić moves between performance, video and installations. Šoškić has always considered artistic space the place for political battle, a place to tackle social issues. He combines his revolutionary thinking with an interest in mathematical science as a source of universal knowledge together with metaphysics and philosophy. From this flows his axiom of Entscheidungsproblem ("continue to verify"), which means to search for truths that can be expressed by conceptual art, which becomes a philosophical contemplation of meaning as a precondition for social and artistic survival.

Il Teatro del Pane is a project started in 1986 for "Art, criticism, in the middle of the 80's" held in Sarajevo and repeated over the years with different methods that always include the local populace and the artist as a performer. The bread, placed on the ground on white sheets, becomes, for Šoškić, an ancestral symbol of man's primary needs. An unidentified axiom that will be examined with the help of thought and artistic practice.

Ilaria Leonetti







BS12

Levent Bütüçi

Protest-for-protest, 2019

Installation

Levent Bütüçi (Prizren, 1987) began his work as an artist in 1996 even though he had not completed any art studies. For this edition of Autostrada Biennale, he presents Protest for Protest, a work that deals with a subject in Kosovo's history that is as delicate as it is overwhelming. In fact, the protest was one of the most frequently used tools of self-expression of Kosovar society. One of the most striking examples of such protests is the one at the Trepça mines in Mitrovica, which led to nation-wide uprisings the likes of which have not been seen since the state gained independence in 2008.

Levent Bütüçi tackles these themes by proposing a performance lasting the entire exhibition in which a cart loaded with silent protesting mannequins will travel to different cities in Kosovo, starting with Prizren. Some will protest against corruption, others against rising prices. The aim of the project is to revive the culture of protest and to remember the strength of this forgotten value.

Francesca Melone & Caterina Migliore



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PAGESAT

PRIZREN • PRISHTINE • BEOGRAD • SUVA
AGJENCIONI TURISTIK
FJOLLA IMPER

Agjencioni
Turistike
SHQIPERI
MALI I ZI
TETEOI
KORCHI
SHUTICARI
DIBRAI

PRIZREN PRISHTINE
DURRES
ULQIN
VLORE
SHKUTEN
VEPIS

Super
Horti
WIN
SAMIL

FJOLLA
AGJENCIONI TURISTIK





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POVERTY

6

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Market
GUELBRIMI

Panda



(AM) Archaeological Museum

The Archaeological Museum is part of the hammam, built in 1498. The founder is assumed to be Shemsudin Ahmed Bey. Lacking written sources, it's unknown until when it was used as a public bath, however by the mid-19th century a clock tower was built by Eshref Pasha Rrotulli over the hammam's hot area, meaning that the hammam must've stopped functioning as a bath since then. The archaeological research in 2003 found remains of the cold area of the hammam where a residential building was built, so the hammam was partly ruined since the 19th century.



The building was neglected and used by the surrounding residents as a storehouse until 1972, when restorative and conservation works began. In 1975, the facility was solemnly inaugurated turning the hammam into a Museum, featuring archaeological materials from sites of the Prizren region. The Museum presents a unique building with 2 typologies as well as many exhibits of high historical and scientific value.



Ministria e Kulturës, Rinisë dhe Sportit
Ministry of Culture, Youth and Sports



(AM) Archaeological Museum



AM1 — **Jan Fabre**
Greek Tragedy and Greek Victory
Homage to Zeno X

AM2 — **Jan Fabre**
Virgin / Warrior

AM3 — **Tommaso Pincio**
49 Hostages

AM4 — **Giuseppe Stampone**
Primavera Araba

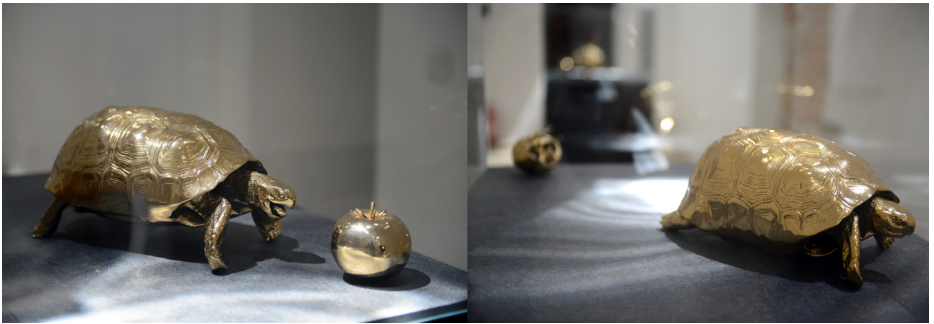
AM5 — **Iva Lulashi**
Avversario dell'ordine
Le disavventure della virtù
È invisibile e non si sente l'odore

AM1

Jan Fabre

Greek Tragedy & Greek Victory, 2010

Sculpture, Bronze, Nero Assolut, Photographer: Pat Verbruggen



AM1

Jan Fabre

Homage to Zeno X

(performance with my tortoises Janneke & Mieke), 1981

8mm film, black-white, no sound, loop, Collection : Angelos Bvba/ Lima



AM2

Jan Fabre

Virgin / Warrior, 2014

5 Photos, 23 x 69.6 cm.

Jan Fabre (Antwerp, 1958) is a multidisciplinary artist: visual art, performance, choreography, writing and theater direction are some of the art forms he uses. After studying at the Institute of Decorative Arts and the Royal Academy of Fine Arts in his hometown, at the end of the 1970s he presents the first draft of his artistic career, strongly influenced by the studies of the entomologist Jean-Henri Fabre (1823-1915). Fascinated by the world of insects, the artist explores the body in its physiological, intellectual and symbolic aspects and exercises design as a tool to understand it, while identifying a peculiar means of expression in blue pen strokes.

In 2004 he dresses up as a Vespa for the performance *Virgin / Warrior* with Marina Abramović. The piece is described as a “free action” against the art system, and is documented in 5 photographs. The two artists struggle and injure themselves inside a box used for the exhibition of animals at the Natural History Museum and on the glass they write with blood: “It takes a lifetime to become a real artist”.

A short video of the *Homage to Zeno X* (performance with my tortoises Janneke & Mieke) from the late 1970s, follows the path of the artist's tortoises and their candles while they travel from the old to the new headquarters of The Printshop gallery, which subsequently will take the name of the same performance.

Janneke and Mieke are also protagonists of the third work in the show *Greek Tragedy & Greek Victory* (2010), a pair of sculptures in bronze and wax. In one, the animal is unable to eat a fruit that always slips due to its smooth skin: this is the condition of Greek Tragedy. In the other, the animal makes the fruit fall at an angle, facilitating the nutrition process and forming the Greek Victory. Jan Fabre advocates in favor of a place where everything is possible, and follows the example of his turtles who prove able to overcome the difficulties associated with their own physiological limits by using creativity and intelligence, thus becoming a symbol of inner wisdom.

Francesca Melone & Caterina Migliore





ARTIST'S STATEMENT



AM3

Tommaso Pincio

49 Hostages

Mix media on paper, 35 x 25 cm each

Tommaso Pincio is the artistic name of Marco Colapietro, an Italian artist and writer born in Rome in the mid-sixties. Influenced in particular by Thomas Pynchon (from whom he borrows the name, Italianising it) and Don DeLillo, the artist is the author of numerous novels and historical essays and also works as an illustrator and translator. One of the more famous works in his production are the Celestial Spheres, a series of portraits made beginning in 2012, which form an 'imaginary room' whose walls contain portraits of all the faces that have revealed themselves during the artists' life, if even for a moment. He also work at The Tibetan Sea of History. The title alludes to the forty-nine days that - according to Tibetan tradition - the dead need to understand and accept their new condition. For Autostrada Biennale, Pincio will present the work 49 Hostages, in which 49 drawings portrait alludes to the "historical" Mediterranean (where trade took place in the past, and therefore associated with life), than to the "actual" Mediterranean (a theater of immigration and often - unfortunately - synonymous with death).

Federico Palumbo & Virginia Valle

49 Hostages

Starting on the 20th of July, I will hold 49 portraits hostage at Autostrada Biennale, threatening to destroy them. At irregular intervals I will separate the portraits from the wall one by one, gradually revealing the words I wrote underneath with red spray paint on the bleached plaster: KILL LIES ALL. The portraits will then be thrown into an inflatable pool where they will remain to drown and macerate until the exhibition closes or until the water completely evaporates.

I don't ask for anything in exchange for the hostages, but anyone can try to make me withdraw from my intent to destroy the paintings in the way that they deem most appropriate. Since no one can offer more than this, I doubt that anyone will be able to dissuade me and so that the vandalism act does not remain meaningless, I invite everyone to make a donation to Mediterranea Saving Humans.

Tommaso Pincio



KILL
ALL
LIES



AM4

Giuseppe Stampone

Primavera Araba, 2014-17

Draws on papers, 24 moduls, variable dimensions

Born in 1974, Giuseppe Stampone is an Italian conceptual artist active between Rome and Brussels. With his Bic-pen drawings, layered in multiple glazes, as Raphael or Van Eyck did in oil painting, the artist wishes to recover the concept of artisanal and conceptual “making” on one hand; on the other hand, the time to realization, in contrast to the speed imposed by the market, the internet and the new global society. Defined as a “smart photocopier” that produces a single copy: he takes popular images taken from the internet and works on them for an extended time.

His works are also a contemporary reinterpretation of historical works, used to draw attention to current problems such as immigration, the environment and social conflicts.

Primavera Araba is a unique piece consisting of 24 drawings inspired by the related files, taken from the internet at a time when they were censored for the West. The peculiarity of the piece is the artist’s choice to depict only women and children.

Chiara Moretto & Sofia Falciani



MOHAMED BOUAZIZI



NETWORK



CRACK-UP



GAME OVER



IDENTITY



ANARCHY



RESET



EGYPT



WONDERFUL

Reactions
to the
artwork
by
the
public



IMPULSE



RESPECT



SHARING



YEMEN



BAHRAIN



LIBYA



TILT

IMPORT
&
EXPORT

AM5

Iva Lulashi

È invisibile e non si sente l'odore, 2019, oil on canvas, 80 x 90 cm

Avversario dell'ordine, 2019, oil on canvas, 80 x 90 cm

Le disavventure della Virtù, 2019, oil on canvas, 90 x 120 cm

The work of Iva Lulashi begins with research on her country of origin during communist. Her investigation uses photos taken from the web, frames of film and hard videos, cut, enriched and subsequently painted. Parallel regime's actions, the artist emphasizes the socio-political aspects while censoring the erotic and religious ones, highlighting the gap in the process.

In the piece *È invisibile e non si sente l'odore* the artist aims to remove the human, a metaphor of sexuality. The scene is taken from a film without audio, so that it cannot influence the reading of images. *L'ordine* shows the naivety of the boys who played with weapons during the 1997 Albanian civil war, the same ones that would have killed thousands of civilians. The shadow of the beholder is projected violently from the edge of *Le disavventure della virtù*. The central figure with raised arms, from the white dress cut on the breasts, seems resigned while at the same time open to the violence it is about to receive. Every piece communicates silently with the others.

Angelantonio Altamura





[illegible]

(G) Gymnasium “Gjon Buzuku”



Prizren's gymnasium began to operate in 1874 as a Ruzhdije (middle school, the Ottoman rule). In 1912, the whole Vilayet of Kosovo was captured by the Serbian army and the Ottoman language was replaced by Serbian language in all schools. The gymnasium was taught in Serbian until 1941. In April 1941, the German, Italian and Bulgarian armies demolished the Yugoslav Kingdom, within which Kosovo was violently held. Nazi-fascist invaders, unlike previous Serb invaders, allowed Kosovo to administer administration, education and culture in Albanian so in Kosovo, Albanian education was being developed for the first time.

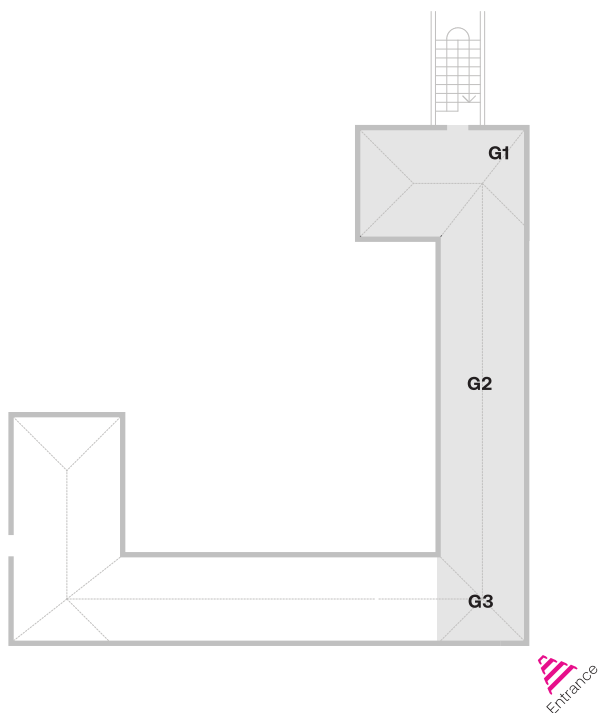


The first director of the school was Kole Margjini, and the school named as Gjon Buzuku. After the resettlement of Yugoslavia in Kosovo (November 1944), the school changed the name to “Jovanka Rdivojević Kica”. Classes continued to develop in Albanian and Serbian, and in the 50’s also Turkish. Nowadays classes are being held in these three languages.



(G) Gymnasium

Roof



- G1** — **Lek M. Gjeloši**
Untitled #2
- G2** — **Lek M. Gjeloši**
The real people went away
- G3** — **Adrian Paci**
The Column

G1

Lek M. Gjeloši

Untitled #2, 2016

B/W video, 7'25"

G2

Lek M. Gjeloši

The real people went away, 2018/19

Series of 35mm negatives inverted into digital negatives, 15x20 cm

Lek M. Gjeloši links his artistic production with the lyrical poetry of Stimmung, a vaguely translatable term with the "sentimental tonality" that influences the perception of the single elements that compose a landscape. His research aims to find situations where the context itself creates a loss of reference and a condition of being continually lost. This sense of alienation is felt even though Gjeloši does not intervene in nature, but limits himself to showing a point of view of the "other", which reveals the transcendence inherent in nature itself.

In the deserted black and white panorama of Untitled # 2 (2016) a man walks with difficulty on the beach, while a quiet diagonal sea crashes on the shore. Even if it would be enough to tilt the head to return to the conventional horizon, the artist arranges the camera to the same slope of the dune to offer an unprecedented and alienating landscape free from any experiential relevance.

The photographic series The real people went away (2018-2019) stems from negatives of unknown origin donated to the artist to test an old magnifier of the Marubi Museum archive in Shkodër, Albania. Trying to invert the colors of the negative with his smartphone, Gjeloši creates a false positive with a blue shade that gives the photos an unexpected spectral charge, transporting religious subjects and rituals into a mysterious transcendental past.

Daniele Valente











G3

Adrian Paci

The column, 2013

Single-channel digital video, 25' 40"

Adrian Paci (Shkodër, 1969) currently lives and works in-between Albania and Milano, the city that he moved in 1997, following the exodus caused by the civil war. Paci reflects on the principal topics that spur contemporary debate. Albania and her recent history are the starting point of his work, in which forced migration, cultural nomadism and the suspended life become collective stories alongside themes of exploitation caused by globalism.

A visual metaphor for the current global economic system, the video *The Column* (2013) follows a huge block of marble extracted from a Chinese cave, that is on its way to Europe by boat. The protagonist is not only the marble column that slowly takes shape from the stone, but also the Chinese sculptors that carve it. Its beauty, candor and perfection contrast with the methods that ensure its realization: the logic of ever-greater profits, transport and production times coincide in a factory ship where the workers are treated to conditions of exploitation and insecurity.

Luana Corrias & Flavia Malusardi








(P) Prison



A photograph of a two-story yellow building with a striped awning and outdoor seating. The building has several windows, some with decorative elements above them. A large text box is overlaid on the right side of the image. In the foreground, there are wooden chairs and tables, some with orange cushions. A white umbrella with green text is on the left. The ground is paved with cobblestones.

The building of the old prison is located within the Historical Center of Prizren, functioning as the Regional Center for Cultural Heritage, Ministry of Culture, Youth and Sports. According to the information from the interview with Prof. Masar Shporta about the matter of the building turning into a museum, it's confirmed that the building has functioned as the Cadastre building and as a heavy prison for political and intellectual prisoners.

SHINGLY CRISP CIDER

Prince

Prince

PORT

P1

Fatmir Mustafa Karlo

The history of misery and the latest touch on the Milky Way, 2019

Installation

Through the use of many diverse media, Karlo's practice intends to comprehend the social and political paradoxes of the society around him, by creating explicit situations that imply rigid conditioning. Places have great importance for the artist: they preserve the memory and energies of everything they have seen in the past, and continue to reflect that history in a fixed form in the present.

Prizren's former prisons open their doors to Karlo's work. They convey dramatic events, with their walls that preserve fragments of darkness experienced by others, but that now reach us. Walls that are symbolically at the center of current political events.

The history of misery and the latest touch on the Milky Way is a complex project which focuses on the experience that visitors make of a place.

An electro-static Van de Graaff generator is activated as the public approaches, and direct contact makes your hair literally stand on end, thus manifesting the latent energies of the prisons. But there is another part to the project. Two separate books will be produced, the first documenting the experiences lived by visitors during the exposure, while the other will construct an epidermal memory of the place. By using the frottage technique, the artist will make copies of the surfaces of the walls of the prison, whose traces, printed with the linoleographic technique, will make up the pages of the second volume.

Beatrice Ciampa

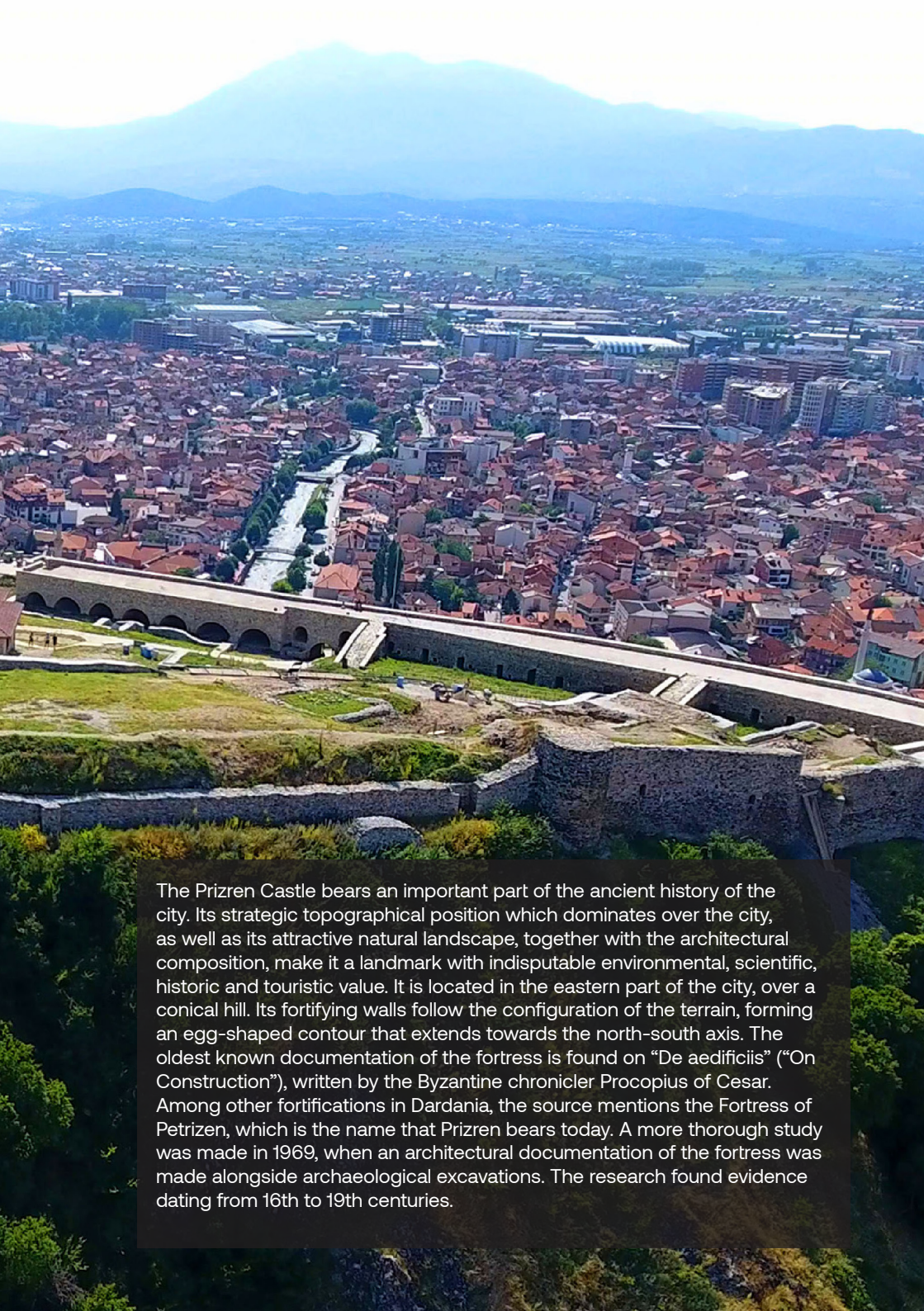






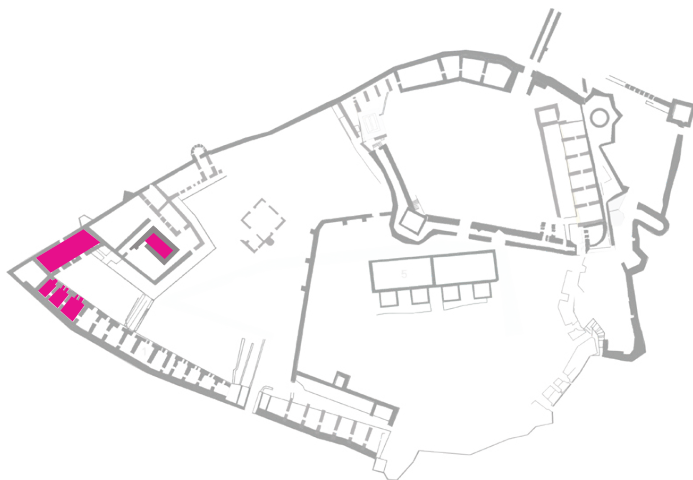
(C) Castle

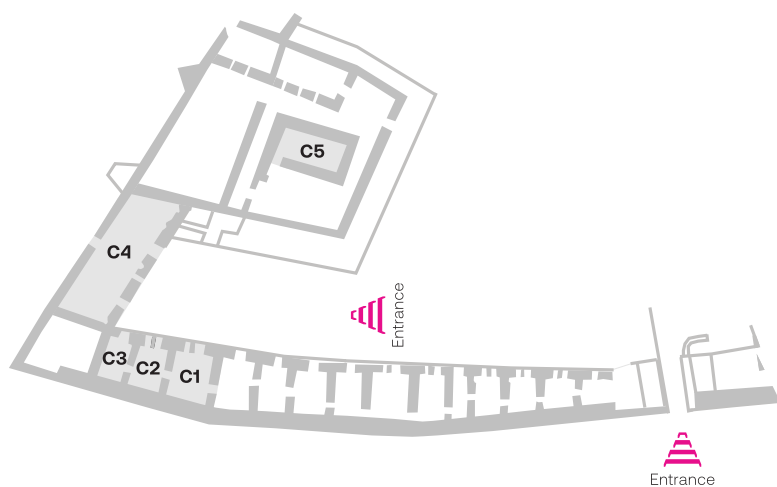




The Prizren Castle bears an important part of the ancient history of the city. Its strategic topographical position which dominates over the city, as well as its attractive natural landscape, together with the architectural composition, make it a landmark with indisputable environmental, scientific, historic and touristic value. It is located in the eastern part of the city, over a conical hill. Its fortifying walls follow the configuration of the terrain, forming an egg-shaped contour that extends towards the north-south axis. The oldest known documentation of the fortress is found on "De aedificiis" ("On Construction"), written by the Byzantine chronicler Procopius of Cesar. Among other fortifications in Dardania, the source mentions the Fortress of Petrizen, which is the name that Prizren bears today. A more thorough study was made in 1969, when an architectural documentation of the fortress was made alongside archaeological excavations. The research found evidence dating from 16th to 19th centuries.

(C) Castle





- C1** — **Jakup Ferri**
Muscle Memory
- C2** — **Lorena Kalaja**
Departure
- C3** — **Francesco Vezzoli**
An Embroidered Trilogy
- C4** — **Emre Hüner**
Neochronophobiq
- C5** — **Driant Zeneli**
Those who tried to put the rainbow back in the sky

C1
Jakup Ferri
Muscle Memory, 2011
Video, 21'





C2

Lorena Kalaja

Departure, 2006

Video, 1' 3"

Lorena Kalaja was born in Tirana, Albania, where she graduated from the Academy of Fine Arts before moving to New York to continue her specialization and participate in the fervor of the New York art scene. Her works investigate the delicate field of emotions, of the most sincere and profound kind that cross over the personal to become universal and, like catalysts, allow those to whom they are addressed to recognize and internalize them.

In a room in the Prizren fortress, a short video broadcast in a loop deals with the theme of departure in all the meaning and emotion that it evokes. A child looks eagerly over her shoulder at her favorite doll as she continues to rise into the sky until it disappears beyond a window to the rhythm of the helicopter blades, leaving the child alone in an empty room. The tension of the scene allows the concretization of emotion that comes from the disregard of the desiring gaze of the little girl doubled from that of the spectator who is in the same situation looking at the work in a dark and empty room. The same feeling of abandonment and sadness that the artist links to the experience of emigration is experienced in the first person.

Beatrice Ciampa







C3

Francesco Vezzoli

An Embroidered Trilogy, 1997-1999

Video, 12' 11"

The work of Francesco Vezzoli (Brescia, 1971) is articulated in allegory in a way that often intertwines with theatrical characters, whereby they expose a delicate and acute satire of contemporary society. Known for his videos, he also works with other media, including photography and embroidery.

An Embroidered Trilogy (1997-1999) is a series of three videoclips dedicated to the protagonists of culture and cinema, also chosen because they are genius workers of embroidery.

The first, *Ok, the Praz is right*, quotes Mario Praz, a nonconformist intellectual, to whom Luchino Visconti dedicated the film *Gruppo di famiglia in un interno* (1974). In the video, Iva Zanicchi interprets *La riva bianca, la riva nera*, *sonic columns*, while Vezzoli, sitting on a couch embroidered by Praz himself, sews the portrait of the intellectual.

The second, *Il sogno di Venere*, features Franca Valeri, who dances in a club to the sound of *Das Model* by Kraftwerk, while interpreting Silvana Mangano, the famous diva of Italian cinema. Vezzoli, sitting on a motorcycle, sews her portrait. She is beautiful, sings *We will pay for her beauty*, and through the song the artist proposes a debate for female identity in a surreal key. The last, *The End, teleteatro*, centers on the actress Valentina Cortese, who interprets herself. She sings *Help!* by The Beatles in her apartment filled with embroidered furniture, while disturbing Vezzoli, who, staying indifferent, sews the portrait of Douglas Sirk, the inventor of Hollywood cinematic melodrama.

Based on three great directors, like John Maybury, Lina Wertmüller and Carlo Di Palma, Vezzoli creates a grotesque parody of the incredible word of cinema, which becomes a consumer product. It is a video that can be played on the television for a few minutes and then passed on to another, heedless to the cries of *Help, I need someone, help*, that passed by in front of us.

Martina Bettoni & Stefano Tomei















C4

Emre Hüner

Neochronophobiq, 2015

3 channel HD video, 37' 47"

Working with diverse media, including drawing, sculpture, video and site-specific works, Emre Hüner's (Istanbul, 1977) work focuses on narration and eclectic assemblies. He explores themes of utopia, archeology, ideas of progress and the future, vis-a-vis the reinvention of spatial and architectural entities as well as organic and artifical forms.

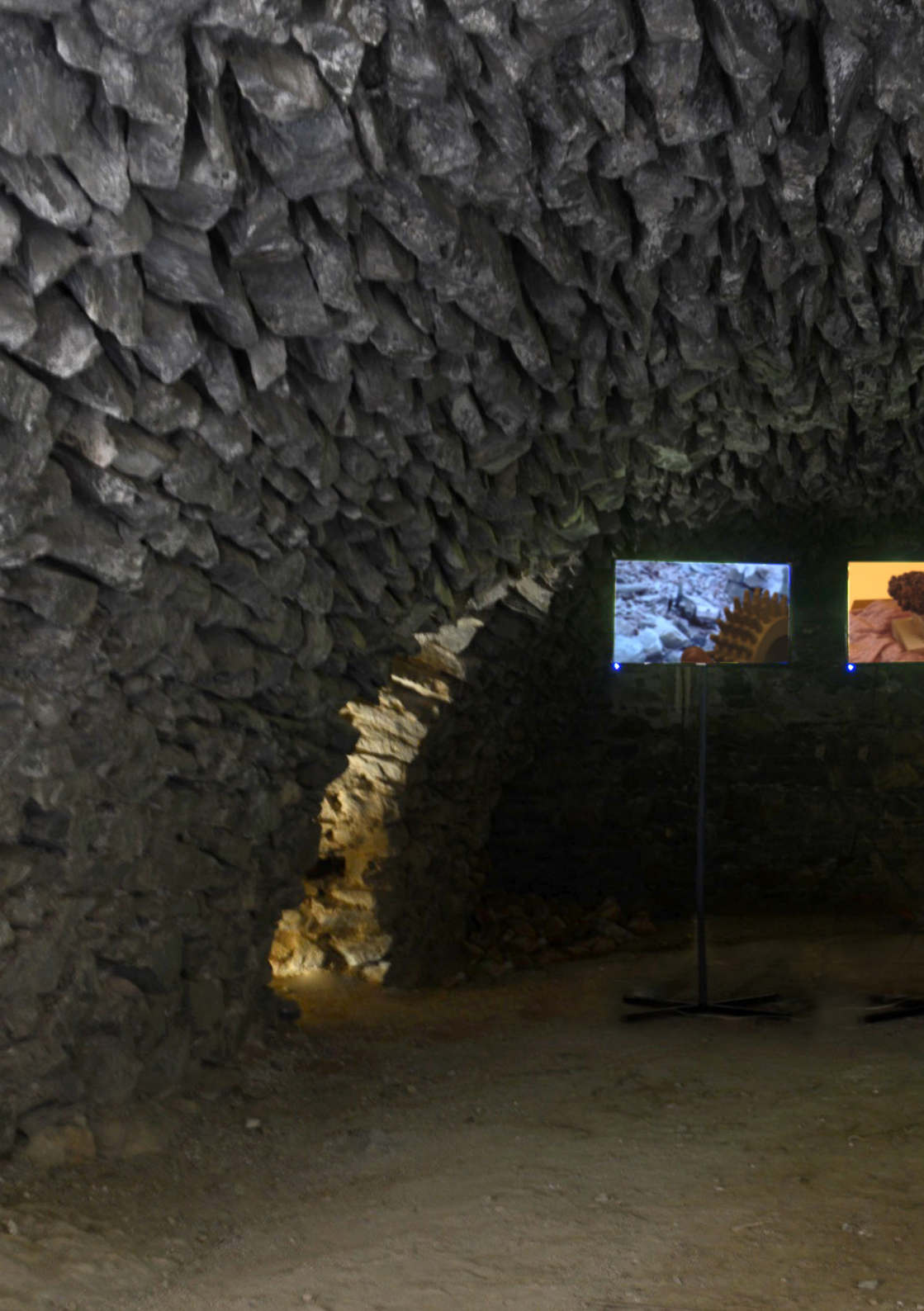
The notion of "fear of time" is found behind the research and development of the forms and nar-ratives of Neochronophobiq (2015), a three-channel video installation.

Through the intersection of the landscape, the object and the human figure, Hüner creates a filmic language capable of including spatial, architectural and organic forms as three parts of a single temporality.

This generates a sense of time that is both elusive and endless, where the artifacts and their creators exist without being properly able to understand the functions of the creations of their ancestors and the answers to their own existence.

Jessica Cazzola







C5

Driant Zeneli

Those who tried to put the rainbow back in the sky, 2012

Video HD, 07'50"

Driant Zeneli (1983) is a young Albanian artist whose artistic research focuses on the redefinition of the concepts of failure, utopia and dreams, which are seen as the starting point for new possibilities. These elements play a central role in his most recent works, both cinematographic and performative. For the second edition of Autostrada Biennale, Driant Zeneli presents a work from 2012 entitled *Those who tried to put the rainbow back in the sky*. The video tells the story of three people and a duck on a concrete ship, who accidentally find a piece of rainbow that has fallen from the sky. In a state of loss, and while waiting for something to happen, they reflect on the origin of the rainbow and its future destiny. The events cover the entire duration of a day, as well as the actual video footage. The events cover the entire duration of a day, as well as the actual video footage. It is therefore a "lived time" that allows us to play an active role with respect to the story and to reflect on the ending, which brings the thought back to the initial perplexities.

Giorgia La Mattina







(PS) Public Spaces





PS1

Orkide Collective

7000 Embroidery trees for Prizren, 2018/19

Installation

The non-governmental organization Orkide Collective consists solely of women from the Kosovar city of Prizren. The collective carries out numerous activities to protect and promote the nature and culture of the city: creating art through embroidery, organizing courses on labor and women's rights, and preparing exhibitions and conferences. This helps to create a conscious and active community that identifies with the activities of the collective.

The intervention 7000 embroidery trees is a project that aims to protect the trees of the city through embroidery. The diverse designs of the embroideries and colored weaves serve to beautify the city, but they also become a metaphor of the flowering of Prizren and Kosovo after a long period of war. Through an action that openly echoes the work of Joseph Beuys, who in 1982 planted 7000 oak trees together with the citizens of Kassel as a symbol of a new beginning for the city and its inhabitants, Orkide Collective similarly creates a "social sculpture" inviting everyone to take part in the cultural life of Prizren.

Ilaria Festa





ORHAN I. KAL

Sh.Shadërvan N

Orhan I. Kal
12. 20







PS2

Nemanja Cvijanović

**The monument to Red Prizren / The Self-protective Monument, 2019
Installation**

Nemanja Cvijanović, born in 1972, is a Croatian artist whose work criticizes political and social conventions, and the mechanisms of production and manipulation characteristic to our century. His criticism manifests itself through collective performances, videos, paintings, photographs and interactive installations that permit a dialogue with the public. Nemanja's works create a profound relationship between the present and past, which intertwine the ideological values of modern society with historical events, in a continuous political communication. The reinforced concrete sculpture "The monument to Red Prizren / The Self-protective Monument" symbolizes the red star of the partisans. The red glass immersed in the rough concrete block alludes to the partisans and revolutionaries who sacrificed their lives in the fight against fascism. This gives the structure a character that is ready to defend itself from a historical memory whose scars still burn.

Claudia Ambrosini







Event Venues
(MP) Meeting Point



The green islands in Lumbardhi's bed will be the meeting point for visitors of the 2nd edition of the Autostrada Biennale.

Near the river flow, visitors will understand more about the flow of this edition, while enjoying the natural green spaces.

This space will be in the function of informal education, and will serve as information point for activities and sales point for the products of Autostrada Biennale.





Commodity Partner

The FSC label on each of our wooden products gives voice to environmental, social and economical responsibility. For every cut tree another one is planted and reassures the minimal waste of it.









...JETO MĚ MIRĚ

(H) The Gazi Mehmet Pasha Hamam



The Gazi Mehmet Pasha Hamam (Turkish Bath) is located in the city centre, near the Kukli-Mehmet Bey and Emin Pasha Mosques. It was built between 1563-1574, by Gazi Mehmet Pasha, who was the Sanjak-bey of Shkodra between 1573-1574. An inscription plate over the main gate (1833) reveals when the restoration was completed by Tahir and Mehmed Pashe Rrotulli. The Turkish Bath is part of the architectural ensemble established by Gazi Mehmet Pasha, which also includes the Bayrakli Mosque, the Primary School (Meytep), Secondary School (Madrassa), the Library, and the Mausoleum (Türbe). The hammam is a double bath type, which means that it was used by both genders at the same time. The hammam consists of all the usual spaces of its typology, from the entrance area (waiting and drinking area), the cloakroom, the central bathing room, sauna, and entertainment area, as well as the furnace located in the southern part of the facility.



The bath is constructed in various stones, combined with bricks. The walls are around 90 cm thick, plastered on the inside. The roofing of the facility consists of two domes upon drums (in the cold area – reception), and nine smaller domes over the hot part of the bath. The cloakroom and furnace area are covered with vaults. The cold areas are covered with roof tiles, whereas other areas are covered in lead tiles. Until 1964, the Hamam area was surrounded by commercial buildings, which were demolished when the restoration and conservation works began. In the 1970s, several renovation works were initiated, but did not last for long, and the facility was left abandoned. Since 2000, the cold part of the Hamam has been used as a gallery for various cultural, artistic and educational activities.

(S) Saraj



The house is located in the Historic Center of Prizren, on the corner in-between two streets within the neighborhood of Old Saraj, by the Bujar Godeni side road. According to oral history, the house was built by a Prizrenian Beylerbey for administrative and residential purposes. The house belongs to the traditional civic architecture of the 18th and 19th centuries. Architecturally speaking, the house belongs to the typology of locked-carrel houses, with a bay window above the hayat, the upper part of the entrance. It is worth mentioning the ornamental beam of the time, located in the upper part of the hayat. The house has rectangular and symmetrical floor plans. The ground floor consists of the hayat which enables access to the home, the two main living rooms, another room, the kitchen and the sanitary spaces which were built later during the latest restoration in 2010-2012. The existing concrete staircase is not authentic, but is an exact replica made with concrete. Inside we find the preserved interior elements such as the ceilings, small cupboards, shelves and stoves, and the ornamental beam above the hayat. The house has its own yard, which is enclosed on both sides with thick stone walls covered in stucco. Worth mentioning are the window openings on the wall facing the Bujar Godeni Street. The current owner restored the house in 2011-2012, while preserving its authentic image. The house is currently uninhabited.



(HE) Hidroelektrana



The Hidroelektrana "Prizrenasja" is located over the Lumbardh Gorge, 2.5 km from Prizren, built in 1926-1928 with the contributions of citizens and banking loans. It's built with chiseled stone connected in lime plaster. It had water turbines, debris cleaning area, channels, water streaming equipment, and two 160 KW generators. Inspired by the Upper Fort close by, it was built like a castle. It supplied electricity during 1929-1973. By 1979 it turned into an Electrical Museum.



1. Prishtina

National Gallery of Kosovo
www.galeriakombetare.com

Stacion – Center for Contemporary Art Prishtina
www.stacion.org

FRABAAC
www.frabaac.org

LambdaLambdaLambda
www.lambdaaldambda.org

2. Skopje

Museum of Contemporary Art
<https://msu.mk/home/>

National Gallery of Macedonia
www.nationalgallery.mk

Press to Exit
www.prestoexit.org.mk

3. Bitola / Skopje

Faculty of things that can't be learned (FR-U)
akto-fru.org

4. Thessaloniki

The Contemporary Art Centre of Thessaloniki
www.cact.gr

5. Istanbul

Istanbul Biennale
www.bienalikev.org/en

6. Sofia

National Gallery of Sofia
www.nationalgallery.bg

Institute of Contemporary Art Sofia
www.ica-sofia.org

7. Belgrade

U10
www.u10.rs

Remont
www.remont.net

Museum of Contemporary Art in Beograd
www.eng.msub.org.rs

8. Novi Sad

Museum of Contemporary Art Vojvodina
www.msu.org

9. Zagreb

Gallery Nova
www.whw.hr

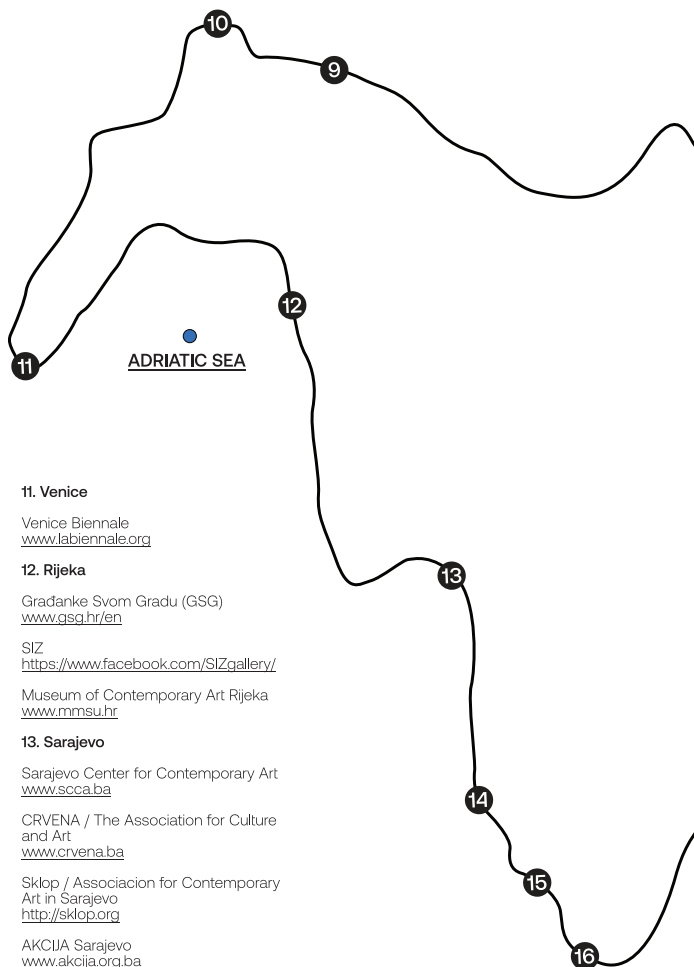
Kraljević Gallery
www.g-mk.hr

Institute for Contemporary Art Zagreb
www.nomad.hr

10. Ljubljana

Moderna Galerija (Museum of Modern and Contemporary Art)
www.mg-lj.si

Kapelica Gallery
www.kapelica.org



11. Venice

Venice Biennale
www.labiennale.org

12. Rijeka

Gradanke Svom Gradu (GSG)
www.gsg.hr/en

SIZ
<https://www.facebook.com/SIZgallery/>

Museum of Contemporary Art Rijeka
www.mmsu.hr

13. Sarajevo

Sarajevo Center for Contemporary Art
www.scca.ba

CRVENA / The Association for Culture and Art
www.crvena.ba

Sklop / Asociacija for Contemporary Art in Sarajevo
<http://sklop.org>

AKCIJA Sarajevo
www.akcija.org.ba

14. Podgorica

The Center for Contemporary Art of Montenegro
www.csucg.co.me

15. Shkoder

Art House
www.facebook.com/ArtHouse

16. Tirana

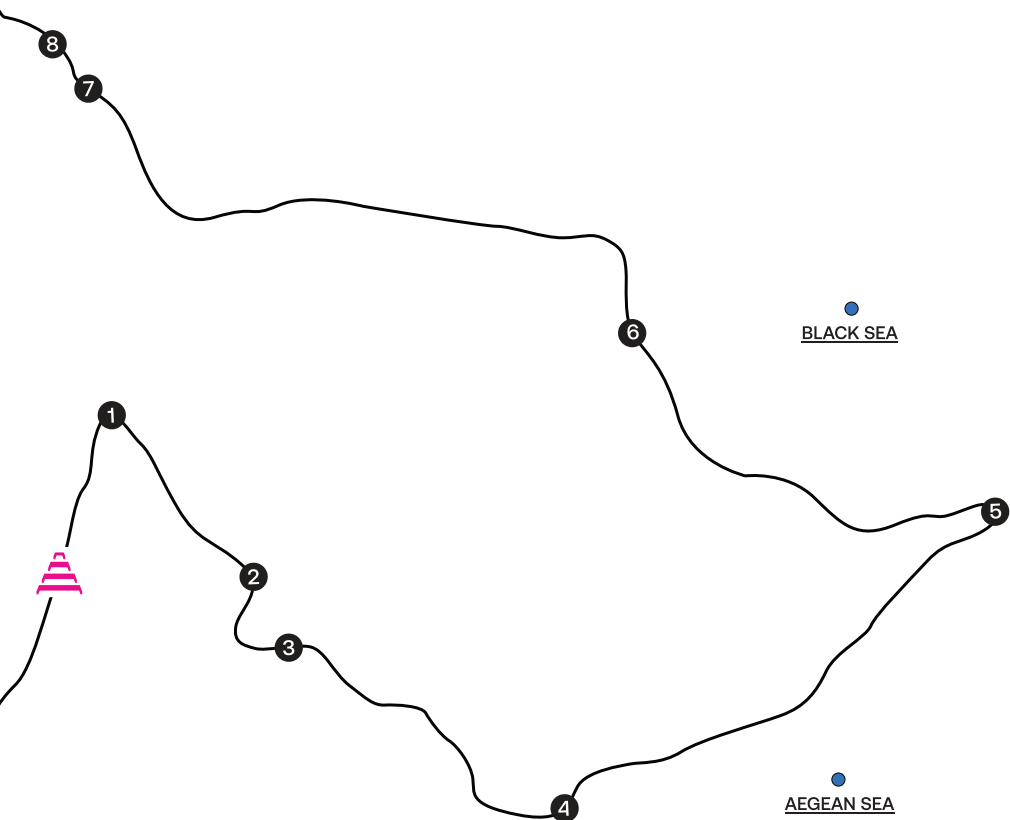
TICA
www.tica-albania.org

Zeta Art Center & Gallery
www.qendrazeta.com

TULLA
tulla.culturecenter@gmail.com

Art Kontakt
www.facebook.com/artkontaktalbania
info@artkontakt.al

Harabel / Contemporary Art Platform
<http://harabel.com.al>



The Movement of Autostrada Biennale

The Movement of Autostrada Biennale represents a concrete idea for “Cooperation between Art and Culture-making Organizations” through crossovers, meaning that the programs of several festivals, galleries, museums, exhibitions and similar are put together as one. This will establish an easy and simple communication line for being in constant relation with artistic/cultural organizations and spreading their activities within the society and world-wide. In the second edition of Autostrada Biennale with the theme: “Revolution is Us”, our idea of individual revolution involves these various organizations and their activities within the informing program, maps, website and vice versa. We think that our cities should be nearer, with no borders between, like neighbors of ideas on the street of art and culture. In this crowded and disoriented world, we hear an asynchronous melody but we need a new composition for more democratic requests coming from our world.

Artist Biography

Giulio Alvigini



Giulio Alvigini was born in Tortona (Italy) in 1995. His research is focused on subversion and manipulation of the visual precepts that govern daily reality throughout the setting-up of performative operations and the creation of visual mechanisms that could trigger an ironic and destabilizing perception of society and contemporary art system's logics and clichés. Problems like the threat of self-referentiality in his own work, the risk/strategy of epigonism and post- reality's dynamics are some of the issues that describe a glance significantly focused on contradictory and hysterical aspects of art's world and its social frames.

Apparatus 22

Erika Olea, Dragos Olea, Maria Farcas, and till 2011 Ioana Nemes †



Apparatus 22 is a transdisciplinary art collective founded in January 2011 by current members Erika Olea, Maria Farcas, Dragos Olea and Ioana Nemes (1979 – 2011) in Bucharest, Romania.

Since 2015 working between Bucharest and Brussels, Apparatus 22 thinks itself as a collective of dreamers, researchers, poetic activists and (failed) futurologists interested in exploring the intricate relationships between economy, politics, gender studies, social movements, religion and fashion in order to understand contemporary society. A recent topic of research and reflection in Apparatus 22 practice is the SUPRAINFINIT universe: a world-making attempt to use hope critically in navigating present and future.

In their very diverse works – installations, performances, text based-shapes, reality is mixed with fiction and storytelling and all merge with a critical approach drawing knowledge & experience from design, sociology, literature and economics.

Levent Butuci



Photo by: Ferdi Limani

Levent Bütüçi was born on 12 March 1987 in Prizren, Kosovo. He completed his primary and secondary education in “Slobodan Penezic Krcun” (former name) “Motrat Qiriazhi Primary School” under its current name. He completed his high school education in “Luciano Motroni Medical Vocational High School”. After the high school he moved to Istanbul for a private theater education. The following year he enrolled in the “Istanbul Marmara University – Pedagogy Department” and continues to study there.

In 1994-1995, he attended folk dance courses, and then he took the theater course on the occasion of his uncle. He has taken part in more than 20 theatrical plays since then and still shows performances in amateur theater. In addition, he has performed roles in series and commercials. Between 2005 and 2014, he resided in Istanbul and later returned to Kosovo to do both artistic and social projects. His last 3 projects are “50Houses50Plays”, “Blindwalk” and “Mythbusters Prizren”. Levent currently operates a cafe in Prizren and provides a small gallery service with his team in his cafe.

Nemanja Cvijanović



Nemanja Cvijanović was born in Rijeka, Croatia (1972). He lives and works in Rijeka. He has Graduated in the Accademia di Belle Arti di Venezia, Venice (1998), and received an MA in Projecting and Production of Visual Art at the University I.U.A.V in Venice (2010). He has collaborated with international institutions, exhibiting his works at the Pera Museum in Istanbul (2017), MAXXI and MACRO in Rome (2014), MSU in Zagreb (2011) and the MMSU in Rijeka (2008). His recent solo exhibitions include: Furini Arte Contemporana in Rome / Arezzo (2012 / 2015); Delire Gallery in Brussels (2013); ŠKUC Gallery in Ljubljana (2011). He has participated numerous group exhibitions including: Transactions at the Centro Cultural de España en Ciudad de Guatemala in Guatemala (2012); IL BELPAESE DELL'ARTE at the GAMeC Museum of Modern and Contemporary Art of Bergamo (2011); Volume Collection at the Fondazione Bevilacqua La Masa in Venice (2010) and Sillabario at the Nomad Foundation in Rome (2012). He participated Manifesta 9 in Genk (2012), the Bruges Central Festival in Bruges (2010) and the XIV International Sculpture Biennale of Carrara (2010). He is a co-founder of Self-managed interest community and artistic director at SIZ Gallery (2009). From 2014 he is a professor at Accademia di Belle Arti di Venezia, and from 2018. Program coordinator at Rijeka 2020 ECC.

Lana Čmajčanin



Lana Čmajčanin (b. 1983, Sarajevo) lives and works between Sarajevo and Vienna. She has an MA from the Academy of Fine Arts at the University of Sarajevo and is currently a PhD scholar at the Academy of Fine Arts Vienna. Čmajčanin is engaged in an art practice that has a strong reference to a specific place, addresses the issues of geopolitical mapping, the political framework and distinctly includes the role of women and the female body. Furthermore, in her work, Lana explores the impact of political and social power structures and control mechanisms and question the issues of responsibility and manipulation. She explores the geopolitical and structural violence, the politics of memory, the practices of nationalist politics and neoliberal management of trauma. Čmajčanin has participated in more than 100 international exhibitions and presented her work in numerous galleries and museums across the world.

Mirza Dedać



Mirza Dedać (1981) grew up in Belgrade, where he received both his undergraduate and masters degrees from the Department of Painting at the Faculty of Fine Arts in Belgrade. Mirza's work has been featured in numerous group and solo exhibitions in Serbia, Belgium, Germany and Italy. Mirza's work explores the status of the image in today's era of advanced informatics and an increasingly globalized society, the relationship between digital and analog, as well as the concept of originality and memory in the field of painting. Accordingly, his work poses questions about political identity and collective attitude towards the past. By acting directly in order to find symptomatic place in society and understand its acceptable norms, Mirza problematizes a range of issues, moving the boundaries of established perceptions about art, on one hand, and existential problems of individuals on the other.

Jan Fabre



Visual / theatre and performance artist and author Jan Fabre (b. 1958, Antwerp) is regarded as one of the most innovative figures on the international contemporary art scene. The artist explores the body in its physiological, intellectual and symbolic aspects. Metamorphosis and the interaction between art and science, man and animal and life and death are vital to Fabre's visual canon.

Jan Fabre enjoys worldwide recognition thanks to 'The Man Who Measures the Clouds' (1998), 'Tivoli' castle, Mechelen (1990) and permanent public works like 'Heaven of Delight' (2002), Royal Palace, Brussels. Key solo exhibitions include 'Homo Faber' (KMSKA, Antwerp, 2006), 'Hortus / Corpus' (Kröller-Müller Museum, Otterlo, 2011) and 'Stigmata. Actions and Performances', 1976–2013 (2013–2018). Fabre was the first living artist to present a large-scale exhibition at the Louvre, Paris (2008). The artist was invited to create a large exhibition at The State Hermitage Museum, St. Petersburg, (2016–2017).

Jakup Ferri



Born 1981, Prishtina (Kosovo), Lives and works in Amsterdam and Prishtina. While I was studying (1999-2004), my city Prishtina was invisible and isolated from the western (art) world. This became an influence for my work, its content and its appearance. The awareness of the political situation; the invisibility of my country within the artworld and the alienation from western art from which art students like myself suffered, resulted in a series of video's where I dealt with this problematical case. It resulted in videos created with a certain spontaneity and desire to experiment. I reflect on them more as 'test' videos. I used myself as the main protagonist in these videos to establish an ironic distance to issues of cultural identity, history and the place of the peripheral artist. Often the videos exist of just one shot. Using my own appearance seems a necessary strategy. I show myself far away from art-history, trapped in my own house, neighborhood and my room. I wanted to challenge my own reality. Also my physical appearance distracts from the political weight and creates an imaginary space for a more universal and psychological interpretation, thus showing an absurd vision on humanity. This also applies to my drawings.

Lek M. Gjeloši



Lek M. Gjeloši (Shkodër, Albania, 1987) studied Visual Arts at Fine Arts Academy of Florence (2010). His artistic practice mainly focuses on the elaboration of a particular intensity emanated by the absence of a predetermined object of investigation. Passing through the video to site-specific and other conceptual actions, the direct application – the visual or the visible ones – of his work it's realized in the intimate relation established with the modeled and found space. Most of his works are shown only through light, meaning on a projector or luminous screen surfaces and illuminated volumes, which create monochromatic areas with a variety of grays, where every step takes the visitors deeper into the "Stimmung" or atmosphere of a world in continuous transition, even if at first glance nothing seems to be happening. His solo exhibitions include: "Everlast" at Stacion – Center for Contemporary Art (Prishtina, 2019); "Sleepwalkers" at Zeta Gallery (Tirana, 2018); "All my colours turn to clouds" at Villa Romana (Florence, 2016); "Off-cells" at Civic Gallery of Shkodër (2016). In 2016 he was the winner of "Ardhje Award" for Young Visual Artists, organized by TICA – Tirana Institute of Contemporary Art in Albania. He has participated in many group exhibitions from 2007, including: "Border Crossing", Teatro Garibaldi (Palermo, 2019); "Albania is not Cuba", El Paquete Seminale, (Cuba, 2019); "Ex Gratia", Collezione Iannaccone (Milan, 2018); "A time for dreams", MoMA Museum of Modern Art (2014). In 2018 he was artist-in-residence at Residency Unlimited in New York.

Emre Hüner



Photo by: Javier Sirvent

Working with drawing, video, sculpture and installations, Hüner's practice focuses on constructed narratives and eclectic assemblages which explore the subjects of utopia, archeology, ideas of progress and future through re-imagination of the spatial and architectural entities, organic and artificial forms. Recent solo exhibitions include 'Neochronophobiq', Protocinema, New York, US and STUK, Leuven, Belgium (2017); 'Hypabyssal', Marso Gallery, Mexico City (2016), 'Floating Cabin Rider Capsule Reactor Cycle', CCA Kitakyushu, Japan (2015), 'Aeolian', RODEO, Istanbul, Turkey (2013) and group exhibitions 'Further Thoughts on Earthy Materials', Kunsthaus Hamburg, Germany (2018), 'Planet 9', Kunsthalle Darmstadt, Germany (2017), 'Passion, Joy, Fury', Maxxi, Rome, Italy, (2016), '14th Istanbul Biennial - Saltwater: A Theory of Thought Forms', Istanbul, Turkey (2015); 'Manifesta 9', Genk, Belgium (2012).

Hüner attended Brera Academy of Fine Arts in Milan. He held artist residencies at Artpace, San Antonio, Texas, US, 2019; Frans Masereel Centrum, Kasterlee, Belgium, 2017; ISCP, New York, 2014; Princeton University, US, 2010; the Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands, 2010, Apexart Inbound Residency Program, New York, US 2009 and at Platform Garanti Contemporary Art Center, Istanbul, Turkey, 2009. Emre Hüner lives and works in Istanbul and Amsterdam.

Hristina Ivanoska



Photo by: Elena Fidanska

Hristina Ivanoska works with objects, texts, drawing, video, performance and installation, often interdisciplinary and as a critical investigation into the experience of present-day social and political systems and their relationship to theory and history. She is currently a PhD-in-Practice candidate at the Academy of Fine Arts Vienna. Ivanoska has exhibited at Museum of Sculpture, Warsaw; Research Pavilion, 57 th Venice Biennale; Silesian Museum, Katowice; MUMOK, Vienna; Künstlerhaus, Graz; MNAC, Bucharest; State Museum of Contemporary Art, Thessalonica; Museum of Contemporary Art Skopje; Slovak National Gallery, Bratislava; NGBK, Berlin; Open Space, Vienna; <rotor>, Graz; Konsthall C, Stockholm; Magazin4 – Bregenz; Museum of Contemporary Art Belgrade; Foundation for Women’s Art, London, and other venues. Since 2000 she is collaborating with Yane Calovski and they represented Macedonia at the 56 th Venice Biennial (2015). In 2004 they co-founded the art and curatorial research platform ‘press to exit project space’ in Skopje.

Lorena Kalaja



Lorena Kalaja was born in Tirana, Albania and began taking painting lessons at the age of six. After pursuing her calling at the Children's Center in Tirana she won the right to study at the Artistic High School "Jordan Misja" and later on complete the Bachelor of Fine Arts at the Academy of Arts in Tirana. During her studies in Tirana she participated in a few exchange programs in Germany which exposed her works and the new artist with contemporary European works. After she completed the studies in Tirana she moved to New York in 2007 and after some time of finding herself she decided to pursue and completed the Masters of Fine Arts in Studio Art at the City University of New York – Herbert H. Lehman College. Under the guidance of a few professionals at the College of Art and being surrounded by the contemporary art life of New York City she is expanding her experience through multiple exhibitions in Europe and USA.

Sanja Latinović



Sanja Latinović (1983) from Serbia, graduated from the Faculty of Fine Arts in Belgrade, Department of Sculpture. In 2016 she finished Master Studies for Performance Art at HKB, Berne, Switzerland. Although a sculptor by vocation, Sanja focuses her work mainly on performance, video work and photography, choosing those carefully as the fields of her artistic expression in order to question the very medium of sculpture by exploring its transformative potential in the relations matter-space-form-idea. Sanja's

thematic preoccupations are mainly about problematizing the complex functioning of an individual in today's world, our everyday confrontations with numerous and various forms of social determinations, imperatives, pressures. Dealing more with the emotionally psychological dimension of those relations, the artist proposes and articulates her own views through unpretentious, simplified visual solutions/performances forming them into a kind of metaphors about syndromes, states and processes that characterise the complex global image of the society.

Iva Lulashi



Iva Lulashi (1988) was born in Tirana, Albania. She lives and works in Milan. In 2016 she graduated from the Academy of Fine Arts in Venice. Her work starts from traces found, scene photos or frames that reflect the visual language of an Albanian story, which has never been consciously lived where it begins to incorporate erotic movies, confusing the border between the communist propaganda stills in the movies, scenes of sex, and healthy outdoor activities. Iva was part of the collective Malutta Foundation with which she has taken part in various projects such as the Malutta Black Market Foundation, Monitor Gallery in Rome, Malutta Meets the Albanian Pavilion Foundation, workshop, Venice Biennale and Rob Pruitt's flea market, AplusA Gallery in Venice. She has participated in workshops in Venice (Forte Marghera), Bruges (Het Entrepot), Salzburg (Nata Wien), Shkoder (Arthouse) and Milan (Viafarini in residence). Iva has exhibited her works in various spaces such as: "Biennale Mediterranea", Galeria kombtare e arteve (Tirana), "Premio Francesco Fabbri", Villa Brandolini (Treviso), "Premio Combat", Giovanni Fattori (Livorno), "Uninspired Architetur: Public Space and Public Memory in Albania" Sincretis Arte Gallery (Empoli), "Frames", Villa Rondinelli, Archivio Porcinai (Fiesole), "Where i feel, there i am", Miza Gallery (Tirana), Collezione Giuseppe Iannaccone (Milano), "Love as a glass of water", Salzburger Kunstverein (Salisburgo), "Eroticommunism" Prometeogallery (Milan), BienNolo (Milan)

Fatmir Mustafa Karlo



Fatmir Mustafa Karlo (b. 1984 Konjare) is an artist from Kosovo. Karlo lives and works in Prishtina, Kosovo. He studied at the University of Prishtina and completed his MA at the University of Arts Helsinki, Kuvataideakatemia, Department of Sculpture, Finland.

His practice articulates itself through social actions, in the form of photography, video, sculptures, and installations. The place is central to his work, as he seeks to challenge the roles, borders, myths, and habits that belong to particular sites.

His work penetrates into the social and political paradoxes that occur within his locality. Finding and morphing into any medium that complies with the current situations or topics suiting best on his work ethic. Often, he finds himself possessing an impulsive expression that reflects and relates toward social life, which affects his integrity as an individual and artist. His initial instinct is to respond loudly towards situations revealing and unearthing imposed rigid conditioning.

Orkide Collective



“Orkide Prizren, Women Association” was established with the mission of strengthening and building democratic values. It aims to encourage women to participate in social, cultural, humanitarian, traditional and economic processes. It intends to protect gender equality and improve women’s rights and by cherishing handicrafts, to provide employment areas for women.

“We aim to keep alive this area of our traditional values which are about to perish in Prizren as the cultural capital of Kosovo by keeping alive our traditional handicraft values and adapting them into today’s age.”

Anatoly Feliksovič Osmolovski



Anatoly Feliksovič Osmolovsky began his career as a writer in the (then) Soviet Union and has been engaged in radical publishing and collective art-making throughout his career. Author of installations, sculptures and live actions, curator and theorist, he was also involved with the Radek Community of the 1990s and early 2000s.

The renewal of Osmolovsky's work ranges from radical and provocative performances, made in the Biennials of Nineties, to the most recent sculptures (bread Series) exhibited also at Documenta in 1997. His presence in this exhibitions of radical research, expresses the perception of a country, surrounded by an anachronistic cultural climate while looking for a new identity. The need for a new balance, derived from the recent Russian identity deficit, characterizes in a unique way Osmolovsky's work.

Adrian Paci



Adrian Paci b. 1969, Shkoder, Albania

Graduated from the Academy of Art of Tirana and in 1997 he moved to Milan where he lives and works. Paci is one of the most active artists of the international contemporary art scene. Over his career he held various solo shows such as: Jeu de Paume, Paris (2013) • National Gallery of Kosovo, Prishtina (2012) • Istanbul Modern • Bloomberg Space, London (2010) • CCA, Tel Aviv (2009) • P.S.1, New York (2007). His works were presented in many group exhibitions: MAXXI, Rome • Kunstverein Wiesbaden, Germany • Museum of the Seam, Jerusalem • The National Museum of Art, Oslo • Tate Modern, London • Power Plant, Toronto • Kunsthalle Fridericianum, Kassel, among others. He has also taken part in prestigious contemporary art exhibitions including: Manifesta (2000) • Venice Biennial (1999, 2005) • Sydney Biennial (2006) • Quadriennale di Roma (2008), in which he won the first prize • Lyon Biennial (2009).

Tommaso Pincio



Photo by: Alessandro Vasari

“Tommaso Pincio” is obviously an Italian rendering of Thomas Pynchon’s name but this is not the sole reference for the pseudonym. “Pincio” is a hill in the center of Rome whose name comes from one of the families that occupied it in the 4th century AD, the Pincii. He claimed that he chose “Tommaso Pincio” as pseudonym just because it comes from his fiction (Tommaso Pincio is a minor character of his first novel);[citation needed] also, he claimed that the name “evokes a place (...). I stole its name because I love the sound of it”. Even if he is not as extremely reclusive as his American namesake, very few things are known about Tommaso Pincio as a person. He was born in Rome sometime in the mid-1960s (an interview published in March 2008 describes him as a “forty-year-old Roman novelist”)[1] and graduated in Visual Arts. Apparently, he wanted to become a painter but dropped that ambition quite soon. During the 1980s he was an assistant of various artists while also working as a cartoonist. In 1991, he moved to New York City where he lived for some years. Going back to Italy, he became the director of a very well known and respected contemporary art gallery. He likely started to think about writing novels during his stay in the United States, getting in touch with the works of Thomas Pynchon, Don DeLillo, and Philip K. Dick who influenced him very strongly. His first novel, *M.*, was published in 1999. At present, Tommaso Pincio is based in Rome and Bangkok. He contributes for the Italian edition of *Rolling Stone* and several leading newspapers including *La Repubblica*.

Sgomento Comics



Marco Pio Mucci and Matteo Pomati are drawing artist. Its first output has been the comic series Sgomento: for each issue a different artist is invited to design the cover.

Marco Pio Mucci and Matteo Pomati will be a part of the second edition of Autostrada Biennale in the position of comics designers for Autostrada Biennale with the special content related to contemporary art in Kosovo.

Marco Pio Mucci and Matteo Pomati will be co-creators of the branding of Autostrada Biennale with their drawings.

Ilija Šoškić



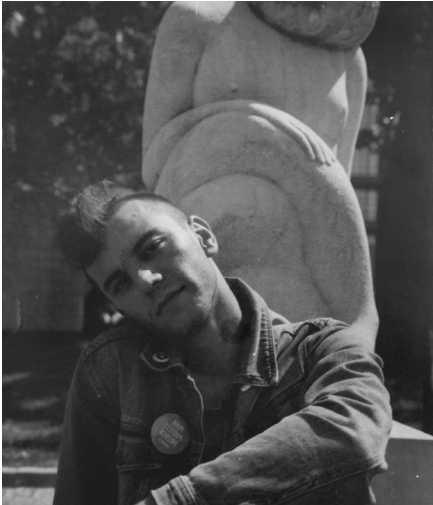
Photo by: Bojana Janjić

Ilija Šoškić (Dečani, 1935) is a member of the first generation of Yugoslav artists who worked in the spirit of the new artistic practices.

He attended the art school in Herceg Novi and Peć, the Academy of Fine Arts in Belgrade and the Accademia du belle arti in Bologna. From 1969 he lived in Italy, first Bologna and Rome until today. He gained world attention through his cooperation with the legendary L'Attico Gallery in Rome where he exhibited together with J. Kounellis, M. Pistoletto, L. Ontani, and others very selected artists from xx century. Famous critics, poets and philosophers, such as Emilio Villa, Mario Diacono, Giacinto Di Pietrantonio, Simonetta Lux, have written about him. He exhibited at the most important international art manifestations Trigon Graz (1973), April Meetings Belgrade (1973, 1974, 1975), Venice Art Biennials (1976, 2011), Venice Cinema Biennial (2002), Performa New York (2015), etc. He has lectured at the most eminent European art academies, like Düsseldorf, Rome, Milan, Venice, etc.

Ilija Šoškić's artistic practice spans more than five decades and his work encompasses action, performance, tableau-vivant, guerilla art, the art of behaviour, cultural and political mythology, mathematics and the metaphysics of nature.

Somer Şpat



Somer is a freelance photographer and artist based in Prizren/Kosovo. He studied Photography in Mimar Sinan Fine Arts University in Istanbul and in Academy of Fine Arts Hamburg. He has attended to Broomberg & Chanarins classes. His works were exhibited in several group exhibitions. His works focus on experimenting with different mediums and examining the political issues through everyday objects.

Giuseppe Stampone



Giuseppe Stampone (born in Cluses, France) is a visual artist who lives and works between Rome and Brussels. His artistic production ranges from multimedia installations and videos to drawings made with Bic pen, a technique common to several of his projects. The work of Giuseppe Stampone is that of an artist-activist in an age of so-called crisis. In a time of rising public vigilance, his art is unabashedly a potent form of political protest. He is the founder of Solstizio Project, in collaboration with the European Union and developed in different Countries of the world. Stampone collaborates with various Universities as the Accademia delle Belle Arti di Urbino where he teaches “Tecniche e Tecnologie delle Arti Visive” IULM of Milan, the Federico II University of Naples and the McLuhan Program in Culture and Technology of Toronto. He elaborates interventions of research and experimentation about art and new media with Alberto Abruzzese and Derrick De Kerckhove.

Lola Sylaj & Dardan Zhegrova



Lola Sylaj is part of HAVEIT, a collective of 4 women artists whose art vehemently rebels against power, nationalism, LGBT discrimination and the oppression of women prevalent in Kosovo society. They also work to illustrate their struggle with the day-to-day difficulties confronted by the majority of citizens today. Their artistic performances are often staged in public spaces.

Dardan Zhegrova's work plays with the flux between language and its translation into visual representation. In his works emotion is used as an artistic medium that potentially could act as a means to question our assumptions about intimacy and expression. Mostly known for his videos the artist can be regarded as a poet in a time where physical proximity is being replaced by an ubiquitous availability through modern means of communication.

The Cool Couple (Nicolò Benetton & Simone Santilli)



The Cool Couple is an artist duo based in Milan, and established in late 2012 by Niccolò Benetton (1986) and Simone Santilli (1987). Their research focuses on the friction points in the daily in the relationship between people and images. Their projects range from fine art photography to electrostatic wipes, from meditation rooms to Chinese cover-bands.

TCC's work has been exhibited at institutions such as: Center for Contemporary Culture Strozzi, Unseen Photography Fair, Centquatre, Les Rencontres des Arles Festival, MAMbo, MACRO Museum, Museo del Novecento.

Francesco Vezzoli



Francesco Vezzoli was born in 1971, in Brescia, Italy. He studied at the Central St. Martin's School of Art in London. He currently lives and works in Milan. One of the most successful Italian artists in the world today, his work can be described as a series of strong allegories about contemporary culture with a rich subtext of elaborate references involving video installations, petit-point embroideries, photography, live performances, media experiments and -most recently- classical sculpture.

His works have been selected four times at the Venice Biennale: at the 49th, 51st and 52nd art editions held in 2001, 2005 and 2007, respectively, and at the 2014 Architecture Biennial. His works have also been featured in other international exhibitions such as the Whitney Biennial 2006, the 26th Biennale in Sao Paulo, the 6th International Biennale in Istanbul and Performa (2007 and 2015).

Driant Zeneli

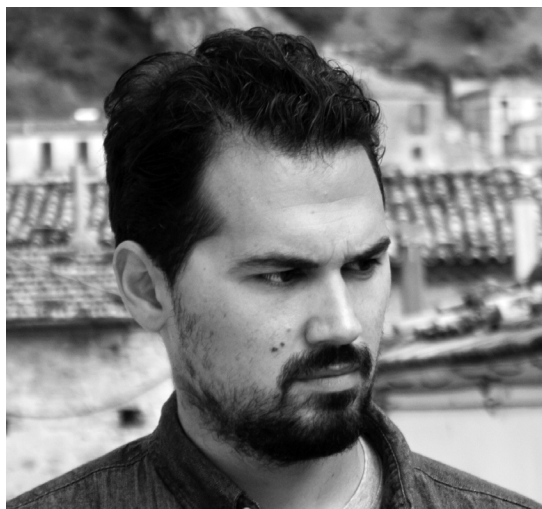


Photo by: Bojana Janjić

Driant Zeneli (1983, Shkoder, Albania), lives between Milan and Tirana. In 2019 he represented Albanian Pavilion at the 58th International Art Exhibition – Venice Biennale. In 2017 he won the MOROSO Prize and in 2009 the Young European Artist Award Trieste Contemporanea. He is co-founder of Harabel Contemporary Art Platform, Tirana. He has exhibited at: 58th International Art Exhibition – Venice Biennale (2019); GAMEC, Museum of Modern and Contemporary Art, Bergamo, (2019); Passerelle, Centre d'Art Contemporain, Brest, (2018); Mostyn Gallery, Wales, UK (2017); MuCEM, Marseille, (2016); Academie de France à Roma, (2016); Centre Pompidou, Paris (2016); IV Bienal del Fin del Mundo, Chile (2015); GAM, Museum of Modern and Contemporary Art Turin (2013); KCCC, Klaipeda, Lithuania (2013); ZKM, Karlsruhe (2012); MUSAC, Castilla León. Spain, (2012); Prague Biennale 5, Prague (2011)

International Advisory Board

IARA BOUBNOVA / Advisory Board member since 2016



Iara Boubnova, curator of contemporary art and art critic from Sofia, was born in Moscow, Russia, where she graduated from the Department of Art History and Theory of the Moscow State University. Since 1985 she has worked at the National Gallery for Foreign Art in Sofia as a Curator of the Department of East European Art and in the fall of 2013 was appointed Director i.a. by the Ministry of Culture. Since January 2015 she has also been the Deputy Director of the newly established National Gallery in Sofia and is responsible for the International collection of the institution. She is also the Founding Director of the Institute of Contemporary Art – Sofia, which was established in 1995.

SEZGIN BOYNIK / Advisory Board member since 2016



Sezgin Boynik (1977), lives and works in Helsinki. He completed his PhD on the “Cultural Politics of Black Wave in Yugoslavia from 1963 to 1972” at Jyväskylä University’s Social Science department. He has been published on numerous topics, including punk, the relation between aesthetics and politics, cultural nationalism, Situationist International and Yugoslav cinema. He is editor of Rab-Rab: Journal for Political and Formal Inquiries in Art (www.rabrab.fi).

JUAN A. GAITÁN / Advisory Board member since 2016



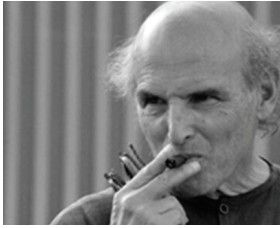
Juan A. Gaitán (Canada/Colombia, b. 1973) is a writer and curator, based in Mexico City and Berlin. He was curator at the Witte de With Center for Contemporary Art (2009–10), and Adjunct Professor in the Curatorial Practice Program at California College of the Arts, San Francisco (2011–12). From 2006–08 he was on the Board of Directors of the Western Front Society, and worked as an external curator at the Morris and Helen Belkin Art Gallery in Vancouver. Gaitán writes for several journals, including Afterall, The Exhibitionist, Fillip, and Mousse. He is a member of the acquisitions committee at FRAC Nord-Pas de Calais in Dunkerque and was the Curator of the 8th Berlin Biennale for Contemporary Art in 2014.

EDI MUKA / Advisory Board member since 2016



Edi Muka (1969, Albania) is an art critic and curator. He is co-director of the Tirana International Contemporary Art Biennale (T.I.C.A.B.), a co-founder and curator of the Tirana Institute of Contemporary Art (TICA), and curator and artistic director (together with Joa Ljungberg) of Göteborg International Biennial for Contemporary Art.

YEHUDA E. SAFRAN / Advisory Board member since 2016



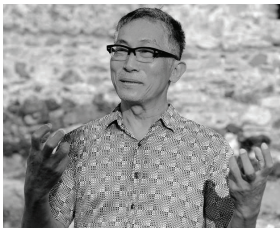
Yehuda Safran, lives and works in New York, teaching at the Graduate School of Architecture, Planning and Preservation at Columbia University and Pratt Institute and also was a Visiting Professor at the Graduate Institute of Architecture at Nanjing University, and Shanghai University, Graduate School China. He is the editor and director of Potlatch, a journal of inquiry into Art and Architecture as a gift. He is a consultant to Steven Holl Architects in NY.

SISLEJ XHAFA / Advisory Board member since 2016



Born in Peja, Kosovo in 1970, artist Sislej Xhafa is based in New York. He is known for his artistic investigations into the social, economical and political realities associated with the various complexities of modern society. Over the years, Xhafa has highlighted his artistic work with economic and social themes, political realities, as they interact with the protean variety of modern society. His investigations, for example, into the phenomena of tourism or forced illegality use a minimal language and they are at the same time ironic and subversive, practicing indifferently a wide range of media, from sculpture to drawing, from performance to photography.

MANRAY HSU / Advisory Board member since 2018



Manray was the first curator of Autostrada Biennale, a co-founder and director (2010-2012) of the Taipei Contemporary Art Center and editor-in-chief of ArtCo Magazine Mainland China edition (2013-2014). He teaches in art academies both in Taiwan and abroad. Living and working in Berlin in early 2000s, Manray has worked with contemporary artists in Europe, including those from the former East.

The main focus of Manray's work is on politics of mobility, borders of different forms, urban conditions in the age of globalisation, flows of capital, and activism-related art. His recent research includes interdisciplinary art practices related to environmental issues,

GIACINTO DI PIETRANTONIO / Curator of second edition



Giacinto Di Pietrantonio is professor of Art History, Theory and History of Representation Methods and of Editorial Systems for Art at the Brera Academy, Curator of the Artistic Residence BoCs Art in Cosenza and Curator of Autostrada Biennale, 2nd Biennale of Kosovo Republic. From 1986 to 1992 he was editor of Flash Art magazine. From 2000 to 2017 he was Director of GAMeC (Galleria d'Arte Moderna e Contemporanea) Bergamo of which now is a member of the Border, from 1994 to 1996 he was the visual arts consultant for the Abruzzo Region. In addition to the exhibition at the GAMeC in Bergamo, he also organized the exhibition by Russian artists as part of the Passaggi ad Oriente show at the Venice Biennale in 1993; the 1995, 1997, 1998, 1999 and 2012 editions of Fuori Uso; Over the Edges with Jan Hoet in Gand (Belgium); and Vanessa Beecroft, and Ibrido, PAC, Milan, Com'è Viva la città, Villa Olmo, Como. He collaborates with the Fundación Proa, Buenos Aires for which he curated exhibitions as: Alighiero Boetti, El Tiempo de l'Arte, El Clásico ne l'Arte e Fabio Mauri.

International Conference “Revolution Is Us”

Day one/ 21 July

13:00-13:30 / Opening Remarks

Autostrada Biennale Team,
Giacinto Di Pietrantonio (Italy),
International Advisory Board Members of Autostrada Biennale

13:30 – 15:30

Panel discussion / Revolution Is Us

Panelists: Giacinto Di Pietrantonio (Italy), Sislej Xhafa (USA), Jan Fabre (Belgium), Yehuda Emmanuel Safran (France), Klod Dedja (Albania)

Moderator: Hajrulla Ceku

Autostrada Biennale in partnership with Friedrich Ebert Stiftung Office in Kosovo are organizing the two-day International Conference “Revolution Is Us” in the framework of the second edition of the international contemporary art biennale. The conference gathered in Prizren many artists, curators, pedagogues and professionals from various fields, addressing social, political and cultural issues.

Day two / 22 July

11:00 – 13:00

Panel I / Social and Art movements in Balkans and beyond - their impact on society.

The Balkans are not only famous for the diversity of states and people within the borders but also universally recognized for the special diversity in culture. Holding many languages and different values within, along with their unstoppable interactivity has led to conflicts being born, both ideological and aesthetic. It is of special importance to discuss in this meeting specifically about the effects (impacts) of art in Balkan society and how these artistic effects, arisen from artistic movements, have been or are independent from ideological, political, social and economic effects. Differences between political and artistic effects on the Balkans.

Panel discussion

Nemanja Cvijanović (Croatia), Vladan Jeremic (Serbia), Igballë Rogova (Kosovo), Milan Zivkovic (North Macedonia)

Moderator: Hajrulla Ceku

Lunch Break
13:00-14:00

Panel II / Innovation as (R)evolution
14:00 – 16:00

Since we've been under intense intellectual authority for years (decades), we seemed to have lost our confidence to express and act intellectually (Except for some intellectual movements which have exploded under this intellectual regime). Because of this surrender and intellectual repression aimed at us, there was the impression that this freedom, expression of intellectual ability would never happen with Kosovar society, whatever the developments in the world are. But with the growth, entry and influence of globalization in the Republic of Kosovo, we saw that the intellectual creatures as individuals of the Kosovar society gained the courage to express themselves. This, as it looks like, happened because we were free of the factor of globalization.

It is important to discuss in this panel some of those who have expressed themselves intellectually in terms of innovative findings, difficulties, obstacles and success along this road.

Panel discussion

Frank Hantke (FES), Dukagjin Pupovci (KEC), Bujar Ejupi (MEISTER)
Moderator: Besa Luzha (FES).

In partnership with:



The informal and non-formal education program and collaborations

Autostrada Biennale is not simply a road. It is a journey that unites people. Autostrada Biennale established the city and its citizens as a very important part of its organized events, by including them regardless of their nationality, religion or cultural backgrounds. This was the very purpose of the biennial, namely breaking up and wiping out borders and taboos of our society.

Together with our citizens and strategic partners, we created new spaces for art exhibitions, informal and non-formal education, as well as for discussions and reflections. We facilitated this platform in the name of freedom of expression, cultural exchange and critical thinking, with the purpose of maintaining inter-cultural and inter-ethnic tolerance, promoting democratic thought, preserving the environment, and appreciating cultural heritage.

Autostrada Biennale consists of three main programs: the International Contemporary Art Exhibition, the Non-formal Education Program and Collaborative Projects. The second edition will feature performances, video projections, sculptures, art installations, paintings, drawings, lectures, workshops, regional conferences and many other educational activities.

Furthermore, many students from primary and secondary schools, as well as universities will visit the exhibitions which will be spread out all around the city. The children, pupils and students will have the opportunity to ask questions and discuss various topics about the city, the concept of Green Spaces, and the future of healthy living.

The Autostrada Biennale informal education program strives to educate young generations in the spirit of contemporary art through critical thinking, by following the principle of inclusivity, that is making the program open to everyone. All activities will be led by field experts and will provide free of charge to all.

A new thing during the second edition will be the program called “Family Days” where parents will be encouraged to visit exhibitions and participate in education program together with their kids. Every Sunday this program will be available for parents that wants to visit exhibitions with their kids. Autostrada Biennale staff is also committed to training volunteers who contributed in different operational departments of the biennial. By attending the many lectures, debates and master classes, the biennial will serve as a starting point for students to create new contacts, and even possibly collaborate with the various curators and international artists. The lectures and workshops in particular will expose them to a considerable amount of information related to the environment, arts and culture. Moreover, they will be helped in increasing the quality of informal education.



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Swiss Cooperation Office Kosovo



KFOS
Kosovo Foundation for Open Society
Kosovo Foundation for Open Society
Kosovo Foundation for Open Society



GRAND DUCHY OF LUXEMBOURG
Embassy in Kosovo

CRACK-UP



IDENTITY



ANARCHY

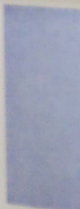
IMPORT
&
EXPORT



EGYPT



WONDERFUL



BAH

Team of Second Edition

Team Leader

Leutrim Fishekqiu

Production & Venue Leader

Barış Karamuço

Event & Education Program Leader

Vatra Abrashi

Chief Curator

Giacinto Di Pietrantonio

Curatorial and Research Team

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